



The Lure Of Valentine Postcards

By Roy Nuhn

Of all the holidays Americans have celebrated over the last two centuries, none can compare to the special place that Valentine's Day holds in the hearts of lovers. During the height of the picture postcard mania, from 1904 to about 1917, thousands upon thousands of different lovely and beguiling Valentine's Day postcards were published. They were made in so many varieties that collectors specializing in them find it an impossible task to acquire every kind. Charming, relatively low-priced, these colorful tokens of love are very popular nowadays with collectors.

Romantic valentine postcards are very reminiscent of ordinary valentines of the same era. Both styles have cupids, romantic couples, and illustrations of children in amusing or flirtatious situations. The most sought after have drawings done by Samuel L. Schmucker for the John Winsch Company, Frances Brundage for Gabriel & Sons, and Ellen Clapsaddle for International Art.

Mechanical types, such as the kinds where little boys or girls actually deposit valentines into mailboxes to each other, or faces of different lovers appear in a small box by turning a dial on the side of the card, are runaway favorites today.

Also very collectable are the novelties with soft plush hearts, real lace, and attached envelopes with love notes inserted. Most top quality valentine postcards are heavily embossed, often with simulated gold and silver.

Those with large, colorful kaleidoscopes of plush silk panels are especially desirable. As are cards embellished with honeycomb paper puffs that blossom into bumblebees, flowers, and hot-air balloons when untied; and mechanicals that come with a lever that, when operated, make magical things happen - like heads turning, wheels revolving, hands with bouquets of flowers moving up and down, birds fluttering their wings, and ships at sea rocking to and fro.

Sets of six, eight or twelve postcards portray the adventures of Cupids. Lovely women, adorable children, and sweet-faced angles inhabit the illustrations of these cards, as well as birds, and all sorts of symbols of love and devotion.

But Cupid is far and away the most often seen inhabitant on Valentine's Day postcards. A mean-spirited deity in ancient times, Cupid evolved into a sort of patron Saint for lovers early in the Christian era. Down to our own time it has been his appointed task ever since to help love along whenever he could. For Valentine's Day postcards he was a natural.

Both foreign and domestic publishers delighted in producing postcards for the holiday with Cupid as the central character. International Art Publishing Company, located in New York City from the 1890s to the advent of World War I, was one of America's largest paper novelty and greeting card publishers. It specialized in holiday greetings and their Valentine cards frequently featured Cupid. The company's embossed, strikingly colored and well-designed offerings were among the best.

One series, for instance, shows the jolly little fellow making hearts on a blacksmith's forge; another marvelously depicts Cupid traveling via different modes of transportation. Even Ellen Clapsaddle, the firm's most important artist, drew Cupids into her postcards.

Another popular artist, Ethel Dewees, contributed to the Cupid Valentine's Day lore with illustrations for the publishing house of AMP. There were also some lovely cupid designs to be found amongst the various cards done by the German firm of Paul Finken-



Part of the 1911 Valentine's Day postcard line marketed by John Winsch Co.

number in England, Austria, France and Germany, provided Americans with all the Valentine's Day postcards they needed, but about a dozen companies dominated the industry.

The firm of Raphael Tuck & Sons, headquartered in London but with branches all around the world, imported dozens of different valentine sets to us through their New York City office. All were part of Tuck's "Valentines" line and included such diverse subjects as comic strip heroes Little Nemo and Buster Brown. Tuck was one of the leaders in producing huge amounts of valentine postcards for everyone to exchange, not just lovers.

Their illustrations were exquisite, and among the loveliest or most interesting to be found. Today they are considered to be some of the very best ever printed for the holiday. At the peak of their popularity there were probably more Tuck Valentine's Day postcards on sale in this country than those made by any other company.

Other important foreign publishers of picture postcards for the American Valentine's Day market were Paul Finkenrath of Berlin; Ernest Nister, also German, whose valentines and other paper goods were handled in this country by the large New York City firm of E. Dutton; and Valentine & Sons, from Great Britain.

Notable U.S. printers, besides International Art and E. Nash, included the venerable Whitney Company of Worcester, Massachusetts, which had been so instrumental in introducing hand and machine-made valentines to the American public in the 19th century; and Birn Brothers, creator of patriotic-theme valentine postcards.

The vast majority of the better quality valentine postcards and almost all holidays were printed by chromolithography. Retail prices varied. The Tuck cards ranged from a penny each up to 15¢ for the novelties. These included large embossed silk flowers, embossed silk pansies, heads of women in medallions surrounded by embossed silken blossoms, feather fans and inlaid frames for photographs.

Today quality valentine postcards command prices from 25¢ to \$25 each; more for certain extraordinary items. These prices are reasonable, though, when compared to those of old Victorian and Edwardian valentines. Comparatively low prices, startling beauty, and good availability are what make yesteryear's valentine postcards so attractive and popular with today's collectors.



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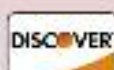
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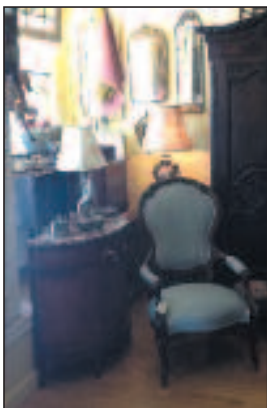


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Vintage photograph of 1894 community concert band, southeastern United States.



Santa Fe logo on drum head for 1959 Rose Bowl.
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Strike Up the Band...Collectibles

By Robert Reed

From long playing record albums to once dazzling uniforms band collectibles are playing a grand marching tune for collectors.

Not long ago a vintage black and white photograph of a Young Men's Christian Association band attracted major attention on an internet auction. Included among the band members in the picture taken during the middle 1920s was a young snare drummer who would later become President Ronald Reagan.

Community or town bands were a regular part of the social scene in the late 19th century. Nearly every smaller town has at least one band comprised mostly of brass instruments such as the cornet, trumpet, tuba, trombone, and French horn. Typically there was also the clarinet and of course the drums.

Band members often wore distinctive dress as well. In 1861 a Nevada newspaper reported the Grass Valley Brass Band had performed the previous day to celebrate the Fourth of July. The band's director "in the full uniform of a Major de Tambour (drum major) executed the duties of that office with consummate ability and presented a most soldierly appearance."

Still another newspaper account in the Grass Valley Union noted in parts of the western United States during the 1890s bands would march about the town during the summer and fall. Reportedly on Sundays the bands would march through the towns and stop in the front of stores to play.

