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AND HISTORY.

NOVEMBER 2019

ESTABLISHED IN 1972

Volume 47, Number 11



## I'm Forever Blowing Bubbles Will Never Fade and Die

Compiled by Peggy DeStefano

I remember my father singing numerous little ditties and great old songs. That, plus the fact that we owned a player piano, helped make my brothers and sisters and I knowledgeable of all of the classic honkey tonk songs. There was "Margie," which my Dad sang to my Mom, changing Margie to my Mom's name when he sang to her. There was "If You Knew Suzy," "5'2" Eyes of Blue," "Ida, Sweet as Apple Cida," "Barney Google," "A Bicycle Built for Two" and many more which we delighted in singing while we did dishes or other chores.

One of my Dad's favorites was "I'm Forever Blowing Bubbles." We all learned this song because it became one of our favorites, too. It is hard to believe that this song is over 100 years old and yet I'd venture to say it is still a favorite of many people including my family.

The song debuted in a Broadway musical "The Passing Show of 1918" and it was introduced by Helen Carrington. It was written by John Kelllette. The lyrics are credited to Jaan Kenbrovin — actually a pseudonym for the writers James Kendis, James Brockman and Nat Vincent. The copyright was originally registered in 1919 and owned by Kendis-Brockman Music Co. and then transferred later that year to Jerome Remick of New York and Detroit.

The "waltz" was a major Tin Pan Alley hit and was performed and recorded by most major singers and bands of the late 1910s and early 1920s. The song was a hit for Ben Selvin's Novelty Orchestra in 1919. The Original Dixieland Jass Band recording of the number is an unusual early example of jazz in ¾ time.



(Jass is the word that was used before jazz but became Jazz eventually. The original word was used to describe baseball players with pep. "Livery Stable Blues — Fox Trot" was the recording that turned the whole USA and the world to jazz.)

The writer Ring Lardner parodied the lyric during the Black Sox scandal of 1919, when he began to suspect that players on the Chicago White Sox were deliberately losing the World Series to the Cincinnati Reds. His version began: "I'm forever blowing ballgames."

The song also became a hit with the public in British music halls and theatres during the early 1920s. Dorothy Ward was especially renowned for making the song famous. The song was also used by English comedian "Professor" Jimmy Edwards as his signature tune—played on the trombone. Harpo Marx would play the song on clarinet, which would then begin emitting bubbles. The melody is frequently quoted in animated cartoon sound tracks when bubbles are visible. The first line of the chorus is quoted in the 1920s song "Singing in the Bathtub," also a popular standard in cartoon sound tracks, including being repeatedly sung by Tweety Bird.

"I'm Forever Blowing Bubbles" is featured extensively in the 1930 prohibition gangster movie The

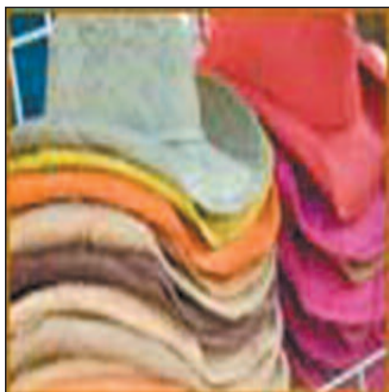
*Continued on page 15*



Rue de Noel, A Paris Street Market is a two-day INDOOR Holiday Market. You're invited November 15th and 16th from 10 AM to 5 PM. Enjoy all the Vintage, Antiques, Artisans, Apparel and Decor, indoors at the Douglas County Events Center, 500 Fairgrounds Rd., Castle Rock, Colorado 80104,

Stroll through holiday booths filled with one-of-a-kind holiday gifts, decor, antiques, artisan, jewelry, and more. You'll find many of your favorite vendors from our outdoor Market and many new vendors will be attending this year's show. Free Admission,

This is a kid friendly event so bring the whole family. It's a great way to get into the Holiday Spirit. Check out this great indoor market brought to you by Tim and Sandi Vandel of Vandel Antiques in Littleton. For more information call them at 303-794-4143 or 303-877-9457.



