

Florence 2nd Saturday Art Walk August 13

Florence art galleries present a 2nd Saturday Art Walk, August 13 from 4 to 8 pm. Six galleries will feature works by local and regional artists, refreshments, demonstrations by the artists and live music in the galleries and on the street.



These participating Florence galleries on Main Street from east to west are: Blue Heron, on the north side of the 200 East block, features the western and wildlife paintings of Rudl Mergelman and other realist painters as well as woodcarvings, weavings and pottery. On the south side of the street, Royal Contemporary invites everyone to a reception for Mix It Up, Contemporary Mixed Media. Meet the artists and enjoy refreshments. Down the block is @ Florence Gallery offering the unique contemporary two and three-dimensional work of several local artists and featuring the oil paintings of David McKean. Barn and Barrel, in the center of the 100 block of Main Street, features paintings and demonstrations by resident artist Tom Lockhart. Blue Frog on Main, Florence's newest studio/gallery is upstairs in the middle of the block. Ed Penner the owner and resident artist, with several other artists represented, will be demonstrating. Blue Spruce Art and Antiques, nestled between the old Hotel Florence and the Rialto Theater on the 200 West block, features the

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the mountain states Collector

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AUGUST 2016

Volume 44, Number 8



The Schoolroom, the Beginning of Memories

Editor's Note: Years ago, school started right after Labor Day. Now, August is the month that most students return to school. The experience is still much the same but in some ways very different from years gone by.

By Starrlette L. Howard

It was an unassuming place where progress was made and a child marked time with 4 R's...Reading, Writing, 'Rithmetic and Recess. For surely the latter carried with it lessons in or out of the schoolroom...in the realm of social skills, gamemanship, and lessons in whether the world was or wasn't fair.

People don't exaggerate when they say they walked a mile(s) to school or rode their horse. In the winter, ice-topped, snow-scraped legs and the cold managed to sneak into coats, under hats, and into boots or plain old shoes. The stove in the school warmed you against the cold drafts that found their way through doors and windows. But on the coldest days, even the stove couldn't compete with frigid winds.

There was a time when writing and ciphering were done with a slate and chalk. A time when whit-



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2016 Van Briggles Festival – Saturday September 10

Visitors are in for a rare treat as the Van Briggles Pottery on the Colorado College campus opens for a one-day-only tour and Festival on Saturday, September 10. Located off Uintah Street at 1125 Glen Avenue, the historic building offers a wealth of architectural details with tile and stone accents amid the bittersweet story of famed artist Artus Van Briggles and his wife, Anne. The Woman's Educational Society (WES) of Colorado College invites you join them on site with Festival Friends: Fine Arts Center Bemis School of Art potters, Pioneers Museum, Historic Preservation Alliance, Horticulture Art Society, Friends of Monument Valley Park, and Manitou Springs Heritage Center.



This gorgeous pottery building, placed on the National Historic Register of Historic Places in 2009, was built as a memorial by Anne Van Briggles to her husband Artus. Artus Van Briggles was arguably Colorado Springs's most prolific contributor to art pottery and the Art Nouveau movement in America at

the turn of the 20th century. His bout with tuberculosis brought him to Colorado Springs' healing climate in 1899. In a few short years, he perfected his ceramic matte glaze in the laboratory of Colorado College chemistry professor William Strieby. Van Briggles also served as Director of the Colorado College art department in 1903. Along with his artist wife Anne, they built a thriving art pottery business on North Nevada Avenue. Sadly, Artus succumbed to tuberculosis on July 4, 1904. Anne, with help from Colorado Springs founder, General William Jackson Palmer, commissioned Dutch architect Nicolaas van den Arend to design the building that now stands at the corner of Uintah Street and Glen Avenue as a memorial to Artus. Van Briggles pottery was produced in this building - which survived fires and flood - until 1968, when the Colorado College bought the building, which now houses the CC Facilities Department.

Van Briggles pieces are displayed at the Louvre in Paris, the Metropolitan Museum in New York City, the Kirkland Museum in Denver, and the Colorado Springs Fine Arts Center. The local Pioneers Museum has the largest Van Briggles museum collection worldwide. The pottery building was featured on the PBS series, Antiques Roadshow, and individual pieces often appear on the program.

Festival tickets are \$12, children under 5 are free. Tours



start every 20 minutes from 9:00-11:00 am and 12:20-3:00 pm. If you have a full group of 20 participants, you may have a privately guided tour at 8:00 am, 8:20 am, or 8:40 am. You may bring up to (only) 2 personal Van Briggles pieces for date authentication. Please call 719-389-7699 for additional information or with questions.

All proceeds will fund WES scholarships and projects at Colorado College.

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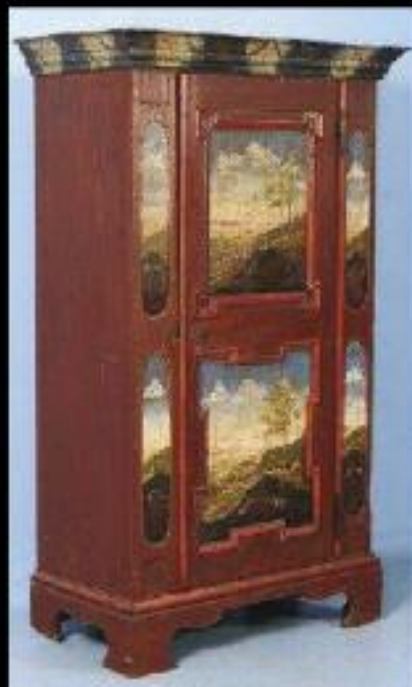
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SHOW CALENDAR

August Events



FIRST FRIDAYS: **SIX FIFTY ANTIQUES** invites you to visit them at the Art District on Santa Fe, 870 N. Santa Fe, Denver, a great date night, the streets are full of people and food trucks. They will have food, music and drink at their shop. More info, call 720-561-9278.