Some accounts suggest there were as many as 15,000 such bands performing shortly before the onset of the 20th century in towns throughout the United States. Almost without exception the bands were composed of non-professional musicians. More than likely they included the local banker, hardware clerk, feed

merchant, harness maker, and factory worker.

Their task was simply defined. The distinctive reference The Golden Treasury of World Knowledge proclaimed in their revised 1890 edition that the new sounding term 'band' was merely "a combination of various instruments for the performance of music."

Such bands played for political rallies, saloon openings, patriotic parades, picnics, funerals, and whatever other events might demand their services. Additionally there were sometimes evening concerts performed in the gazebo bandstand on the town square. Most such bands are recalled today only through newspaper accounts or by remaining black and white photographs of them solemnly looking into the camera with instruments posed in their hands.

One of the few such community bands to achieve historic fame was Jack Daniel's Silver Comet Band which was assembled from the townspeople of Lynchburg, Tennessee. Despite having a population of only 360 citizens, the band played for numerous outings during the late 19th century. The band had been financed by Jasper Newton Daniel who achieved fame himself with the Jack Daniel Distillery. Early accounts say Daniel was able to outfit the entire band through Sears and Roebuck. The mail order company provided a full complement of nickel-plated instruments complete with cases. Delivery was within three weeks and the total cost was \$227.

The Montgomery Ward catalog of the 1890s had numerous listings for band instruments as well, ranging from the autoharp to the violin. Cost of a nickel-plated music rack for band members was 75 cents each.

In 1895 the Montgomery Ward catalog proclaimed:

"It is now time for bands to prepare for the political campaign of 1896. It will be red hot and there will be a great demand for music. The new tariff law makes quite a reduction in the cost of brass instruments, besides we are getting lower prices from manufacturers on account of placing large advance orders, and a comparison of our present prices with former quotations will show that we have given our customers full benefit."

Besides the general mail order catalogs, prospective band members could also order some items from specialized supply houses including J.W. Pepper with offices in Philadelphia and Chicago. Their own publication was titled, Catalog of Popular Band, Orchestra and Miscellaneous Books and Music.

By the end of the 19th century and on into the beginning of the 20th



High school band contest program from 1967.

century some local bands were popping up on pin back buttons. The more elaborate of the buttons bore a small photo of the group and perhaps a slogan. One early 1900s button identified Roney's Boys with a photo of the group wearing patriotic shirts with star-spangled collars. It said, "I am going to hear Roney's Boys. Are you?"

Akin to the band photographs themselves were the glass negatives used at the time in the photographic process. Those that survive can be interesting. One recent example was of a fully uniformed band marching in an 1898 Spanish-American War parade, the town was unidentified.

Sears and Roebuck had an entire band instrument department by 1908. The retail giant offered a full catalog just for band instruments and supplies, moreover it contained information on how to organize and manage a band. At the time Sears claimed to be the largest band instrument dealer in the country having outfitted more than 500 bands the previous year.

Many hometown bands began appearing in all their costumed and instrumental glory on postcards during the first few decades of that century. Some were brown toned images or actual black and white photographs, but the majority were neatly reproduced color images of the musical best.

During the 1920s president-to-be Ronald Reagan played in the YMCA band at Dixon, Illinois. In its original frame, a vintage 17.5 inch by 7.5 inch black and white photograph of Reagan and other band members recently brought more than \$200. It was said to be sim-

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The Old Poodle and the Old Painting

Guest Article by Eron Johnson

I have been in the antique business since I was a teenager. I have discovered that you find yourself attracted to many old things that may not seem of interest but some things just call out for a second look. I have discovered many rare and valuable pieces by stopping to see the detail, look at the patina, and wonder what the story of it is.

Recently, when clearing a local estate, I found a painting in the basement. It was grayish tones, a Southern American painting of a river in a swamp, complete with Spanish moss with people on a small boat floating down the river. It's not a beautiful painting, but it told a story that looked intriguing to me. I remembered somewhere seeing images like that and thought I had better do some research because it was appealing to a narrow niche in Americana collecting.

We all have a niche interest that we didn't know we had. I have several, some of which include early American hickory splint baskets. I recently gathered them into one place and discovered that I had acquired ten of them somehow. As I remember, some of them were gifts over the years and some of them I found while looking for other things.

How does this relate to an old dog you might ask? A few months back, my friend Rachel Hoffman adopted Murray, the Toothless Poodle which you can read about in the November edition of this paper. I had complimented her on giving this 11-year-old rather helpless creature a second life and thought that it was a wonderful gift to both of them. Late Christmas Eve, while minding my own business at my antique store, I was visited by the Ghost of Christmas Yet to Come who said, "Here's your Poodle!" as she handed me a frightened looking, disheveled, miniature 11-year-old miniature poodle.



This would not have been the first choice as a Holiday surprise. However, I shortly realized that I did have a niche that could be filled with another old survivor with a clear case of patina.

In instinct in the quality of this surprise, the acquisition has been true. "Arty" is a great member of my family and has quickly become a popular staff member at Eron Johnson Antiques.

Oh, and about that painting I mentioned earlier, my intuition was to

send it to a Southern market so we consigned it with Brunk Auction and it sold this weekend for \$56,000.00. I am glad I followed my intuition on both relics. "Arty" seems to know that he's been given a second chance, just as forgotten bits of our history just need to be presented in the right light. I guess there is a niche somewhere for everyone and everything to fill, and the old poodle and the painting have something in common – unrecognized value.

If you would like to meet Arty or adopt a wayward antique, come see us at Eron Johnson Antiques at 389 South Lipan in Denver. If you're hankering for an old poodle or some other creature with patina, check with your local animal shelter – the old ones are always on sale, and in my opinion, some of the best.

You can visit Arty, Eron, and all the staff at EJA during normal business hours at 389 South Lipan Street, 80223 in Denver, Colorado. Visit online: www.eronjohnsonantiques.com



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Editor Jon Patrick DeStefano
Webmaster Sam DeStefano
mrphone@ecentral.com
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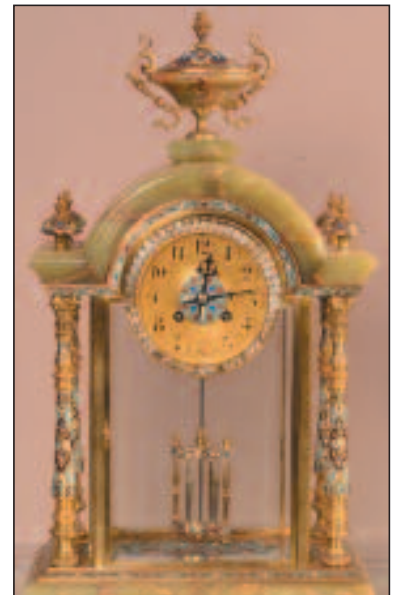
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Strike Up the Band..Collectibles

Continued from page 7
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Strike Up The Band were echoing from the bright lights of Broadway to the Main Streets of America. The social status of hometown bands however was gradually changing. The massive economic downturns of the 1930s had a telling effect on funding of community musical groups, more and more the fate of a band was in the hands of public schools and universities.