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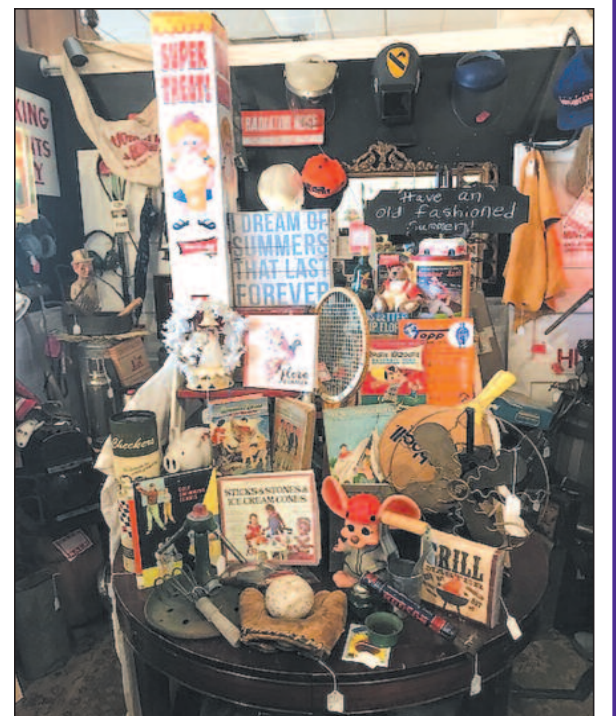
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# November Events

NOV. 2 & 3: **COLLECTOR'S EXPO** in Greeley, Colorado presented by **HERITAGE ANTIQUE EVENT COMPANY**. An Antique, Vintage and Collectible show at Island Grove Reg. Park, Saturday, 10-5, Sunday 10-4, Admission \$6. For more information, call 918-619-2875.

NOV. 9 & 10: **COLORADO SPRINGS ANTIQUE FESTIVAL** presented by **HERITAGE ANTIQUE EVENT COMPANY** at the Norris Penrose Event Center, Sat. 10-5 and Sun. 10-4, Admission \$6. Ten Years of Quality Antique, Authentic Vintage and Collector's Shows. An Antique, Vintage and Collectible show. For more information, call 918-619-2875.

NOV. 13: **RUTH B. BROWN QUACKERY** Discussion led by Cheryl Miller at 2:00 p.m. in the L&M Cafe at the Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More info, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

NOV. 15 & 16: **RUE DE NOEL A PARIS STREET CHRISTMAS MARKET**, 10 a.m. to 5 p.m., Vintage, Antiques, Artisans, Apparel and Decor, indoors at the Douglas County Events Center, 500 Fairgrounds Rd., Castle Rock, Colorado 80104, Space available **NEW VENDORS WELCOME**, Free Admission, Call 303-877-9457 or visit [aparisstreetmarket.com](http://aparisstreetmarket.com)

## Upcoming Shows and Events

DEC. 11: **HISTORY OF CHOCOLATE** Discussion led by Cheryl Miller at 2:00

p.m. in the L&M Cafe at the Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More info, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

JAN. 8: **HOW WORLD WARS AFFECTED CHRISTMAS** Discussion led by Jody Pritzl at 2:00 p.m. in the L&M Cafe at the Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More info, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

JAN. 22: **GROCERY STORE COLLECTIBLES** Discussion led by Stacy Stryker at 2:00 p.m. in the L&M Cafe at the Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More info, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.



## Auctions

NOV. 16: **FINAL AUCTION**, 10 a.m. at Bruhns Auction Gallery, 50 W. Arizona Avenue, Denver, CO. Since their building has sold, Tom Bruhns must have a final auction. He has a lifetime of collecting the finest antique furniture, artwork, clocks, glass, carpets and much more which he has to sell. All Sales are Final. No Reserves. For more information, call 303-744-6505 or email Tom at [Bruhns\\_auction@aol.com](mailto:Bruhns_auction@aol.com). See ad on page 7.



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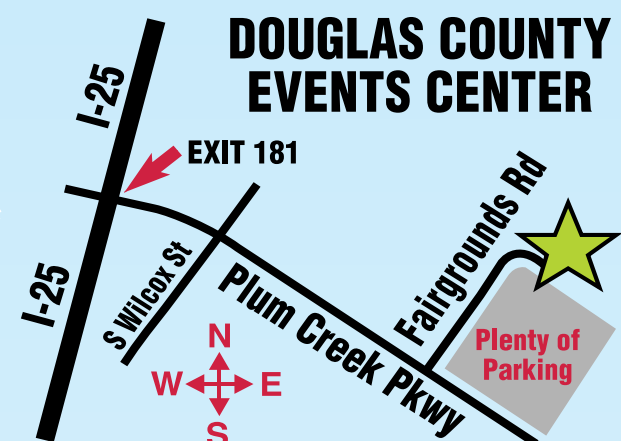
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# From Ceramic Dog Figures to Coca Cola Trays

By Anne Gilbert

Q. I collect old ceramic dog figurines. This unusual dog figure caught my eye at a church rummage sale. It appears to be a bank but there is no opening to get the money out. It is around 4" wide x 4" high and the paint is in good shape. There is "crazing cracking" on the bottom and no maker marks. A friend told me it was made in Staffordshire England and old.

Any information and value appreciated. I paid \$50 for it.

