



20 October 2020

Charting the Course of Celluloid Bookmarks



Laine Farley with contributions by L. Stewart Barr
INTERNATIONAL FRIENDS OF BOOKMARKS

<i>Preface</i>	2
<i>A note about images</i>	2
Introduction	3
Origins of Celluloid	3
Chronology of Manufacturers of Celluloid Bookmarks	4
Sales Samples	4
Two Important Manufacturers	5
Baldwin and Gleason – Pioneers	5
Whitehead & Hoag – Prolific Producers	8
Dating Whitehead & Hoag Bookmarks	9
About hearts	10
Whitehead & Hoag Designs	15
Whitehead & Hoag Sponsored Series	22
Scarce and Unique Whitehead & Hoag Designs	36
Whitehead & Hoag Sales Samples	47
Other Manufacturers	50
Charles Galle	50
Baltimore Badge and Novelty Company	51
Bastian Brothers Company	54
The Meek Company	56
American Art Works	57
J.B. Carroll Company	60
Cruver Manufacture Company	61
Brown & Bigelow Company	63
Parisian Novelty Company	63
Ehrman Manufacturing Company	65
Jobbers and Religious Publishers	66
David C. Cook Publishing	66
Allan Sutherland	70
Westminster Press	72
Other Miscellaneous Manufacturers	77
H J Aluminum	77
A. J. Keil	77
Smith d'Entremont & Co., Ltd.	78
Conclusion	80

Preface

After writing an article on celluloid bookmarks for the web site, Bibliobuffet, I was contacted by L. Stewart Barr who collected celluloid bookmarks. He had always wanted to write a book about this type of bookmark, and asked if he might send his notes as a way of getting started, and also as a sort of insurance that someone else would have the information in case he wasn't able to write it up. He sent me several mailings with notes and photocopies of his collection. His passion for these bookmarks was evident in the diligence of his research where he had to be a detective ferreting out clues in the absence of much published research. And his style of describing the bookmarks and their back stories is distinctive and engaging. I was busy working and eventually, when I had time to get back to his notes, I was unable to contact him again. I have searched for information about him to no avail. So, I am finally publishing his notes and illustrations, as well as information about celluloid bookmarks from other sources, including my original Bibliobuffet article. If anyone knows Mr. Barr, please inform him to get in touch and I will be glad to edit (or even remove) the information according to his wishes.

A note about images

The examples Stewart Barr sent were photocopies that have been scanned and thus the quality is not the highest. Other images were captured from various web sites, again with varying degrees of quality. Often the publisher names are extremely small and not readable in the size that works for a publication. The names have been verified when possible, however. I would be happy to supply an original image or a closeup of any image detail upon request.

¹ Laine Farley, "[Whitehead & Hoag Celluloid Bookmarks](#)", On Marking Books column in Bibliobuffet.com, 31 May 2009

Introduction

The most common material for bookmarks is paper, probably the most expensive is silver or gold, and the most prevalent handmade types are fabric, but the most fascinating are those made from a now forgotten material, celluloid. Thin enough to fit smoothly without damage to a book, pliable enough to be cut into myriad shapes, and with a superior ability to absorb and preserve detailed designs and color, these bookmarks stand out in any collection.

This paper covers the material's origins and some of the major producers of bookmarks with special focus on Whitehead & Hoag of Newark, New Jersey, USA.

Origins of Celluloid

Celluloid was a predecessor of plastic and was almost as ubiquitous in its day. Joe Stephenson recounts its history:

First regarded as a cheap substitute for ivory, celluloid was one of those substances invented virtually simultaneously in two places. An Englishman called Parkes displayed his *Parkesine* in London at the Great International Exhibition of 1862. Made of cellulose, nitrate, castor oil and camphor, with a little alcohol thrown in for good measure, it produced a substance which was easily moulded and carved, could be laminated to give beautiful, subtle colour effects, and had only the minor drawback of being unbelievably flammable. Parkes was no businessman, however, and was unable to make a commercial success of his product. That was achieved to a limited extent by Daniel Spill, who patented the product as Xylonite between 1867 and 1875, chiefly in order to manufacture collars and cuffs.

Meanwhile, in the United States, John Wesley Hyatt's invention (1869), which he called Celluloid, differed from the other in that it used camphor instead of castor oil and was a better, cheaper product which had little trouble in dominating the market.²

Interestingly, Hyatt was also trained as a printer, but was responding to a challenge from a New York billiards company to invent a substitute for ivory that had been used for billiard balls. According to the *Encyclopædia Britannica*, John Wesley Hyatt didn't win the billiard ball competition but was able to develop a compound used for checkers and dominoes. With further experimentation, he developed a substance that could be made into thin sheets. Hyatt filed the original patent, no. 105,338, in 1870, established his Celluloid Manufacturing Company thereafter and moved it to Newark in 1872.⁴ A forerunner of plastic, celluloid was "strong yet pliable, it was cheap to make and so products made from it were inexpensive and quickly became popular".⁵ From the latter part of the nineteenth century and into the early twentieth century, it was used for all sorts of objects – "dental plates, spectacle frames, piano keys, combs, camera films, toys, tool handles, billiard balls, and of course, bookmarks."⁶

Celluloid was a favorite material for handmade bookmarks, but was also prized by advertisers and religious publishers for its "capacity for a fine finish, colour and its ability to be molded to produce an abundance of eye-catching designs."⁷ While it is often a challenge to identify manufacturers of bookmarks, those who made celluloid left a number of clues to trace their history and designs.

² Joe Stephenson, "Bookmarks in Celluloid", *Bookmark Society Newsletter*, Vol. 3, No. 1, Issue 12, Jan/Feb 1992, p. 5.

³ *Encyclopædia Britannica Online*, s. v. "[John Wesley Hyatt](http://www.britannica.com/EBchecked/topic/277989/John-Wesley-Hyatt)", accessed February 26, 2015, (original URL <http://www.britannica.com/EBchecked/topic/277989/John-Wesley-Hyatt>).

⁴ Laine Farley, "[Whitehead and Hoag Celluloid Bookmarks](#)", *Bibliobuffet*, 31 May 2009.

⁵ Joan Huegel, "Bookmarks in Celluloid", *Bookmark Collector*, Vol. 11, No. 2, Winter 1998, p. 5.

⁶ Stephenson, op. cit.

⁷ Stephenson, op. cit.

Chronology of Manufacturers of Celluloid Bookmarks

Most manufacturers of celluloid bookmarks made other novelties or published other materials, with bookmarks being a sideline.⁸ According to Barr's research, the list of confirmed manufacturers of celluloid bookmarks in the USA is as follows in approximate chronological order with the earliest and latest known bookmark production dates.⁹ Barr supplied brief notes for most of these companies, and more extensive research for two, Baldwin & Gleason and Whitehead & Hoag, which have their own sections following. I have added a few other manufacturers or possibly distributors of celluloid bookmarks to the list, either from my own collection or found in online sources, as well as additional examples for many on the list, found under the section on Other Manufacturers.

All of the below are positively known to have produced their own dies and artwork with the possible exceptions of Cook, Sutherland and Westminster. The dates are approximations and will change as more information is obtained. It is quite possible there are others yet to be discovered.

Baldwin & Gleason	New York City, New York	(1886-1904)
Charles Galle	St. Louis, Missouri	(1889-1891)
Whitehead & Hoag	Newark, New Jersey	(1897-1926)
Baltimore Badge and Novelty Company	Baltimore, Maryland	(1901-1908)
F. F. Pulver Company	Rochester, New York	(1903-1907)
Bastian Brothers Company	Rochester, New York	(1907-1922)
The Meek Company	Coshocton, Ohio	(1905-1909)
American Art Works	Coshocton, Ohio	(1909-1933)
J.B. Carroll Company	Chicago, Illinois	(1902?-1920?)
Cruver Manufacture Company	Chicago, Illinois	(1912-1930?)
Brown & Bigelow Company	St. Paul, Minnesota	(1910?-1915?)
Parisian Novelty Company	Chicago, Illinois	(1915?-1930?)
Ehrman Manufacturing Company	Malden, Massachusetts and later Milford, New Hampshire	(1906-1912?)
David C. Cook Publishing	Elgin, Illinois	(1906-1925?)
Allan Sutherland	Philadelphia, Pennsylvania	(1912?)
Westminster Press	Philadelphia, Pennsylvania	(1906?-1920?)

Sales Samples

Bookmarks that serve to advertise the company producing them are valuable to collectors in several ways. They may be dated or have clues to dating, their style may help identify examples that don't have the company name, and they provide a type of provenance that always makes a collection more interesting and valuable. A sales sample or some other kind of self-promotional item has been found for almost all manufacturers.

⁸ Hal V. Dunn, "[Good for Trade Mirrors](#)", *Brasher Bulletin*, Fall/Winter 2010, p. 26-27 Many of the same companies are listed in this article on celluloid trade mirrors; also has details about celluloid manufacture.

⁹ L. Stewart Barr, email to Laine Farley, 27 July 2009

Two Important Manufacturers

Baldwin and Gleason (B&G) and Whitehead & Hoag (W&H) deserve their own sections for different reasons. While B&G are probably the earliest producers, W&H are the best known, with the largest number of designs. Yet even these two major producers have few publications even mentioning their bookmarks, much less devoted to tracking them.

Baldwin and Gleason – Pioneers

New York City, New York (1886-1904)

According to Stewart Barr, “in a book on celluloid bookmarks they are as deserving of their own chapter as Whitehead & Hoag.” He explains why below and has examples to illustrate their technique.¹⁰

Put simply, they devised their own way of producing miniature masterpieces that are as different from other bookmarks as Daguerreotypes were from a Rorschach test. They all set out to achieve the same goal. Whitehead & Hoag was the largest branch on a tree of bookmark manufacturers. Baldwin & Gleason planted another tree. How they achieved what they did will require patent research and, probably, a large measure of reverse engineering. Instead of printing their designs and verbiage on their bookmarks, they inscribed them using some unknown method that must have mimicked scrimshaw; only utilizing some form of mechanical process which replaced the hand scribing. This must have been followed with an inking process that filled the inscribed areas allowing them to somehow wipe away the remaining ink leaving the design behind.¹¹



Fig. 1a



Fig. 1b

Only one example that I have found offers an exact patent date. The Jersey City Christian Endeavor piece reveals a date of August 31, 1886. Several others refer to 1886 and the remainder only to the fact that the process was patented.

Author's Note: The B&G Christian Endeavor example on a ribbon (Fig. 1a-1b) as well as the undated Shakespeare quote (Fig. 2) represent a style that was common in the 1880s where a *thin sheet* of celluloid was printed and *attached to a ribbon* with slits or stitched through small holes.

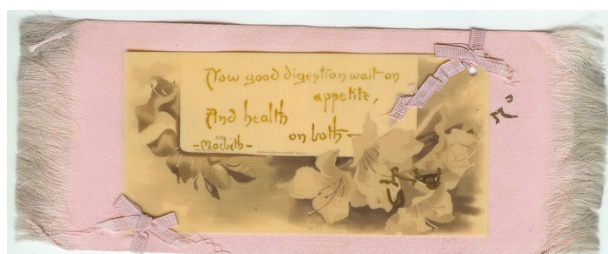


Fig. 2

¹⁰ Stewart Barr email to Laine Farley, 27 September 2009, item 8.

¹¹ “Advertising, Keepsakes, and Souvenirs” in Keith Lauer & Julie Robinson, *Celluloid: Collector's Reference and Value Guide*, Paducah Kentucky: Collectors Books, 1999, p. 143-147 describes three methods for printing on celluloid: engraving, transferring, and laminating. Engraving sounds very much like the method Barr imagined.



Fig. 3a

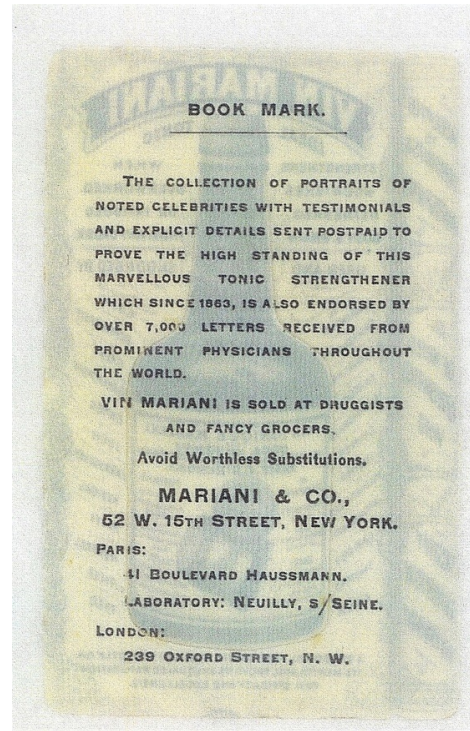


Fig. 3b

Barr continues: "I consider the Vin Mariani bookmark (worthy of its own book) (Fig. 3a-3b) to be the greatest bookmark ever made. You may not be able to tell from the photocopy, but the page slit is the entire bottle!!! Heavily laced with cocaine, this was the stuff that kept Edison awake and presumably inventing for weeks at a time...

By researching the 24 listed celebrated celebrities the logical date for this bookmark is 1894. Several of them appear in magazine ads that year and it was the year following Charles Gounod's death in 1893. Perhaps he was inspired to write what would eventually become the theme music for Alfred Hitchcock's television show.

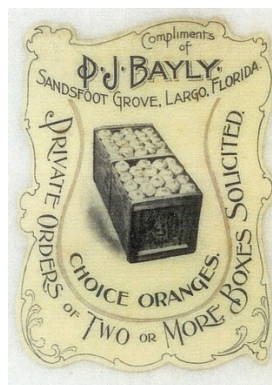


Fig. 4a

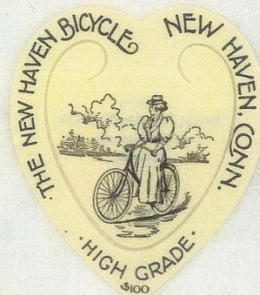


Fig. 5a



Fig. 6

At some point around the turn of the century, they were compelled to abandon the scrimshaw technology and embrace the printing method. The Bayly Oranges (Fig. 4a-4b), New Haven Bicycles (Fig. 5a-5b) and the Poole Piano (Fig. 6) pieces were all printed albeit in black and white." Poole Piano also used similar designs for a grand piano made by Ehrman (Fig. 281-282) and Whitehead & Hoag (Fig. 283).

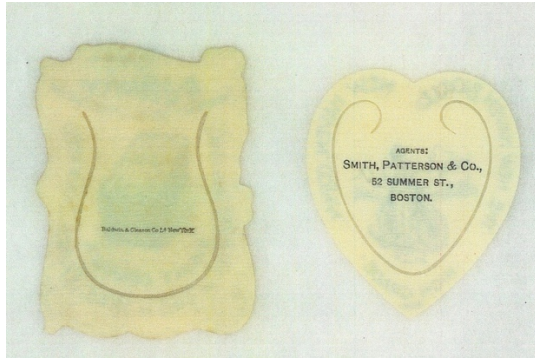


Fig. 4b



Fig. 5b

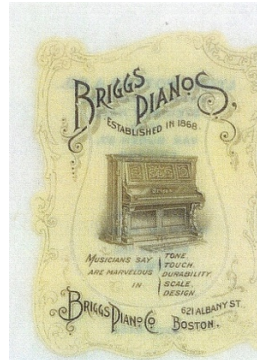


Fig. 7a

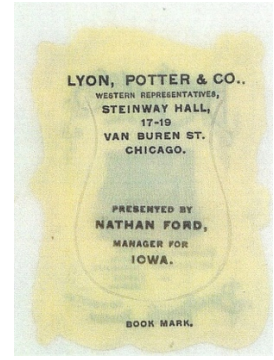


Fig. 7b



Fig. 8a

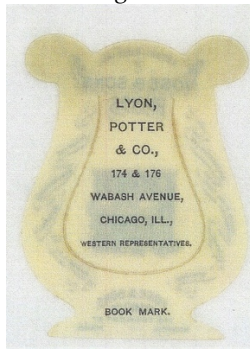


Fig. 8b



Fig. 9a

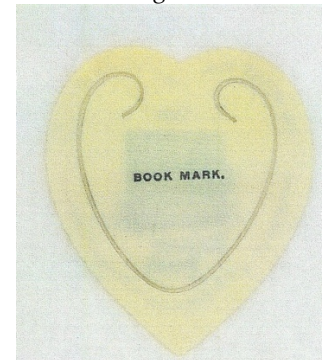


Fig. 9b

The first Briggs example (Fig. 7a-7b) uses the same *scrolled shield* design and large tongue-shaped page flap as Bayley, whereas the second example (Fig. 9a-9b), attributed to Baldwin & Gleason by Barr, uses the common *heart* shape. Vose, another piano company opted for a *harp or lyre* shape (Fig. 8a-8b), again with the distinctive page flap.



Fig. 10

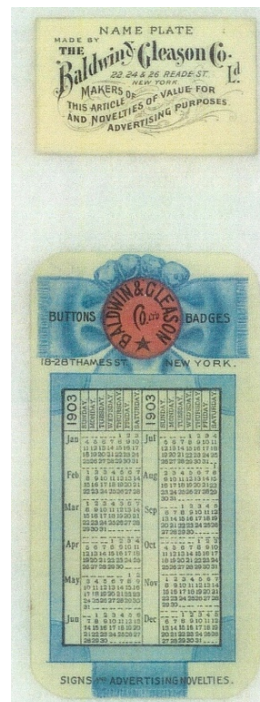


Fig. 11

The image of their building on the heart serves as a self-promoting bookmark. (Fig. 10)

The pocket calendar (not a bookmark) is a salesman's sample. (Fig. 11)

Whitehead & Hoag – Prolific Producers

Newark, New Jersey (1897-1926)

The most prolific maker of celluloid bookmarks as well as the most influential is Whitehead & Hoag in Newark, New Jersey. It's not clear how Whitehead & Hoag decided to manufacture advertising novelties, although one source¹² claims that Whitehead "imprinted silk ribbon and button novelties for souvenirs and began experimenting with imprinting on thin sheets of a new material called celluloid." Certainly, the proximity of the major celluloid producer made it easy to locate supplies for their burgeoning business. And maybe the fact that these two men had a connection with the printing trade had something to do with the eventual production of inexpensive but high-quality bookmarks.

The company was founded by Newark native son Benjamin S. Whitehead (1858-1940) who began learning the printing trade at age twelve. After studying at Cooper Union in New York, he exhibited printing samples at the 1876 Centennial Exposition in Philadelphia and established a printing firm under the name of Whitehead and Clark.

Chester R. Hoag (1860-1935) who was born in Wellsboro, Pennsylvania, moved to Newark in 1882 from Philadelphia where he began his career. He started a paper and twine business that Whitehead patronized. The two businessmen formed a partnership in 1892 to establish Whitehead & Hoag. This company was most famous for manufacturing badges, celluloid buttons and other advertising novelties. Most of the interest by collectors focuses on these products, but their bookmarks are equally interesting, with many variations in design along with consistent quality. Indeed, Whitehead & Hoag was known for products that were "astronomical in their variety" and for "being by far more handsome and artistic than anything else which is offered in the line of personal advertising or appropriate souvenir work."¹³

It is surprisingly difficult to find information about the company, especially given its success and popularity. The only publication that comes close to being a company history is also elusive. A book for collectors titled *Price Guide to Collectible Pin-Back Buttons, 1896-1986* by Ted Hake and Russ King and published in 1991 contains an article on "The History of the Whitehead & Hoag Company" by Gary Patterson, but the book is not in libraries and copies are expensive for those not interested in pin-back buttons.¹⁴ An excerpt from the book, *Newark, the Metropolis of New Jersey: At the Dawn of the Twentieth Century: the Progress of One Hundred Years*, published by Progress Pub. Co., 1901¹⁵, describes the Whitehead & Hoag's location at Sussex Avenue and First Street, chronicling its rapid growth and noting that "The plant, though only eight years in existence, is the largest of its kind in the world, and the goods it produces are sold all over the civilized globe" with offices in thirty leading cities. Thanks to a city directory for San Francisco-Oakland¹⁶ in 1907, I learned that the company had a presence in San Francisco in the Monadnock Building, but their listing for "advertising novelties" doesn't indicate whether it was a retail or wholesale enterprise.