Band-related magazines published during the 1930s included The Baton, which was part of the Federal Music Project of California, and Bandmaster which was distributed nationally.

During the 1940s, even with the dark days of World War II, bands remained a popular staple in many high schools ranging from Rochester, New York to Honolulu, Hawaii. Institutions also were enamored with their own bands including Father Flanagan's Boys Town Band in Nebraska. Vintage photographs of such high school bands still turn up, and the Boys Town Band of that era was depicted on quality postcards.

By the 1950s so-called marching bands were attracting attention at major universities throughout the United States. The Fighting Irish band at Notre Dame, for example, was regularly appearing at events not only singing and playing of America the Beautiful, but members also recited the preamble of the United States Constitution after marching onto the field for pre game performances at the football stadium.

A direct byproduct of the success of such university bands was long playing record albums of their musical and narrative efforts. Such albums of the latter 1950s and most of the 1960s despite robust songs and colorful covers were seldom best-sellers. The majority were produced by smaller independent recording companies or by the band's organization itself.

Bands at the high school and college level were enjoying 'glory days' by the 1960s decade. Other community-related bands, if they existed at all, were in a state of decline. Early in the 1960s The Andy Griffith television show offered an episode of citizens attempting to re-assemble such a band in the mythical town of Mayberry. As it turned out both the bandstand and



Strike Up the Band sheet music from George Gershwin, 1920s.
the uniforms were in deplorable condition.

In reality many of the band uniforms once proudly worn in the 1960s and 1970s were of the highest quality by leading uniform companies. Today surviving uniforms are often considered collectible. Hats, jackets, vests and sometimes full uniforms at times appear in the secondary marketplace.

Affection for striking up the band, past and present, apparently remains strong. A recent survey in USA Today newspaper reported more than 54 percent of American households had at least one person playing a musical instrument.

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COLLECTIBLES

The Games People Played

By Carol J. Perry

I was a lucky little kid. My Dad worked for Parker Brothers, the famous Salem, Massachusetts game manufacturer. I was raised, it seems now, amidst a cheerful, colorful clutter of wonderful games.

Sometimes I was allowed to visit the big old rambling factory where Daddy was foreman of the Box Department. I watched, fascinated, as bright, shiny paper labels passed quickly over rollers revolving in trays of steaming hot glue. (The glue came from Lepages in nearby Gloucester, and contained some fish by-products which gave it a unique fragrance!) Upstairs, on the top floor, was where the famous "Pastime Puzzles" were made. There a special crew of women (never men) operated the jigsaws. Sometimes they cut pieces into fanciful shapes like birds and rabbits, and often worked their own initials into the puzzles.

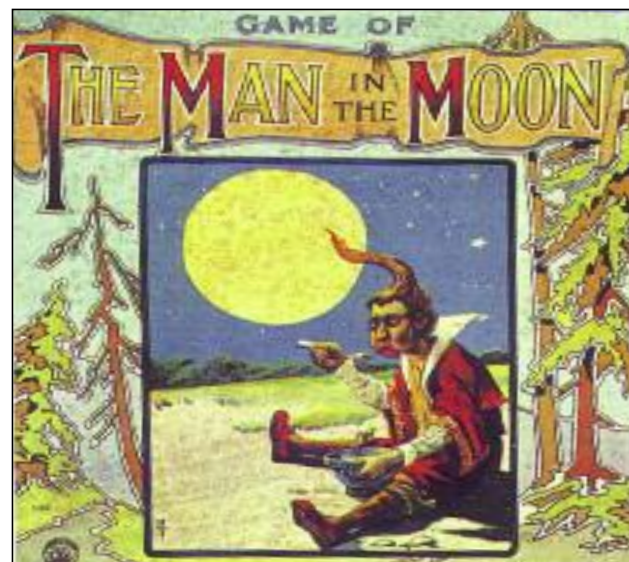
Today, many of the games I played and watched being manufactured are being avidly sought by collectors. The idea of games as collectibles wasn't a widespread one until fairly recently, even though the games themselves have been part of America's everyday life for generations.

Back in the middle of the 19th century, thanks to the industrial revolution, rich and poor Americans alike found that they had some free time. There was a need for leisure activities, and American entrepreneurs were quick to produce some acceptable amusements for the ladies and gentlemen of the day. It was important that these distractions compromise no Victorian virtue. Playing cards were out (the devil's picture books.") So were dice (Satan's playthings.") It was the perfect time for the "board game" to become part of the American scene.

The board game, which means exactly what it says, a game played on a board, is actually an extremely old pastime. At a site near Ur of the Chaldees an archaeologist dug up several sets which appear to be forerunner of backgammon. These boards, inlaid with lapis lazuli, have been dated as early as 3000 B.C.

The very first American board game is generally considered to be The Mansion of Happiness. Produced and developed in 1843 by the W. & S.F. Ives Co. of Salem, the game was clearly a moral one. The daughter of a New England clergyman thought it up. The hand-colored game let players embark on a journey from squares marked "Justice" and "Piety," past such dangers as "Cruelty," "Immodesty" and "Ingratitude," all the way to "Eternal Happiness."

Another of the very early games bore a manufacturer's name which is still a familiar one to today's game players-Milton



Bradley. Bradley was one of the first major game publishers in the country. His 1860 board game, The Checkered Game of Life relied heavily on moral instruction. The object of the game was to move a token through School, Honor and Truth until finally arriving at Happy Old Age. Of course, such pitfalls as Crime or Idleness could lead the unwary player into Poverty, Disgrace and – ultimately – Ruin. Then during the Civil War Bradley thought up something he called Games For Soldiers. This was a package of games made of lightweight pasteboard, adding little weight to the soldiers' pack. After the war games became the national rage. Wise hostesses often included a few games as ice-breakers. Games for the whole family were popular. Of course, they had to teach moral or ethical lessons.