AUG. 6: **DENVER'S ANTIQUE ROW** presents a **NEIGHBORHOOD BLOCK PARTY**, 1200-1700 So. Broadway, FREE, Classic Car Show, 9-3, Live Music 1-

4, featuring shopping, drink specials, face painting, family fun, 10 a.m. to 5 p.m.

AUGUST 6, SEPTEMBER 3, OCTOBER 1: **A PARIS STREET MARKET** is at the Aspen Grove in Littleton, Colorado. The 2016 Market is open from 8am to 3pm. Rain or Shine! More information or to reserve your space in the market, call 303-877-9457 or Email them at:tsvandel@msn.com.

AUG. 10: **SUMMER PALACE** Discussion led by C. Yves at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

AUG. 13: **FLORENCE ART WALK**, Second Saturday Art Walk, six galleries will feature works by local and regional artists, refreshments, demonstrations by the artist and live music in the galleries and on the street. More info, call Lisa Steele at 303-717-1977.

AUG. 20: **ARVADA OUTDOOR ANTIQUE MARKET** at Homestead Antiques, 6530 Wadsworth Blvd., Suite 130, Arvada, CO 80003, a wide variety of antiques, vintage furnishings, glassware, jewelry, collectibles, primitives, home decor and more, 3rd Saturday. Limited Seller space available, email at homesteadantiques1@aol.com or call 720-484-3644.

AUG. 24: **ADVERTISING** Discussion led by Jeff Johnson & Dan Mayo at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

Upcoming Events

SEPT. 7: **LITHOPHANES** Discussion led by Darlene Gruber at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

SEPT. 10: **THE HISTORIC VAN BRIGGLE POTTERY FESTIVAL**, 9 to 11:20 and 12:20 - 3 p.m., 1125 Glen Ave., Colorado Springs, CO (corner of Uintah St. and Glen Ave.) Tours run every 20 minutes, Tickets \$12,

Continued on page 7



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The Historic Van Briggles Pottery Festival

Saturday, September 10 Tours run every 20 minutes from 9:00-11:20am & 12:20-3:00pm
1125 Glen Ave, Colorado Springs, CO 80905 (corner of Uintah St. and Glen Ave.)

Tickets: \$12, children under 5 free • For more information, visit www.coloradocollege.edu/wes or call 719-389-7699
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Continued from page 5

children under 5 are free. For more information, visit www.coloradocollege.edu/wes or call 719-389-7699. Proceeds fund WES scholarships and projects at Colorado College.

SEPT. 12-17: **LA CACHE FALL SALE**, Cleaning house once again during the Spring Clearance Sale at LaCache. All



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SHOW CALENDAR CONTINUED

"RDF" items in our Building 404 will be reduced 50% with new items added each and every day. No reductions will be taken prior to these dates so mark your calendars now for big savings. All proceeds benefit Children's Hospital Colorado. La Cache is located at 400 Downing in Denver and open 10 AM to 4 PM. Call 303-871-9605 with any questions.

SEPT. 16 & 17: **7TH ANNUAL TRI STATE DOLL**

SALE at the Englewood Lodge, 3690 S. Jason St., Englewood, Colorado, Fri. 1 to 7 p.m., Sat. 10 a.m. to 4 p.m. \$5 each day, 1-12 FREE, antique and modern dolls, doll accessories, high-end collectibles, miniatures, bears. Appraisals and doll stringing available. Contact Lorella at 303-988-8591 for more information.

7th Annual Tri-State Doll Sale is Being Held at a NEW Location

We, Nick and Lorella, were asked to have another doll sale as one sale did not meet the buyers and sellers needs. On the spur of the moment we made the decision to have another sale to comply with the many requests. We have held a successful annual doll sale for the last 6 years. Lorella belongs to 2 UFDC doll clubs that annually give to charitable and club activities.

Dealers at our new location will have diverse merchandise including antique, bisque, china, cloth dolls, modern, collectibles and bears. Also miniatures and doll accessories for your doll house, handmade and antique doll clothing, doll books, shoes, wigs, stands and related doll and bear items.

The sale will appeal to all ages from the devoted to the new collectors. The new location is easy to access right of Hampden/285 close to many restaurants and the ELKS kitchen will be open. Buy now, priced right, come one, come all on the 16 & 17 of September at the Elks Englewood Lodge #2122, 3690 S. Jason st., Englewood, CO 80110.

Open on the 16th from 1-7 p.m. and open on the 17th from 10 a.m.- 4 p.m.. THANK YOU and SEE YOU THERE!

SEPT. 21: **TYPE-WRITERS** Discussion led by Cheryl Miller at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

SEPT. 23-25: **VINTAGE AT THE HANGAR**, Wings Over the Rockies Museum, Denver, Produced by Nancy Johnson Events & Wings Museum. For more information, call 303-595-0812 or go to wingsmuseum.org.