Information about their bookmarks is even more elusive. According to a Whitehead & Hoag collector cited by Lois Densky-Wolff in her exhibition catalog "Mark Me Well: Bookmarks from the Lois Densky-

¹² This page can no longer be found on the original web site or archived versions, but the link is included here for reference <http://web.archive.org/web/20150216020428/http://web.archive.org/web/20080117224339/http://www.asicentral.com/asp/open/aboutASI/promoindustry/history.asp>

¹³ John Hoffmann, "[Lincoln Essay Contests, Lincoln Medals, and the Commercialization of Lincoln](#)", *Journal of the Abraham Lincoln Association*, v. 24, issue 2, Summer 2003, p. 36-62, footnote, 9.

¹⁴ "[Whitehead and Hoag Company History](#)", TedHake.com may be the same article or at least an excerpt.

¹⁵ "[Whitehead & Hoag](#)", from *Newark the Metropolis of New Jersey. At the Dawn of the 20th Century*, 1901, excerpt on Old Newark Business and Industry web site, viewed 18 August 2020.

¹⁶ San Francisco-Oakland Directory. United States: n.p., W. S. Fry, Co., 1907, [p. 521](#).

Wolff Collection”¹⁷, the company never illustrated bookmarks in its published catalogs of products. The only ads I have seen are small without illustrations and never mention bookmarks. As Stewart Barr observed, “The cold truth is that celluloid advertising bookmarks played so small a role in their overall sales that they were at best a footnote among the many hundreds of advertising novelties they offered. This is confirmed by the fact that bookmarks are never even mentioned in any of the numerous business letterheads that I have seen despite the fact that many other varied products are prominently exclaimed.”¹⁸ Unfortunately, when the company was bought in 1959, the records from the main office were destroyed although there is a collection of their products in the Newark Museum in Newark¹⁹, New Jersey. Verdi Hoag Johnson, granddaughter of Chester Hoag, told me in an email exchange (no longer available to cite) that she was allowed to take bookmarks from the stock as the business was closing. She regretted that she took only a few of them, and didn’t have any other information about them.

Dating Whitehead & Hoag Bookmarks

Although no bookmark with a date earlier than 1898 has been located, it seems logical that the earliest designs were produced in 1897. Stewart Barr cites three early designs:

- 1) **Pansy shape:** He had two purple/yellow *pansies* with “full 1898 obverse calendars which heavily implies that they both must have been produced in the last quarter of 1897. I have an identical pansy for the Omaha Trans-Mississippi Exposition in the summer of 1898 and a pink pansy issued by a Fort Wayne, Indiana clothier with a store opening date of September 15, 1898.”²⁰ (see Fig. 75a-75b for an example of the pink pansy).

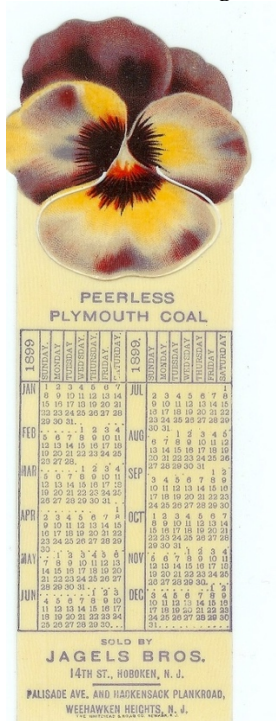


Fig. 12

Barr did not send examples with 1898 dates. This example with an 1899 calendar (Fig. 12) would have been made in 1898. The same die-cut issued to commemorate the Steamer “Jacob Richtman” passing under a bridge in Omaha is dated July 21, 1898 and was presumably issued at the time. (Fig. 13)



Fig. 13

¹⁷ Lois Densky-Wolff, “Mark Me Well: Bookmarks from the Lois Densky-Wolff Collection”, Special Collections & University Archives Gallery, Archibald Alexander Library, Rutgers, University, New Brunswick, New Jersey, January 23 to April 1, 1997, n.p., Case 8 notes.

¹⁸ Stewart Barr email to Laine Farley, subject Whitehead & Hoag, 22 June 2009.

¹⁹ The Newark Public Library has [some materials](#) that may be unique: (viewed 2 October 2020)

²⁰ Ibid.

- 2) **Blank heart:** “The problem with the *hearts* is that they were more often than not sans a manufacturer’s mark. Of the four known Coca Cola calendar hearts for 1897, 1898, 1899 and 1900 (each picturing the featured opera star pose for those calendars) (Fig. 14-16), only the 1900 Hilda Clark²¹ is marked with the Whitehead & Hoag mark (Fig. 14). I strongly believe that they were all produced by W&H – I just can’t prove it.”²²



Fig. 14



Fig. 15



Fig. 16

About hearts

Hearts are one of the most common celluloid bookmarks found. A simple, appealing shape, they were used for all types of products, probably over a long period of time. Yet, with so few bearing a maker’s mark, it falls to other methods to date and assign them to likely producers. By examining a number of them together, we can begin to build a case for their provenance.

Tantalizingly, there is a heart bookmark for Briggs Pianos described in detail a brief article from 1892 but no maker indicated.²³ (Fig. 17a-17b)



Fig. 17a

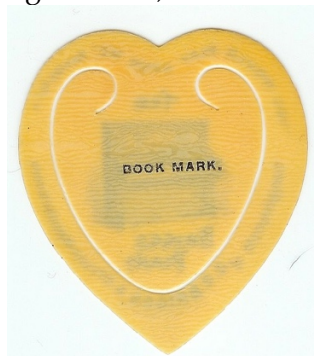
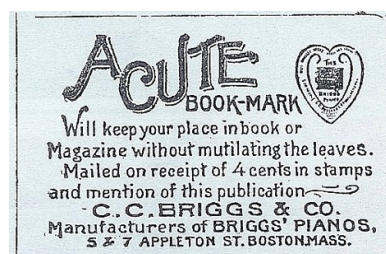


Fig. 17b

“YOU WOULD PLAY UPON ME” is the suggestive legend across the top of a tasteful **book mark** put out by the C. C. Briggs Company, piano manufacturers, 5 and 7 Appleton street, Boston, Mass. The **book mark** is of celluloid, heart-shaped, with an inside or second heart-shape section partly cut out, the two being connected at the top. Accordingly, there is something produced of very convenient shape for slipping down over a page in a book in a way to keep its place on the page by the spring of the material and projecting enough above the top of the page to show the reader instantly just what page has been marked. On the center of the inner heart is printed a picture of the celebrated **Briggs piano**, and on the margin below is “Compliments of C. C. Briggs Company,” &c. Several of these attractive book marks reach us with files of the advertising matter put out by this company, the latter being no less attractive than the former. We know of no concern that is more careful in the preparation of its advertising matter than the company named above.

Another undated ad has an illustration for what appears to be the same bookmark with a mail-in offer.²⁴



²¹ “[Coca-Cola Company](#)”, *The Advertising Age* by John McDonough, Karen Egoft, Routledge, 2015 p. 337

²² *Ibid.*

²³ “[Advertising Pointers – ‘You Would Play Upon Me’](#)”, *The Office*, v.12, Dec 1892, p. 276.

²⁴ *The Bookmark Collector*, v. 17, n. 1, Fall 2003, p. 2



Fig. 18a



Fig. 18b

According to research I did for an article on the Fair and Square Ribbon bookmark²⁵, the Joseph Loth Company was advertising in the early 1890s, but no mention of this bookmark (Fig. 18a-18b) or its maker was found to confirm its provenance.

Three other examples suggest an earlier date is possible. E. B. Dunning had a paint store on Park St. in Alameda, California in 1890²⁶ (Fig. 19), Nelson's Amycose was advertising in 1890²⁷ (Fig. 20) and the International Correspondence School in Scranton, Pennsylvania was founded in 1891²⁸ (Fig. 21a-21b), which could indicate their bookmarks came out in the next year or two. There is at least a possibility that Whitehead & Hoag were making these bookmarks as early as 1890.



Fig. 19



Fig. 20

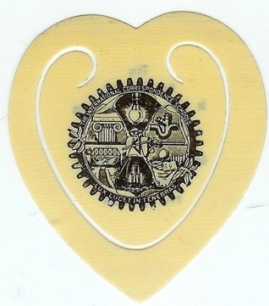


Fig. 21a

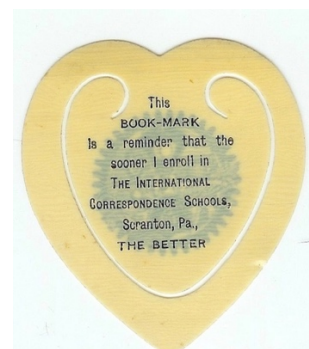


Fig. 21b

More proof that hearts were one of the first designs is the fact that so many other makers produced what was a simple but attractive design. Those found include manufacturers Baldwin & Gleason (headquarters building (Fig. 10), New Haven bicycle, (Fig. 5); Bastian Bros. (Bakery & Confectionery Union, Fig. 238); J. B. Carroll (Louis Dederick, Fig. 261), and Meek (Wegner, Fig. 244, Cunningham Pianos, identical to American Art Works Fig. 24-25).

²⁵ Laine Farley, "[The Best Ribbon Made](#)", in column On Marking Books, Bibliobuffet.com, 21 Feb 2010.

²⁶ "[Alameda Notes](#)", *Oakland Tribune*, Oakland, California, 29 May 1890, p. 8

²⁷ [Ad for Nelson's Amycose](#), *San Francisco Call*, Volume 68, Number 32, 2 July 1890.

²⁸ [International Correspondence Schools Collection](#), International Correspondence Schools of Scranton, Pennsylvania, 1891 to the Present, University of Scranton Archives.



Fig. 22a

Fig. 23a

Fig. 24a

Fig. 25a

Cunningham Pianos also used Whitehead & Hoag (Fig. 23a-23b, dated 1904) and American Art Works (Fig. 24a-24b, Fig. 25a-25b). Hollenberg (Fig. 22a-22b) is also by Whitehead & Hoag. Close inspection of the border of forget-me-nots reveals a slight difference between the two makers, with W&H's border going part way down the sides; American Art Works (and identical design by Meek) completes the border and changes the flowers, especially at the top. Looking for these differences in unmarked examples could associate them with the right maker.



Fig. 22b

Fig. 23b

Fig. 24b

Fig. 25b



Another W&H example is for Morrell's Iowa Pride Meats (Fig. 26a-26b). They were prolific advertisers but this may be the only bookmark, and it is not clear when they started using this image.

Fig. 26a

Fig. 26b



Fig. 27a

This nice Christmas bookmark is clearly by W&H, yet gives no clue as to its date (Fig. 27a-27b).



Fig. 27b



Fig. 28a



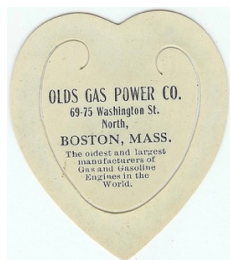
Fig. 29a



Fig. 30



Fig. 31



A few more examples of hearts with no maker's mark show the variety.

Based on dates of establishment or operation, these bookmarks could have been produced during the following date ranges: Olds Gas Power 1906-1910 (Fig. 28a-28b)²⁹; Geo. A. Otis Co., 1912 (Fig. 29a-29b)³⁰; Union Biscuit Co., 1899 (Fig. 30)³¹; Lady Grey Perfumes, 1888 (Fig. 31)³², possibly the earliest example.

- 3) **RWB (red-white-blue) shield** with *liberty bell* is much rarer and seldom seen. Again, Barr did not send an example and the only one I could locate was produced for William Hoskins which has his name on the copyright (Fig. 32). See Westminster Press (Fig. 325) for a later example.



Fig. 32

I found one other candidate for a very early design. This simple *oblong* shape quotes Frances E. Willard, who was the national president of the Woman's Christian Temperance Union (WCTU) in 1879 and remained president until her death in 1898 (Fig. 33).³³ The organization had a publishing arm, the Women's Temperance Publishing Association from 1886-1901. They produced leaflets, pamphlets and books, but also products such as "greeting cards, cookbooks, bookmarks, Bibles and wall decorations." In addition, they issued a biography of Frances Willard after her death in 1898, so it would be possible that this bookmark was produced to accompany it.³⁴ The simplicity of the design also argues for it as an early product.

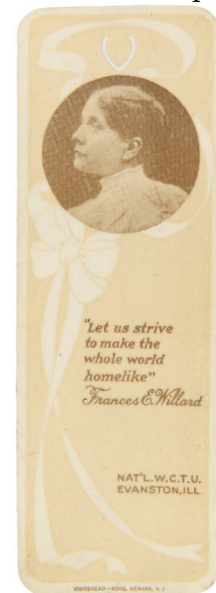


Fig. 33

²⁹ "Olds Gas Power Co.," Tractor & Construction Plant Wiki; viewed 24 July 2020.

³⁰ "Otis Bed Manufacturing", Preservation Ready Sites – Buffalo, "1912 - By now the company was known as George A. Otis Bed Manufacturing company, and had grown to one of the largest in NYS."; viewed 24 July 2020.

³¹ "Union Biscuit Co.," *Mercantile, Industrial and Professional Saint Louis: Illustrated*, by Ernst D. Kargau, Nixon-Jones Printing Co., St. Louis, Missouri, 1903, p. 458.

³² "Home News", *The Press* (Stafford Springs, Connecticut), 26 July 1888, image 3.

³³ "Frances Willard", Wikipedia, viewed 27 July 2020.

³⁴ Jane L. McKeever. "The Woman's Temperance Publishing Association." *The Library Quarterly: Information, Community, Policy* 55, no. 4 (1985): 365-97. Accessed July 27, 2020. See p. 382 for mention of biography and bookmarks.

Barr said that we “may be surprised at the other end of the dating scale, however. One of the prizes of my collection is a *tombstone* shaped bookmark with a pastel image of a woman sitting on a park bench reading a book (Fig. 34a-34b). It bears advertising from the ‘St. Paul Stationery Shop & Circulating Library’ and has a unique 1914 patent date on the obverse and a full 1926 calendar on the reverse. This confirms 1925 as the earliest possible end date.”³⁵



Fig. 34a



Fig. 34b

Many bookmarks are marked with a patent date of June 6, 1905. As Barr noted, this date “represents the Continental Divide in their bookmark manufacturing as everything without a date was almost positively produced before that date. There are a few rarely seen patent dates from before that time on their bookmarks (one from 1900 and a few from 1902 come to mind) but they seldom appear before the 6/6/05 date.”³⁶ The only patent I can locate with that date is numbered 791,503 and was filed by Richard E. Roehm, assignor to the Whitehead & Hoag Company, for a “Process of Printing on Pyroxelin Materials.”³⁷ It describes the problem of impermanency of printing on these materials without protection, leaving the printing to quickly wear off with use. His process forced the ink into the material through a steam press. The success of this process would help explain why so many of the bookmarks remain vibrant today.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Richard E. Roehm, inventor, “Process of printing upon pyroxylin materials.”, patent [791,503](#), filed by Whitehead & Hoag Co., patented 6 June 1905.

Whitehead & Hoag was associated with another earlier patent filed by A.G. Bauer and assigned number 727,572 on May 12, 1903.³⁸

He says the “object of my invention is to provide an improved construction of book-mark wherein are combined superior means for engaging the book-mark body with a leaf of a book and indicating the particular line on the page where the reading is discontinued.”

Bauer must have trusted Whitehead & Hoag to produce his design even though it was not the style they typically manufactured. The *slider* is a handy means of marking not just the page but the line. (Fig. 35a-35b)

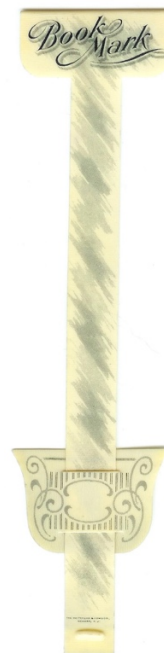


Fig. 35a

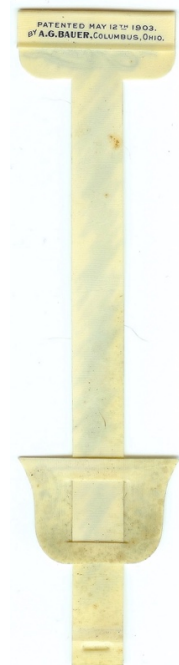


Fig. 35b

Whitehead & Hoag Designs

The collector cited by Densky-Wolff believes that at least 120 bookmark designs were produced, although there is no documentation to support this assertion. However, Stewart Barr noted that he had almost the same number in his collection plus those he had seen in other collections, and yet he hoped to find many more.³⁹ Georg Hartong compiled examples of eight designs in his article “Made in the USA: the celluloid overprint bookmarks of the Whitehead & Hoag Co., Newark, N.J.”, mentioning that there were approximately twelve overprint designs.⁴⁰ These common die cut designs include:



the red rose



the red carnation



the pansy



the blue iris



the heart



the beehive



the butterfly



two bluebirds



the reading owl



the white owl

³⁸ August G. Bauer, “Book-Mark”, patent [727,572](#), patented 12 May 1903.

³⁹ Ibid.

⁴⁰ Georg Hartong, “Made in the USA: the celluloid overprint bookmarks of the Whitehead & Hoag Co., Newark, N.J.”, *TBS News*, Issue 22, July 2015, p. 356-358.

While the *butterfly* and the *white owl* were added to Hartong's list as popular overprints, others are more scarce, discussed below. Arguably, the *reading owl* he cites is also hard to find. And of course, there are other examples of overprints that may have been used only a few times.

Even these common designs produced an infinite variety of distinctive looks for advertisers with the use of additional illustrations for a product on the shaft or the back, the addition of a useful calendar (also prized by collectors for dating), and clever reworking of the artwork. As Barr observed:⁴¹

"One of the first lessons that I learned in collecting was that die-cut shapes were very often used for multiple advertisers in nearly identical designs. For example, the Crown Piano Owl (Fig. 36a-36b) which I naturally assumed for years to be a custom-made design turned out not to be so. A few years back I remember being astonished to see an identical die-cut advertising the Bell Piano of Guelph, Ontario, Canada (Fig. 37a-37b).



Fig. 36a



Fig. 36b



Fig. 37a



Fig. 37b

The artwork on the [white] owl was unchanged, but the upright piano was carefully redrawn in every detail with the name 'Bell' replacing 'Crown' with some added verbiage on the bird's tail.

The reverse was completely changed revealing the Bell Piano factories in Guelph. As this latter iteration is much rarer than the Crown variety, I assume that the former preceded the latter, and that the die-cut was sold when the first contract was satisfied with Crown. The ratio is probably on the order of 100 to 1. I have seen only two examples of the Bell version."



Fig. 38a



Fig. 38b



Fig. 39



Fig. 40a



Fig. 40b

⁴¹ Stewart Barr email to Laine Farley, subject "Whitehead & Hoag", 22 June 2009

The other two owl designs were not altered in the same way based on known examples. The *reading owl* could have easily featured an alternative book, for example, although a Coca-Cola example does eliminate the lower shaft, with text on the book. The artwork and text are distinctive on others (Fig. 38-40), but the owl remains engrossed in his red book. Fig. 39 is an unusual example from London.



Fig. 41a

Fig. 42a



Fig. 41b

Fig. 42b



Fig. 43

At first, it appeared that the *brown owl* was also a unique W&H design, always advertising Maltine with the text on the back varying (Fig. 41-42). Then another example surfaced with a different advertiser, but also possibly a different maker (Fig. 43). The seller did not specify the maker and the scan was not detailed enough to reveal it for certain. It could be F. F. Pulver; confirmation will have to await examination of a better copy.

Barr noted other overprint modifications: "Ditto the Autopiano bookmark (Fig. 44a-44b) ... That die-cut, which I also always assumed to be a customized design, was not⁴². The die design was later sold to Detmer Player Pianos in Chicago. Again, the latter is much rarer than the former. But the artwork on the *piano* was changed accordingly so it wasn't merely a case of inserting 'your name here'."



Fig. 44a



Fig. 44b



Fig. 45a



Fig. 45b



Fig. 46a



Fig. 46b

I could not locate an example for Detmer, but found one for Koch & Droge illustrating slight changes in the artwork for the piano roll, and no manufacturer name below it (Fig. 45a-45b). I also have an example of Autopiano with a different die cut featuring a woman player. I thought this was celluloid for a long time and finally realized it is just heavy coated paper (Fig. 46a-46b). See also the Blasius *piano* die cut. (Fig. 165a-165b) for another piano design.

⁴² The Smithsonian cataloged [another example](#) with a different retailer name on the reverse.

Barr continued: “Whitehead & Hoag held themselves in those classic early years where they did their finest work (especially between 1900 and 1907) to the highest standards imaginable. I remember reading that the ancient Greeks finished the posterior areas of their sculptures regardless of the fact that they were invisible to the observer. W&H, in much the same way, held themselves to a much higher standard of artwork and design than most of their competitors.”