L.D. – Pittsburg, PA

A. You have an exciting and rare discovery. It is a Staffordshire bank. As you noticed there is no way to retrieve the coins except to break the bank. Hence the rarity.

Historically, Staffordshire ceramic animal figures were first made in the 1830s and decorated by hand. They were popular and have never stopped being made.

Your "King Charles Spaniel" bank was probably made in the late 19th to early 20th century. In a retail setting it could sell for \$200 or more.



Q. I inherited this piece of furniture from my late mother's estate. It had originally belonged to my grandmother. I remember that it held magazines and news papers. It has no maker's marks and appears to be some kind of dark wood. It is around 42" x 15" x 19 3/4". It is too plain for my taste and I would like to sell it. Is it worth anything?

T.T. – Lantana, FL

A. What a great inheritance! Even without a label, your family owner history identifies it as an authentic piece of "Stickley" furniture. Over the years the Stickley brothers used a variety of labels:

burned in brands, metal tags, decals and paper labels. Your magazine stand, made around 1912 had a paper label. Stickley furniture used quarter-sawn white oak, darkened with ammonia fumes. It is known as "mission-style" and evolved from the arts and crafts movement. Your magazine rack could sell for \$1,500 or more at auction.

Q. My late uncle loved playing golf and drinking



Cokes. On his 70th birthday many years ago, my aunt gave him this metal Coca Cola tray with a picture of a golfer and a girl. It measures roughly 10" x 13." Since I used to golf, it was left to me. I am going into a retirement home and would like to sell it. What is the value, age and history?

M. Z. – Lancaster, PA

A. Collectors of Coca Cola trays would love to buy your vintage serving tray. Coca Cola began making serving and tip trays in 1887. Collectors consider the years 1897-1968 as the "original era." After that collecting them became trendy and reproductions and fakes began appearing. Yours is a rarity made in 1926. It could sell to a collector for \$400 or more. Check the internet for collectors clubs or dealers.

*Do you have an antique item and need more information? For a personnel reply send a photo, along with history, size and any signatures with a self-addressed and stamped envelope and \$25 to Anne Gilbert, 1811 Renaissance Cmns. Blvd., #2319, Boynton Beach, FL, 33426*

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# Carriage Stones Still Grace Their Antique Homes

By Sally Gronauer

Our son David and his wife Emily just bought a house in Cincinnati, Ohio. The house was built in 1890. Both were not sure what this cement block in front of the house was. It definitely seemed like more than just a cement block. With a little research they discovered it was a carriage stone. They were originally thinking of removing it but decided it was an important part of the history of their house, so it will stay. We are proud of them for treasuring this modest symbol of hospitality.

## What exactly is a carriage stone or step?

A carriage step is a block of stone placed near the edge of the street usually in line with the front doorway of a home, it served as a stepping stone to help passengers as they climbed in and out of carriages. Popular back in the horse and buggy days of the 19th century carriage steps could be seen in towns and cities all over the United States. They are rarely seen in the present day as most carriage steps have been destroyed because they became obsolete when cars took over as primary transportation. These reminders of a seemingly distant past can be found in many parts of the city.

While carriage steps were often found outside the homes of the town's wealthier residents, they speak to the importance of carriages and stages and means of transportation. Ultimately the arrival of the railroad would make stagecoaches no longer economically viable and automobiles would do the same to carriages. The implements of horse-drawn travel – hitching posts and carriage steps – remain as testimony to their importance in an earlier age.

Another relative of a carriage step is a mounting block. Mounting blocks were especially useful for women riding sidesaddle or pillion, that is 'riding double,' allowing a horse to be mounted without a loss of modesty. They were also used to assist ladies and men into and out of carts. They were frequently located outside churches or kirks for the use of parishioners attending services, funerals, etc. Often they were located on the main streets and outside public houses. Some were built at the top of steep lanes, where the rider would remount after leading his horse up the slope.

Mounting blocks were simple stone blocks – often gran-

ite – that allowed passengers an easier way of climbing on board a carriage or stagecoach. Carriage steps were a fancier alternative, with two steps often carved into the stone.

Mounting blocks today are primarily used by modern equestrians who are a) beginners b) people who have difficulty mounting (either a tall horse, or because they are a short person, or they are someone with mobility impairments) and c) people who feel that use of a mounting block reduces strain on the horse, particularly at the withers. Modern mounting blocks are usually made of wood or of molded plastic.

A horse is best mounted using a mounting block because it is easier for the rider to mount the horse, it puts less strain on the stirrup leathers when mounting and it decreases the chances of the saddle slipping to one side when mounting, thereby reducing the chances of a fall and possible injury to the rider.



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# The Paper Memories of Thanksgiving

By Robert Reed

The grand holiday of Thanksgiving has been celebrated in many ways over the decades, and a surprising amount of it remains in memories of paper.