Today's collectors of 19th and 20th century board games are intrigued by the many things these colorful amusements of the past tell us about life in America a century or more ago. Times changed, and so did the objectives of the games people played. While Milton Bradley's Checkered Game of Life offered "happy old age" as the winner's prize, a couple of decades later a teenager named George Parker invented a game with a different kind of reward. Parker's Banking offered players a chance to make 10% interest on "investments." Parker had enjoyed playing games as a kid, even though he thought that Mansion of Happiness was dull and altogether too preachy. Sixteen-year-old George's game promised that instead of joy in the next world,

Continued on page 15

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COLLECTIBLES

The Games People Played

Continued from page 13

the smartest player would get the most money in this one. Parker's friends really liked playing the game and he figured that other people would too. So he spent forty dollars he'd earned picking berries to have 500 sets of Bankino printed up. He spent his school vacation calling on Boston stores. The game was a hit and Parker Brothers was born. That was in 1883. By 1887 Parkers had bought out W. & S.B. Ives, and by 1888, Parker and two of his brothers had thirty different games for sale in America's stores.

Parker Brothers has always been what, in today's terminology, would be called "trendy." When the country was seriously reading Horatio Alger novels, which told stirring tales of young men rising from humble beginnings to the top of their chosen fields, Parker published The Office Boy. Here players could follow the fortunes of an ambitious boy who could work his way up to Head of the Firm. When gold was discovered in Alaska, Parker was right there with Klondike, a game which let players search for gold in the comfort of home. When Sherlock Holmes became the hero of the literary world, Parker Brothers marketed The Game of Sherlock Holmes. With the advent of the automobile, a series of popular games featuring bicycles made way for The Motor Carriage Game, complete with breakdowns and flat tires.

Even when the great depression hit the country, board games weren't doomed. In fact it was the depression which moved a salesman from Pennsylvania to design a game inspired by happy days when he used to take his family to Atlantic City for holidays. Charles Darrow based his game on buying and selling New Jersey real estate. He called it Monopoly. George Parker wasn't crazy about the game when Dar-

row offered it to him. It violated two cardinal rules for board games – it takes too long to play and the directions seem complicated.

Parker Brothers turned it down at first, but Darrow persisted and they eventually introduced it in 1935. It is still the best selling board game in the United States and is published in many other languages around the world.

Many collectors admire the early games more for the graphic art on their boxes and boards than for their entertainment or educational content. The artwork on these games offers a nostalgic and often very funny glimpse of the fashions, activities and attitudes of the past. The multicolored boards produced during the mid to late 1800s are especially valuable because they were usually printed by a lithography process. McLoughlin Brothers Inc. made the very nicest ones and their games present a real challenge to the collector. They stopped production in 1920 and in addition to their wonderful box covers and spectacular board designs, their games often included lead playing pieces, making them even more desirable. If you feel that you must have a McLoughlin for your collection, be prepared to part with several hundred dollars for a nice one.

Sometimes the work of a particular artist makes a game especially valuable. A 1921 Parker Brothers game called Soldier Ten Pins featuring art by Maxfield Parrish brought \$1700 at a 1998 auction.



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How Metal Furniture Has Evolved

By Anne Gilbert

There was a time when tubular aluminum and chromed furniture was a mainstay in American kitchens. It was a table with a Formica top. And, it appeared in hair salons and inexpensive restaurants in the 1940s, 50s. At the same time it had caught the eye of prominent furniture designers who used it to create the mid-century modern look.

Backtrack to 1924 and a furniture designer named Marcel Breuer. When he first introduced furniture with steel tubing, he was ridiculed. This was the first time steel, an industrial material, was used for home interiors.

An early metal furniture design was the stacking chair with a tubular steel frame, first mass produced by the Thonet Company. It was quickly adapted in restaurants, concert halls and other businesses. One of the Company's important designers was Charles Jeanneret, known these days as Le Corbusier. Using tubular steel, metal and glass, he created many different styles of chairs and tables.

Le Corbusier believed that fine design should be available and affordable for everyone. He used simple materials, such as canvas, to cover his metal tube chairs. These



days his early chairs fetch several thousand dollars. Many designers followed Le Corbusier. One, Arie To (Harry) Bertioia (1915-1978), decided to use only one medium for his work-metal. He is best known for the metal and wire furniture he made for Knoll Associates. Born in Italy, he came to America in 1930. After a Scholarship to the Cranbrook Academy Of Art, he began teaching metal craft and creating his own designs. By 1943 he had moved to California where he began working with Charles and Ray Eames. Who doesn't know about the Eames chair? However, Bertioia is best known for the metal and wire furniture he made for Knoll associates. Collectors also look for examples of his jewelry, hollowware and art.

During the 1930s there were many American metal furniture manufacturers. Some like Herman Miller, are still operating.

CLUES: In these days of eBay and internet buying and selling, the "second hand furniture store" has practically disappeared. It was once a mother lode for not only genuine antiques but what we now call "vintage." Now, everything except plastic food containers and wire hangers is collected. Who knows, maybe they will be the next "hot" collectible?

PHOTO CAPTION: (1) Warren Platner metal table PHOTO CREDIT(1) Toomey Auctions. Oak Park, IL.

PHOTO CAPTION: (2) Charles Eames metal and plastic chair. Made for Herman Miller Co. PHOTO CREDIT: (2) Toomey Auctions, Oak Park, IL.



Antique Detective Q & A



Q. This beautiful cut glass punch bowl on a matching stand is considered an heirloom in our family. It is always brought out only for the Christmas holidays for punch. It is signed "Hawkes" and is around 14" high and 15" diameter. Can you tell me something about it and an insurance value?

B. J. - Lancaster, PA

A. What a wonderful heirloom ! It is one of the finest examples of brilliant, cut glass, made in 1890-1900 by master glassmaker Thomas Hawkes. It is the Kensington pattern, one of the many patterns of American pattern cut glass made during this period. You could insure it for \$2,000 or more.

Q. I found this old washboard in my family's old farm house attic. What is unusual is the fact that the washboard part is made of rippled glass. On the wood top it is printed "Atlantic, No. 510, National Washboard, Chicago, Memphis." On the glass it is engraved "National." What is the age and value if any?

J.T. C. - Des Moines, IO

A. Washboards were made in many materials over the years. Even potteries such as Bennington made washboards in the 19th century, as did others. Beginning in the 19th century washboards took on an interesting new look with the use of colorful advertising filling the space above the soap tray. By the end of WW11, they were made of glass, wood and ribbed glass, to mention a few materials. Yours was probably made in the 1940s and could sell to one of the many washboard collectors for \$70 or more.