Other examples of these types of modifications appear in Hartong’s article. The *red rose* has examples of product or event artwork added (Fig. 48 Keen’s; Fig. 49 Robinson’s; see also Libby’s series Fig. 73, 74, 76). The *carnation* for A. B. Chase pianos (Fig. 52) is the most commonly seen, and the article⁴³ shows modifications for two more Robinson’s examples with product artwork (Fig. 50-51; see also Carnation milk series Fig. 77-79).



Fig. 47



Fig. 48



Fig. 49

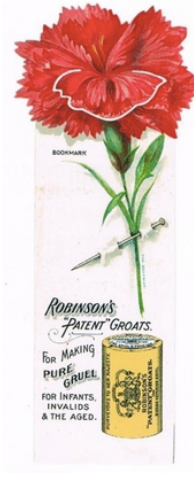


Fig. 50



Fig. 51

It’s interesting that A. B. Chase did not illustrate their piano on bookmarks as they did in a print ad.

These two flower designs for *carnation* and *rose* illustrate what seems to be a W&H invention—the 3-D effect of the stem and the pin poking through the shaft of the bookmark.



Fig. 52

⁴³ [A.B. Chase piano ad](#), *Musical Observer*, Volume 5, Issue 12, Dec 1911, p. 29

The *beehive* illustrates a subtle but beautiful addition of a vase around the flowers for the Peter Robinson example. (Fig. 54)



Fig. 53a

Another method for extending the usefulness of a design is what Barr termed “die-cut morphing.” “They were very clever to have been able to adjust the poppy artwork (Fig. 58) to perfectly fit the pansy die” as illustrated by these two California poppy designs from the Los Angeles Times compared with a blank *pansy*.⁴⁴ (Fig. 59-60)

Fig. 58

⁴⁴ Stewart Barr email to Laine Farley, subject "Re: Bookmarks research", 27 Sep 2009, item 3.

He also noted two unusual “tombstone” designs, one of a pastel image of a woman sitting on a park bench reading a book (Fig. 62, same as Fig. 34a-34b), and the same shape used for a Christmas theme (Fig. 61). They have similarities in coloring and the lower border, but otherwise are very distinct. Even the heart-shaped page flaps differ in size and placement.



Fig. 61

Fig. 62



Fig. 63

Fig. 64

Fig. 65

A third example comes from “The three globe on a pedestal die-cuts (Fig. 63-65) [which] are not as rare, but are wonderful examples of die morphing. The 1921 Indianapolis GAR piece (Fig. 65) called for an interior cut surrounding the monument which would have spoiled the die for future use. It is also the only example that I have ever found of a bookmark found in its original envelope!”

A rather odd example is the *Uncle Sam* bookmark from the 1917 St. Louis Associated Advertising Convention in June 1917 (Fig. 66a-66b). Barr says “The following month they issued a nearly identical bookmark (only 10% larger utilizing a different die) for the Rotary International Convention in Atlanta (Fig. 67). The design is nearly identical excepting the advertisers’ ‘head’ has been replaced with an even more bizarre Rotarian ‘head’ smoking a very prominent cigar. That convention was extremely awkward as the North American Rotarian membership had just gone to war with the European members.”⁴⁵



Fig. 66a



Fig. 66b



Fig. 67

⁴⁵ Stewart Barr email to Laine Farley, subject “Whitehead & Hoag”, 22 June 2009.

After Barr pointed out these examples, I discovered another one with three variations, all sold in a group of six designs, so that the similarities in shape were apparent; otherwise they would appear to be quite different. The *holly* (Fig. 70) and *columbine* (Fig. 69) have calendars for 1904 on the reverse. (See Fig. 140 for another example of the holly). The third example of a *water lily* bears the mark of David Cook [see under Other Manufacturers for more on the relationship to Whitehead & Hoag], a variant that he may have introduced (Fig. 68). Each design illustrates a different type or placement of the page flap. It is not certain which illustration was the forerunner of the variants.



Fig. 68



Fig. 69



Fig. 70

Whitehead & Hoag Sponsored Series

Collectors may focus on acquiring variants of the same design as described above, or locate designs produced for the same client over time. Some companies mentioned earlier including Coca-Cola (Fig. 14-16; also reading owl, not illustrated); Cunningham Pianos (Fig. 22-25); and Robinson's (Fig. 49-51 carnation, rose). For the Faithful Attendance series from Boiling Springs Presbyterian Sunday School below, Barr found other businesses with at least two examples illustrated below as comparisons such as Seyfang's Bread (Fig. 100, *butterfly*; Fig. 104, *birds*); and Lungstros (Fig. 114 *sailor girl*; Fig. 115. *standing rabbit*). The following examples illustrate more companies that commissioned several designs and suggest that they may have used even more standard designs during life of their business.

Using two of the early designs of *pansy* and *red rose*, **Libby, McNeill and Libby** (Libby's Canned Meats) promoted their products at expositions: Trans-Mississippi and International Exposition, Omaha, Nebraska, 1898 (Fig. 71); Universal Exposition, Paris, 1900 (Fig. 74a-74b); Pan American Exposition, Buffalo, New York, 1901⁴⁶ (Fig. 72-73).



Fig. 71



Fig. 72



Fig. 73



Fig. 74a



Fig. 74b



Fig. 75a

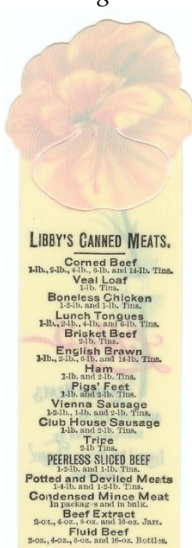


Fig. 75b

They also issued product lists, including the *pink pansy* (Fig. 75a-75b) and the *red rose* with the wonderful logo of a cow's head with wings (Fig. 76b).



Fig. 76a



Fig. 76b

⁴⁶ [Libby, McNeill & Libby](#), Pan American Exposition, Buffalo, New York, 1901, National Museum of American History (pansy)



Fig. 77



Fig. 78

Carnation produced at least two designs, also commemorating expositions and making good use of a standard overprint design that matched their company name and product of Carnation milk. Note that the earlier example for the Lewis & Clark Exposition in 1905 (Fig. 77) has a modification to the bottom with a serrated cut around the stems, the flower is more pink than red, and the page flap is cut in a slightly different way from the 1915 example (Fig. 79). Compared to other *carnation* designs, the stem area is also different with the bud on the left and the stems threaded through the shaft rather than pinned. A second, damaged example, (Fig. 78) appears identical but according to the seller was produced by Meek.



Fig. 79



Fig. 80

Fig. 81

Fig. 82

Churches were another source for commissioning a series of bookmarks. Barr identified an annual Easter bookmark set issued by the **Moravian Sunday School in Lititz, Pennsylvania**. Although he had only three examples (Fig. 80, *cross*; Fig. 81, *carnation*; Fig. 82), he confirmed that they “produced them every year beginning at least as early as 1899 (a plain white *heart*) and at least as late as 1909 (the *white rabbit* in profile).” He goes on to say, “The prize of the lot, which my sister bid on and lost on eBay, was a possibly customized *Easter egg* design from the class of 1904. I had never seen that die-cut before or since. One can only imagine what the complete collection must look like.”⁴⁷

⁴⁷ Stewart Barr email to Laine Farley, subject “Re: Bookmarks research”, 27 Sep 2009, item 2.



Fig. 83

Could the Easter egg design possibly be this one with *two chicks and colored eggs* on a nest (Fig. 83)? It is certainly rare, but the die-cut looks more like a Bastian design.

Another Easter bookmark from 1905 using the two *bluebirds* design and issued by the **Lexington Union Sunday School** is illustrated in this book on Warwick Township, Lancaster along with a brief description of the church.⁴⁸ The existence of this bookmark raises the intriguing question of whether this Sunday school also had a tradition of issuing Easter bookmarks from Whitehead & Hoag. (Fig. 84)



Fig. 84

The pursuit of a set from another Sunday school led Barr to declare it one of his greatest finds and deepest frustrations. He said it occurred around 1999 in an antique shop in a small town in southwestern Pennsylvania. He described what happened:

On the wall behind the counter was a framed set of 11 perfect attendance W&H [Whitehead & Hoag] celluloid bookmarks; all but August. The owner explained that his wife bought the entire lot of 12 so that she could add the August to her 'African American' collection. I asked him what the subject matter was of the missing bookmark and he indicated that it was a little black boy eating a watermelon!!! My problem was that no matter how many times I asked she would neither let me see it nor provide me with a photocopy.⁴⁹



Fig. 85

Barr believed that the "bird's nest" acronym (Fig. 85) stood for **Boiling Springs Presbyterian Sunday School in Spring Church, Pennsylvania.**

⁴⁸ Cory Van Brookhoven, [Warwick Township](#), Lancaster, Arcadia Publishing, 2011, p. 99

⁴⁹ Stewart Barr handwritten letter to Laine Farley, 2 August 2009



Fig. 86a

Fig. 87

Fig. 88

Fig. 89

Fig. 90

Fig. 91a



Fig. 86b

Fig. 87

Fig. 88

Fig. 89

Fig. 90

Fig. 91b



Fig. 92

Fig. 93

Fig. 94

Fig. 95

Fig. 96

Another valuable aspect of this series is that it helps establish a date range for some of the standard designs that were repeated by many other advertisers, as well as a reference for more unusual designs that were used by only a few. Barr noted that "it was the first time that I had seen the *Lucky Horse* (Fig. 90), *Standing Ear Rabbit* (Fig. 94) and the *Sailor Girl* (Fig. 92) designs – all since duplicated with rare advertising examples."



Fig. 97

Fig. 98

Fig. 99

Fig. 100

Fig. 101

Fig. 102

He provided a nice compilation (Fig. 97-101) of the commonly found September *butterfly* (Fig. 102) and a group of the *bluebirds* (Fig. 103-111) used for February (Fig. 87), including one with an elongated shaft (Fig. 107).



Fig. 103 Fig. 104 Fig. 105 Fig. 106 Fig. 107 Fig. 108 Fig. 109 Fig. 110 Fig. 111

He also found a few examples of the scarce designs: June *lucky horse* (Fig. 112-113), October *July sailor girl* (Fig. 114) and *standing ear rabbit* (Fig. 115).



Fig. 112 Fig. 113 [Fig. 90] [Fig. 92] Fig. 114 [Fig. 94] Fig. 115



Fig. 116



Fig. 117

I found examples of the March clover (Fig. 88) appropriately advertising Clover Day (Fig. 116) and wishing Good Luck (Fig. 117), as well as the November yellow buttercups (Fig. 95) advertising Wallach's laundry (Fig. 118) (see another example by American Art Works, Fig. 258).



Fig. 118

The April scroll top with lilies (Fig. 89) is duplicated by Stewart Company (Fig. 119) (and the Lititz Sunday School Fig. 82) but morphed for the Felix Isman arcade (Fig. 120) and the Eisenbrown Shriners Rajah Temple example (Fig. 121a-121b). These three vividly illustrate how W&H could transform the same die into very different expressions with the use of custom artwork (the lilies), drawing and enhanced scroll border (Isman), photographs (Eisenbrown and Rajah Temple) and strong background colors (front of Eisenbrown).

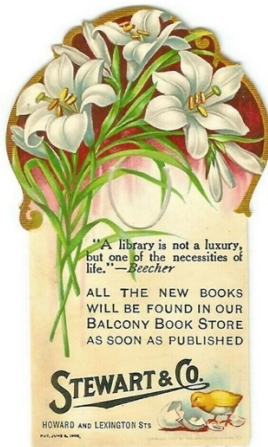


Fig. 119



Fig. 120



Fig. 121a



Fig. 121b



Fig. 122a



Fig. 122b



Fig. 123

The January *teddy bear* is most commonly seen with no text on the front, and the Buckwalter Stove Co. (Fig. 123) as advertiser on the back. A rare example shows a self-described “Outfitter to Children”, which seems like a more fitting business to advertise with a bear (Fig. 122a-122b).



Fig. 124a



Fig. 124b

A curiosity is that Whitehead & Hoag made an almost identical pen blotter (Fig. 124a-124b) as described by the seller as having, “Two cello sheets with two felt layers inside to wipe ink from pen points.” A careful examination reveals the cutouts around the front paws are solid and there is no page flap, but otherwise it is the same design.

See Figs. 22-23 for examples of the ubiquitous *heart* (December, Fig. 96) to duplicate the range of designs in this series with two exceptions: the May *white rabbit* (Fig. 91a-91b), but is this the one referenced as “rabbit in profile” for Lititz?; and of course, the elusive August *watermelon boy*.

Darby's Candy Co. of Baltimore, Maryland took a different approach with two and possibly three thematic series. In two cases, they advertised a series of six, and these are smaller than average. The flower designs are reminiscent of Whitehead & Hoag's larger designs although they have been made to fit the same simple die cut (Fig. 125-127). Mennen's, known for using mostly overprints rather than unique designs, shows an example with a violet, suggesting that a violet was probably used in the Darby flower series as well (Fig. 128).



Fig. 125

The poet series also has a rather simple die cut top, and only two examples of this design have been found so far (Fig. 129-130). A possible third series is illustrated with a woman's face and a different die-cut top (Fig. 131).⁵⁰



Fig. 126



Fig. 127a



Fig. 127b



Fig. 128



Fig. 129a

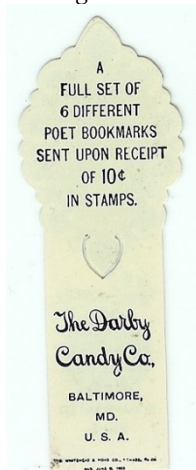


Fig. 129b



Fig. 130



Fig. 131

⁵⁰ Joan Huegel, "Bookmarks in Celluloid", *Bookmark Collector*, v. 11, n. 2, Winter 1998, p. 1-5.

Swift & Company of San Francisco commissioned a series of charming “Little Cooks” with calendars on the back for January-December 1906 (Fig. 132a-132b), January-December 1907 (Fig. 133a-133b) and the unusual range of June-December 1907/January-May 1908 (Fig. 134a-134b). Is it possible there was a companion for January-May 1907? These designs appear to be unique with each chef’s head and hat a different shape.

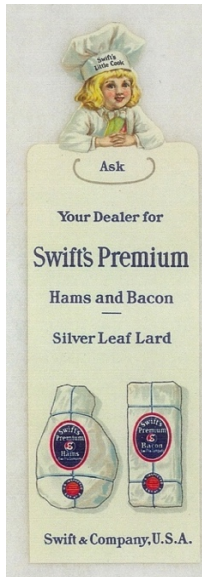


Fig. 132a

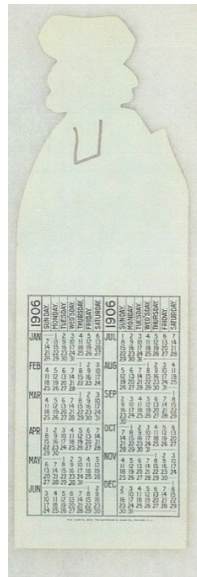


Fig. 132b

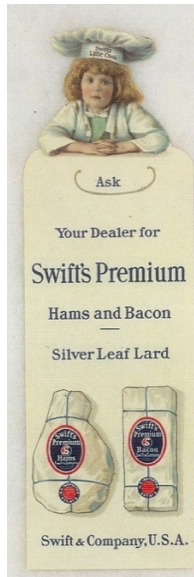


Fig. 133a

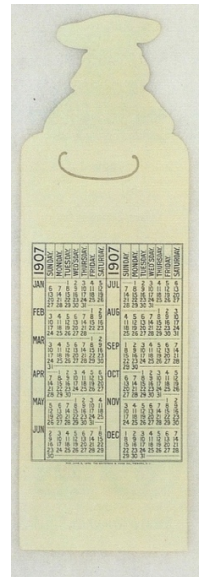


Fig. 133b

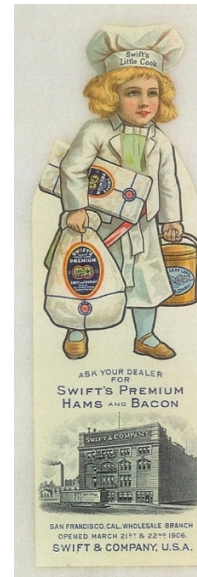


Fig. 134a

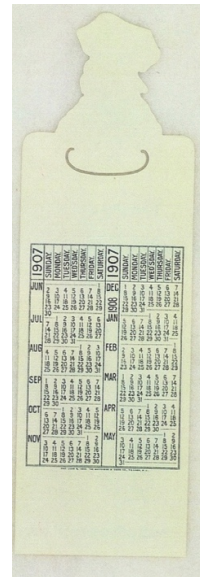


Fig. 134b

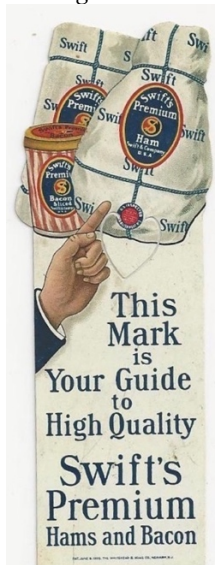


Fig. 135a



Fig. 135b

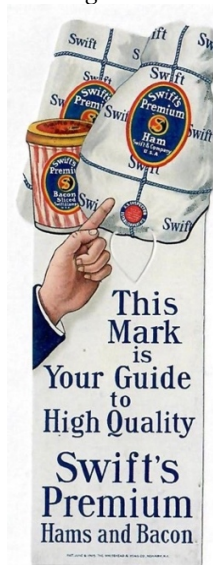


Fig. 136a

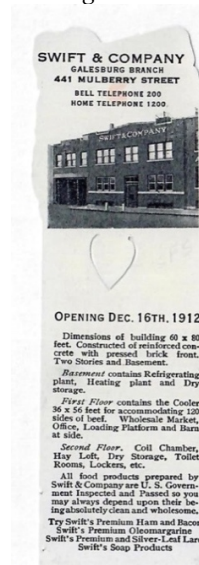


Fig. 136b

Then in 1911, they used another design featuring their products and a pointing hand to provide facts and figures about the Chicago plant (Fig. 135a-135b), and later in 1912 to celebrate the opening of a new branch location (Fig. 136a-136b), although the heart-shaped page flap is slightly different on these two examples.⁵¹

⁵¹ The National Museum of American History cataloged a [celluloid calendar](#) from 1914 made by Whitehead & Hoag for Swift with a little cook opening a package of ham. Its smaller size and lack of page flap disqualify it as a bookmark, however.



Fig. 137a



Fig. 137b

Two examples were found using the Little Cooks hanging from a pinback button (Fig. 137-138). It seems possible that these could have been detached and used as bookmarks as well.



Fig. 138

Barr opined, "My vote for the most prolific of celluloid bookmark advertisers goes to the **William H. Hoskins Store** in Philadelphia. They were primarily a business supply house specializing in business and personal stationery. The eleven examples (Fig. 139-150, excluding 145) shown range from about 1902 to 1920."

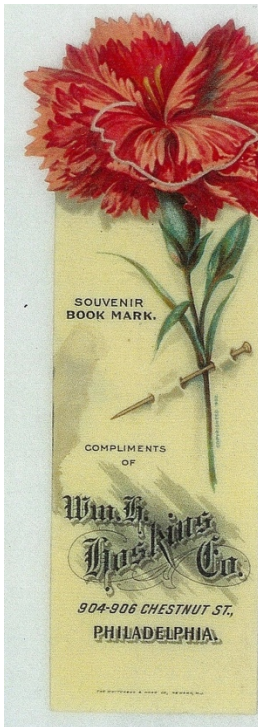


Fig. 139a



Fig. 140a



Fig. 141a



Fig. 142a



Fig. 143a



Fig. 144a



Fig. 139b

Fig. 140b

Fig. 141b

Fig. 142b

Fig. 143b

Fig. 144b

Barr goes on to say, "I believe that the *Uncle Sam* piece (Fig. 142a-142b), with its unique beard page slit, to be one of the greatest celluloid bookmark designs ever produced. I had the incredible good fortune to inquire as to how the person that found it did so and she kindly sent me the envelope it came in. It was purchased and sent by a grandmother visiting the Hoskins Store as a gift to her young grandson in Knoxville, Tennessee. She described the bookmark in the letter and the envelope was postmarked 1910. It was one of the very few times that I asked that question where I was successful in obtaining the matrix information along with the item."⁵²

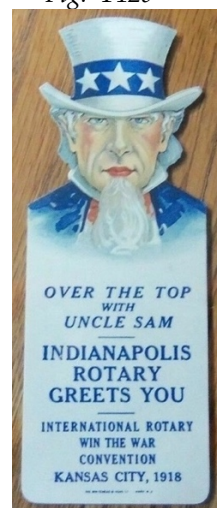


Fig. 145

W&H did product another Uncle Sam with shorter hair and a less congenial expression which does not feature the beard slit nor any kind of page flap (Fig. 145).