Trade cards, holiday postcards, magazine covers, menus, and colorful decorations have all faithfully carried the enduring Thanksgiving theme nationwide.

Historians have long noted that President George Washington delivered an address proclaiming the first official Thanksgiving Day in November 1789. The event reportedly was already an established occurrence in much of New England. Published accounts say it was a copy of that Washington proclamation which prompted President Abraham Lincoln to renew observation of the event during the Civil War. The paper copy was said to have been sent to Lincoln by Sara Josepha Hale of Philadelphia.

Short decades later merchant's lithographed trade cards were occasionally paying tribute to the all-American holiday. The Singer Sewing Machine company wished customers a "Happy Thanksgiving" with printed cards bearing embossed images of fruits and vegetables. While Christmas was a much more dominate theme for such trade cards, there were a few Thanksgiving choices including Singer, and Acme Stove Company during the 1880s and 1890s.

Thanksgiving was richly represented in the wave of holiday postcards which were introduced early in the 20th century. Enamored by the vivid images and the ease of mailing, Americans flooded the postal service with such cards. The turkey was an obvious symbol, as were Pilgrims, and the scene of the dinner table. Additionally many of the Thanksgiving postcards included patriotic motifs involving the U.S. flag, Uncle Sam, and spangled banners. Major artists of such postcards included Ellen Clapsaddle, Frances Brundage, Bernardt Wall, and H. B. Griggs whose works often included their name. However the major of Thanksgiving postcards were not signed.

By the 1920s the public moved on to folded greeting cards complete with their own envelope for marking holidays. Such greeting cards were certainly more expensive than earlier postcards but were considered more stylish for the decades that followed.

During the 1920s and 1930s there were entire catalogs filled with Thanksgiving and other holiday decorations made almost entirely of paper. In 1924 one wholesale company offered dozens of Thanksgiving place cards, tally cards, paper napkins, and table covers. All were described as "nicely lithographed" and many came with appropriate amounts of crepe paper for further decorating. One of the company's most popular table decorations was the Jack Homer Pie that included a large pumpkin and a large turkey. Other 12 to 14 inch alternatives included the Haywagon Pie, and the Horn of Plenty Pie. Other decorations came with celluloid kewpie dolls including Kewpie Thanksgiving Chef wearing a cook's apron and cook's hat.

"Thanksgiving assortments are given our special attention," noted the vintage catalog, "and we are sure they will prove most satisfactory."

A major force in the production of holiday-related paper goods in the early 20th century was the Dennison Company. The firm manufactured an enormous variety of paper tableware. They also offered numerous booklets and other publications with instructions for paper decorating inside the home. Even more imaginative was the Beistle Company which produced clever cardboard and honeycombed paper combinations of turkeys, Pilgrims, pumpkins, and similar seasonal items. Beistle marketed a remarkable se-



lection of centerpieces and wall decorations throughout the 20th century.

National magazines often featured Thanksgiving themes as seasonal covers during the first half of the 20th century. Initially the covers were illustrated with the basic elements of the holiday including the pumpkin, turkey, and harvest basket. Gradually such magazine covers became more elegant with the distinguished works of artists such as J.C. Leyendecker and Norman Rockwell.

Generally it was Leyendecker's work which was more dominant in the 1930s, especially on the richly illustrated covers of the Saturday Evening Post. Meanwhile in the midst of the Great Depression of that same era, Collier's magazine used a Thanksgiving cover by Emmett Watson.

That 1931 holiday issue also included a Thanksgiving editorial. Collier's told readers:

"If we have jobs and earnings let's give thanks and share what we have with those less fortunate. If we are without surplus or resource we can take some comfort in the knowledge that our plight is understood and that our friends and neighbors are sensitive to human need and eager to relieve it."

Ironically one of the most unique forms of Thanksgiving paper collectibles came from the

Civilian Conservation Corps which were formed to provide work for the jobless during the latter 1930s. Various CCC often celebrated the holiday when their own program or menu for the special event and typically they were based on the efforts of an untrained camp artist.

In 1935 The Giant Thanksgiving Book appeared in the market. Written by Lenore Hetrick the volume contained, "recitations, songs, readings, pantomimes, drills, novelties, pageants, and plays...all ages." The 284 page book was published by Paine Publishing Company of Dayton, Ohio.

Norman Rockwell's Thanksgiving covers were probably more dominate on national magazine covers in the 1940s. They were especially popular during the years of World War II and often related to those in military service as the holiday was observed. Rockwell as also responsible for the Four Freedom posters issued in 1943. Among the four, which were printed in three different sizes, was Freedom From Want which featured Mom and Pop serving a traditional turkey dinner.