OCT. 2 & 3: **FRONT RANGE GLASS SHOW AND SALE**, Sat. 10-5 and Sun. 11-4, at the Ranch Event Center Complex, McKee Building, 5280 Arena Circle, Loveland, CO 80538, exit 259 off I-25 Crossroads Blvd. Quality dealers, hourly prizes, featuring American made glassware, pottery and dinnerware from 1850-1930, More info, call 319-939-3837 or go to www.fronrangeglassshow.com.

OCT. 5: **PINTEREST** Discussion led by Stephanie Davidson at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

OCT. 14-16: **WORLD WIDE ANTIQUE and VINTAGE SHOW** at the Denver Mart in the EXPO Building, 451 East 58th Avenue, Denver, CO. For more information, go to www.findyourantique.com.

OCT. 19: **THE WORLD OF COCA COLA** Discussion led by Pat Vaughan at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

NOV. 2: **DOLLS THROUGH THE AGES** Discussion led by Alice Kibele at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

Auctions

AUG. 7 and AUG. 21: **FAMILY ESTATE AUCTION**, 8032 W. Jewell Avenue, Lakewood, CO 80232, Open at 10 a.m., auction starts at 11 a.m. Call 303-953-2087 for more info.



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Rediscover Collectible Pyrography Oldies

By Anne Gilbert

Lately I’ve been writing about long forgotten but once trendy antique and vintage items. One reason is that they offer collecting opportunities at bargain prices and are still functional. A good “what is it?” example is the technique of poker burned designed, “pyrography” items. What makes it so appealing are the many designs burned into wood boxes and other objects and leather.

While the use of burning designs into wood dates back centuries, as a popular Victorian past time, it all began in New York in 1891 with the opening of the Osgood Art School offering courses in “poker decorating,” the invention of a platinum-pointed burner, a hollow shell that enabled a heated point with a rubber squeeze bulb that allowed the artist to burn designs into soft wood. Once the outlines of the design were burned in the artist could add colors and shadings. Gold enamel and glass beads were often added.

The individual artist soon had competition from manufacturers such as The Flemish Art Company and Thayer and Chandler. The latter Company received a permission to copywrite and reproduce the famous Charles Dana Gib-



son, “Gibson Girl.” Thousands were sold. By 1907 designs were mass produced in a variety of catalogues. There were also pages offering leather goods that could also use the technique. At the same time items for the home that could be decorated were offered from shelves to tables and chairs. Wall plaques and even post

cards of leather or basswood were popular. There was a box for everything from neckties to handkerchiefs. Many of these have survived and are still being used. Popular were objects with Native American, Dutch and Oriental themes. Considered choice are floral and landscape subjects using water colors and applied glass beads. Jigsaw puzzles and even small toy cutouts were offered by the Flemish Art Company. The more unusual the object the more important for collectors, especially if few still have survived. It still has its artisans working today creating contemporary images. CLUES: To begin a collection look for the one-of-a-kind items and the most involved subjects. Or, consider a single category such as boxes. Prices are still often under \$20 or a discovery may be at a garage sale. PHOTO CAPTION: (1)Pyrography handkerchief box. PHOTO CREDIT: (1) Hannahs House Antiques, Central, IL PHOTO CAPTION: (2) Pyrography necktie box PHOTO CREDIT (2) Pinky-a-gogo, New York

Collectible Examples of Pensmanship and Pens

By Anne Gilbert

Read this and weep if you tossed away those old letters on yellowed paper written in brown ink. They are an important part of writing history.

To a generation used to “texting,” the beauty of early letter writing styles and the implements that created them is vanishing. The good news is that what was known as “Spencerian” style writing and “flourishing” examples are seriously collected. Pens and pencils from the 19th to mid-20th century are also appearing at auctions. Prices for all examples depend on quality, materials and rarity. Great grandmother’s correspondence, is now collectible, if done in fancy, Spencerian handwriting.

The invention of the typewriter marked the beginning of what was the American style of handwriting or “script” that had its roots with Platt Spencer (1860-64). This “flourishing” style came to be known as Spencerian. It was so decorative that even today, when old letters of the period are found they are often framed. It was combined with art to decorate important documents such as births, weddings and even advertisements. The documents were known as fracturs and often illustrated with watercolors as well as text.

The word “fraktur” is German, describing a design in Gothic lettering, found on Medieval illuminated manuscripts. They were profusely illustrated with everything from birds and animals to flowers and urns.

In 18th century America, before there were copybooks, the schoolmasters prepared his own writing manual. Many were profusely illustrated.

Handwriting underwent a change when Norman Palmer (1860-1927) introduced his “Palmer method” of letters in a straight line.

CLUES: Pens and pencils have largely been ignored as collectibles. However the many changes in their design have made them of interest to collectors. A gold Cartier fountain pen can fetch over \$100 at auction and a gold Parker propeller pencil could go for \$200.

Frakturs have long been prized and early 19th century examples sell in the thousands of dollars.

There are many recent books detailing the evolution of pens and pencils and their makers. Research and you may discover rare examples at bargain prices.

PHOTO CAPTION: (1) Gold Parker Propeller pencil. PHOTO CREDIT: Fellows & Sons, Birmingham, UK



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School, Inside and Out, Where Memories are Made

Continued from page 1

tled pen nibs and the rareness of paper did the job. Later, pencils and tinting paper scratched a meaning into the work.