He speculated, "We can only imagine how many other examples are out there and I am virtually certain that this group only scratches the surface of what remains undiscovered. The October (probably 1908) calendar piece (Fig. 150) alone implies 11 other marks to complete the set. The holiday set also begs for a Christmas, 4th of July, Washington's and/or Lincoln's Birthday, etc. examples."⁵³, presumably because of the Easter chick (Fig. 147), Memorial Day (Fig. 148) and Thanksgiving (Fig. 149).

⁵² Stewart Barr email to Laine Farley, subject "Re: Bookmarks research", 27 Sep 2009, item 6.

⁵³ Evidence of a Thanksgiving turkey bookmark is documented in "[Philadelphia Notes](#)", *Walden's Stationer and Printer*, v.34, part 2, 1911, p. 28



Fig. 146

Fig. 147

Fig. 148

Fig. 149

Fig. 150

Barr was correct in assuming that more bookmarks exist in the calendar series (February, Fig. 153a-153b) and the holiday series (Lincoln, Fig. 151). What he did not point out is that Hoskins used standard designs from Whitehead & Hoag as well as Bastian Bros. designs, but it isn't always possible to tell. The *carnation* (Fig. 139a-139b), the *holly* (Fig. 140a-140b) and probably the *grandfather clock* (Fig. 146) are from Whitehead & Hoag. The *calendar* and *holiday* series are clearly by Bastian (Fig. 147-150, Fig. 151, 153a-153b).

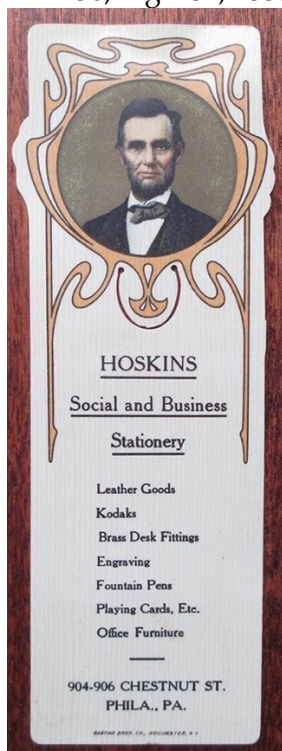


Fig. 151

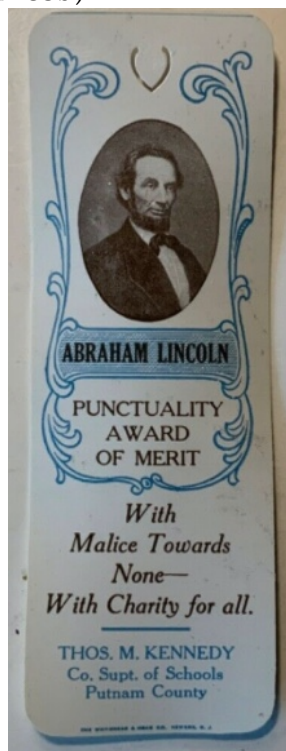


Fig. 152



Fig. 153a



Fig. 153b

A Whitehead & Hoag Lincoln bookmark does exist (Fig. 152), and they made another shield-shaped bookmark or badge dated 1899,⁵⁴ but Hoskins used the one from the series produced by Bastian (Fig. 151) featuring a younger looking President.

The *folded flap* design was produced by both Whitehead & Hoag and Pulver, introducing another possible relationship between these two companies. The unmarked Hoskins example (Fig. 155) is identical in shape and artwork to a Pulver example (Fig. 223). The black and white W&H examples, the one for Peck produced in the USA (Fig. 154a-154b) and Mudie's with a London imprint (Fig. 156a-156b), share characteristics with another by Pulver for Schuman Piano (Fig. 222). The neck on these two is very fragile and broke in transit. The Hoskins design is wider, presumably making it more stable. Perhaps Pulver copied the W&H design at first, and then modified it to give a wider neck and add color.



Fig. 154a



Fig. 154b



Fig. 155



Fig. 156a



Fig. 156b

⁵⁴ [Abraham Lincoln Bookmark](#) in the Lincoln Financial Foundation Collection, managed by the Indiana State Museum and the Allen County Public Library; viewed 11 August 2020.

Scarce and Unique Whitehead & Hoag Designs

From observing examples found, it seems that unique designs were created for events and for shapes that reflected the name of a business or its products. However, it is still possible that even these designs were used later for other businesses or occasions.

Examples appropriate for product

The most popular product designs seem to be for food products, both in terms of unique artwork as the main design feature and for die-cuts. A second group covers household products.



Fig. 157a



Fig. 157b

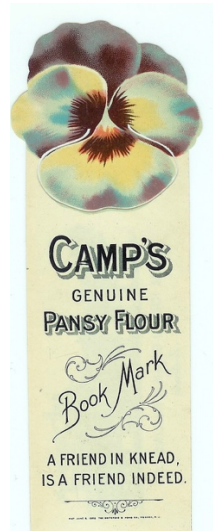


Fig. 158a

A little *baker* for Crown Flour (Fig. 157a-157b), **Stockton Milling Co.** preceded the Swift's Little Cook series of a similar design (Fig. 132-134; 137-138). The baker is not the product but holds examples of the product's use in baking bread. The **Camp's Pansy Flour** design is very common, yet finds an especially apt use for this product (Fig. 158a-158b).



Fig. 158b



Fig. 159a

Alaska Packers Association's *fish* representing canned salmon has great detail including the open mouth and fins (Fig. 159a-159b).



Fig. 159b

Hazen's

OXFORD
CHOCOLATES

REG. U.S. PAT. OFF.

BOOK
MARK

Hazen
Confectionery
Company

SWEETS
MADE BY THE HOUSE
OF
HAZEN

OXFORD CHOCOLATES
THE "ALL RIGHT"
KIND.

MARGUERITES
PEANUT BUTTER
CHOCOLATE COATED

SOMETHING NEW
MOLASSES BUTTER
CHOCOLATE COATED



CHOCOLATE CRACKERS
A SATISFYING
LUNCH

PERFECTION
PEPPERMINTS
AND CHECKERMINTS
CREAMY AND
DELICIOUS

**HAZEN CONFECTIONERY
COMPANY
BOSTON**

MAY JUNE 6, 1935.
FOR SOUTHERN & WEST CO. MARKING, N.J.

A REMINDER

TO
ASK
FOR

Reich's

Chocolates

NEXT TIME

60c to \$1.00 THE POUND

THE HARTMAN CO. & SONS, INC., NEW YORK, N. Y. 10017

START THE DAY RIGHT.

EAT

SHREDDED WHOLE WHEAT
AT BREAKFAST.

THE PERFECT FOOD

WHAT IS THE RESULT
WHEN YOU EAT

SHREDDED WHOLE WHEAT P
SOUND TEETH,
STRONG BONES,
FIRM FLESH,
ELASTIC MUSCLES,
GOOD NERVES,
A HARMONIOUS DEVELOPMENT.

Compliments of
C.B. TAPPAN,
27 SOUTH FRONT ST.,
PHILADELPHIA, PA.

THE NATIONAL BREAD CO., CHICAGO, ILL.


 If you want to know of over 250
 ways to prepare
 SHREDDED WHOLE WHEAT,
 Drop a postal to
THE NATURAL FOOD CO.
 NIAGARA FALLS, N. Y.
 And ask them for "The Vital
 Question."
MENTION C. B. TAPPAN WHEN YOU WRITE.

A vintage advertisement for Erin Chren Brew. The central focus is a bottle of beer. The neck of the bottle is wrapped in a light-colored foil or paper with the words "FOR THE FAMILY TABLE" printed vertically. Below the neck is a small red label featuring a crest with a bird and a shield. The main label is large and ornate, with a red border and a central crest depicting a bird perched on a branch. The text "ERIN CHREN BREW" is prominently displayed in a stylized font. Below this, it says "PURE THOROUGHOUGH ALE" and "100". At the bottom of the label, it reads "THE STANDARD BREWING CO. CLEVELAND, OHIO." The background is a light, textured surface.

A vintage beer label for Schlitz Beer. The label is shaped like a beer bottle and features a heart-shaped cutout in the center. The text on the label includes "SCHLITZ BEER" at the top, "THE SCHLITZ BEER BOTTLE" in the middle, and "BOTTLED AT THE BREWERY" at the bottom. The label is yellow with red and green accents.

You'll find the
Pages soft and bright—
Neath the brilliant
Welsbach light!

THE MANUFACTURING CO. OF THE WELSBACH SYSTEM OF LAMPS

[illegible]

37



Fig. 165a

The Blasius Piano 1905 upright is different from the other examples of pianos and possibly unique. (Fig. 165a-165b)

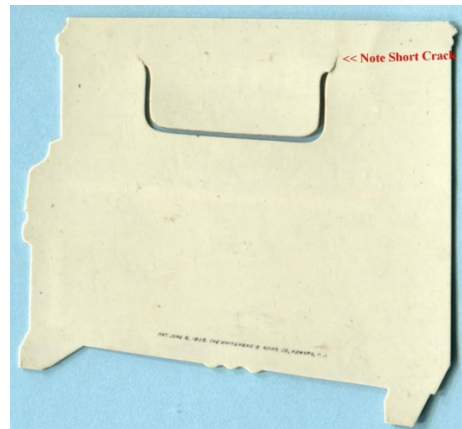


Fig. 165b

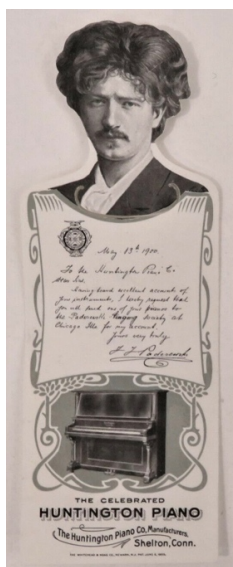


Fig. 166a



Fig. 166b



Fig. 167



Fig. 168a

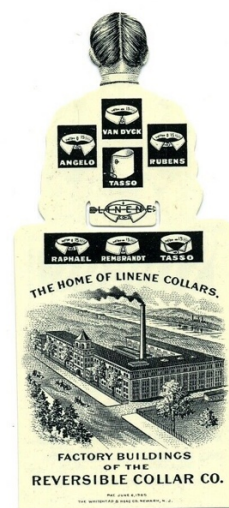


Fig. 168b

Figural die-cuts like these three examples are unusual. **Hale's Piano House** used a bust of Paderewski, the famous pianist who endorsed Huntington pianos in 1900 (Fig. 166a-166b). Accordingly, they pasted his photo and endorsement inside their pianos, probably the source for this bookmark.⁵⁵

The **Reversible Collar Co.** made Linene Reversible collars, cuffs, and bosoms. The man is looking at a collar and is sporting cuffs; was there a female version for their other product? This example is especially elaborate with the different models on the reverse, a detailed version of the factory building, and the back of the man's head showing the exaggerated part in his hair (Fig. 168a-168b). It is not stated but perhaps these collars were also made of celluloid.

The woman advertising the electric stove for the **United Electric Light & Power Company** (Fig. 167) rounds out the trio of figures.

⁵⁵ "Huntington", Antique Piano Shop Online Museum, viewed 27 July 2020

This example for C. Howard Hunt's pens (Fig. 169a-169b) has an *oblong* shape with an unusual page flap cut. This bookmark was also produced in heavy paper and Pulver made this design as well (Fig. 226).



Fig. 169a



Fig. 169b

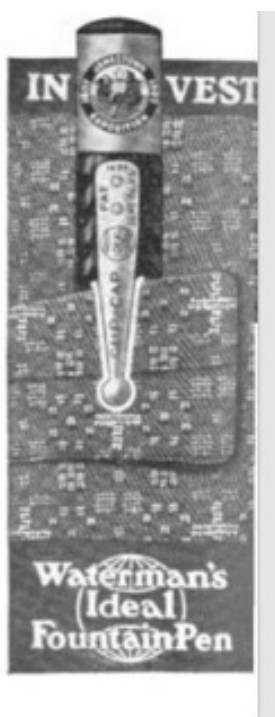


Fig. 170

One of the most well-documented and handsome examples is from L. E. Waterman, maker of fountain pens. They heavily advertised their exhibit for the Jamestown Exposition, 1907, mentioning their giveaway "dainty bookmark" (Fig. 170) featuring a pun to "invest" in the *pen clipped to a vest pocket* and; this news note describes and illustrates it⁵⁶. The page flap conforms to the pen clip.



Fig. 171a

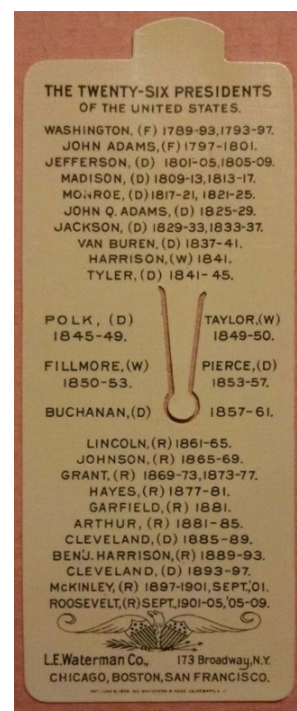


Fig. 171b

A trade note in 1909 describes what is probably the example illustrated with a list of presidents on the reverse on the occasion of the inauguration of U.S. President Taft⁵⁷. Note that the medallion from 1907 has been replaced with a deer's head (Fig. 171a-171b).

⁵⁶ "Souvenir Bookmark", Walden's Stationer and Printer, v. 28, 10 Aug 1907, p32.

⁵⁷ "Trade Notes", Geyer's Stationer, v47, n1165, 4 Mar 1909, p. 5.

Souvenir Bookmark.

Illustrated herewith is a little **celluloid bookmark**, a useful souvenir, which the L. E. Waterman Company are distributing to visitors at their booth at the Jamestown Exposition. It is the same size as cut and is printed in attractive colors. In their exhibit the company have a demonstration of a new invention in the way of a machine for making twentyv signatures at one time, known as the Signagraph machine. The exhibit is all very interesting.

Trade Notes

NOW, while the eyes of the public are turned toward Washington and the inauguration of President Taft, the L. E. Waterman Company takes occasion to make a distribution of a very neat and convenient **celluloid bookmark**, on the back of which are printed the details in connection with the terms of all the Presidents of the United States. Samples of this convenient little souvenir will be forwarded by the L. E. Waterman Company upon request.

Noyes Bros., Boston was a retailer distributing MacGregor golf clubs according to the seller of this *golf bag* bookmark (Fig. 172), who also noted that there is no maker's mark yet it was likely made by Whitehead & Hoag. Again, the detail is excellent and the plaid fabric of the bag makes it memorable.



Fig. 172

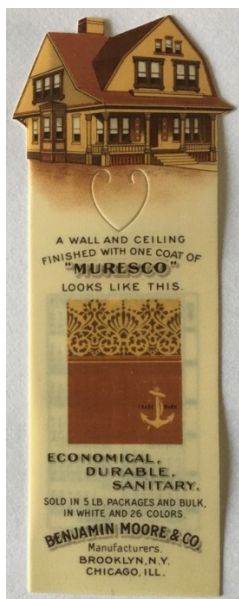


Fig. 173a

This detailed image of a *house* advertises the **Benjamin Moore** paint used to finish the walls and ceilings with a closeup of the purported results (Fig. 173a). The addition of a calendar extends the usefulness of the bookmark in conveying its advertiser's message, and of course, aids collectors in dating the design, in this case to 1902 (Fig. 173b).



Fig. 173b

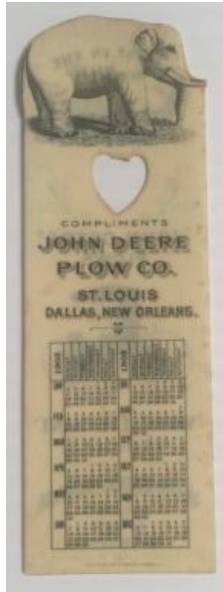


Fig. 174a

An *elephant* seems an unlikely image for advertising the **John Deere Plow Co.** until you realize they produced “White Elephant Vehicles” illustrated on the reverse (Fig. 174b). The calendar on the front confirms this as another early design from 1903 (Fig. 174a). It is also an example where “cross collecting” can drive up the price. It sold for \$735 at a 2018 auction of John Deere memorabilia!

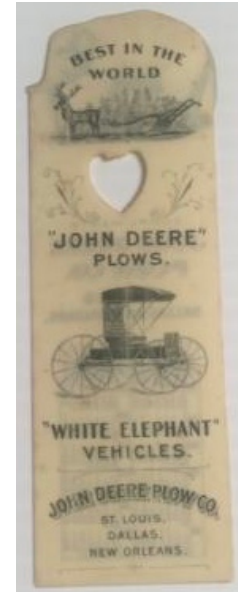


Fig. 174b



Fig. 175

On the other hand, this equally interesting and well executed design is not nearly so valuable since its advertiser is not as famous. **A S. Cameron Steam Pump Works’** steam engine is illustrated but also forms the die-cut top containing the girl (Fig. 175). From my Bibliobuffet article, the significance of the *acorn-shaped* top is explained as being the “air vessel of their pump, the shape of which was designed to resemble an acorn.” There is also a good deal of information about the bookmark itself.⁵⁸

In the Trade Notes section of the *Sibley Journal of Engineering*, 1905⁵⁹, the writer observes that “nothing but the most attractive” forms of advertising will stand out and garner attention. The writer goes on to say that “the Cameron Steam Pump Works of New York City have always appreciated this fact and have endeavored in their advertising to make a clear statement, attractively and appropriately illustrated . . . and to give convincingly an expression of their views with reference to the superior qualities of their pumps.”

What follows is a detailed description of my bookmark with its distinctive acorn-shaped top that features a “winsome lassie wearing the Cameron plaid and dropping a graceful curtsy”—and with the exciting news that there was a companion bookmark illustrating a “Scottish bag pipe player in full regalia wearing the Cameron plaid.” Both bookmarks were proclaimed “veritable works of art.” The bagpipe player was sent with routine correspondence whereas the winsome lassie was the reward for orders and remittances. Their value as bookmarks and as “admirable advertisements” was obvious according to the writer. The bookmark’s polite request to pass it along to a friend if no use could be found was one the writer couldn’t imagine anyone ever needing to follow.

⁵⁸ “[Character the Grandest Thing](#)” by Laine Farley, On Marking Books column, Bibliobuffet.com, 16 Mar 2011.

⁵⁹ “[Trade Notes](#), *Sibley Journal of Engineering*, v. 20, 1905, p. 49-50.

Several other trade journals in engineering and mining also noted the bookmarks. I find it somewhat difficult to picture gentlemen in those professions using the delicate bookmarks, but I suppose the illustration of the famous pump made them seem familiar tools.

I found that the companion bookmark sold at an auction in January 2011 (Fig. 176).⁶⁰ There are two differences from the one I own: it does not have the phrase “Thank you kindly” at the base of the acorn shape, and the page flap is shaped like a partial oval. The bagpiper really shows off the Cameron plaid flying from the bagpipes.



Fig. 176

Examples reflecting the business or event

Another group of designs use shapes that don't represent a product, but do reference the business in some way. Usually these are scarce so if other examples exist without an obvious business connection, they are shown as well. Very few examples mention a specific event related to the design.

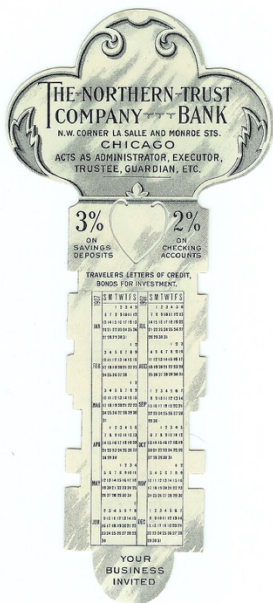


Fig. 177a



Fig. 178a

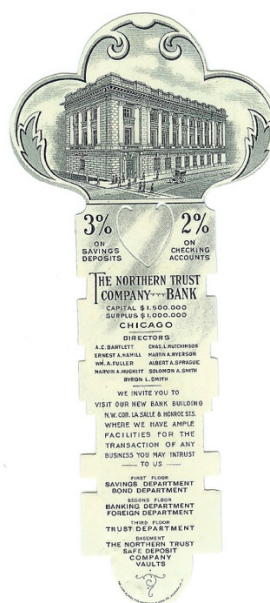


Fig. 177b



Fig. 178b

The *key* shape is scarce with only these two known examples for the opening of a new bank building for the **Northern Trust Company** (Fig. 177a-177b) and the **Cabanne Library** (Fig. 178a-178b). The depiction of buildings is another good example of die-cut morphing.