During that same decade Life magazine published one of their few Thanksgiving issues, and the First Thanksgiving Book written by Lois Lenski Barksdale was published by the Knopf company. Thanksgiving was also one of several holidays featured on street car and bus line pass/tickets for American cities including Washington, D.C. in that era.

In the decades that followed Thanksgiving was still a steady theme for magazine covers but probably without lavish artistry of before.

Jack and Jill, the children's publication, continued to feature Thanksgiving on the front of their November issues during the 1950s and 1960s. In 1966 the cover also made mention of Macy's Thanksgiving Day parade in New York City. Two years later the New York Daily Newspaper carried a full page advertisement for still enormously popular holiday parade.

According to the original advertisement itself the parade promised appearances by:

"Superman balloon, Smokey the Bear, Shirley Jones, Jack Cassidy, William Shatner, Jerry Vale, Bullwinkle, Johnny Whittaker, Bobby Vinton, Snoopy, Donald Duck, and Mickey Mouse." Today even the newspaper advertisement of 1968 merits interest among collectors who search for paper memories of Thanksgiving.

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# The Beloved Dolls Of Native Americans

By Robert Reed

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

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

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

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

Another doll expert, Stuart Holbrook of Theriault’s explained a decade ago that Native American dolls enjoyed an innocence within the early Indian culture in that “they were actually playthings rather than ceremonial presentations therefore squarely within the romantic definition of dolls.”

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

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

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

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

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

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



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

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

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

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

An early 20th century Cheyenne doll might have a cloth body be wearing a beaded leather dress, and wool yarn was sometimes used on such dolls as hair. Depending on what was available to the maker such dolls of that period and region might have further decorations carved from real animal bone or teeth.

In recent years Skinner Inc. sold at auction a rare Cherokee cloth doll in the image of an African-American salve. The female subject was wearing a cloth turban with a beaded decoration, and was holding a Cherokee baby in a wooden cradle. The seller estimated the doll was crafted during the early 20th century or before.

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

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

In 2004 *American Indian Art Magazine* featured a carved wood Northeast Indian doll on its cover. The doll



had articulated limbs, face and hands. It was fully costumed with a buckskin shirt, leggings, and claw necklace along with a miniature headdress and miniature double-curved bow. From a private collection, the 14-inch doll was later sold at a nationwide auction.

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

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

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

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

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## HOLIDAY

# Thanksgiving

By Bobbie Sweeney

People all over the world set aside at least one day of the year to celebrate the harvest of the land. In America, the first celebration of this kind was instigated by the Pilgrims. In 1621, they held a three-day festival by order of the Governor of the Colony William Bradford. The Indians who had become their friends were invited to join the Pilgrims in their celebration.

Throughout the east, harvest festivals became an annual custom during the month of November. It was not until 1789 that George Washington proclaimed Nov. 26 as the first national day of Thanksgiving. However, the entire nation did not accept the idea until President Lincoln proclaimed a national harvest festival in 1863. From then on, Thanksgiving Day has been an annual holiday in the United States.

The reasons for celebrating on this day are basically the same as they were at the time the Pilgrims had their first feast. Families and friends gather together to give thanks for the blessings they have enjoyed all year long.

Wild turkeys roamed the eastern coast at the time the Pilgrims settled here, and turkey was one of the main dishes served at their feast. Because of the abundance of wild turkey, they became a staple diet for the Pilgrims.

Long before the Pilgrims settled on American soil, the Indians had used turkeys not only as a food source but also as a means of keeping warm, using their feathers for making cloaks and blankets. The Indians trimmed their arrows with turkey feathers and used the sharp spurs of the male turkey as arrow tips. Indian hunters made blow guns and darts, to kill their prey, from turkey bones.

The Pilgrims cooked other foods for their feast that had been their harvest for the year. Cranberries, pumpkin, corn and chestnuts were made into sauces, pies, puddings and stuffing for the turkey. While turkey became the traditional meat to be served on Thanksgiving Day, cranberries, pumpkin, etc. became traditional side dishes at the meal.

Thanksgiving Day brings pleasant memories of years gone by to all of us. And we have the Pilgrims to thank for starting this joyous festival in our country.

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# I’m Forever Blowing Bubbles Here To Stay

Continued from page 1

Public Enemy starring James Cagney. It also was sung by a white bird in the Merrie Melodies cartoon I Love to Singa. The song is also sung in the 1951 movie On Moonlight Bay starring Doris Day and Gordon MacRae, which was a prequel to the 1953 film By the light of the silvery moon.