Decorating the walls was a big wind-up clock that moved slower just before recess or lunch. There was usually a patriotic poster of Washington or Lincoln, or something with a patriotic theme. And sometimes a calendar that hurried on weekends, but seemed to slow down on weekdays.

Teachers were generally prim and strict (unless you had a lucky year). But it wasn't all their fault—sometimes they were just following rules of the school district. (See the following teacher's rules.)

It was there we met our first cast of characters: the "class clown," the "bully," the "brain," and those whom we counted first friends or enemies.

The old schoolroom wore on us a familiarity—like a second home—where we watched (dreamily out the window) what each season could bring to earth. Where lessons and life were learned, and we began to figure out where we fit into the social world of this big earth.

We didn't know it then, but we were making memories....



The following is a copy of rules found in a one-room, log-cabin schoolhouse:

Rules for Teachers - 1872

1. Teachers each day will fill lamps, clean chimneys.
2. Each teacher will bring a bucket of water and a scuttle of coal for the day's session.
3. Make your pens carefully. You may whittle nibs to the individual taste of the pupils.
4. Men teachers may take one evening each week for courting purposes, or two evenings a week if they go to church regularly.
5. After 10 hours in school, the teachers may spend the remaining time reading the Bible or other good books.
6. Women teachers who marry or engage in unseemly conduct will be dismissed.
7. Every teacher should lay aside from each pay a goodly sum of his earnings for his benefit during his declining years so that he will not become a burden on society.
8. Any teacher who smokes, uses liquor in any form, frequents pools or public halls, or gets shaved in a barber shop will give good reason to suspect his worth, intention, integrity and honesty.
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The Collectibles of Labor Day

By Robert Reed

Then hail to labor! everywhere,
Honor to those who do their share.

Labor Day poem by Clara Denton, 1928

Long unnoticed, the collectibles of the Labor Day holiday are gradually gaining in recognition. After all it is an event that has been celebrated nationally since the latter part of the 19th century.

Some true treasures of the American labor movement actually predate the establishment of Labor Day itself. In the Marion Carson Collection of the Library of Congress is a hat ribbon worn for a labor organization parade in the 1820s. The parade was staged in Philadelphia by the Brotherly Union Society. During that decade the journey-men house-carpenters of that city made the first attempt to get the hours of work reduced to ten a day. The effort was unsuccessful.

Historians generally agree that the first actual Labor Day parade was held in New York City's Union Square on September 5, 1882. Interestingly while the holiday has traditionally been thought of as always being observed on a Monday, the first parade was actually on a Tuesday according to records of the United States Department of Labor. It was held under the direction of the Central Labor Union in that city.

Possibly one of the first Labor Day parade collectibles appeared just one week later in the form of the news magazine Frank Leslie's Illustrated. The September 16, 1882 issue featured drawings of the event. Marchers were depicted in the artist's rendering as carrying banners and signs with such slogans as "Vote for the Labor Ticket," "Labor Creates All Wealth," and "8 Hours Constitute a Day's Work."

Published images of American worker in the 1880s, according to a study done by the Smithsonian Institution a century later was a "stereotype of a lone, white, male craftsman in a mechanic's paper hat, carrying dinner pail."



Such characterizations appeared in magazines and on product labels.

In the years that immediately followed the first parade, Labor organization moved the event to a Monday thus providing one of the 19th century's first three-day weekends for workers. The "working men's holiday" idea also spread to other major cities where unionization was fairly well established.

Some accounts say the first Monday in September was favored because it came at the "most pleasant season of the year" midway between the Fourth of July and Thanksgiving, and thus would fill a gap in the chronology of legal holidays. Most research indicates that the general idea in New York, Philadelphia, and other industrial centers was to provide for parade to show strength and solidarity, to be followed by a festive family picnic.

Little by little such labor union related events spread to other cities and came to the attention of individual state legislatures. States such as Colorado, Massachusetts, New Jersey, New York, Nebraska and Pennsylvania jointed the 'parade' by establishing Labor Day as an official holiday.

Eventually the American Federation of Labor forecast "it shall be as uncommon for a man to work on that day (Labor Day) as on Independence Day." That prediction became a reality in 1894 when the U.S. Congress

passed an act making the first Monday in September of each year a legal holiday in the District of Columbia and all U.S. territories.

As the 19th century came to a close Labor Day celebrations, especially parades and similar outings, became widespread. Likewise there were numerous decorative items produced



to be wore on such occasions. Striking multi-color celluloid pinback buttons were manufactured by the Whitehead & Hoag Company and others. Typically they included a slogan, ie. "The Union Is Strength", and symbol of patriotism including the U.S. flag or an eagle along with a symbol of unity such as a handshake. There were multi-colored ribbons too which could be attached to the lapel of a jacket or the front of a shirt. The wording on the ribbons might be as basic as simply the words Labor Day or elaborate enough to show a worker with the America flag and a hammer—all in red, white and blue.