⁶⁰ Unfortunately, I was not able to locate this auction and the copy I saved is at a very low resolution.



Fig. 179a

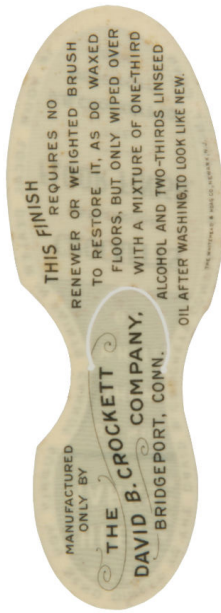


Fig. 179b

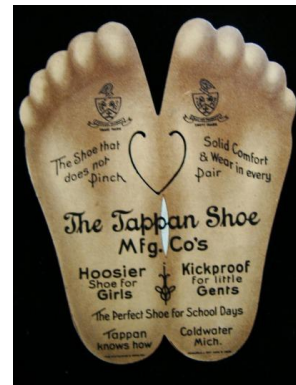


Fig. 180a

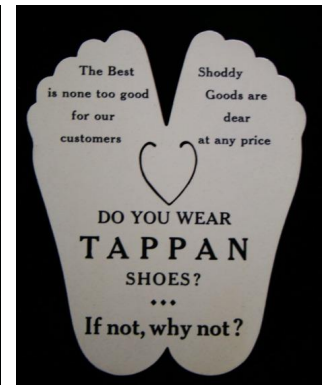


Fig. 180b



Fig. 181a

Another scarce design is for the charming egg with a chick bursting out of the top, here used for **Darling & Company Poultry Foods** (Fig. 181a-181b). A second example for **Bon Marche** features a pun to "peep in" (Fig. 183), and another for the **Randall School** of business (Fig. 182) plus a blank one (Fig. 184) for a total of four examples. This die-cut seems especially fragile and prone to breaking, a possible reason that more haven't survived.

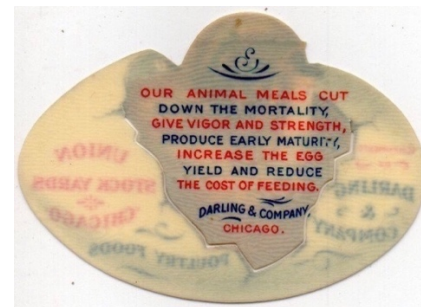


Fig. 181b



Fig. 182



Fig. 183



Fig. 184

⁶¹ National Museum of American History, Smithsonian Institution. "Smithsonian Learning Lab Resource: "[D. B. Crockett Co.](#)." Smithsonian Learning Lab. November 04, 2015. Accessed October 5, 2020.



Fig. 185

For the **Steamers Penn & Lord Baltimore Of Ericsson Line Between Philadelphia And Baltimore**, the seller did not provide an image of the reverse but transcribed the text on this *fish* (Fig. 185). The link to the advertiser appears to be the water on which the steamers sail. The design is similar but slightly different from the other fish advertising canned salmon (Fig. 159), especially the mouth and fins as well as the page flap.

Continuing the animal theme, this specimen for the **Canadian Intercolonial Railway** (Fig. 186a) does not represent the business, but certainly is an iconic image for Canada. The reverse promises views of the *moose* and other wildlife along the route. (Fig. 186b)



Fig. 186a

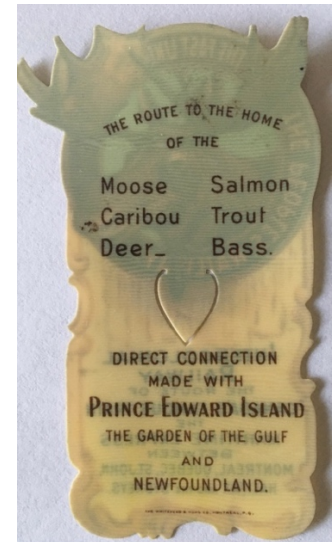


Fig. 186b



Fig. 187a



Fig. 187b

Of the two examples of an *oblong shape with a shield die-cut on top*, the **Randall-Faichney** medical device company (Fig. 187a-187b) takes advantage of the long page flap to illustrate a thermometer.

Priscilla, the Maid of New England, adorns the top of the second example (Fig. 188). She appeared as part of an advertising campaign for the **New England Furniture & Carpet Company** in Minneapolis.⁶²



Fig. 188

⁶² "[Priscilla as a Business Getter](#)", *American Carpet and Upholstery Journal*, v. 27, no. 1, 10 January 1909, p. 71.



Fig. 189a

Metropolitan Life Insurance, another example of taking advantage of the elongated form of a bookmark, shows the company's headquarters *skyscraper* in New York and is dated 1903, according to the seller (Fig. 189). The tower building was not constructed until 1908, however. Another identical copy showing the reverse seems to have the 1905 patent date (Fig. 190, which could have been used going forward).



Fig. 190



Fig. 191

Austin Motor Co. uses the simple but distinctive front end of the *car* as a design in this rare example from England. (Fig. 191).

Another automobile company, **Hupmobile**, uses an image of a *ribbon* (Fig. 192) with a clever dual purpose according to the seller: "Top has a moveable stickpin so the piece could be worn but there is also a thin circular cutout below the 'Hupmobile' logo and that is there so that the piece can be transformed. Reverse shows logo again with text 'Remove Pin And Use As Bookmark.'"



Fig. 192



Fig. 193

Similarly, this *oak tree* that mimics the city of **Oakland, California's** trademark (Fig. 193) was thought to be a unique design until the discovery that it was used the following year in conjunction with a 1904 pin featuring Abraham Lincoln.⁶³ Is it an example of Whitehead & Hoag's badges, or perhaps the oak tree also had an instruction on the back of its badge to remove it and use as a bookmark?

⁶³ "50th Anniversary of the Republican Party badge", The Lincoln Collection, viewed 16 August 2020.



Fig. 194a

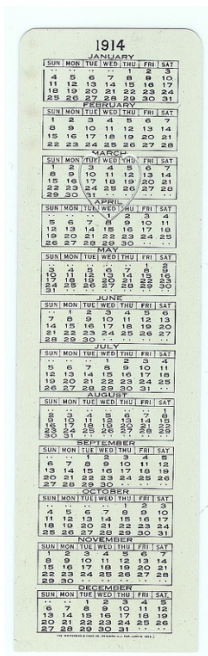


Fig. 194b



Fig. 195

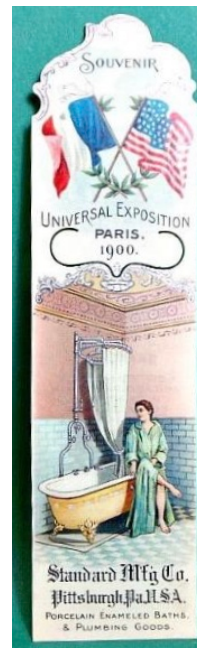


Fig. 196a



Fig. 196b

Springfield Pure Milk (Fig. 194a-194b) and **Minute Gelatine for Whitman Grocery** (Fig. 195) both have simple oblong shapes with rounded corners, but nice art work featuring products and the Springfield building.

Standard Mfg. Co. has a scrolled die-cut top, but this souvenir of the 1900 Paris Exposition (Fig. 196a-196b) has an elaborate scene of a woman and her bath, another example of artwork rather than the die-cut making it special.⁶⁴

According to the Smithsonian, "*Foxy Grandpa* was a comic strip created by Charles Edward "Bunny" Schultze that first appeared in January 1900. It featured a lively grandfather who was constantly one-upping his two grandsons' attempts at pranks and practical jokes. The strip was incredibly popular, eventually printed as anthologies, becoming a Broadway hit and finally a series of live-action silent movies."⁶⁵ It is surely one of a kind and a very different profile from most W&H designs (Fig. 197). The full man's walking figure must have been quite fragile with the arms and legs easily broken, perhaps a reason it is so rare.

Fig. 197



⁶⁴ [Paris Exposition Celluloid Bookmark Cast Iron Bathtub](#), www.icollect247.com, viewed 16 August 2020.

⁶⁵ National Museum of American History, Smithsonian Institution. "Smithsonian Learning Lab Resource: [Foxy Grandpa](#)." Smithsonian Learning Lab. November 04, 2015. Accessed July 16, 2020.

Whitehead & Hoag Sales Samples

Because W&H did not include bookmarks in their product catalogs, sales samples are especially prized and listed here. Many of the designs appear in the W&H sections above.



Fig. 198

Barr shared self-promoting examples of the *iris* from the St. Louis World's Fair (Fig. 198), the *butterfly* (Fig. 200), the *pointing finger* (Fig. 202a), and the two *Uncle Sam* bookmarks (Fig. 66-67), but only the butterfly specifically mentions that they make bookmarks. Georg Hartong located a *carnation* advertising the London office (Fig. 199), a rarity.

Barr's also said, "I waited years before I actually saw a salesman's sample for sale on eBay last year [2008]" Which may have been referring to the rare watermelon boy from the Boiling Springs Sunday School series, but he did not send an illustration.⁶⁶



Fig. 199

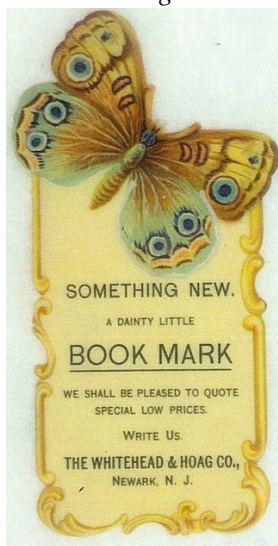


Fig. 200



Fig. 201

Alex Merseburger wrote about "Bookmarks promoting Bookmarks" citing one of the *Uncle Sam* examples, as well as one using the *two birds* (Fig. 201). Because he was compiling bookmarks with price lists, he noted that the birds example has no prices but assures that they are low. The pitch gently asks "Can you not use some of these BIRD BOOK MARKS in advertising your business? They have merit, are new, and the price is low."⁶⁷ This example and the butterfly feature the most direct appeal for their bookmarks.

⁶⁶ Stewart Barr handwritten letter to Laine Farley, 2 August 2009. After the ellipse in this quote, it was unclear which design he meant by this sentence, however: "It actually does exist, but is so atypical of W&H designs."

⁶⁷ Alex Merseburger, "Bookmarks promoting Bookmarks", *TBS News*, Issue 33, March 2019, p. 553.



Fig. 202a



Fig. 202b

Examples of the *pointing finger* (Fig. 202a-202b) have slightly variant artwork and two different page flaps. Businesses using this design include Wanamaker's (Fig. 220c) (also by Pulver, Fig. 220a-220b), Gramophone Needles (from the London office), and Lyon & Healy band instruments (heart flap).



Fig. 203

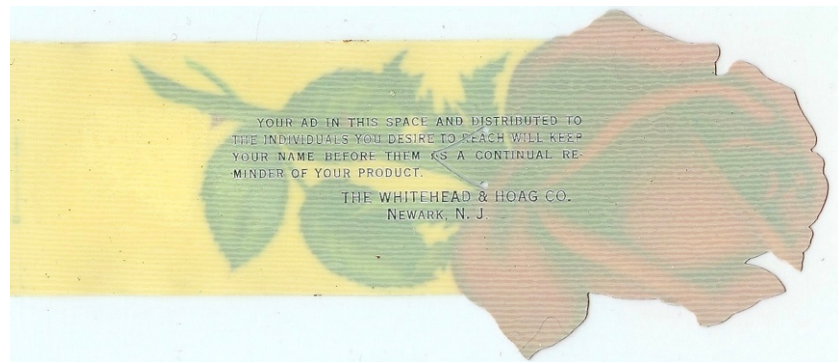


Fig. 204

Another example from the California Historical Society collections advertises the Los Angeles branch office with *violets* (Fig. 203).⁶⁸ The *red rose* is unusual in having a modestly printed message on the reverse, touting the bookmark's use as an advertising vehicle (Fig. 204). These two die-cuts are scarce with only one or two examples seen. (Fig. 205-206, *violet*; Fig. 207-208, *red rose*)

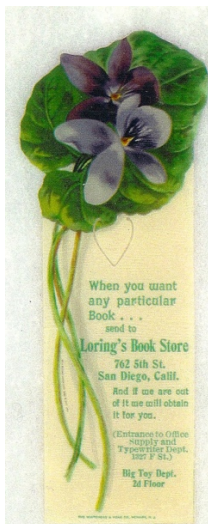


Fig. 205



Fig. 206



Fig. 207



Fig. 208

⁶⁸ [Bookmark, The Whitehead & Hoag Company](#), Los Angeles, California business ephemera collection, courtesy, California Historical Society, CHS2013.1322.jpg

Three more examples for Whitehead & Hoag are dual purpose, or perhaps triple purpose, and provide dates thanks to the inclusion of calendars on the reverse. The oldest is probably meant as a letter opener but is thin enough for a bookmark, and the calendar is for 1923 (Fig. 211a-211b). The text does not mention bookmarks, however, which may indicate the company's waning business in this line. The other two are in the shape and size of a business card and pocket calendar, with the staff person's name and contact information on the front and calendars for 1942 (Fig. 210a-210b) and 1947 (Fig. 209a-209b) on the back. Again, bookmarks are not among the products advertised, but these cards include heart shaped page flaps, and the one from 1947 has "bookmark" on the flap. At first, these seemed to extend the date for W&H bookmark production, but alas, they are clearly plastic and not celluloid.

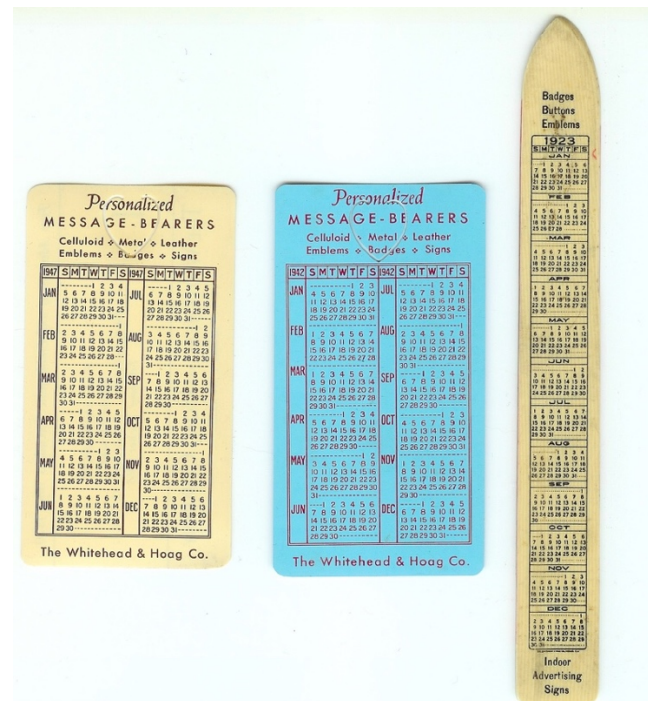


Fig. 209a

Fig. 210a

Fig. 211a

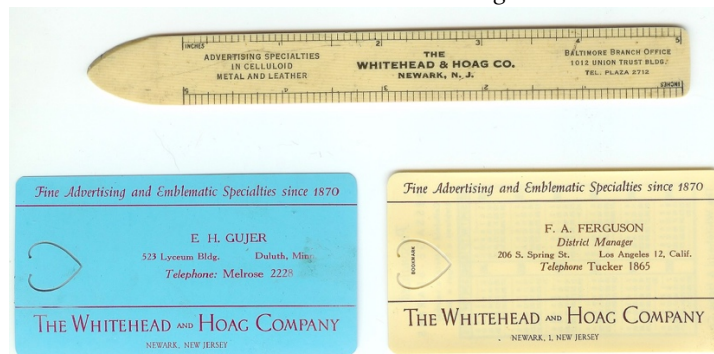


Fig. 210b

Fig. 211b

Fig. 209b

Other Manufacturers

This section lists other manufacturers, some quite prolific while others have only a few examples. Some of them are related, either because they were bought out/acquired, or because their designs were used by other companies through undetermined arrangements (e.g., licensing or expired copyrights). They all contribute something unique to the history of celluloid bookmarks.

Charles Galle

St. Louis, Missouri

(1889-1891)



Fig. 212a Fig. 213a

Barr said: “The Chas. Galle sliding leaf advertising note card (Fig. 213a-213b) was a truly miraculous find. I attended the Great Eastern Antique Glass Show in Harrisburg [Pennsylvania] about 20 years ago and I spied it in a glass dealer’s case. It is the only celluloid non-bookmark example of ‘book-mark’ advertising that I have ever encountered. The fact that it also displayed the January-June 1889 calendar on the reverse was a gift from above. The Calumet Paper bookmark (Fig. 212a-212b) shown above it is a logical guess. Although there is no manufacturer’s mark, the “Flexible Glass” in his product description fits this piece like a DNA match. The fact that the latter is dated to within two years of the former is another strong indicator. We will just have to keep looking for other examples.”⁶⁹

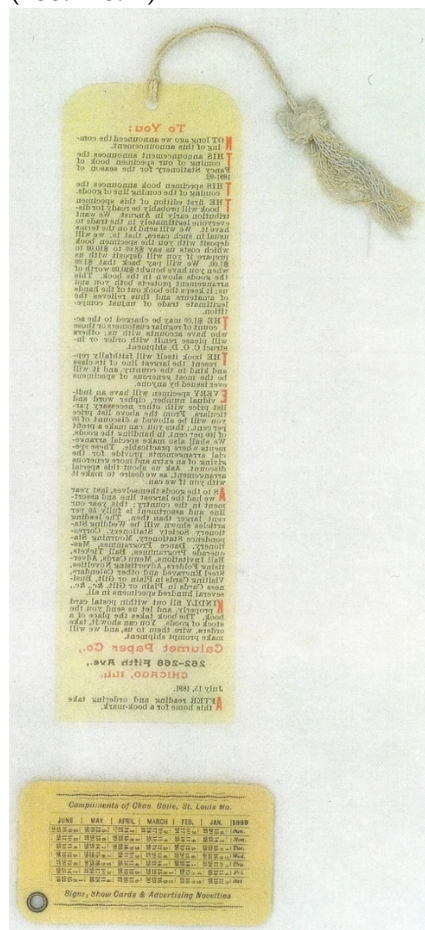


Fig. 212b Fig. 213b

⁶⁹ L. Stewart Barr, email to Laine Farley, 27 September 2009

Because they were primarily a maker of badges and buttons, only one advertising example (Fig. 215a-215b) and a sales sample (Fig. 216) have been found along with a self-promoting calendar (Fig. 214) and pin (Fig. 217). The two bookmarks use a variation of the flower stem appearing to poke through the shaft of the bookmark, similar to W&H designs and others. While the *rose* and *pansy* are favorite subjects, Baltimore Badge's expressions are their own.

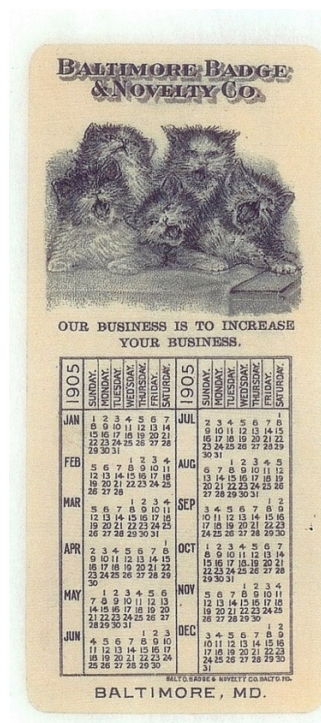


Fig. 214



Fig. 215a



Fig. 216



Fig. 217



Fig. 215b



Fig. 218

Barr observed that "for some unknown reason, Pulver was second only to Whitehead & Hoag in their use of self-promoting bookmarks". He said he had at least seven different self-promotionals, and "there are almost certainly many more as yet undiscovered."⁷⁰ Although he did not associate Pulver with Whitehead & Hoag in any other way, some of their designs clearly were taken from or inspired by the larger company. The specific relationship remains unknown, however.

