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AND HISTORY.

FEBRUARY 2021

ESTABLISHED IN 1972

Volume 49, Number 2



Valentine's
Day sets the
tone for
February!
Enjoy!



We Love Homestead Antique Mall

Homestead Antique Mall Celebrates Eight Years of Success

By Kimmity Ramer

Wow !

8 Years have flown by and Homestead Antique Mall is thankful for every one of them. This year has been the most challenging of all for all of us.

2020 brought out a ton of challenges both personal and in particular for small businesses all over our state and industry. The "Antique" business is for the most part a true small business. Since we have opened we have weathered and survived the floods of 2013, fires throughout our state, countless blizzards and even a bomb cyclone..... Then comes along a global pandemic!



Challenging to be sure! We at Homestead Antique Mall are up for it! And Andy and Leanne along with all of the dealers at the mall are so Thank-

ful for the continued support of the store. We knew when we started out in Arvada, we had the beginnings of something great. The success of the store has been phenomenal, and Andy has worked so hard building it up to what it is today. Having the best dealers in the antique world helps!

Homestead Antique Mall is looking forward to 2021, and we are expecting to have a great year. We would like to invite everyone to come in and visit us. We are 12,000 + square feet of varied mer-

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AMERICAN HISTORY February Anniversaries

February 1 —
National Freedom Day (1865)

February 2 —
Groundhog Day

February 4 —
George Washington elected first President (1789)

February 4 —
Founding of the USO (1941)

February 12—
Abraham Lincoln's Birthday

February 14 —
Valentine's Day

February 15 —



February 22 —
George Washington's Birthday

February 23 —
76th Anniversary of the raising of the U.S. Flag on Iwo Jima, Japan (1945)

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Homestead Antiques Thrives In Spite of Challenges

Continued from page 1

chandise. From farmhouse antiques to mid-mod to vintage clothing to an amazing wide array of antiques and collectibles. With over 70 dealers we have a constantly changing inventory of fabulous finds.

Andy and Leanne would like to Thank every visitor to our store. We are extremely THANKFUL for our continued support from the community and our customers. Both new and old alike. We feel we have the best employees and the best dealers any antique mall could have.

Come in and visit us! Homestead Antique Mall is at the 6530 Wadsworth Bypass, in Arvada, Colorado. (It's 2 miles north of I-70 on Wadsworth Blvd., the N.E. Corner of 64th and Wadsworth Blvd.) Do some treasure hunting and have a great time looking around for that fabulous find!

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Readers, be sure to visit your local antique dealer or mall to find that perfect Valentine's gift. Tell them the Mountain States Collector sent you!

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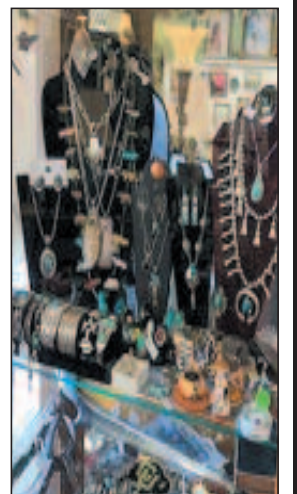
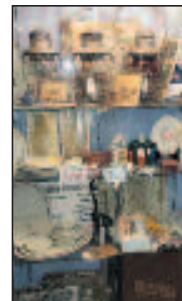
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CONTEST

January's What Is It?

We had quite a few guesses for our January What Is It. Briefly as Serge Silver of Golden said, "This is a sterling silver Victorian-era chatelaine with seven implements." Suzanne Capra of Wheat Ridge adds, "Victorian women wore this attached to a belt and it contained sewing items or any other thing the lady chose to wear." Jean Helzer of Arvada pointed out that "Ladies of yore had it attached to their belt for easy access to their scissors, needles, smelling salts, pen & paper, etc." Carol Vilkaitis of Loveland, Colorado said that with a chatelaine, there's "No need to carry a purse!" Terry Cook of Fort Morgan tells us that you can find miniature versions of chatelaines for Queen Anne dolls, 18th century." Carolyn Kundel of Roland, Iowa reminisced with us about her childhood, "I'm 86. When we were young children, our town had a seamstress who made clothes for others (right after the Depression). She took our measurements and sewed clothes with no patterns. Our town seamstress was also my 4-H leader who taught me to sew and she was our Sunday school teacher as well."



