

From Now On You'll Be Seeing:



On Your Nickels, in Place of:



By ELMO SCOTT WATSON
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THE buffalo and the Indian are about to do another "Vanishing American" act. They're going to disappear from our coinage.

By law the design of a coin may not be changed oftener than once in 25 years and on February 21 of this year the familiar buffalo and Indian nickel, which replaced the Liberty nickel in 1913, reached the retirement age. So Henry A. Morgenthau, secretary of the treasury, announced a contest for the design of its successor, a new five-cent coin to be known as the Jefferson nickel since it will have a portrait of Thomas Jefferson on one side and a replica of his home, Monticello, on the other.

Whether or not the retirement of the buffalo nickels will mean a retirement of all the jokes that have been



CHIEF IRON TAIL

made about it remains to be seen. It's also a question whether certain legends that have clustered around this coin will be dispelled or become more firmly fixed in "American folklore" now that no more examples of this popular bit of money will be coming from the mint.

Outstanding among these myths is the one that Chief Two Guns White Calf of the Blackfoot tribe was the "original buffalo nickel Indian." That legend was industriously propagated by frequent reproduction of his picture in newspapers and magazines under some such caption as "Face You Recognize on the Buffalo Nickel" or "You've Got His Portrait in Your Pocket" or "You Carry His Portrait—Perhaps!" or "His Face Is Worth a Fortune in Nickels." (Look at the portrait of Two Guns White Calf, shown with the buffalo at the head of this article, and you will notice the resemblance.)

Innumerable tourists, who visited Glacier National park and saw the Blackfoot chieftain there, helped spread the legend, and during the many trips which he took to various parts of the country he was invariably photographed, interviewed, advertised and written up as "the Indian whose likeness appears on every buffalo nickel." All of which was interesting if true—only it didn't happen to be true.

As a matter of fact, the Indian face of the buffalo nickel is a composite and somewhat ideal-

ized portrait, not of just one red man but several. No less a person than the sculptor who designed the coin is the authority for that assertion.

He is James Earl Fraser and in 1931 he issued a statement which should have set at rest for all time—but didn't!—the question as to the identity of the "original." Mr. Fraser said he had used the profiles of three Indians for his design—Chief Iron Tail of the Ogalala Sioux, Chief Two Moons of the Northern Cheyennes and a third whose name he had forgotten. Many who thought they had seen the "buffalo nickel Indian original" when they visited Glacier park chose to believe that Two Guns White Calf might be the third Indian whose name Mr. Fraser had forgotten, despite the fact that the sculptor also said that he "had never seen Two Guns White Calf."

So the legend persisted and when the Blackfoot died in 1934, the familiar story (with pictures, of course) blossomed out in full flower again, thus proving that error, as well as truth, when "crushed to earth will rise again." How did the yarn ever get started anyway? It's as difficult to trace this legend down to its source as it is to arrive at the beginning of any folk tale. Perhaps as authentic a version as any is this one, furnished by Hoke Smith, Western development agent of the Great Northern railroad, to the author of this article several years ago. He wrote:

You asked for it, I consulted the sages of the tribe, and here is the real story of the Indian face upon the nickel, as near as I can translate it from the Blackfoot spoken and sign language:

Many moons ago, when he was in his early thirties, the late Chief Two Guns White Calf, chief of the Glacier National Park Blackfoot tribe, got his first nickel from one of the earlier spendthrift tourists that came to his tepee, kodak snap-shooting. It was one of the buffalo series of five-cent pieces.

Two Guns was delighted with the picture of the Buffalo, which side happened to be "tails up" when the generous tourist put it in the palm of his hand. A moment later, when he turned the coin over and beheld his own likeness standing in bold relief before him, it was as lookin' into a mirror to Two Guns.

"Me!" he exclaimed. "Big White Chief put warrior on penny. But when it come to nickel only chief is big enough." It happened the "liberal-handed" tourist Two Guns was talking to was a news photographer "grabbing some photo feature" stuff while visiting the park. Straightaway he went out and seized the buffalo nickel Indian feature and gave it wide circulation.

While Two Guns White Calf lived (for twenty years after), he was hailed by every school child in the United States as the Indian whose face appeared on the buffalo nickel. And there was much controversy throughout the land!

of years ago), Two Guns held the distinction of being the most statuesque Indian figure in the country. And, even to this day, he is still regarded as the Indian on the nickel, notwithstanding the artist's disclaimer that no individual Indian ever posed for his nickel design.

Out on the reservation, all they'll say is: "Well, Two Guns certainly was the counterpart of the Indian on the buffalo nickel." So has come to pass a controversy over a nickel and an Indian which created much argument for nearly the last quarter of a century.