⁷⁰ L. Stewart Barr, email to Laine Farley, 27 September 2009, item 1.



Fig. 219

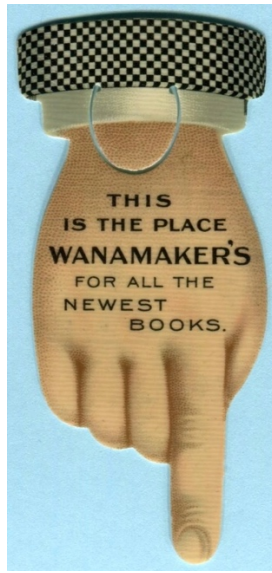


Fig. 220a



Fig. 220b

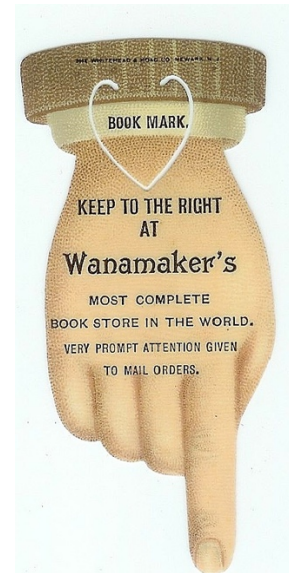


Fig. 220c



Fig. 221a



Fig. 221b

W&H inspired designs include the *lilies* (Fig. 218), *butterfly* (Fig. 219), *pointing finger* (Fig. 220a-220b; 220c from W&H), *carnation* (Fig. 221a-221b with accompanying Pulver envelope, a rare find), and *folded flap* (Fig. 222, 223a-223b). Pulver may have copied the *brown owl* (Fig. 43). See also Fig. 154, 156 for W&H folded flap designs and Fig. 296 for Cook's use of this design.



Fig. 222

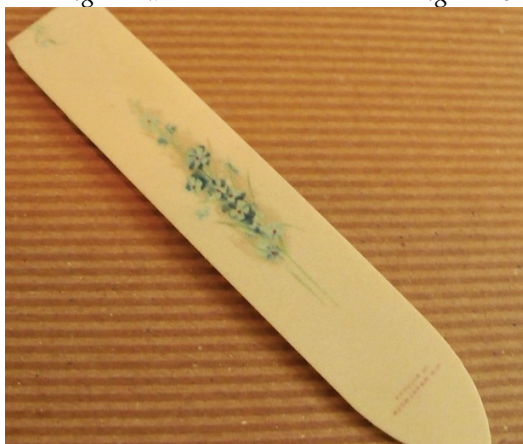


Fig. 223a



Fig. 223b



Fig. 224



Fig. 225a



Fig. 225b



Fig. 226

Another W&H relationship (see Fig. 169) is the *oblong* example for C. Howard Hunt Pen Co. (Fig. 226).

Other designs appear to be unique such as the *cat* (Fig. 224), the *bluebird* (Fig. 225a-225b), and the *cow* on either an oblong (Fig. 227a-227b) or cylindrical base (Fig. 228a-228b), some cleverly reflecting the business or product names.



Fig. 227a

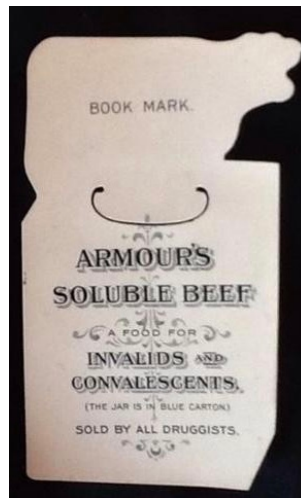


Fig. 227b

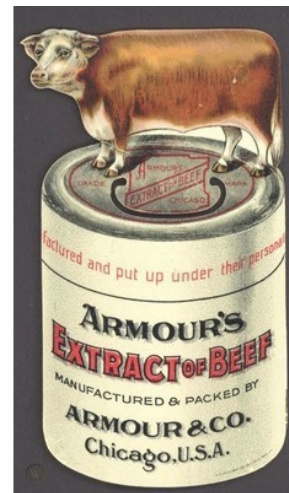


Fig. 228a

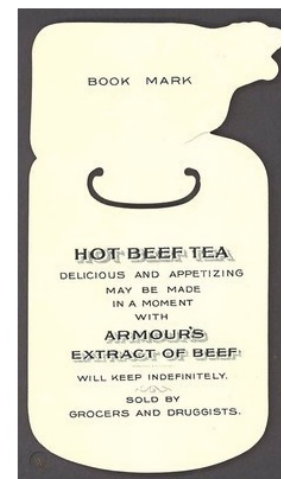


Fig. 228b



Fig. 229

As Barr found, Bastian Bros. apparently purchased Pulver in 1907 and “used many of their dies to produce bookmarks under the B.B. name. There was almost certainly an overlap when they were both in production and some die cuts seem to be unique to each. Unmarked items that are undated and are known to have been produced by both companies are impossible to assign to either”.⁷¹

Two of the three self-promotional samples use the *lilies* die cut that was common (Fig. 229, Fig. 231). The one on the left (Fig. 229) is what Barr called the Rosetta stone proving the relationship in tiny letters saying “Compliments of Bastian Bros. – Successors to F. F. Pulver Co. – Rochester, N.Y.”, dated 1909.⁷² Later the *holly* design (Fig. 230) was found with the same text.



Fig. 230

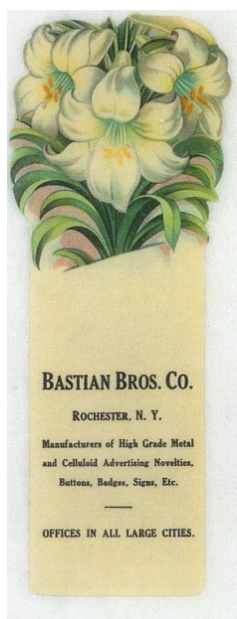


Fig. 231



Fig. 232



Fig. 233

The lilies are used appropriately for an Easter greeting for the Methodist Book Concern (Fig. 232) and simply as a decoration to advertise the Western Optical Manufacturing Company (Fig. 233).

⁷¹ L. Stewart Barr, email to Laine Farley, 27 July 2009

⁷² L. Stewart Barr, email to Laine Farley, 27 September 2009, item 1.



Fig. 234



Fig. 235



Fig. 236



Fig. 237

The red roses adorn a tiny bookmark (Fig. 236) and the image is similar to a Whitehead & Hoag design (Fig. 126) and one by American Art Works (Fig. 259). The larger rose on the Modern Home Washer (Fig. 234) may have also been inspired by the W&H red rose but has a different shape, stem, and leaves, repeated in this unmarked example for Reed shoes. (Fig. 235)



Fig. 238a



Fig. 238b

Bastian made at least two designs for the Bakery & Confectionery Workers International Union of America: the heart with forget-me-nots (Fig. 238a-238b), and what may be a unique design featuring a loaf of bread. (Fig. 239)

Another forget-me-nots heart is further adorned with holly for a Christmas greeting. (Fig. 240)

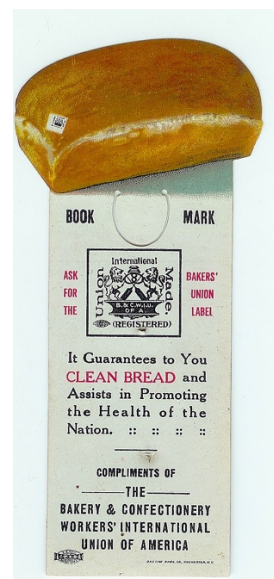


Fig. 239



Fig. 240

The designs for *Printzess lady* (Fig. 241a-241b), and the *turkey* (Fig. 242a-242b) may be unique, although there are similar *turkey* die-cuts by American Art Works (Fig. 257). See also under the Whitehead & Hoag section for more Bastian designs (possibly Fig. 83, *chicks and eggs*; Hoskin series Fig. 150, 151, 153).



Fig. 241a

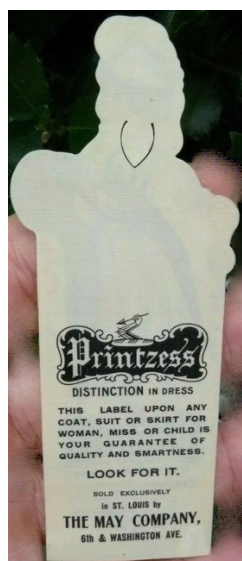


Fig. 241b

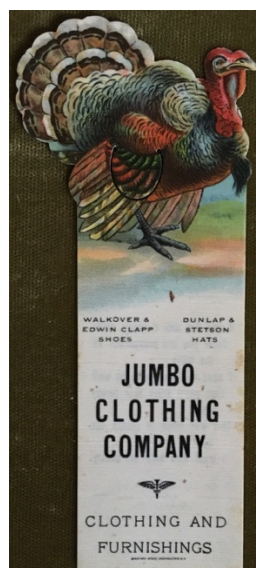


Fig. 242a

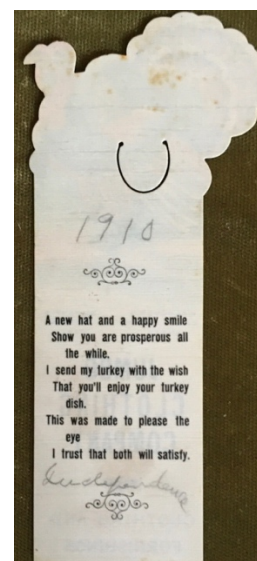


Fig. 242b

The Meek Company

Coshocton, Ohio

(1905-1909)



Fig. 243a

Jasper Meek sold the company to a newly formed consortium in 1909. The new company was formed from the combining of The Meek Company and one of their major competitors, The H.D. Beach Company, and was renamed American Art Works.⁷³ AAW utilized the Meek bookmark dies while adding many new dies of their own. The same identification difficulty arises with unmarked and undated bookmarks that were common to both makers.⁷⁴ These examples are all marked Meek, including a thin ruler (Fig. 243a-243b). See also Fig. 78 for a carnation that duplicates a Whitehead & Hoag design.



Fig. 243b

⁷³ Meek is known as the father of the promotional products industry. For more on him, see "[A Look Inside the History of the Promotional Products Industry](#)", Promotional Products Association International, viewed 16 August 2020.

⁷⁴ L. Stewart Barr email to Laine Farley, 27 July 2009.



Fig. 244



Fig. 245a



Fig. 245b

Possible dates for these examples all fall into the range identified by Barr: Wegner Bros. in Grand Rapids, Michigan was in business in the early 1900s although no definite date was found for this location. Lehnhardt's Fine Candies in Oakland, California opened in 1894 at a different location but this souvenir is dated 1908. Cascaden Mfg. advertised Progressive Steel Ranges⁷⁶ as well as the Davis gas engine⁷⁷ as well as in 1906. The Tribune of unknown location has a 1905 calendar.



Fig. 246



Fig. 247



Fig. 248a

Fig. 248b⁷⁸

American Art Works

Coshocton, Ohio

(1909-1933)

The "Rosetta stone" example documenting the relationship between Meek and American Art Works is a self-promotional *poppy* design (Fig. 249). Another self-promotional sample (Fig. 250) was located along with the same design of *chrysanthemums* for an unusual Easter greeting from the Savoy Theatre (Fig. 251). According to Barr, "they also produced the classic Old Gold *gangirl* (or is it "glam girl"?) bookmark which was distributed at the Chicago Century of Progress Fair of 1933" (Fig. 252).⁷⁹

⁷⁵ The seller transcribed the reverse: "Souvenir of visit U.S. Fleet 1908 from Lehnhardt's Fine Candies Broadway between 13th & 14th STs. Oakland Cal. Pat Apr 3 1906 The Meek co. Coshocton O. Made for Bachrack & Company S.F.Cal.Pacc.rip".

⁷⁶ [Cascaden Mfg. Co.](#) under Exhibitors, *The Iron Age*, v. 77, 22 Feb 1906, p. 732

⁷⁷ [1906 Ad](#), Cascaden-Vaughan Co., Davis Gasoline Engine, Vintage Machinery web site, viewed 20 October 2020

⁷⁸ Keith Lauer & Julie Robinson, *Celluloid: Collector's Reference and Value Guide*, Paducah Kentucky: Collectors Books, 1999, p. 147 illustrates another example of the red and yellow rose by Meek.

⁷⁹ L. Stewart Barr email to Laine Farley, 27 July 2009. He did say "gangirl", perhaps referring to her legs, but it could have been a typo for "glam girl".



Fig. 249



Fig. 250

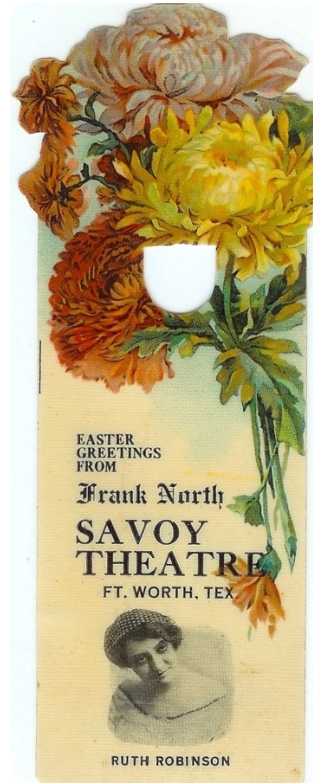


Fig. 251



Fig. 252



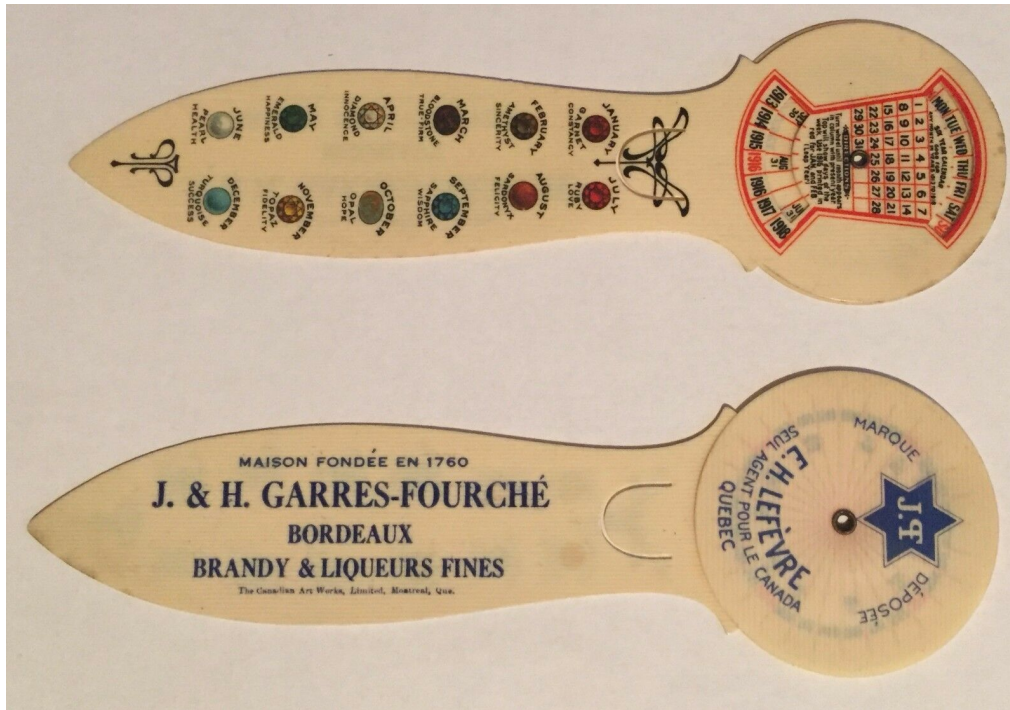
Fig. 253



Fig. 254

Barr said that the "7 year rotating calendar bookmarks were their unique design and they produced them from 1909 at least through 1933. An example of the rotating calendar for Wolf & Cone (Fig. 253) is mentioned in an ad for the business in 1922 (Fig. 254)⁸⁰.

⁸⁰ "Announcing the Opening of a Popular Priced Haberdashery", *Oakland Tribune*, Oakland, California, 10 March 1922, p. 3.



Another *rotating calendar* example has Canadian Art Works as the maker (Fig. 255a-255b); however, no relationship has been established yet to tie the companies together. The birthstone images on one side were often used on the American Art Works bookmarks.

Fig. 255a and 255b

The *rocking horse* design (Fig. 256) often commands a high price, and the *turkey* die-cut (Fig. 257) is probably unique, yet is a similar mirror image to Bastian's version (Fig. 242). The *buttercups* (Fig. 258) were used by Whitehead & Hoag (see Sunday School series Fig. 95 and another example Fig. 118). The *red roses* (Fig. 259a-259b) are on a tiny bookmark which has similarities to other tiny designs by Whitehead & Hoag (Fig. 126) and Bastian (Fig. 236), but this one has three full roses instead of two full and one bud, with a different leaf and stem design.



Fig. 256



Fig. 257



Fig. 258



Fig. 259a Fig. 259b



Fig. 260a



Fig. 260b

J.B. Carroll Company

Chicago, Illinois

(1902?-1920?)



Fig. 261

Only six examples were known to Barr and none is dated, so these dates are inferred from Hake, artwork style and product types.⁸¹ Barr did not send examples but one was located with a design of *wooden shoes* and flowers (Fig. 262) and another *heart* shape for a piano company (Fig. 261). Based on the ad below from 1941⁸², the dates of production may be 1920s-1940s.



Fig. 262

⁸¹ L. Stewart Barr email to Laine Farley, 27 July 2009.

⁸² "[Advertising Specialties](#)", *The Rotarian*, Nov 1941, p. 59

Cruver Manufacture Company

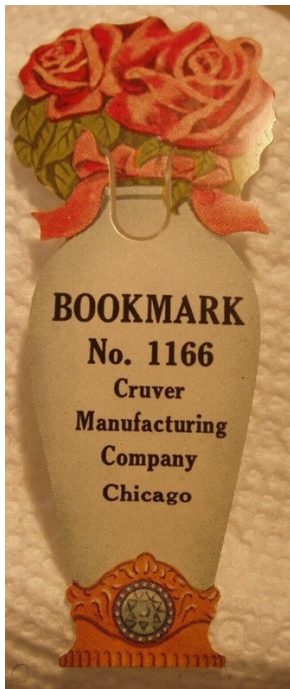


Fig. 263

Chicago, Illinois



Fig. 264

Fig. 265

(1912-1930?)



Fig. 266a

Fig. 266b



Fig. 267



Fig. 268



Fig. 269

Fig. 270

The salesman's sample (Fig. 263) was located with a design of flowers in an urn that may have been adapted by adding a curved scimitar-shaped shaft to create a birthday horoscope series. No producer marking appears on the seven examples found thus far, however. Designs for Aquarius (Fig. 264), Taurus (Fig. 265), Gemini (Fig. 266a-266b) and Scorpio (Fig. 268) were produced for the Ludlow Ambulance Service and Funeral Director, so presumably they commissioned the entire set of twelve. Of the other examples, Sagittarius (Fig. 270) has a blank back while Leo (Fig. 267) and Virgo (Fig. 269) have different advertisers, Duplex of Richmond, Virginia and Thornton & Minor Sanitarium, respectively.

Note that the *yellow and red rose with rosebud* on Fig. 271 is adapted to the design with roses in a vase for the next three examples (Fig. 272-274).



Fig. 271



Fig. 272



Fig. 273



Fig. 274

Barr said that there were only three examples known to him of the *roses in glass vases* (Fig. 272-274). He thought that the “photo inserts are wonderful and am all but certain that other examples must exist.”⁸³ It’s interesting that The Celluloid Company, founded by celluloid inventor John Wesley Hyatt, employed Pulver to make its bookmark for the Newark Industrial Exposition (Fig. 273).

⁸³ L. Stewart Barr email to Laine Farley, 27 September 2009, item 5.

Brown & Bigelow Company

St. Paul, Minnesota

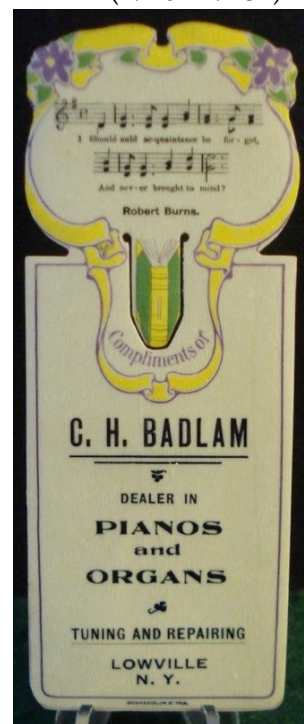
(1910?-1915?)