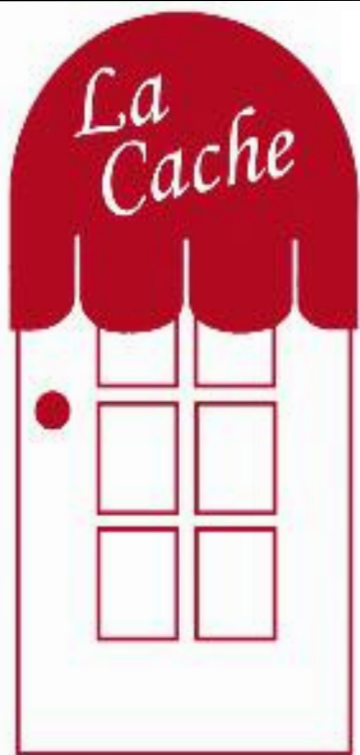
Cheryl Miller of Ft. Collins; Dorothy Unruh of Lakewood; Starla Metayer of Roggen; Jerome McLaren of Conifer; Bill Evans of Elizabeth; Vicky Kellen of Castle Pines and Jacque Rutledge of Northglenn also correctly identified the What Is It as a chatelaine. Thank you all so much for your contribution to our contest!



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. At least three winners will be drawn. Winners will receive a year's subscription to *the Mountain States Collector*.

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Old Sheet Music Can Capture the Times

By Maureen Timm

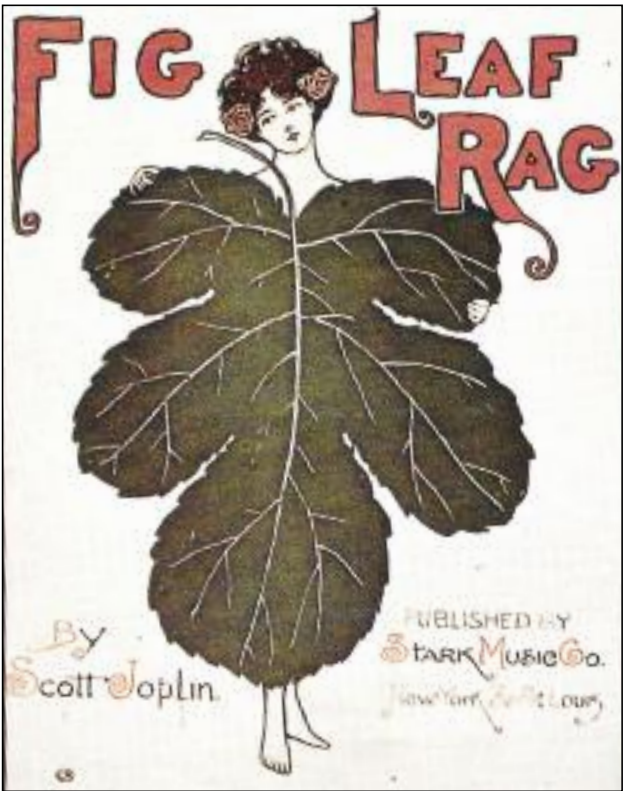
One of the really neat things about music, and there are many, is that it reflects the times. Lyrics tell how people feel and about the events of the period. In many ways music gives us a more accurate picture of people and events of the period than any other method available.

The Catholic Church was the nurturing place for the greatest early contributors to Western music. The earliest music scores were written by hand, some as carefully wrought as the illuminated literary manuscripts produced by monasteries in the Middle Ages. Musically, they offered minimal information, giving note-pitches and word syllables under the relevant note. There was no indication of expression, softness or loudness, and no bar lines to indicate rhythm. It required scholarship to write such manuscripts, so they tended to be collected at wealthy and important musical and religious centers like Notre Dame or Venice; most European courts had their own collections too.

Music printing was invented in 1501 by Ottaviano Petrucci. His system was not much less laborious than the old manuscripts and it was around 1528 that the Parisian Pierre Attaignant developed a system more suited to mass production, which caught on in Italy ten years later. These early printed manuscripts still lack expression marks, dynamic instructions and bar lines. Even with the new technology it was still cost-effective only to produce collections of Mass settings, motets and so on, sometimes by a single composer, sometimes by several; and the technology was more readily available in continental centers like Venice, Rome and Paris than in England, where manuscripts continued to be the main currency of written music well into the 16th century.

By the 18th century printing was commonplace, yet some musicians still preferred working with manuscripts; typed music was sometimes hard to read, especially the values of the shorter notes, and opera houses preferred manuscripts because they were easier to amend. Some composers also believed that it was easier to avoid piracy if their music remained in manuscript. So Italian composers usually had their music printed outside the Italian states, if they had it printed at all.

Sheet music publishing was well established in the US by the early 19th century. Most of the music was printed with engraved plates, although in the 1820s some music



was published using the lithographic process. Lithography was not very common until the 1840s, when the development of chromolithography made illustrated title pages economically feasible.