A parody of the song was written and performed as “I’m Forever Blowing Bubble-Gum” by Spike Jones and his City Slickers. In Ken Russell’s 1969 film Women in Love the song is featured in an unusual scene where two sisters, played by Glenda Jackson and Jennie Linden, wander away from a large picnic gathering and are confronted by a herd of cattle. In 1970, The Bonzo Dog Band’s stage show featured a robot that sang the title while blowing bubbles. A solo guitar rendition is periodically featured within the action of Woody Allen’s 1999 film Sweet and Lowdown. Director Brad Mays paid homage to that scene in his 2008 film The Watermelon, in which actress Kiersten Morgan sings the song while dancing on a Malibu beach.

The song itself inspired many good deeds and outcomes. At the 1930 Shriners International Imperial Session Imperial Potentate Freeland Kendrick proposed a unified charitable mission for the Shriners fraternity by building an orthopedic hospital for children. The idea came to him after visiting every Shriners temple in the United States and seeing their individual charitable projects. While visiting Texas, he discovered the Scottish Rite Hospital for Crippled Children which primarily treated children suffering the devastating effects of polio. He was shocked to learn that there were not enough hospitals specializing in care for children, especially those suffering from polio.

When he made the proposal at the 1920 convention, many of the more conservative Shriners expressed doubts, both about the annual (two-dollar assessment), and the long term viability and responsibility of taking on such a mission.

With the prospects of the plan being approved fading fast, Noble Forrest Adair (Yaarab Shriners, Atlanta) rose to speak. “I was lying in bed yesterday morning, about four o’clock, and some poor fellow who had strayed from the rest of the band stood down there under the window for 25 minutes playing I’m Forever Blowing Bubbles.”

Adair said that when he awoke later that morning he thought again of the wandering musician. “I wondered if there were not a deep significance in the tune that he was playing for Shriners...I’m Forever Blowing Bubbles.”

Adair continued, “While we have spent money for songs and spent money for bands, it is time for the Shriners to spend money for humanity. I want to see this thing started. Let us get rid of all the technical objections. And if there is a Shriner in North America who objects to having paid the two dollars after he has seen the first crippled child



## The original lyrics to I’m Forever Blowing Bubbles:

### Verse 1

I'm dreaming dreams,  
I'm scheming schemes,  
I'm building castles high.  
They're born anew,  
Their days are few,  
Just like a sweet butterfly.  
And as the daylight is dawning,  
They come again in the morning.

### Chorus

I'm forever blowing bubbles,  
Pretty bubbles in the air,  
They fly so high,  
Nearly reach the sky,  
Then like my dreams,  
They fade and die.  
Fortune's always hiding,  
I've looked everywhere,

I'm forever blowing bubbles,  
Pretty bubbles in the air.

### Verse 2

When shadows creep,  
When I'm asleep,  
To lands of hope I stray.  
Then at daybreak,  
When I awake,  
My bluebird flutters away.  
Happiness new seemed so near me,  
Happiness come forth and heal me.

### Chorus

I'm forever blowing bubbles,  
Pretty bubbles in the air.  
They fly so high,  
Nearly reach the sky,  
Then like my dreams,  
They fade and die.  
Fortune's always hiding,  
I've looked everywhere,  
I'm forever blowing bubbles,  
Pretty bubbles in the air.

helped, I will give him a check back for it myself.”

Noble Adair settled himself back into his chair to the sound of thunderous applause. In that moment, the tide had turned. Although there were other speakers after him, a historic decision had already been made. The resolution was passed unanimously.

A committee was chosen to determine the site and personnel for the Shriners Hospital. After months of work, research and debate, the committee concluded that there should not be just one hospital, but a network of hospitals throughout North America.

This idea appealed to the Shriners, who liked to do things in a big and colorful way. When the committee brought the proposal to the 1921 Imperial Session in Des Moines, Iowa, it, too, was passed.

Another group of people who recognized the moving lyrics and melody of the I’m Forever Blowing Bubbles song was the English football (soccer) team West Ham United, a London-based soccer club. It was adopted by West Ham’s supporters in the late 1920s and is now one of the most recognizable club anthems in English football along with the similarly adopted: “Keep Right on to the

End of the Road,” “You’ll Never Walk Alone,” “Blue Moon,” “Blue Is the Colour,” “On the Ball, City” and “Blaydon Races.”

“I’m Forever Blowing Bubbles” was introduced to the club by former manager Charlie Paynter in the late twenties. A player, Billy J. “Bubbles” Murray, who played for the local Park School had a resemblance to the boy in the “Bubbles” painting by Millais used in a Pears soap commercial of the time. Headmaster Cornelius Beal began singing the tune “I’m Forever Blowing Bubbles” with amended lyrics when Park players played well.

All the lyrics to “I’m Forever Blowing Bubbles” surprised me. As kids we were just used to singing the chorus. The song is really quite introspective and filled with eternal hope while at the same time tinged with worry and doubt.

Above are the lyrics with its verses. I’m sure you will still want to sing this tune even though it has more meaning than you might think.