Q. I recently inherited my grandmothers doll house that I believe dates from the 1930s, 40s. It still has some of the furniture. Many of the pieces are wood and marked "Strombecker." This armchair, however, looks to be handmade and is marked "Germany." What can you tell me about "Strombecker" and the armchair?

Any idea of value?

T. E. - Ft. Lauderdale, FL

A. In 1931 the Strombecker Company, in Moline, Ill. Began making solid walnut, 1" scale, dollhouse furniture. At the same time Germany was making quality, mahogany dollhouse furniture, such as your Windsor type armchair, up to World War 11. It and other such pieces could sell for \$50 or more. The Strombecker pieces, made in large quantities

are modestly priced. They sell for from \$10 to \$30 depending on the piece. There are thousands of collectors and special shows year 'round.



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For President's Day: Presidential Collectibles

By Robert Reed

Starting with George Washington and later with Abraham Lincoln, the memorabilia of presidents has provided a significant source of collecting. It doesn't hurt either that President's Day honoring them all is an annual holiday.

For the traditionalists it should be noted that the federal Office of Personnel Management still calls the third Monday in February simply Washington's Birthday. However in recent decades it has generally become known as President's Day and even has that official status in many states.

Ultimately the holiday salutes all presidents, and hence calls attention to mementos that have memorialized them in the past.

"For every American president there's a trail of mementos," observed author Stan Gores some years ago. "At times, the path may be narrow and almost impossible to find. But the clues of history are there, linked by a huge array of artifacts that mirror the interesting lives of our chief executives."



Collecting presidential memorabilia "allows a smooth blending of the old and the comparatively inexpensive new, as presidents come and go in the White House," Gores noted in the volume, *Presidential and Campaign Memorabilia*.

Presidential collectibles are generally distinguished from campaign items in that they deal with memorabilia produced while the chief executive was in office, or at some point after leaving office.

Historians suggest that George Washington's birthday was first celebrated nationally in 1796, the last full year

of his presidency. Interestingly under the 'modern' calendar Washington was born on February 22. However under an earlier calendar in effect in England and the American Colonies at the time of his birth, the date was February 11. Therefore, according to published accounts, some citizens celebrated on one date in 1796 and other citizens celebrated on another date.

Washington's birthday was a notable national event by the early 19th century. The celebrations included something called Birthright Balls in many parts of the country. There were also gatherings for speech giving and elaborate receptions.

For Abraham Lincoln the celebration of his birthday generally followed the year after his 1865 assassination when Congress gathered for Memorial Address in February of 1866. "Lincoln's death had a profound impact on the public," according to Stuart Schneider author of the book *Collecting Lincoln*. "Lincoln was the first president to be assassinated in office. He had just presided over the country's bloodiest war and saw it to its conclusion. He was re-elected by a landslide and he was just about to guide America into a post war peace."

Thus Lincoln keepsakes were sought almost immediately after his death even though his birthday did not become a holiday until many years later.

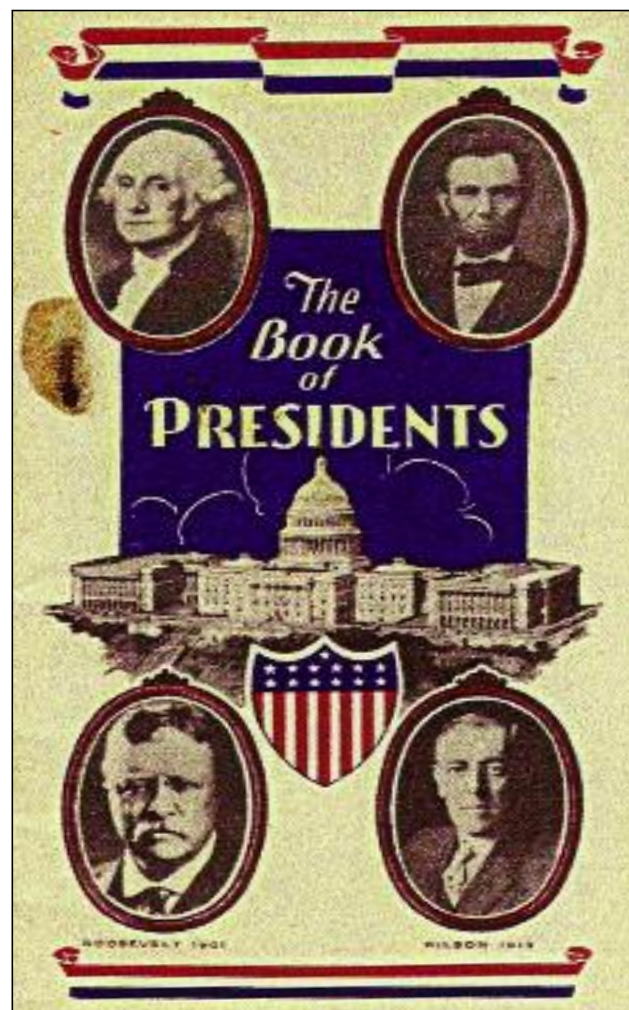
The nation's Centennial celebration of 1876 saw a great deal of Washington related material and a much lesser amount of Lincoln items. Washington was depicted on china mugs, glass bread plates, and cups and saucers. Some of the pieces were plainly marked Centennial 1776-1876, but other pieces were not marked or otherwise identified.

During the 1880s there was an appreciation of occupants of the White House which included images of them on distinguished plates with gold trim. Both President Grover Cleveland and President Benjamin Harrison were so honored. Inaugural events were generating presidential souvenirs in the 1890s. Among them a Benjamin Harrison ribbon with the image and message "Our President" below a symbolic eagle and American flag. In 1893 the inauguration of Grover Cleveland and A. E. Stevenson provided a number of items. One of the most rare was a Public Comfort badge and ribbon made by Whitehead and Hoag. Accounts later said less than 150 ribbons for those particular volunteers were issues, and very few of them included the accompanying silvered medal.

Chicago's Columbian Exposition of 1893 saw a wave of more Washington related items ranging from ceramic pitchers to silk bookmarks. There were also Exposition ribbons paying tribute to President Cleveland and other past presidents.