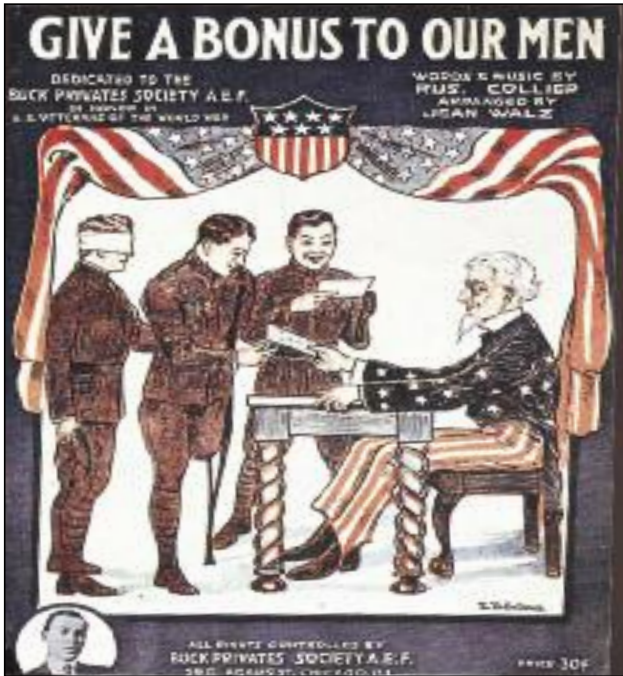
It is interesting to note that many of the Confederate imprints were lithographed - a process that requires less equipment and materials. Metal was, of course, a commodity required for the war and would have been very scarce at that time.

The period after the Civil War saw a great increase in music publishing activity. The stereotype process allowed publishers to issue huge numbers of music for mass consumption. Significant numbers of sheet music continued to be issued in the 20th century, centering around the area of Manhattan known as "Tin Pan Alley." Many "hits" emanated from publishers such as Leo Feist, T.B. Harms, Irving Berlin, Shapiro & Bernstein, Von Tilzer and M. Witmark. Sheet music became so popular that it was even issued as supplements to newspapers.

With the rise of parlor music in the 1860s came a real-

ization on the part of music publishers of the commercial value of printing advertising on pages of music. Companies even issued series of sheet music to help advertise their products, notably the Emerson Drug Company's promotion of Bromo-Seltzer. During World War I publishers even promoted the war effort by using the margins of the music for such slogans as "Food will win the war, don't waste it."

Identifying the date of publication for music from this period is sometimes difficult. There has been considerable bibliographic interest in the printing and publishing of music in the 18th and early 19th centuries, but little bibliographic data is available about the publications from 1825 to the Civil War. Most of the publications bear some kind of copyright statement, but these statements are not universal in the publications of the period before the enactment of the first US copyright law in 1871. Also, be-



cause the music was engraved on plates, the publishers kept the plates in storage for long periods of time and printed new copies as they ran out of stock.

1601-1776 - The Colonial Era

Religious music was the first music of early colonists. Traditional English hymns were brought to America. Pil-

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Old Sheet Music Can Capture the Times

Continued from page 7

grims from Southampton and Plymouth brought with them the "Ainsworth Psalter" imprinted in 1612 in Amsterdam. It was used until 1667 when "The Bay Psalter" was adopted. Benjamin Franklin wrote and published a book of Ballads. Operas appeared. "A Mighty Fortress is our God," and "Yankee Doodle" are good examples of this period.

1776-1860 - Revolutionary War/Post Colonial Era

The printing of individual items of music began in North America only after the Revolution. Music still closely linked to England. "The Stars Spangled Banner" was written in 1814. Other sons of this period include "Rock of Ages," "America," "Oh Shennandoah," "Drink To Me Only With Thine Eyes," and "Johnny's Gone For a Soldier." Folk music and ballads were the rage. Negro spirituals and slave music came from the African slaves.

1860-1900 - Civil War/Reconstruction Eras

Popular music just before and during the Civil War concerned itself with political and military events. Some



of these songs included "Amazing Grace," "Battle Hymn of the Republic," "Dixie," "When Johnny Comes Marching Home Again," "Old Black Joe," "Carry me Back to Old Virginny," and "Marching Through Georgia." Religious songs were popular including "He Leadeth Me," "Gimme

that Old Time Religion," "I'll Take You Home Again, Kathleen," "Go Tell it on the Mountain," and "My Faith Looks Up to Thee." Folklore music started during this period and included the music of the American Indians, Black Americans, mountaineers, cowboys, lumberjacks, sailors and others.