I thank my Dad for singing these tunes to us as we drove across the countryside.

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#### Lyrics to Margie

My little Margie  
I'm always thinking of you, Margie  
I'll tell the world I love you,  
Don't forget your promise to me  
I have bought a home and ring and everything

For Margie, you've been my inspiration,  
Days are never blue,  
After all is said and done,  
There is really only one,  
Oh, Margie, Margie, it's you

Margie  
I'm always thinking of you, Margie  
I'll tell the world I love you,  
Don't forget your promise to me  
I have bought a home and ring and everything

For Margie, you've been my inspiration,  
Days are never blue,  
After all is said and done,  
There is really only one,  
Oh Margie, Margie, it's you

Songwriters: Benny Davis / Con Conrad / J. Russel Robinson  
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*Sung by Fats Domino, Eddie Cantor, Al Jolson, Ray Charles among others.*

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## ANTIQUE DETECTIVE

# Carved Rock Crystal Has Long History

By Anne Gilbert

I often write about items that are out of the average persons' price range, but can be of interest and have collecting possibilities. Carved rock crystal objects are an example. When they show up at estate sales, auctions and specialty antique shops, prices can range from the low hundreds to over a million dollars. Christies and other major auction galleries hold these nature artifact auctions several times a year. There is however a good opportunity for a discovery when a carved rock crystal object is mistakenly identified as cut glass and priced for only a couple of hundred dollars. Believe me it does happen.

When mounted on a metal or wood pedestal they make a dramatic display on a shelf. When not mounted collections are placed in glass door cabinets.

Rock crystal carved objects go back to the Early Egyptians (5000 B.C.) who made jewelry from crystal as well as early weapons and flint tools. They believed it to possess the divine essence of creation.

During the Renaissance in Europe various courts set up workshops where master craftsmen created collections of what were then called "rock crystal curiosities." The carved objects were valued as much as fine diamonds are today.

Between the 16th and 19th centuries rock crystal was used to create engraved seals and snuff boxes as well as chalices, covered goblets, inkwells and jewelry.

The Medici family of Florence had the first great collection of

rock crystal in Europe. Pieces were often mounted on precious stones and embellished with enamel. This was all done with the primitive tools of the time.

**CLUES:** Rock crystal is a mineral. Glass is man made. During the late 19th century there was renewed interest in earlier engraved rock crystal pieces. Herman Ratzersdorfer, an Austrian engraver and jeweler began creating objects in the style of Renaissance masterpieces in his workshop from 1845-1894. This was at the height of the Renaissance Revival. They could hardly be distinguished from the authentic Renaissance objects brought to him for repair or restoration. They are often passed off today as Renaissance.

These days supposedly carved rock crystal items, actually made of molded glass have been coming from China for years.

Authentic 19th century carved rock crystal can be affordable when bought as a single item. Often a single goblet shows up at auction or eBay for \$200 or less. Do your research. You could get lucky.

Photo: Natural mineral pink quartz from 1stDibs



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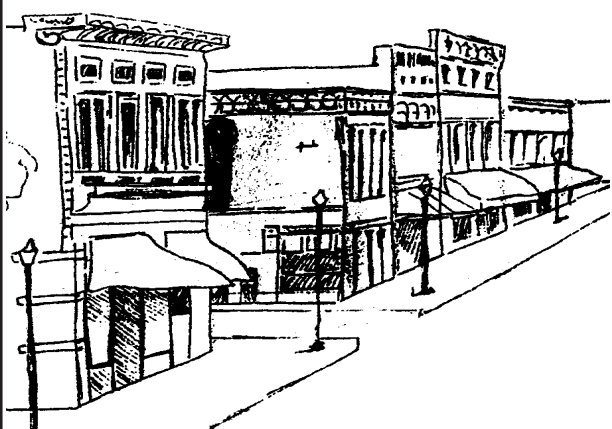




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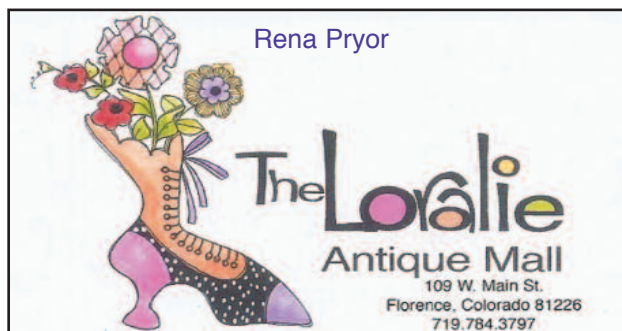
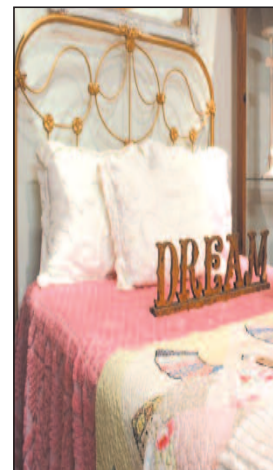
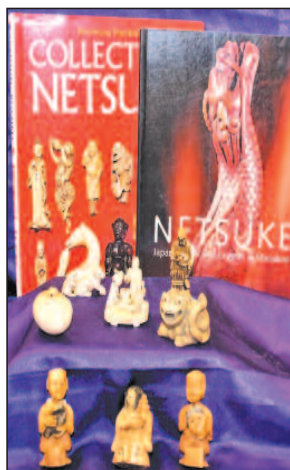
By Paula Svincek