Early in the 20th century, in addition to pinback buttons, lapel ribbons and various badges, citizens could also celebrate the holiday with postcards. Nash Publishing Company produced a set of two embossed fully illustrated Labor Day Souvenir postcards. One proclaimed, "labor shall refresh itself with hope," while second declared, "Labor Conquers Everything." (Indeed the image of the laborer on postcard number two was much as image Smithsonian had earlier described, "a lone, white, male craftsman in a mechanic's hat..." Lounsbury Publishing did a set of four Labor Day postcards similar in style to those by Nash. The Lounsbury titles included Makers of Prosperity, Man in Overalls, Labor Taking a Day Off, and Our Latest Holiday.

According to Susan Nicholson author of The Encyclopedia of Antique Postcards, the Lounsbury set was published in more limited numbers. The fourth card of the series, Our Latest Holiday, featuring a Labor Day parade which also included Santa and Uncle Sam is the most highly sought of the four. Meanwhile numerous other publishers also issued postcards of actual Labor Days parades during the early 1900s including one in Sapulpa, Oklahoma.

Labor Day buttons and ribbons had taken decidedly more patriotic tone by 1917 and 1918 within the shadow

Continued on page 13

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

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

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HOLIDAY COLLECTIBLES

Labor Day Collectibles

Continued from page 11

of World War One red, white and blue Labor Day ribbon dated 1918 proclaimed, "We're Behind the Man Behind the Gun." It bore the illustration of a worker rolling up his shirt sleeves with factory smoke stacks in the background.

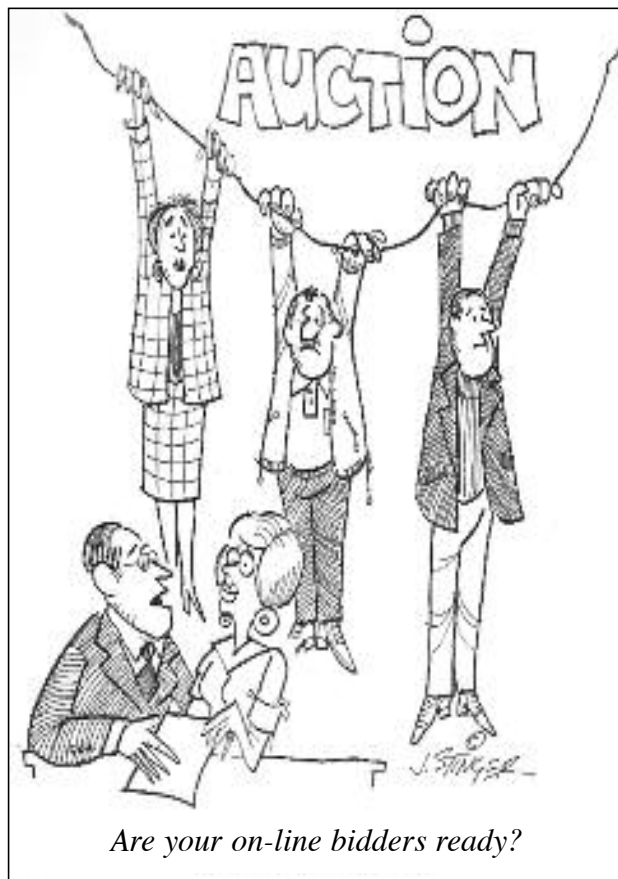
Later Labor Day parades and events also produced memorabilia ranging from photographs of parade floats to booklets and programs. In 1945 Victory Labor Day Rally celebrated both the efforts of organized labor and efforts of U.S. troops in World War II. Noted the multi-paged program issued by the Baltimore, Maryland Congress of Industrial Unions:

"One this day, labor's traditional holiday, we salute our fellow trade unionists in the armed forces and mer-

chant marine who, scattered over the four corners of the earth, cannot be here to share in the celebration of Labor Day."

In 1982 Carolrhoda Books Inc. published one of the few books devoted entirely to this particular holiday. Labor Day by Geoffery Scott, was illustrated by Cherie Wyman and described the origins of Labor Day including a "monster labor festival" held in New York City a century earlier.

While still a major American holiday, observance of Labor Day has changed from earlier decades according to the U.S. Department of Labor, and elaborate displays and massive parades are no longer as prevalent as they were in the heart of the 20th century.



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From his New Jersey studio, Stinger's cartoons can be seen in leading publications serving the collector market. He sold his first cartoon about antiques in 1973 and in 1992 published his first book about collecting circles. His general line of award-winning cartoons is syndicated in the US, Canada and the UK. His monthly political cartoons are distributed nationally by Service Wire Services in Denver, CO.

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Of Film Memorabilia,

By Roy Nuhn

The movie poster found in the lobby, or in special display cases outside the theater, announced the current or forthcoming attraction. They were the most visible of the many types of advertising ephemera and were the first to be collected. Collectors began discovering their charm and desirability well over a half-century ago.

History of the Movie Poster

In the earliest years of the cinema, from 1890 to 1900, the announcement of a film's showing was frequently added to the regular vaudeville poster. The first movies were quickies of less than 10 minutes duration; just another of the acts on the playbill. Primitive movie posters, when they finally came along, were usually just a plainly printed announcement devoid of illustrations and often concerned more with the phenomenon of a moving picture than with its contents. They were often large sized letters mixed with simply illustrations or photos. During the infancy of motion pictures the poster sizes were of mixed and varied types and little care was given them. Their purpose was mainly functional, and they were quickly discarded. Few survived down to the present day and are collected only for their historical value.