In 1903 striking Wedgwood plates pay tribute to President Theodore Roosevelt. One particular blue and white issue with a leaf-design border included quotes from a speech delivered that year in Syracuse, New York. Similar plates and other ceramics would become a standard for all presidents, particularly as inaugural items, in the decades that followed.

Lincoln memorabilia witnessed a major resurgence early in the 20th century with the official observance of



the Lincoln Centennial in 1909. The fallen president was depicted on the penny coin for the first time that year. Moreover he was also depicted on pin back buttons, plates, plaques, and prints. In sheet music *The Lincoln Centennial Grand March* was published by E. T. Paull, and there were also books and badges.

The wide popularity of the Lincoln Centennial was probably demonstrated by the vast number of postcards featuring the president according to Schneider. There hundreds of them created by an assortment of publishers from the Centennial itself into the early 1920s. In 1923 President Warren Harding's Pacific Coast Tour warranted the issuance for color red, white and blue pin back buttons. Each button bore Harding's image surrounded by American flags.

By 1930s the nation saw its first, but short lived, President's Day. The event organized in part by the Hearst newspaper chain honored the birthday of President Franklin Roosevelt on April 30, 1933. There were first day covers on envelopes and postcards. In the state of Minnesota postcards were issued, "in appreciation of our leader's achievements in the hope of his continued health and success." The cards also noted that the state had three towns with the names Franklin, Delano, and Roosevelt. FDR's birthday continued to be celebrated by various groups during the 1930s but it was not given any official status.

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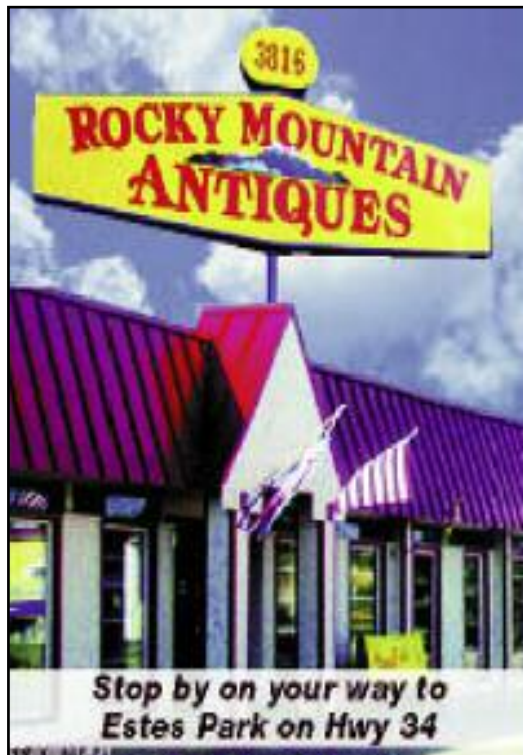
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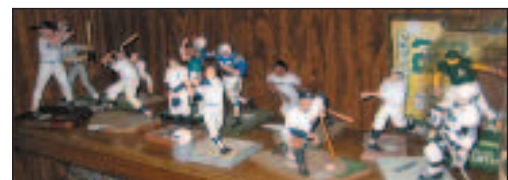
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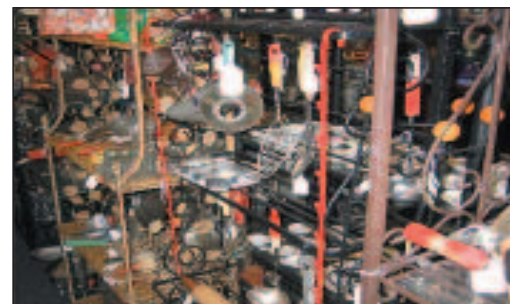
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HISTORY

For President's Day: Presidential Collectibles

Continued from page 17

During the decades that followed much of the 'in office' material relating to presidents revolved around the periodical inaugurals. Typically these included buttons, printed invitations, and various badges.

Congress enacted legislation in 1968 which related several federal holidays. It declared that Washington's birthday would be observed on the third Monday in February of each year whether it fell on the 22nd or not. The effect of the act was to provide the public with a three-day weekend instead of just an idle day in the middle of a winter month.

A few years later in 1971, President Richard Nixon signed a presidential proclamation declaring the original Washington holiday to be President's Day. Nixon declared it was "the first such three-day holiday set aside to honor all presidents, even myself."

Soon a problem arose when legal experts pointed out that apparently presidential proclamations do not supersede the rule of law, and therefore the legal holiday at the federal level remains Washington's Birthday. Nationally however President's Day has become a widely accepted term and many states now use that particular designation in their holiday statutes.

Unchanged by all this is the growing collector interest in presidential memorabilia.



"Thousands who already collect presidential mementos have found it to be a rewarding, satisfying, and intellectually stimulating hobby," commented author Gores many years ago. "But most of all, it's just plain fun."



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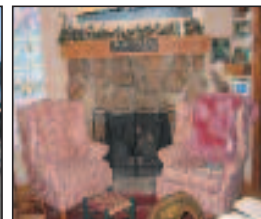


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Ron Miles, Trumpeter, Joins JSO for Special Concert Celebrating Black History Month

GOLDEN - The Jefferson Symphony Orchestra (JSO) will celebrate Black History Month this February 19, 2017 with a special concert featuring Denver's most prominent jazz musician Ron Miles, trumpeter. Miles, who is equally adept at performing classical works as he is at jazz, will perform Grace Mary Williams' beautiful Trumpet Concerto. This lively program will also include the blues-inspired Afro-American Symphony by William Grant Still and the jazz-infused Suite from The River by Duke Ellington.

Guest Artist: Ron Miles, Trumpet

Miles who is a trumpeter, cornet player, arranger and composer has become an international icon in the world of jazz. His playing style features a unique singing quality and his exceptional talent is accompanied by a humble and generous spirit. He is an active performer and has collaborated with guitarist Bill Frisell, drummer Brian Blade, bandleader Mercer Ellington, drummer Ginger Baker, clarinetist Don Bryon and pianist Jason Moran to name a few. His recording career includes releases with Gramavision, Prolific and Capri. In addition, he is the Director of Jazz Studies at Metropolitan State University in Denver.

Miles will perform the Trumpet Concerto by Grace Mary Williams who is recognized as one of the greatest female composers of the 20th century. The Welsh composer wrote two symphonies, several symphonic suites, symphonic poems, concertos for piano, violin, trumpet, oboe, large scale choral works, chamber and solo instrumental pieces during her lifetime (1906-1977).