Fig. 275

Barr's comments on Brown & Bigelow: "Only three examples known to me. Dates inferred from early automobiles advertised on one example that fall within these parameters. B&B was famous for their calendars and has been in business since 1899."⁸⁴ Barr didn't specify which examples, but these two were found, including the self-promotional with a distinctive page flap and their motto, "Remembrance Advertising" (Fig. 275), which seems particularly pertinent for bookmarks. The Badlam piano die-cut design (Fig. 276) is not especially complex but the colors, placement of book image over page flap, and use of musical notation make it stand out.

Fig. 276



Parisian Novelty Company

Chicago, Illinois

(1915?-1930?)



109). Parisian Novelty Co. Mirror. 1.75 x 2.75" early celluloid advertising pocket mirror promoting Parisian Novelty Co. (an early maker of celluloid political and novelty items) featuring beautiful multi-color image of Co.'s factory building. Excellent. Min. bid \$40.

Fig. 277a



Fig. 277b

Barr's comments: "I obtained three salesman's samples on eBay several years ago and have long been frustrated by the fact that I had never found a 'real world' example. Out of the blue two weeks ago I finally found a Cunningham Player Piano heart with their byline. That was the first solid confirmation that they actually produced them for paying customers. They came into their own very late in the celluloid novelty business (they are still in business today) and they were almost certainly the last player in this market as it appears that this particular novelty simply went out of style after World War I. The salesman's samples consist of three different die cuts and very much have a 1920s look to them. I also discovered that they purchased their die cuts from whomever owned the old Baltimore Badge & Novelty Co. although they used their own page slit design."⁸⁵

⁸⁴ L. Stewart Barr email to Laine Farley, 27 July 2009.

⁸⁵ L. Stewart Barr email to Laine Farley, 27 July 2009.



Fig. 278a

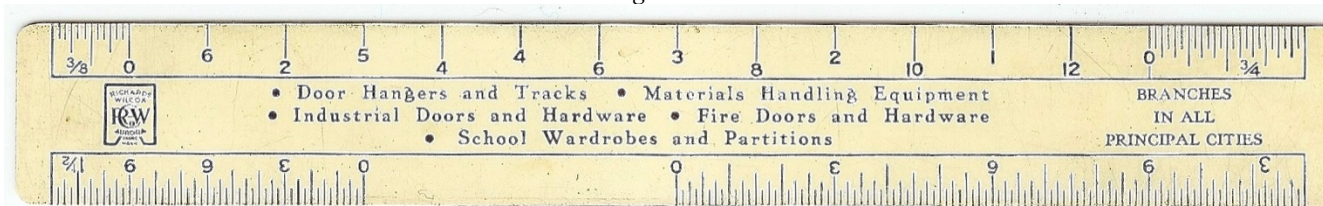


Fig. 278b

Unfortunately, Barr did not send examples and none of the many Cunningham Piano hearts found have the byline. Only this celluloid ruler (Fig. 278a-278b), which certainly could be used as a bookmark, and a *calendar / ruler* (Fig. 279a-279b) bear their mark, and the two self-promoting celluloid *pocket mirrors* (Fig. 277a-277b) serve as indicators of their artwork.⁸⁶



Fig. 279a



Fig. 279b

⁸⁶ "The Cruver Manufacturing Company Story", Collecting Vintage Compacts blog, viewed 3 August 2020: interestingly, Parisian Novelty made celluloid compacts similar to those made by Cruver.

**Ehrman Manufacturing
Company**

Malden, Massachusetts and
later Milford, New Hampshire

(1906-1912?)

Barr's comments: "Only two die cuts known although several examples. Both are nearly identical to Whitehead & Hoag dies but the artwork is unique to Ehrman. This one is a close call but I do feel that they almost certainly were producing their own bookmarks.

I also have another identical *carnation* with the same artwork that is marked Pilgrim Specialty Company in Malden, Massachusetts. This relationship is a complete mystery to me and will require more research. My guess is that Ehrman started out in Malden and then sold out to Pilgrim when they made their move to New Hampshire. In any event, they were a relatively minor player."⁸⁷

This example of a *carnation* from Ehrman (Fig. 280) does not have the Pilgrim marking, but is interesting because it has a gold pin rather than a silver one, common on other carnation designs by W&H and Meek, and the leaves are different with the bud on the opposite side. W&H used both a heart page flap and one cut around the petal as in this design.



Fig. 280

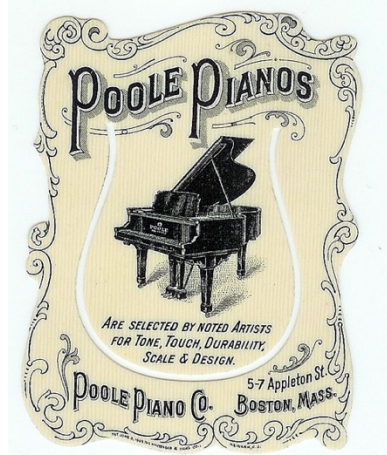


Fig. 281

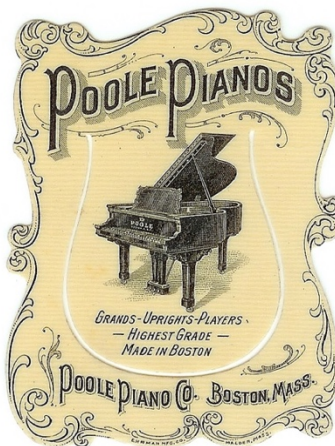


Fig. 282

These scrolled shields for Poole Pianos possibly are the die cuts mentioned by Barr that are "nearly identical" to Whitehead & Hoag (Fig. 283a). Note that the image and other artwork is the same on these two Ehrman examples (Fig. 281-282) but the text differs.

The design is also similar to one by Baldwin & Gleason (Fig. 6) with an upright piano. Close inspection of the tiny signatures is necessary to distinguish between W&H (Fig. 283), Ehrman (Fig. 284) and Baldwin & Gleason (Fig. 285).

⁸⁷ L. Stewart Barr email to Laine Farley, 27 July 2009.

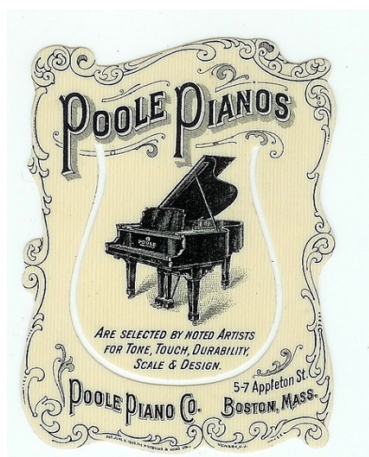


Fig. 283a



Fig. 283b
Whitehead & Hoag signature



Fig. 284 Ehrman signature



Fig. 285 Baldwin & Gleason signature

Jobbers and Religious Publishers

Barr said, "There are several other faux manufacturers that I believe were jobbers for the major manufacturers like Whitehead & Hoag and Bastian Brothers." He mentioned David C. Cook Publishing⁸⁸, and I located two other probable candidates, which then led to several religious publishers issuing similar designs.

David C. Cook Publishing

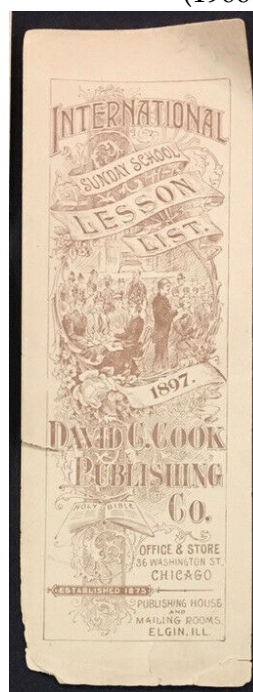
Elgin, Illinois

(1906-1925?)

A publisher of religious material, especially for Sunday Schools, David C. Cook appeared to use Whitehead & Hoag, Pulver, and Bastian designs, adding text for Bible verses, prayers, the Ten Commandments and other religious topics. He never used calendars, event dates or other indications to date his work, so the time frame is based on when other makers were active.

This bookmark-sized *folder* (Fig. 286) advertising his products in 1897 does not list bookmarks which suggests he started using them later.

Fig. 286



⁸⁸ L. Stewart Barr email to Laine Farley, 27 July 2009.

Perhaps he noticed several religious designs produced by Whitehead & Hoag that may be unique such as the lovely *angel* (Fig. 287-288), the *open book* (Fig. 289) and the *heart with forget-me-nots* (Fig. 290).



Fig. 287



Fig. 288

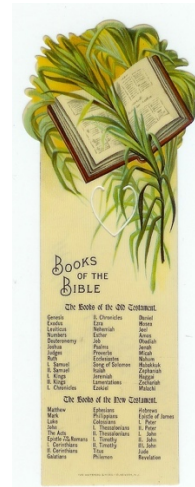


Fig. 289



Fig. 290

These products may have inspired him to commission overprints of other recognizable designs including the *red rose* (Fig. 292); the *beehive* (Fig. 293); the *red and yellow roses* (Fig. 294); the ubiquitous *heart* (Fig. 302, top right); and the rarer *grandfather clock* (Fig. 295a-295b) (see Hoskins series, Fig. 146 for another example). There is also an example of the Ten Commandments *red rose* with Pulver's mark on it (Fig. 291).

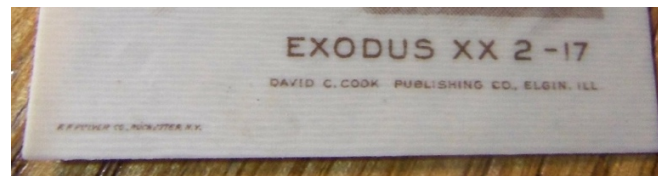


Fig. 291



Fig. 292



Fig. 293



Fig. 294

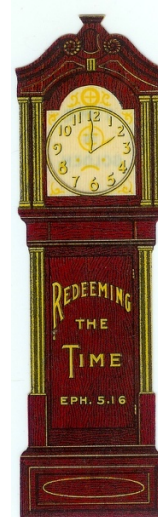


Fig. 295a



Fig. 295b

In addition, he used the *folded flap* (Fig. 296-297) that both Pulver (Fig. 222-223) and W&H (Fig. 154, 156) made; the white *lilies* (Fig. 298) found with two other makers' marks (Pulver Fig. 218, Bastian Fig. 229, 231-233); and the *turkey* (Fig. 299) like Bastian's (Fig. 242). He also used a Bastian design with a *scroll top* featuring a dove and a church (Fig. 300) (see Hoskins calendar series (Fig. 150, 153) for the same die-cut).



Fig. 296a Fig. 296b Fig. 297a Fig. 297b⁸⁹



Fig. 298 Fig. 299 Fig. 300



Fig. 301



Fig. 302

Pages from a 1908 catalogue (Fig. 303) feature designs for the *lilies* (Fig. 298), the *heart*, the *folded flap* (Fig. 296), and *red and yellow roses*. Note that the roses design differs from the above example (Fig. 294) with the colors reversed and a different leaf design. It is the same version found with a Meek imprint (Fig. 248, repeated here as Fig. 301 for comparison). There is another example of a very similar Meek die-cut using *poppy* artwork with the Lord's Prayer but no maker or publisher (Fig. 302)—perhaps for Cook or one of the other religious publishers below.

⁸⁹ Keith Lauer & Julie Robinson, *Celluloid: Collector's Reference and Value Guide*, Paducah Kentucky: Collectors Books, 1999, p. 147 illustrates this design by Cook.

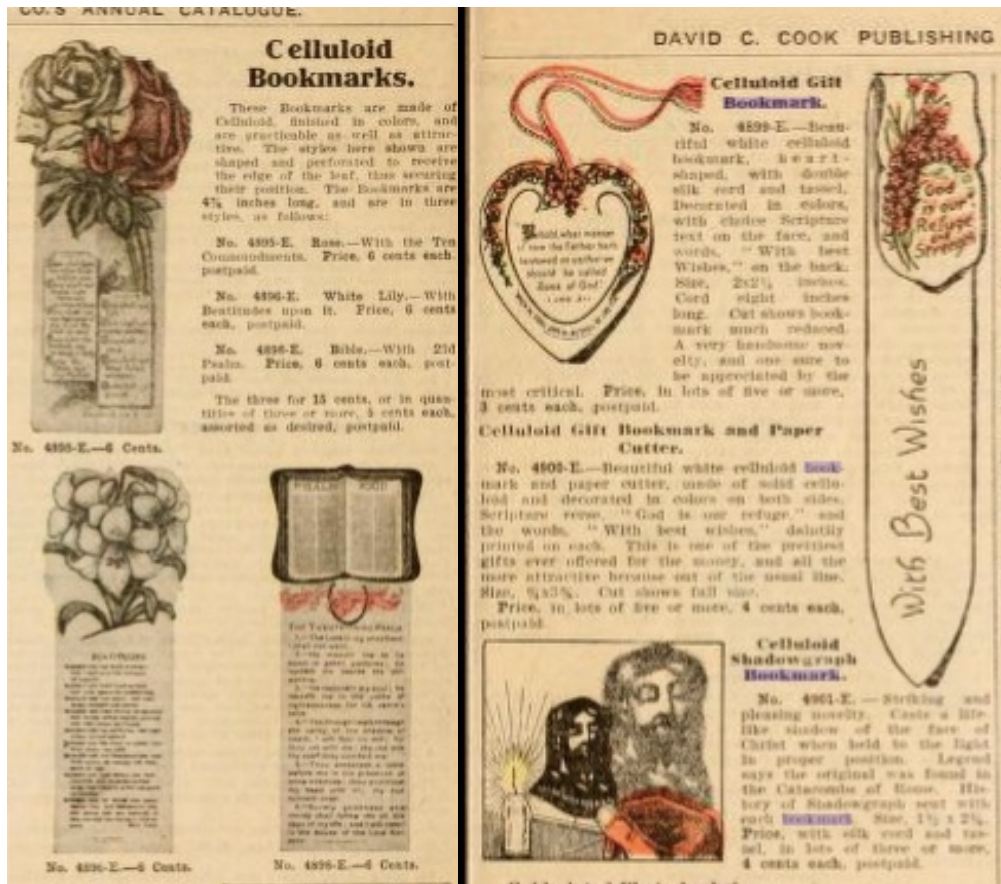


Fig. 303

Yet, he also seemed to use distinctive designs that so far have not found equivalents from the main manufacturers, including the *open book* (bible) (Fig. 304); and the "*Shadowgraph*" featuring Christ's face, a copy of which has never been found, in the above catalogue.

Other designs that appear to be unique include a single *chrysanthemum* with large heart-shaped page flap (Fig. 305); a different white Easter *lily* also with large heart-shaped flap (Fig. 306); and a simple *oval-topped* design with a cross and white roses (Fig. 307). There are two unmarked plastic examples of the latter (Fig. 308), one with different artwork of violets, with 1929 written on the back (Fig. 309). Another example of this shape is at the Smithsonian, featuring a woman with carnations and text by George Newell Lovejoy, presumably for Mother's Day with the date range of 1880-1920.⁹⁰ Was Cook a creator of celluloid bookmark designs, or were these made by the known manufacturers as unique designs for him?

⁹⁰ National Museum of American History, Smithsonian Institution. "Smithsonian Learning Lab Resource: [George Newell Lovejoy Bookmark](#)." Smithsonian Learning Lab. November 03, 2015. Accessed July 27, 2020.



Fig. 304



Fig. 305



Fig. 306

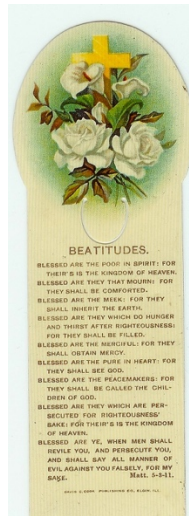


Fig. 307



Fig. 308



Fig. 309

To make matters even more puzzling, there were several other publishers of similar celluloid bookmarks featuring religious themes, as well as examples that were not signed.

Allan Sutherland

Philadelphia, Pennsylvania

(1912?)

He was a religious editor from Edinburgh, Scotland, living in Philadelphia according to the 1911 International Who's Who.⁹¹ All of the following examples of bookmarks have a statement "Design copyrighted by Allan Sutherland 1912" (Fig. 310-311), although two designs are made in both celluloid and plastic, presumably not the same year.

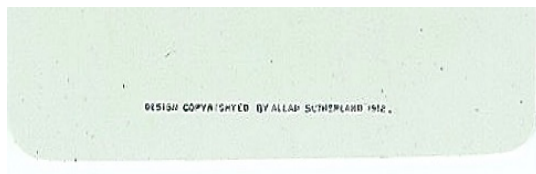


Fig. 310

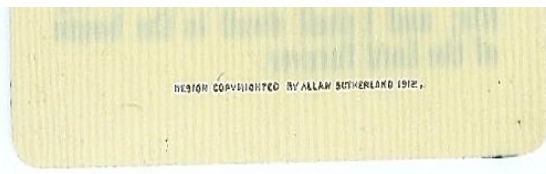


Fig. 311

⁹¹ "Allan Sutherland", H. L. Motter, The International Who's who: Who's who in the World 1912 : a Biographical Dictionary of the World's Notable Living Men and Women, International Who's Who, 1911.



Fig. 312

This ad from 1919⁹² (Fig. 312) illustrates these seven designs, but appears with other products from the Christian Publishing Association. An ad with the same designs and text appears in another 1922 publication with the imprint of Westminster Press (Fig. 322). Did Sutherland create the designs and Westminster later acquired them?

Note that the die-cuts for the *clover* (Fig. 313) and *snow drop* (Fig. 314) are the same, as are the pink *wild rose* (Fig. 316-317) and the *cyclamen* (Fig. 318). Although they are perhaps derivative of designs from the bigger producers, they do have their own unique styling. The plastic examples are whiter and take the color of the artwork in a different way. The *sweet peas* (Fig. 315), *poinsettias* (Fig. 319-320) and *pond lilies* (Fig. 321) complete the set.



Fig. 313



Fig. 314

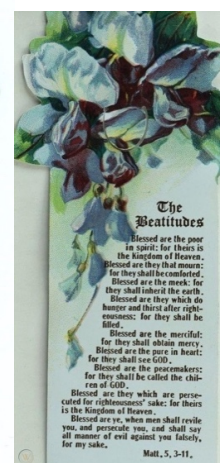


Fig. 315

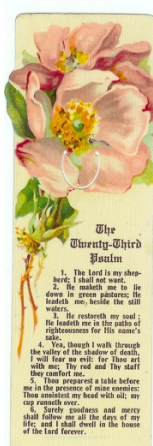


Fig. 316



Fig. 317



Fig. 318



Fig. 319⁹³



Fig. 320



Fig. 321

⁹² "Christmas Supplies", *Herald of Gospel Liberty*, v. 111, n. 49, 4 December 1919, p. 1184

⁹³ Keith Lauer & Julie Robinson, *Celluloid: Collector's Reference and Value Guide*, Paducah Kentucky: Collectors Books, 1999, p. 147 illustrates an example of the poinsettia with this text but no maker.

Record of Christian Work Advertising.

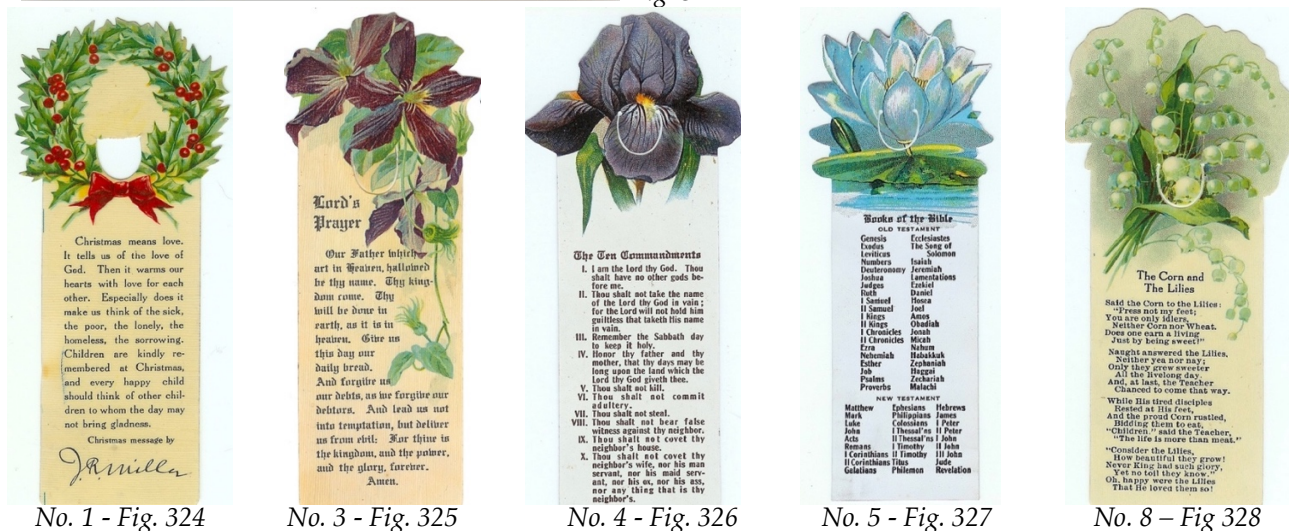
Celluloid Bookmarks
6 cents each, postpaid
Seven original designs, in color, comprising the following selections:
A. The Ten Commandments.—Clover.
B. The Lord's Prayer.—Snow Drops.
C. Beatitudes.—Sweet Peas.
D. The Twenty-third Psalm.—Wild Roses.
E. A Fence of Trust, by Mary Frances Butts, Cyclamen.
F. Footpath to Peace, by Dr. Henry Van Dyke.—Poinsettia.
G. Books of the Bible.—Pond Lilies.