As a result of the growth and permanence enjoyed by the film industry, the movie poster eventually began to evolve and during the 1920s became an art form in its own right, as well as an object of beauty. After 1910, they began to contain more information; and more attention

was paid to its design and execution. Credits, titles and the number of reels were displayed, color was added, and the amount of photos and line drawings increased.

The earliest posters were printed by stone lithography, a method perfected during the second half of the previous century. World War I cut off the supply of granite supplies from Germany and the photomechanical method came into widespread use. A generation later, around 1930, modern photoelectric techniques were employed.

By the end of World War I, the U.S. movie industry found itself the world leader; beginning its climb to a legendary triumph of gigantic proportion. Along with the forward thrust of American film making went a complementary increase in the usage and quality of the movie poster.

This period of time, approximately 1918 to 1920, was the start of the movie poster era. Every film, including most "B" types, utilized poster advertising. All types of posters were described in the press books released with



such films. Such books were used by theater managers to order needed posters. By the mid-1920s nearly every poster was fully colored (4-color art), years before the motion pictures themselves became colored.

Cinemabliasts consider the decades between 1920 and 1950, with emphasis on the 1930s, as the "Golden Era" of the movie poster. Posters were of superb quality and were produced in abundance. Every town, city and hamlet in the nation had one or more movie houses and they all made extensive use of posters. Especially favored was the 14"x22" size, called window cards, which were admirably suited for shop and store windows.

The movie poster since 1950 has been mostly unappealing and lifeless. Only their low price and apparently boundless supply make them attractive to collectors. There are some exceptions, mainly in the sci-fi and fantasy realms. Blockbuster movies, such as "Star Wars" (whose poster by Frazetta is quite attractive), and the many "Star Trek" spin-offs have a large fan following.

Movies, like old soldiers, never die; they just fade away. Instead, the movie-going public in the years before cable television and video tapes was treated to numerous repeat showings of the original product. Such film presentations are titled "Re-Releases" and they, too, generate their own advertising ephemera for each distribution turn. Re-Released posters were almost always inferior in quality and appearance. Coloring was often duo-tone or three-color as opposed to the original four-color poster.

The best printer of movie posters is considered to be Morgan and its script-like name is easily read on their

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Posters Are the Most Charming

posters. The company, like its predecessor in the business, Strobridge Litho, did its best to prevent any one artist from becoming important or famous enough to command higher wages. They segmented the work of each poster among different artists. Thus, with the exception of Norman Rockwell and a few others, we know little about movie poster artists. Incidentally, Norman Rockwell posters, such as "Song of Bernadette," command substantial amounts of money.

Poster Collecting

One significant advantage in the collecting of movie posters is that there is an identifying number in the lower right hand corner which tells the year of issue along with a control number. If the poster bears an "R" in front of the regular number, then you know it is a Re-Release. Early posters from the pioneer days lack this numbering but their authenticity can be told by the paper's age, the inks used, and the general appearance.

The 27"x41" size is the most popular of all. Called a "one-sheet," it was the poster used in front of the theater and inside the lobby, usually on the wall. The terms, such as "one sheet," "three sheet," and "six sheet" come not from actual use but from the printing trade's jargon and have reference to machine requirements.

"One Sheets" were available for nearly every movie made since the beginning of moviemaking. Often two, sometimes more, "one sheets" were made for a movie and labeled "Style A," "Style B," etc. Different styles went to different parts of the country in order to appeal to regional tastes. A poster depicting a semi-clad woman would never have been sent to the "Bible Belt" during the 1920s, 1930s, or even '40s. Such a poster, however, was quite all



right in the metropolises of the North and Midwest.

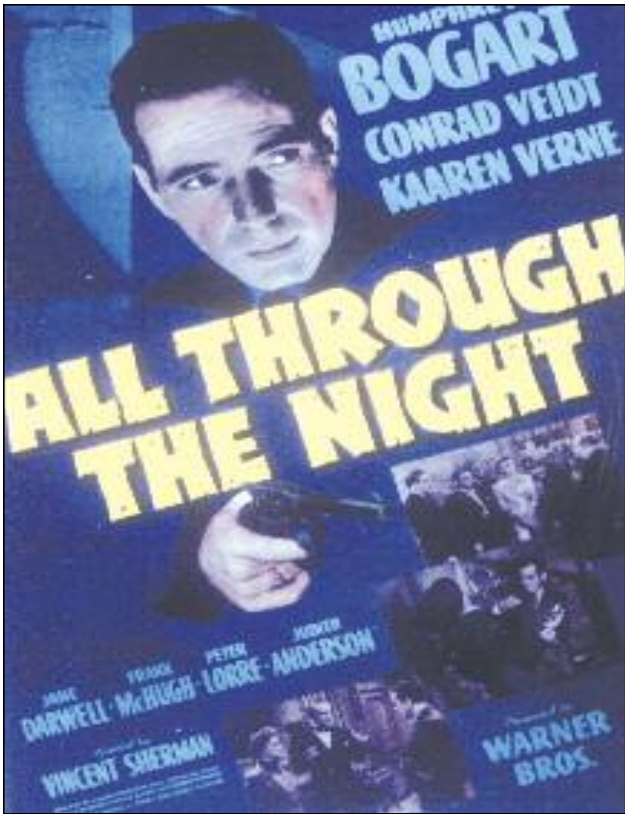
The three-sheet poster consists of one large and one small sheet and measures 40"x80." It was only for external use in the big cities for first runs. Some of these were kraft-backed for ease in displaying. The Six Sheet was a giant and measured 80"x80." It was rarely used, being meant solely for the sides of buildings.