The program will also include two landmark compositions by prominent African-American composers. The first is the Suite from The River by Duke Ellington. This jazzy piece features seven sections extracted from the complete ballet, The River, which premiered in 1971 by Alvin Alley's dance company. It was Ellington's first symphonic score written for dance. Audiences will likely recognize familiar melodies such as The River Giggling Rapids.

A symphonic celebration of Black History Month would not be complete without a performance of the Afro-American



Symphony by William Grant Still. The Afro-American Symphony, written in 1930, was the first symphony written by an African American and performed by a major orchestra in America. It is an easy listen with its blues-inspired melodic lines and harmonic colorings.

Tickets for the February 19, 2017 concert can be purchased by visiting www.Jeffsymphony.org, calling the JSO office at (303) 278-4237 or at the door on the day of the performance. Individual ticket prices are: Adult \$25, Senior (62+) \$20, Student (11-21yrs old) \$10, Child (10yrs old and under) \$5.

The Jefferson Symphony Orchestra (JSO) is currently celebrating its 64th anniversary concert season. What began as a small chamber ensemble in 1953 has grown to one of the most

well regarded community symphonic orchestras in Colorado comprised of over 75 members from across the Front Range area. Under the leadership of Maestro William Morse, Music Director and Principal Conductor, the orchestra continues to bring innovative musical programming to the community.

**Black History Month Concert
Sunday, February 19, 2017 - 3:00 p.m.**

At Colorado School of Mines Green Center,
924 16th Street, Golden, CO 80401

William Grant Still	Afro-American Symphony
Duke Ellington	Suite from The River
Grace Mary Williams	Trumpet Concerto

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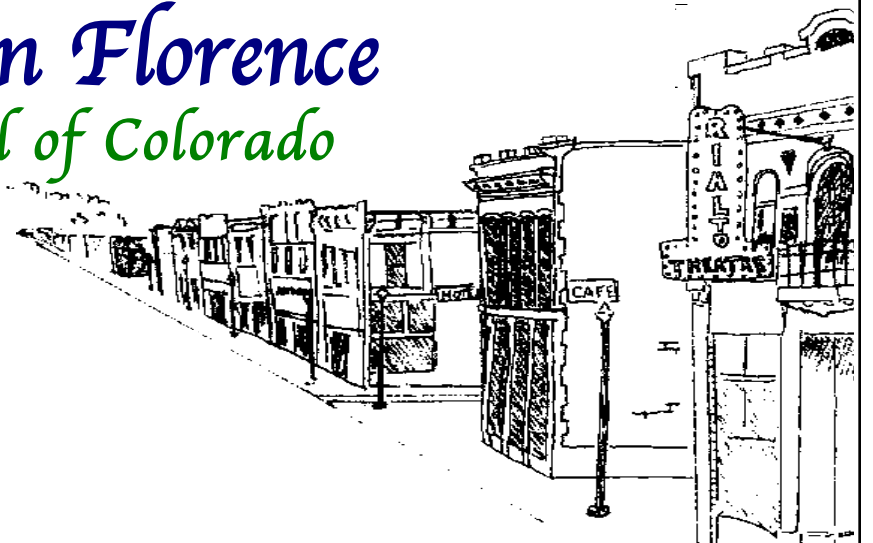
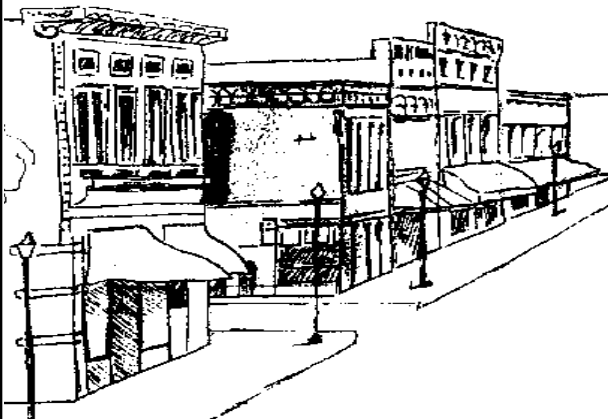
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Travel Guide When Visiting Florence

By Sandy Dale

If travel guide Rick Steves were to visit Florence, this is what he might say:

Florence, Colorado

Site of the first oil field in Colorado, coalmines and a bustling railroad town, Florence boasts a colorful "way out west" history. Today, known as the "Antique Capital of Colorado", the more-than-a-century old downtown buildings house over 24 antique shops where you can find memorabilia of that history to take home.

Location

Florence (population approx. 3900) is South of Colorado Springs, 45 minutes West of Pueblo, 90 minutes East of Salida, and 20 minutes Southeast of Canon City.

Tourist Information

If you are arriving by car, there is very little traffic and free parking throughout the town. You will find the townspeople friendly and knowledgeable, they know where they are almost all the time.

Helpful Hints

Maps of the town with antique shops marked and local newspaper, The Florence Citizen can be found in most stores. You may wish to Google or Facebook the Florence Chamber of Commerce or the Florence Merchants sites.

Sites to See

The Florence Pioneer Museum, Pioneer Park, and Pathfinder Park provide a nice respite from the rigors of antique shopping. Near Florence, you may visit the Royal Gorge, dinosaur tracks on Skyline Road or walk many alpine desert or river trails.

Nightlife in Florence

The Bell Tower Cultural Center hosts two to three concerts a month and art receptions every six weeks. Galleries on Main St. also host frequent art openings and receptions. Florence's newly restored grand old theater, the Rialto, is now open (though still a work in progress) for live theater performances and concerts. Over a dozen bars, pubs, and restaurants are open for your drinking and dining pleasure.

Sleeping in Florence

Although a great day trip from Colorado Springs or Denver, you may find you cannot fit all there is to do into one day. The Florence Rose B & B offers deluxe accommodations, the Super 8 is clean and affordable, and there are many other options a short distance away in Pueblo or Canon City.

So you see, you will find much to do and see in our lovely little town of Florence.