Even though Fraser's statement robbed many Americans of their belief that they had seen the "original" in Glacier park, the chances are that many of them did see one of the "originals" many times—that is, if they ever attended a Wild West show. For Chief Iron Tail, who as a young warrior had fought with his Oglala tribesmen in the Custer battle and other engagements in the Sioux war of 1876-77, was among the Indians who traveled with Buffalo Bill Cody's Wild West in this country and abroad, was later with the Combined Buffalo Bill and Pawnee Bill Wild West shows and still later with the Miller Brothers' 101 Ranch show. During this time the Oglala was widely publicized as "the true original of the Indian on the buffalo nickel," but most people dismissed that claim as "just another circus press agent's yarn," even though there was some element of truth in it. Iron Tail died in 1916 while on a Chicago and Northwestern railroad train en route to Chicago.

More notable in frontier history than Iron Tail was the other "original"—Two Moons of the Cheyennes. As a youth he distinguished himself by his feats as a warrior against such tribal enemies as the Crows, the Pawnees, the Shoshones and the Gros Ventres. The opening of the war of 1878 found him the chief of a band of Cheyennes in the Powder river country and when the Cheyennes joined their allies, the Sioux, Two Moons had a conspicuous part in the Battle of the Rosebud, where Chief Crazy



CHIEF TWO MOONS

Horse defeated General Crook, and in the Battle of the Little Big Horn, where Custer was killed.

Two Moons was in another famous battle—General Mackenzie's attack on the village of Chief Dull Knife of the Cheyennes that bitter winter night in 1876 when the power of his tribe was broken for all time. The next spring Two Moons led his people to Fort Keogh, Mont., where he surrendered to Gen. Nelson A. Miles. After the close of the Indian wars Two Moons was looked upon as head chief of the Cheyennes and to the end of his days he was zealous in leading his people in "the white man's road."

The Indian on the buffalo nickel is not the only symbolical figure on our coins which had a prototype in real life. The earliest was in 1860 when the "Indian head" one-cent piece was designed. If you happen to have one of those old-style pennies in your pocket take a look at it. You don't have to know much about the physiognomy of the red man to realize that the model for the head on the coin wasn't an Indian.

The "original" was a little twelve-year-old girl named Sarah Longacre, whose father was the chief engraver at the Philadelphia mint. When a competition for the design of a new copper cent was announced, Longacre decided to enter it.

One day, while his daughter was in his office, a delegation of Indians from the West visited the mint. The friendly manner of the little girl pleased one of the Indian chiefs so much that he took off his war bonnet and placed it on her head. The effect was so striking that Longacre immediately made a sketch of his daughter wearing the barbaric headdress, submitted it in the competition and won the award.

"Silver Dollar Girl"

The next girl to be immortalized in our coinage was Anna Willess Williams of Philadelphia whose profile was used as the model for the "Goddess of Liberty" on the old silver dollars. Back in 1876 George Morgan, an expert designer and engraver, was commissioned to prepare the design for a new silver dollar that was to be minted at Philadelphia. When he asked Thomas Eakins, a Philadelphia artist, to suggest some one who would act as a model for the head on this coin, Eakins recommended a young girl named Anna Williams, whom he had known while she was an art student, as having the most nearly perfect profile that could be found at that time.

Miss Williams was then principal of the girls' school at the House of Refuge in Philadelphia and it was only after much persuasion and the promise that her identity would not be made known that she consented to pose for Morgan in Eakins' home. She is said to have been a very beautiful girl, with fair complexion, blue eyes, and a Grecian nose. But her "crowning glory" was an abundance of golden hair, worn in a becoming soft coil. This was the most striking feature of the first design which Morgan made but later it was partially concealed by the Liberty cap with its sheath and stars.

For two years the identity of "Miss Liberty" on the new silver dollars was kept secret by the artist and officials of the mint. Then a Philadelphia newspaper man revealed the fact that Miss Williams was the "silver dollar girl." Immediately she received many offers to go on the stage. But she declined all of them, preferring to continue teaching for \$60 a month at the House of Refuge until 1891 when she accepted the position of teacher of kindergarten philosophy in the Girls' Normal school in her native city.

Among the romantic legends that became associated with the "silver dollar girl" was one which declared that the designer of the new silver dollar fell in love with his beautiful model and later married her. But the fact is that Miss Williams never married but devoted her life to teaching until she retired in 1924 and died at the age of sixty-eight. In later years she was often asked to tell the story of how she came to be the model for "Miss Liberty" but she always smilingly referred to it as "an incident of my youth" and preferred to talk of her work in the kindergarten schools of Philadelphia.