Two smaller posters are favorites with collectors. Each served a special use. The 14"x36" insert was exclusively for

lobby use and more than any other poster is likely to have a close-up of the film's stars. Occasionally these inserts came 22"x28" on heavier cardboard stock. The 14"x22" window cards, previously mentioned, were destined for outside promotions in the windows of area stores. They came designed with a space left at the top for printing or writing in the name of the theater and show dates. These smaller size posters are highly collectable because they are so easy to handle and display.

Whatever their size, movie posters are a colorful, fascinating collectible. This is a hobby which has had a spectacular growth over the last 40-50 years. But it can still be a reasonably priced pursuit as the supply of old time movie posters remains plentiful and all but the great classics and cult sci-fi topics are priced from \$5 to \$50. However, the time clock is ticking and it will not always be so.

Note: All illustrations are one-sheet posters: Mutual Studio's Charlie Chaplin film/ "The Adventurer" (1917). 1933 classic/ "Gone With the Wind." Bogart film made shortly before "Casablanca" (1942)



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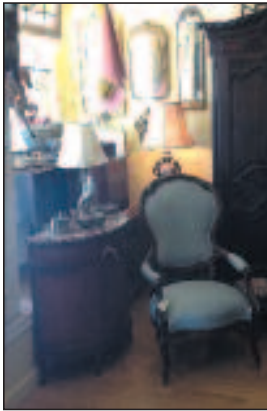
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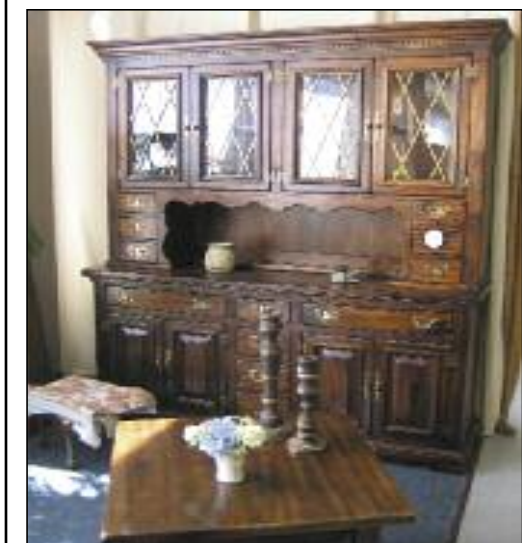


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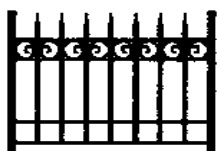
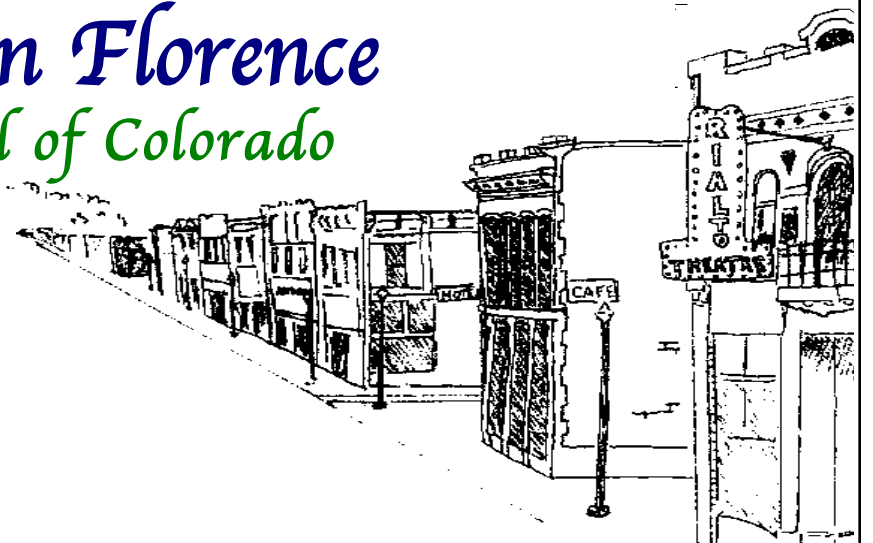
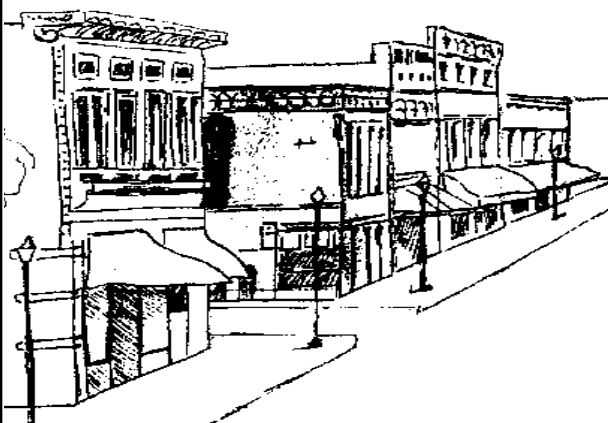
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What can I do in Florence while my "other half" is antiquing?