On a brisk October morning, a quick trip into Florence Antiques and Collectibles at 132 E. Main St. turned into quite an educational experience. Larry Nelson, the proprietor, shared his passion for a few pieces of his oriental collection. The son of missionaries, Larry spent a great deal of time in Taiwan and Hong Kong where he learned to appreciate oriental art and antiques.

Picking a few items from his vast collection was challenging. We settled on the art of Cloisonné and Netsuke. Cloisonné is an intricate eight step process for an enameling technique used to decorate metal or ceramic objects. The design is outlined with solder, creating partitions called cloisons. Many pieces of this particular art can be found in his antique store. Netsuke is another artform that is available. Traditional oriental attire did not have pockets, necessitating the creation of an item that could be used to accommodate this need. The Netsuke was an ornamental piece carved into meaningful shapes that were attached to the sash of a man as a toggle to hold a coin purse or similar item for carrying valuables or medicine. These ornaments often symbolized the wearers occupation or position.

103 Vintage Market entertained over forty guests for their Chamber of Commerce Mixer, allowing merchants and customers an opportunity to relax, network, and appreciate some of their whimsical pieces.

Mid October brought us to Florence's Annual Paint the Town Plein Aire event. Artists gathered around the town to capture some of what Florence has to offer, culminating in a delightful reception featuring dinner, community and an art sale. This years' First Place Ribbon went to one of Florence's creative geniuses, The Gnarlie Mother herself, Sandy Dale. The event featured 34 artists that created an average of three pieces of art each. A wonderful week was had by all that participated, leaving everyone questioning what's next in this special little town!



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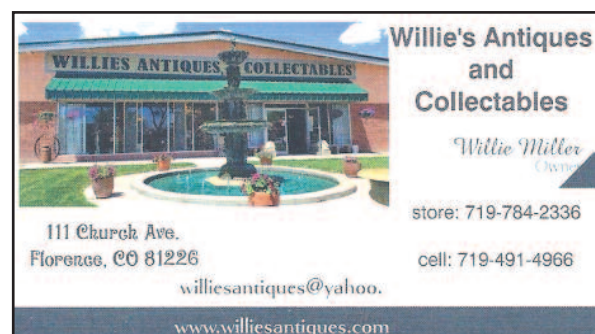


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Terry Cook of Ft. Morgan, Colorado guessed this What Is It to be “a wooden-handled dohiggy that has an attached metal thing-a-ma-bob you use on your whatchamacallit!” Very funny! But no help at all!

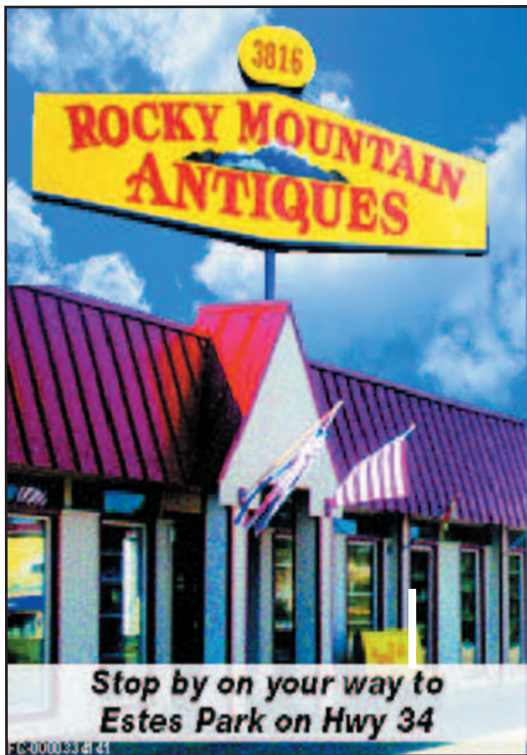
Sherry, I am so sorry we didn’t get any other guesses for your what is it. For now, it remains a mystery! Anyone who still would like to venture a guess, we’ll print it in the next issue of *the Mountain States Collector*!

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

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