"American Coin Girl"

One other woman who gained fame because of a coin portrait was Miss Doris Doscher who became known as the "American Coin Girl" after she had modeled for the figure on the quarter-dollar which was designed by the famous sculptor, Hermon A. MacNeil. She is the girl you see walking down the stairs on the silver 25-cent piece, carrying an olive branch, signifying peace, in her right hand and grasping with her left hand the shield which symbolizes strength.

On the other side of the quarter is the figure of a flying eagle which, incidentally, caused considerable discussion when this new coin appeared. MacNeil showed the eagle with its legs trailing behind it, as did Augustus Saint Gaudens, designer of the eagle on the new \$20 gold piece, which appeared at the same time. Immediately certain naturalists cried "nature fake!" and declared that when an eagle is in flight its legs are tucked up neatly under its breast instead of trailing out behind like a stork's legs, though not quite so far behind. But the Philadelphia Academy of Natural Sciences and the National Art Jury, which passes on the designs of all American coins, said that Saint Gaudens and MacNeil were not only great artists but close students of natural history and that the legs on their eagles were correctly placed. So they (the legs) continue to trail.



SKIING IN AMERICA

Off for a Day's Skiing.

Thrilling Winter Sport That Is Popular in Our Mountainous Regions

Prepared by National Geographic Society, Washington, D. C.—WNU Service.

AMERICA'S skiing season is on. Snow and weather conditions are right and railroads are publicizing the accommodations of their special ski trains.

When one has learned to enjoy it, skiing wins an affection akin to that of a golf addict for his game. No other sport, to a skier, is so much a matter of self. Skiing is essentially a solo performance.

A sportsman writes: "In my own limited experience, I have tried many sports. Polo has its tremendous thrills, but, after all, the horse does much of the work. Sculling has its charms, but also its labors. I have never ridden a free surfboard. Perhaps that is as thrilling, for the sport resembles skiing. I have soloed gliders. Soaring certainly is 'tops.' But even there, the machine introduces an impersonal element.

"I suppose the first man to stand on the top of Everest will have a feeling of personal achievement beyond that of any other mountaineer. But in a more humble way, every skier who stands at the top of a beautiful, unmarked stretch of new snow, waiting for the clean, flowing track of his own skis, experiences that exaltation. It is like being the first one out in the crisp frosty air of an autumn morning. The skier gets a chance to breathe it before anybody else has breathed it."

Racing on Skis Is Thrilling.

Racing has its place. It is a thrill to see a well-coordinated, confident runner come streaking down a narrow trail, cutting a hot corner by a graceful quick thrust with his heels and an almost instantaneous skidding of his skis, which changes their course or to watch a skier in a slalom race, riding a steep slope in easy scusses, checking his speed with broken cristles, or "tailwagging," taking deep or soft snow in a graceful telemark, or steered turn.

Some racers crouch very low to keep their center of balance near the ground. Others ride erect and confident.

The most experienced make their control movements so easily that they seem to float while the skis do the turns. "Tempo stuff," that, the acme of controlled skiing.

But a person alone in the wilderness, finding a pair of skis and knowing what they were, could find fun long before he found technique.

"As a child on the Kenwood hills behind my home in Minneapolis," said a skier, "I learned to stand on skis, then to walk on them, then to run on them, then to slide on them, and then to stop and maybe fall down on them.

"No matter what language one uses to name it, that sequence is about all that skiing is. I used to crouch down when I was afraid of falling. It was 25 years before I knew I was doing an 'Arlberg crouch.'

"I still lose patience when I hear some fairly good veteran chilling the ambitions of a would-be skier with a display of ski terminology. Yet even the most kind-hearted group of novice skiers, each owning skis and harnesses from which price marks have not rubbed off, will register derision when they notice some unskilled girl or boy with a pair of store skis having only the leather loop, or toe strap, on them. "Toe-strapper" is a word of open scorn."

Children have learned skiing with only toe straps. Grown people will find for themselves that toe straps are good for nothing except straight-ahead, easy slides. A pair of skis which do not turn with the feet obviously cannot be controlled.

Girls Help Make It Popular.

When a grown girl attempts to ski with high-heeled shoes it is absurd. When she falls and twists her ankle, as she will may, her suffering is just a reward for her stupidity.

And when all the pretty girls were going on the snow trains, they were not going alone.

Said an old-timer, "I have no intention of ever running the full head-wall in Tuckerman ravine on Mount Washington. My racing days are all behind me. The only skiing championship I hold and cherish is the neighborhood championship won for riding down the vertical pitch from the high tee by the bridge on the Winchester (Mass.) golf course on a single ski without falling."

To have the world's most extensive network of down-mountain trails, more than 300 miles of them, as New England has, guarantees its popularity as a mountain runner's paradise.