By Sandy Dale

It doesn't matter what gender the other half is, if she or he doesn't like shopping for antique laces or pretty Victorian teacups, there are lots of places in Florence to find what I call the great "rusty, crusty" stuff.

I'm one of those "ladies" that loves old tools. It took me thirty years to finally part with my grandfather's collection of 132 wooden-handled screwdrivers. I displayed the smaller ones in an old spoon rack. The larger ones I kept in a nice rusty bucket. Some of them I used, but most I just nodded at in passing and thought of my grandfather. (Not to worry, I didn't part with all of them and I kept one of his beautiful old hammers and an old rusty saw.) I still use some of his tools that aren't that old - maybe 40 or 50 years old. They're just made better than the new plastic tools and they still work. Then, we come to the great old fishing tackle. Great rods and reels. No plastic anywhere. I could go on and on here, but you are probably getting my drift. What used to be considered "manly" antiques, aren't just for men (never really were).

Many of the antique stores in Florence have booths filled with great old tools, rusty wheels and such. Try the Iron Gate and the Mezzanine for starters. Then there's a whole back yard full of fabulous rusty stuff behind St. Elmo's. Visit King's Flea Market (open Thursday through Saturday) for an impressive array of old tools and fishing stuff.

I'm not much of a shooter or a hunter, but I've always admired the workmanship involved in creating a Remington or a Smith and Wesson. Find the old and the new at Mantiques and three pawn shops in Florence.

You might not find gold in Florence, but you can find all the equipment you need to pan for gold at Rocker Box Prospecting Supplies. They also advertise "hog parts". I'm hoping that's the Harley kind. That reminds me, did I mention that we have two fine rock shops?

You can find all of the above along a two-mile stretch of Main Street...not much traffic, plenty of parking, friendly folks, and good eats.

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Florence Art Walk August 13

Continued from page 1
painting, photography, sculpture, glass, and fiber art of 20 Colorado artists. Currently, Blue Spruce is hosting their annual Miniatures Show.
In addition to the art galley events, the Historic Rialto Theater will feature tours of the old theater now undergoing renovation, an exhibit of historic photos, and homemade ice cream. At 5:30 pm, Bell Tower Cultural Cen-

ter at Petroleum and 2nd Street will serve BBQ and root beer floats, a new local tradition, followed at 7 pm by a country music concert featuring Evelyn Roper. Enjoy the Contemporary Wall Hangings exhibit in the gallery as you listen to the music.
Come spend a terrific Saturday evening walking the Florence Arts District on August 13 from 4 to 8 pm, and on the 2nd Saturdays of every month through the end of the year!

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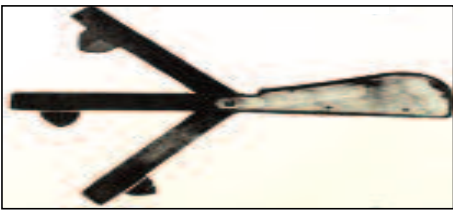
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CONTEST

July's What Is It?



We had several correct answers for our July What Is It? Ann Moore of Georgetown, Colorado pointed out that this “3-bladed medical bladed fleam was used on humans or animals. Rarely did the bleeding process have any therapeutic value. Being bled contributed to the death of George Washington. This has a horn handle.” Fred Clark of Colorado Springs, Colorado points out that “this is a fleam, a sharp pointed instrument used for phlebotomy (blood letting) on livestock. A similar instrument is used on people and is called a lancet. It was used supposedly to make people well again. It is hard to believe people thought this to be accurate and possible. Since I am a knife collector this was an easy quiz to answer. Keep up the good work.” Ronald Moreschini, D.D.S., Pueblo, Colorado explains that “this instrument was used in George Washington’s time to bleed patients, to get rid of the “bad blood” that was making them ill. During George Washington’s terminal illness, he was bled many times. This treatment is no longer used. This early tool eventually evolved into a beautifully made spring loaded automatic model, where the blade

or blades were “cocked” back into a flat surface that was held against an arm or leg, then a trigger mechanism was released, allowing the spring loaded blades to instantly slice through the tissues causing profuse bleeding that was caught in a bowl. (It was believed that a fast moving blade would be less painful than a slow moving blade.)” Jack HT Chang, MD, Pediatric Physician, says, “Peg, Had to drop you a note as this is right up my alley. Most people are going to guess this is a lancet for bloodletting in people. Actually, it’s a fleam which is a bloodletting instrument but to be used on large animals. The fleam is accompanied by a fleam stick which is a mallet used to strike the fleam into usually the jugular vein of say a horse. You wanted to do this fast and get the heck out of the way. For people, one used a lancet which is a short double edged blade-like instrument. The fleam like blade can be used on people, of course, but the blades are quite a bit smaller.”
Our July What Is It in our source is described as a Civil War medical knife. The sharp, triangular projections, also known as fleams, were used by surgeons to open veins when leeching. The deliberate bleeding of a patient still was accepted practice at the time.

Thank you to everyone who participated in our July What Is It contest. You have added so much to our information. You have all won a year’s subscription to *The Mountain States Collector*. Congratulations!

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August's What Is It?



Send your answers to the What Is It contest, postmarked by August 20, to *the Mountain States Collector*, P.O. Box 1003, Bailey, CO 80421. Three winners will be drawn. Winners receive a year’s subscription to *the Mountain States Collector*.

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