Scripture Bookmarks
30 cents each, postpaid
The Lord's Prayer
These are made entirely of silk, exquisitely woven in three colors. There is not a particle of printing on them—every letter and curve is woven into the fabric itself. For presentation at Christmas, Easter, or birthday, and upon joining church.

Silk Woven Bookmarks
30 cents each, postpaid
The Lord's Prayer
These are made entirely of silk, exquisitely woven in three colors. There is not a particle of printing on them—every letter and curve is woven into the fabric itself. For presentation at Christmas, Easter, or birthday, and upon joining church.

Cardboard Bookmarks
20 cents a Set of Ten, postpaid
Size, 1½ x 4 inches
A new series of very pretty cardboard Bookmarks with colored cord and tassels attached. Two each of five designs in a set, showing birds, landscapes and flowers.

Fig. 322



Record of Christian Work Advertising.

Unique Christmas Souvenirs

CELLULOID BOOK MARKS

All New and Original Designs

Suitable for rewards or gifts to pupils and friends. Exquisite and original reproductions of flowers, including a beautiful Wreath of Holly design containing a Christmas Message by Dr. J. R. Miller.

Openings at the lower edge of the designs permit the page to be slipped in while the flower peeps out to show your place.

A set of eight comprising the following selections:
No. 1. A Christmas Messenger. By Dr. J. R. Miller. (Wreath of Holly.)
No. 2. Twenty-third Psalm. (Easter Lily.)
No. 3. Lord's Prayer. (Purple Clematis.)
No. 4. Ten Commandments. (Iris.)
No. 5. Books of the Bible. (Pond Lily.)
No. 6. The Beatitudes. (Pansy.)
No. 7. Footpath to Peace. By Dr. Henry van Dyke. (Violets.)
No. 8. The Corn and the Lilies. (Lilies of the Valley.)

6 cents each, or 60 cents a dozen (assorted), postpaid

Fig. 323

Westminster Press was a publishing outlet for the Presbyterian church. Another 1922 ad (Fig. 322) under the Westminster imprint showcases a set of seven bookmarks with the same texts as the Sutherland ad (Fig. 312), except for "A Christmas messenger" and "The corn and the lilies"⁹⁴.

Five examples out of a group of eight unmarked designs can be identified in another ad for Westminster Press (Fig. 323) in 1906⁹⁵ with a catch: some of the examples (*iris*, Fig. 326; *pond lilies* Fig. 327) are clearly plastic and not celluloid

(*wreath*, Fig. 324; *purple clematis*, Fig. 325; *lily of the valley*, Fig. 328). As with the Sutherland designs, perhaps these designs were discontinued in celluloid and later re-issued in plastic by other publishers? Or did Westminster continue to issue them but changed materials at some point? The designs for which no examples have been found are the *Easter lily* (No. 2), the *pansies* (No. 6), and the *violets* (No. 7).

⁹⁴ "Celluloid Bookmarks", *Record of Christian Work*, v41, n12, December, 1922, unnumbered advertising section.

⁹⁵ "Unique Christmas Souvenirs", *Record of Christian Work*, v. 25, no12, December, 1906; unnumbered advertising section.

In a departure from the use of floral designs, there is at least one example where they used the left facing butterfly like Pulver's (Fig. 219) with the text for "The First Psalm".⁹⁶

Westminster also sold a *patriotic series* that sometimes bear their markings. As this excerpt⁹⁷ notes, they were produced for Rally Day, one of several types of souvenirs they sold.

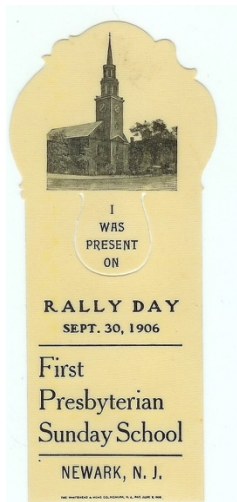
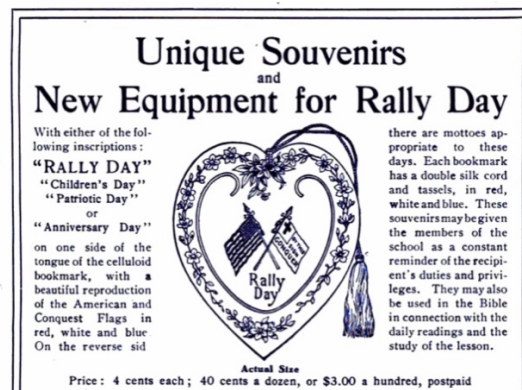


Fig. 324



Souvenirs and Invitations for Rally Day

The custom of distributing souvenirs on Rally Day has become quite common and is to be highly commended.

Care, however, must be exercised in their selection. They should be such as to keep before the pupils, during the year, the thought that they are members of the Sunday-school.

The Westminster Press, of Philadelphia, has issued several very interesting souvenirs including a beautiful heart-shape celluloid bookmark with the Conquest and U. S. flags in floor, on one side of the tongue of the bookmark, and an appropriate motto on the reverse side; a celluloid Rally Day button; and a beautiful celluloid bangle with the Hoffman Head of Christ reproduced. The latter would be very appropriate for the Primary and Junior Departments of the school.

At least six designs were produced, based on ads and examples found, but perhaps there were others:

1) *American and Conquest flags* (1906)⁹⁸;

2) *Liberty Bell* (1907)⁹⁹ (Fig. 325); it may have been borrowed or acquired from Whitehead & Hoag, one of their earliest designs (Fig. 32). Perhaps the idea for making Rally Day bookmarks even came from the example with a *scrolled top* by Whitehead & Hoag for a Presbyterian Sunday School in 1906 (Fig. 324).

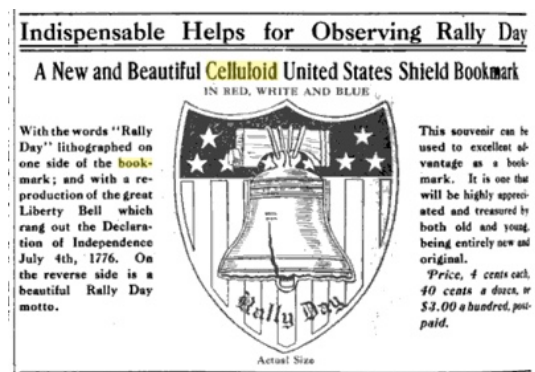


Fig. 325

⁹⁶ Keith Lauer & Julie Robinson, *Celluloid: Collector's Reference and Value Guide*, Paducah Kentucky: Collectors Books, 1999, p. 147 illustrates the butterfly by Westminster Press.

⁹⁷ "[Souvenirs and Invitations for Rally Day](#)", *Assembly Herald*, v12, n9, September, 1906, p471

⁹⁸ "[Unique Souvenirs and New Equipment for Rally Day](#)", *Assembly Herald*, v12, n9, September, 1906, p471

⁹⁹ "[Indispensable Helps for Observing Rally Day](#)", *The Westminster*, v. 32, 7 September 1907, p32

3) *autumn leaves* (1910)¹⁰⁰ (Fig. 326);



Fig. 326



Fig. 327a



Fig. 327b

4) *American Flag* (Fig. 327a-327b);

5) *Spirit of '76* (Fig. 328a-328b);

6) *Betsy Ross House* (Fig. 329a-329b), all published in 1914¹⁰¹.

Because some examples do not have the mottos or titles, it is possible that they were produced by other makers and customized for Westminster Press.



Fig. 328a

Fig. 329a

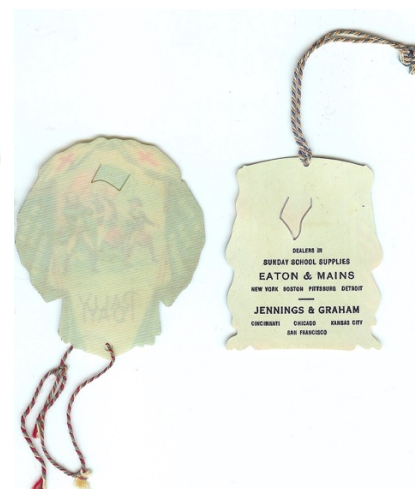


Fig. 328b

Fig. 329b

¹⁰⁰ "Rally Day", *New York Observer*, v. 82, 22 September 1910, p. 384

¹⁰¹ "Celluloid Bookmarks", *Christian Nation*, v61, no1561, 2 Sep 1914, p. 1



Fig. 330



Fig. 331a

Two other examples celebrate Mother's Day with a *white carnation* (Fig. 330) and Easter with *lilies and a cross* (Fig. 331a-331b).¹⁰²



Fig. 331b

The following publishers have one or two examples each; all had their main office in Philadelphia, Pennsylvania so the question is whether there was some cross-pollination, at least in die-cuts:

Griffith & Rowland Press:

Judson Press:

Union Press:

eagle, wreath and flag (Rally Day) (Fig. 332a-332b); *holly and flowers* (Fig. 333a-333b), copyright by A. J. Rowland on both
simple die cut with shepherd and sheep (Fig. 334a-334b), like *wild rose* (Fig. 316-317) and *cyclamen* (Fig. 318) from Sutherland; *autumn leaves and acorns* (Fig. 335a-335b), same die-cut as *lilies of the valley* from Westminster (Fig. 328); maybe both are plastic?
red and yellow rose (Fig. 336a-336b), same die-cut as Judson *autumn leaves and acorns* (Fig. 335), Sutherland *wild rose* (Fig. 316-317) and *cyclamen* (Fig. 318);
folded flap (Fig. 337a-337b)

¹⁰²"Mother's Day Observed May 9th", *The Continent*, v36, n15, 15 April 1915, p 479



Fig. 332a



Fig. 333a

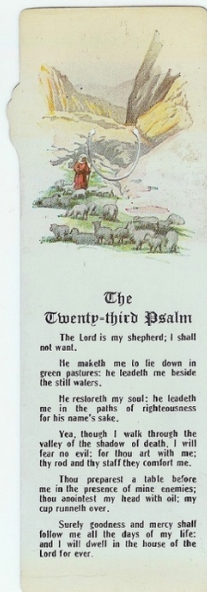


Fig. 334a



Fig. 335a



Fig. 336a



Fig. 332b



Fig. 333b



Fig. 334b

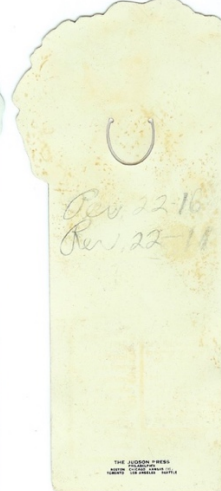


Fig. 335b



Fig. 336b

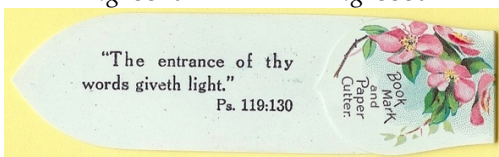
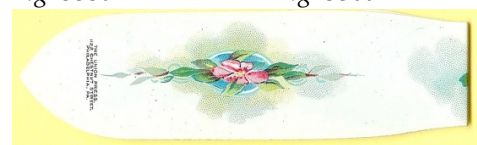


Fig. 337a Fig. 337b



Other Miscellaneous Manufacturers

H J Aluminum, Newark,
New Jersey

Barr supplied an example of this strange *cat* design (Fig. 338a-338b) and other examples of it surface, but some appear to sacrifice the manufacturer name for other text. No information could be located on the company or any evidence that they produced bookmarks, yet this design is very unusual. An identical design in aluminum was found for a Wisconsin company, however.

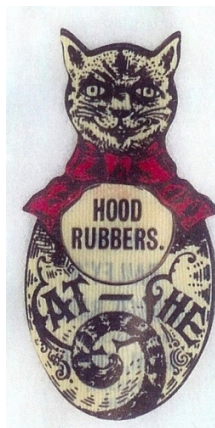


Fig. 338a

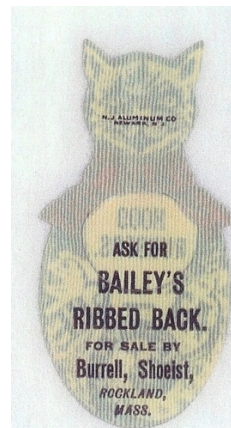


Fig. 338b

A. J. Keil, Philadelphia
(1914)

Only one example (Fig. 339) of this manufacturer has been found and it has a shape reminiscent of the Bastian *scroll top* calendar series (see Hoskins Fig. 150, 153).

Interestingly, ads for both companies appear in *The Rotarian* in December, 1914¹⁰³. Perhaps the bookmark was a one-time favor to a neighboring business.



Fig. 339

<p>THE ROTARY HOTEL PHILADELPHIA, U. S. A.</p> <p>THE A. J. KEIL CO. ADVERTISING SPECIALTIES LINCOLN BLDG. PHILADELPHIA</p> <p>The ROTARY SCREW PENCIL is the Ideal</p> <p>Pencil for the busy business man. No sharpening. No waste. No soiling of pocket Extra leads with each pencil. Sample 10c in postage. (Prices on Request.)</p>	
<p>Royal Electrotype Co. PHILADELPHIA</p> <p>Solicits orders for 100% Royal Quality Electrotypes from Half-tone originals, either for one color or process color printing.</p>	<p>MacDonald & Campbell</p> <p>Men's Clothing, Haberdashery, Auto- mobile Apparel.</p> <p>1334-36 Chestnut Street PHILADELPHIA</p>
<p>Peirce School</p> <p>America's Foremost Business School</p> <p>917-19 Chestnut St., Phila.</p>	<p>Theo. F. Siefert</p> <p>Furs of the Better Grade</p> <p>1426 Walnut Street PHILADELPHIA (THIRD CITY IN U. S. A.)</p>

¹⁰³ "The Rotary Screw Pencil is the Ideal", *The Rotarian*, v.5 no. 6, December 1914, p. 114.



Fig. 340

Smith d'Entremont & Co., Ltd., Toronto, Canada

The advertising example (Fig. 340) is the only one found and they were known more for their collars for men and celluloid combs¹⁰⁴. Later they became **French Ivory Products, Ltd.**

Lastly, there were positively other significant manufacturers who produced unique products that don't fit any of the above and that did not sign their work, such as these two examples for Primrose Hosiery (Fig. 341a-341b) and Miller Desk and Safe Co. (Fig. 342a-342b), clearly made by the same manufacturer. Sadly, they may always remain unknown to us.



Fig. 341a



Fig. 341b



Fig. 342a

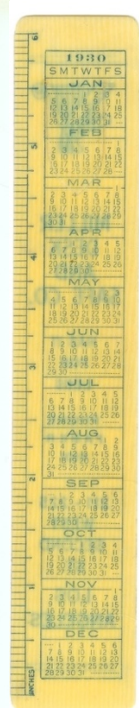


Fig. 342b

Here are a few of the more interesting unique designs from unknown makers.

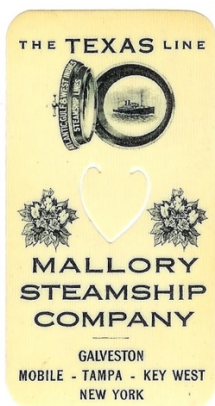


Fig. 343

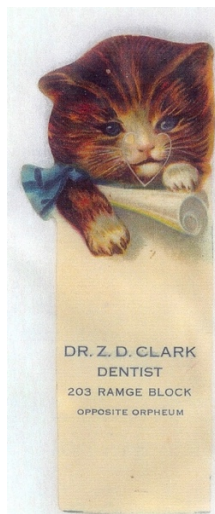


Fig. 344



Fig. 345



Fig. 346a



Fig. 346b



Fig. 347a



Fig. 347b

¹⁰⁴ ["Tango the Keynote to Many Novelties"](#), *Bookseller and Stationer*, v. 30, no. 4, April 1914, p. 60-61

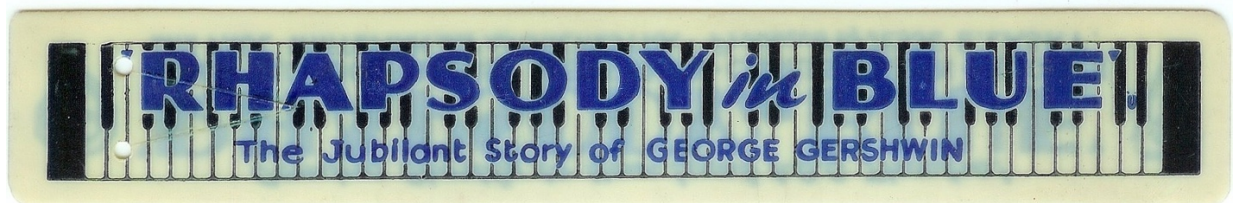
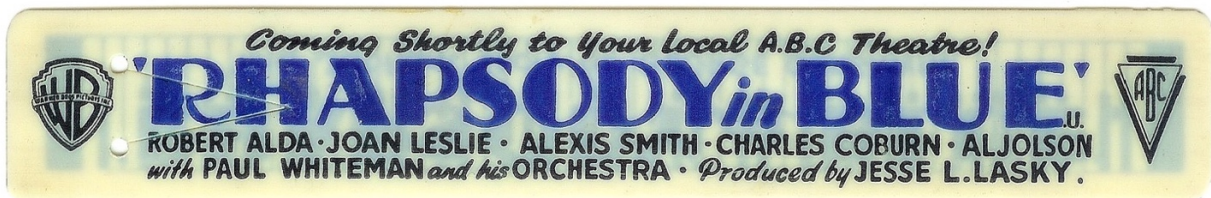


Fig. 348a

The Rhapsody in Blue *piano keyboard* bookmark (Fig. 348a-348b) dates from 1945 when the movie was released, a very late use of celluloid but an extremely handsome one. If only the maker were known!

Fig. 348b



Barr sent this *shield* example for Geo. N. Buck Mfg. Co. (Fig. 350a-350b) with an accompanying trade card (Fig. 349a-349b). The bookmark has a unique shape but no maker indicated.



Fig. 349a



Fig. 349b

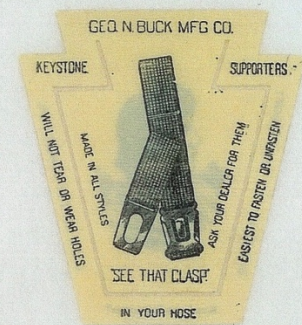


Fig. 350a



Fig. 350b

Conclusion

Whitehead & Hoag is the most well-known manufacturer of celluloid bookmarks and the best documented, with this article adding to the known examples. Yet it is certain that they produced even more designs still waiting to be found. The variety and creativity of their designs and quality of production, combined with their longevity guarantee their place at the top of the field.

As for other makers of celluloid bookmarks, their genealogy remains to be untangled. Collectors and sellers can contribute to the inventory by noticing details that help in identification. The rare maker's signature in tiny lettering and the occasional date from an event or calendar provide the most specific evidence. It is also possible to make informed guesses from repeated designs, similar images used on other products from the same maker and promotional items such as salesman's samples or items listing product lines. Thanks to the diligence of collectors like Stewart Barr, Georg Hartong, Lois Densky-Wolff, Don Mervin and others, we have at least begun to tell the story of celluloid bookmarks. New information and examples are welcome and will be reflected in revised versions of this paper.