Many of the existing trails, despite the effort to classify them as "expert," "intermediate," and "novice," vary so much from day to day with weather and snow conditions that under certain circumstances even some of the novice trails will scare the beginner.

New England Trails.

After all, how much multitude appeal is there in mountain trails with such reassuring names as "Hell's Highway," "Chin Clip," "Nose Dive," "Wildcat," and "Thunderbolt"?

Those are actually the names of five New England trails. They have spectator appeal. People would want to go and watch others risk their necks on them. Such names, however, have not the persuasive lure that attracts participants rather than spectators.

Obviously, if a steep mountain trail has plenty of turns, a skier will automatically slow down when he makes the turns, or in trying to turn he will fall harmlessly. In either case, he has killed the speed which can be so dangerous.

A mountain trail with such frequent turns would not be fast enough for Olympic-caliber racing runners; most of the New England down-mountain trails were laid out according to the preferences of racing men.

Fortunately, New England has not stopped with its down-mountain network. Skiing, like golf, requires facilities. And communities, sensing the winter business possibilities, have undertaken to provide suitable open slopes, woods roads, new connecting trails, slopes which can be floodlighted for nighttime skiing. They have constructed ski tows, American developments which pull the skier to the top of the hill and increase manifold the amount of sliding down which one can do in a day.

The snow trains, which brought 35,000 skiers to New England ski areas during the winter of 1935 have created an interesting new problem. It is difficult for the New York, New Haven and Hartford railroad, for example, to locate areas near enough to New York for a one-day excursion train trip, where the snow is sure to be satisfactory and where the skiing terrain can accommodate thousands of skiers.

Week-End Snow Trains.

The first regular snow train was run by the Boston and Maine railroad from Boston in 1931. That winter these trains carried 8,371 passengers. Last winter they carried 24,240 passengers, 80 per cent of whom were skiers.

Being nearer the more mountainous section of New England, the Boston and Maine has a wider choice of one-day snow train destinations than the New Haven. However, New York has solved that problem by introducing the "week-end snow train."

Skiing has had a peculiar development in America. It was introduced originally by the Scandinavians, with whom cross-country skiing and ski-jumping were the vogue. Cross-country skiing did not capture popularity in America. Ski-jumping did become a sports event.

It was the development of mountain skiing in Switzerland and Austria which suggested to New Englanders their own mountain possibilities. Today, cross-country skiing over mountainous regions seems to be the coming thing. A series of shelter huts was built in the White Mountain National forest last summer, supplementing the Appalachian Mountain club trail cabins. Individual skiing trail systems have been linked together and mapped for touring.

AROUND THE HOUSE

Washing Parsley.—Parsley washed with hot water keeps its flavor better and is easier to chop.

Preserving the Broom.—Soaking a broom in boiled salt-water every two weeks will help preserve it.

Jumpers Keep Their Shape.—When drying woolen jumpers run a curtain stick through both sleeves and then hang up. A coat hanger will make "pokes" on the shoulders and spoil the shape.

Dry Those Boots.—At this time of the year overshoes or boots often get damp inside. Don't dry them by the fire or the rubber will perish. Keep two old woolen socks filled with bran. Heat these in the oven and pop them into the boots—the bran retains the warmth for some time and helps to dry out the dampness.

Cleaning Hair Brushes.—To remove grease and dirt from hair brushes and combs, wash them in a quart of water to which a teaspoon of ammonia is added; rinse and dry in the sun.

What Is Proper Use of Furniture Polish?

In a recent investigation, it was proven that many, many home-makers use furniture polish incorrectly—pouring it on a dry cloth, for application to the furniture! This is a gross waste of the housewife's time, energy and her polish! And the latter is usually blamed. We refer, of course, to oil polish—for this type is best to clean, beautify and preserve the furniture. The best oil polish is not greasy, because it's made with a fine, light-oil base. The polish should be applied on a damp cloth—thoroughly moistened with water, then wrung out. Saturate this cloth with the polish—spread on—and rub lightly. The "wet" of the cloth smoothly distributes the polish—and the finish absorbs, receives it evenly! This correct procedure takes the "labor" out of polishing—and requires far less tiresome rubbing! A dry cloth is then used to easily work up the glow, which is even and uniform—the desired effect! This—and only this—is the proper way to use a good oil polish!

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All Life Is Music
All one's life is music, if one touches the notes rightly, and in time. But there must be no hurry.—John Ruskin.

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You can depend on the special sales the merchants of our town announce in the columns of this paper. They mean money saving to our readers. It always pays to patronize the merchants who advertise. They are not afraid of their merchandise or their prices.