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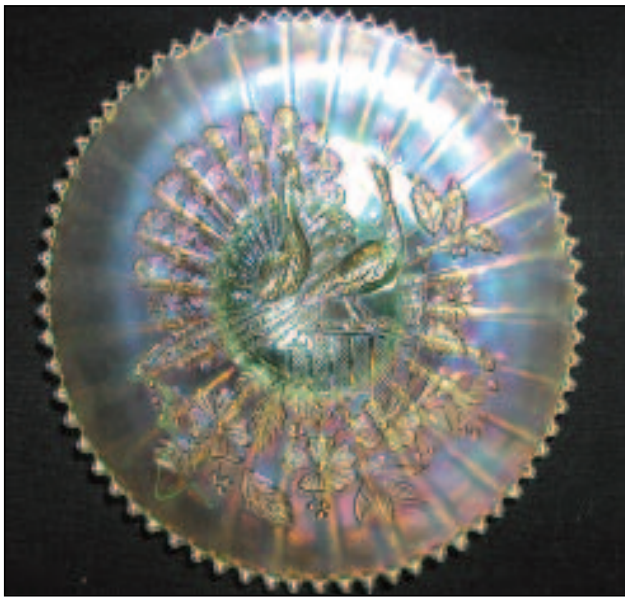
CONTEST

January's What Is It?

January's What Is It is a piece of Carnival Glass, "the poor man's Tiffany."

In an article written by Martie Grubenhoff in 2008 we learned that Carnival glass has been around for over one hundred years, gaining popularity in the collecting world from the 1950's. The pressed and iridized glass was dubbed carnival glass when it was given as prizes at carnivals. It was inspired by the beautiful costly art glass produced by Tiffany and others from 1905 through the 1930's. Besides production in the United States, carnival glass was produced in several European countries as well. In the US there were many companies that manufactured carnival glass, including Dugan, Fenton, Imperial, Millersburg, Northwood, Cambridge, Jenkins, Westmoreland, Fostoria, Heisey, McKee, and US Glass. Many of these companies are recognized by collectors of Early American Pattern Glass and Depression Glass as well. Of the companies mentioned, Fenton produced more Carnival Glass patterns than any other American company.

Carnival glass comes in a variety of colors from the more commonly recognized marigold (an amber color) to green, cobalt blue, red, amethyst, to the more unusual white, ice blue and others. The Standard Encyclopedia of Carnival Glass by Bill Edwards lists about fifty different colors. Most of the carnival glass pieces are pressed into a mold like its glass cousins Pattern Glass and Depression Glass. To make the iridized effect, the piece is sprayed with a sodium solution and fired to give it the exterior lustrous finish. A collector can find a myriad of pieces in carnival glass including plates, bowls, pitchers, decanters, vases, tumblers, candlesticks, lamp shades, goblets, punch sets, baskets, table sets, powder jars and more. There are hundreds of patterns including flowers, fruits, birds and other animals, geometric motifs. Among the popular patterns are Northwood's Grape and Cable, Peacock at the Fountain, and Fenton's Orange Tree, Butterfly and Berry, Dragon and Lotus, to name a few. Several of the companies known for Depression Glass issued carnival glass pieces in patterns such as Floragold and Iris and Herringbone by Jeanette.

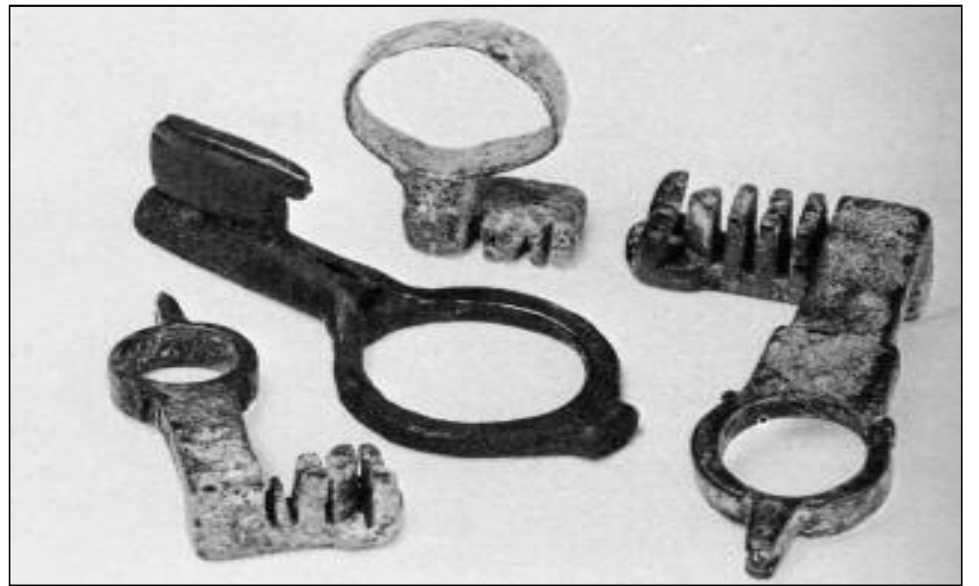


There have been reproductions over the last forty years, including pieces made by Indiana Glass during the 1970's around the time of the US bicentennial. Even these pieces are sought by collectors. Fenton continued to produce Carnival Glass into the 21st century.

The value of a piece is determined by its shape, color and condition. Some pieces are common in one color but rare in another. The iridized finish can wear which would affect the value of a piece. A chip can diminish significantly a piece's worth as well. There are a number of books that are full of useful information that can be found at your local library or bookstore.

Unfortunately, we had no correct guesses for the January What Is It. Why not try guessing our What Is It for February?

February's What Is It?



Send your answers to the What Is It contest, postmarked by February 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**.

IN MEMORIAM

Margaret Grace Mandel

We received a note from one of our faithful readers Ann Abbott of Denver, Colorado about the passing of her good friend Margaret Grace Mandel. She wrote, "I am deeply saddened to tell you of the passing of my good friend Margaret Fox Mandel. I called her husband of sixty years to see if I could write a tribute to Margaret and he had already put something together. This is part of what he wrote: "Margaret, who could light up the darkest of rooms with her infectious, broad smile and personality, went on to study chemistry, first, at Webster College and then the University of Colorado at Boulder. Her great love of medicine, especially tropical, provided Margaret with varied Laboratory Technologist work experiences."

Dick adds that while "Margaret possessed a brilliantly gifted mind for medicine, she also had a wonderfully successful business collecting both Teddy Bears/Steiff animals and dolls. Margaret was recognized as one of the world's foremost authorities and had written three books on the subject. Collecting antique Teddy Bears/Steiff animals was like a science for Margaret; one discovery led to another....One of Margaret's greatest gifts was her artistry. Using a propane torch to melt and mold hospital castoffs, she created a collection of rings, pins and necklaces. These artistic treasures were exhibited many years later as the centerpiece of the Denver Art Museum's "Open for Design Community Challenge" exhibition in 2012.

Margaret is survived by her husband Dick and their loving children: Rick, Greg, Doug and Margot and loving grandchildren: Nick and Katie.



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