One of the difficulties of caring for sheet music collections is that they tend to be treated as printed ephemera. Music was intended to be used, and people did exactly that. It may have rested on the music rack or in the piano bench, but most people played or sang the music. Anything that is used constantly will show signs of wear. Some items survived better than others. Much of the music printed from engraved plates in the 19th century is in fairly good condition because the paper was usually made of rags rather than wood pulp. Paper that was used for printing from engraved plates tended to be a little thicker than paper used for ordinary purposes. Music printed on the cheap paper made of wood pulp tends to become very brittle, even in a short period of time.

Many collectors are not as interested in the music as they are in the artwork on the covers. These are most impressive. Some noted artists such as Pfeiffer, Barbelle, Starmer, F. Earl Christy, Rockwell and many others must have made difference in the sale of sheet music. These artists have long been overlooked for their beautiful and sometimes amus-

ing artistry. Some collectors like to frame sheet music which has a particularly attractive cover. Some prefer to collect those which have photos of stars, musicals, movies or entertainers such as Al Jolson and Eddie Cantor. Others prefer W.W.I, W.W.II, pre 1900 or any other categories which might be of particular interest to them.

Good care of sheet music is a must. It should be stored in an unsealed plastic bag so it can breathe. The pre 1900 sheets and Sunday supplements should be given extra care, as the paper used at that time was brittle and perishable.

Collectors' Prices may vary in different parts of the U.S. "Over The Rainbow," whole cast pictured on cover, may sell for \$30. "So Long Mother," Al Jolson, World War I soldier, Jerome Remick, may sell for \$22. "Born to Lose," Eddy Arnold, 1943, may sell for \$9.00.

THE BOOK OF ABRAHAM

The subtitle of the book is "A Biblical Version of the American Civil War." Whether to distinguish it from, or to draw it closer to The Bible, one might suspect Joseph DeStefano is wanting to reclaim our attention with circumstances and characters of bygone, perhaps nobler times. But, as he makes clear in his preface, it is the times we are living in, "Now, in 2020," with their own potential of nobility, and of ruin, that makes his effort seem "especially relevant" to him. He writes:

"I take up the spiritual content of our worst national crisis to date in an attempt to inspire us to ask and answer old questions anew — within ourselves."

And, indeed, the first speech of Abraham Lincoln, only a few pages into the first part, might just as well have been written yesterday as 160 years ago. And so it is with the words and actions of Jefferson Davis, of Grant and Lee, of Sherman, Forrest, and Frederick Douglass, and of all the rest. In *The*

Book of Abraham, the crystalline prose of Bruce Catton, the breathtaking stories of Shelby Foote, together with the research of Joshua Wolf Shenk, James McPherson, and Ibram X. Kendi, are interfused with extractions of *The Old Testament*, and of other ancient works, and with poetry, oratory and song of more modern authors and actors—interfused, that is, with inspiration available to all our current creeds.

Answering old questions anew, himself, DeStefano is obviously only interested in that which has proved timeless. He offers it all as "A Gift," for us to wonder at its startling power, yes, but more to help us recognize the challenge of its continuing pertinence. This book believes in us—in what we are now: both what we have been and what we can be."

The Book of Abraham's author Joseph DeStefano is a graduate of Washington University in St. Louis, Missouri. He teaches high school English in Littleton, Colorado where he lives with his wife and children.

You can order your copy of *The Book of Abraham* through Amazon. You can use this link:

https://www.amazon.com/Book-Abraham-Joseph-DeStefano/dp/1087898285/ref=sr_1_2?dchild=1&keywords=the+book+of+abraham+destefano&qid=1598133391&sr=8-2

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

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

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spreepub@mac.com

Executive Director Jon DeStefano

Managing Editor Margaret (Peg) DeStefano,
NSCDA/Colorado, D.A.R.,
FFHC (hcgs), Ohio-USD1812

Webmaster Sam DeStefano
sam@mbrealestatepros.com
Shaleen Moore, Shaleen
@blackbirdmediainc.com

Production Spree Enterprises, Inc.
Peg DeStefano
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Time Capsules: Boon or Boondoggle?

By Henry J. Pratt

Is burying our artifacts in time-capsules just a game, or is it a primitive urge to squirrel away a piece of our lives for future generations?

If one includes the practice of lodging odds and ends in the cornerstone of buildings, then the origin of time capsules goes back to at least ancient Babylon.

Paul Hudson, a co-founder of the International Time Capsule Society (ITCS) in Atlanta, Georgia, thinks we all have a desire to save something for the future. "It's very human," he says. "Our lifetimes are so short."

"Burying time capsules," Hudson maintains, "is a way that someone a hundred or more years from now can see remnants of our lives. It's that urge for immortality."

To Hudson and others who founded the ITCS in 1990, time capsules are serious business. That's why the ITCS was organized—to maintain a registry of all known time capsules, and to serve as a clearinghouse of information about them.

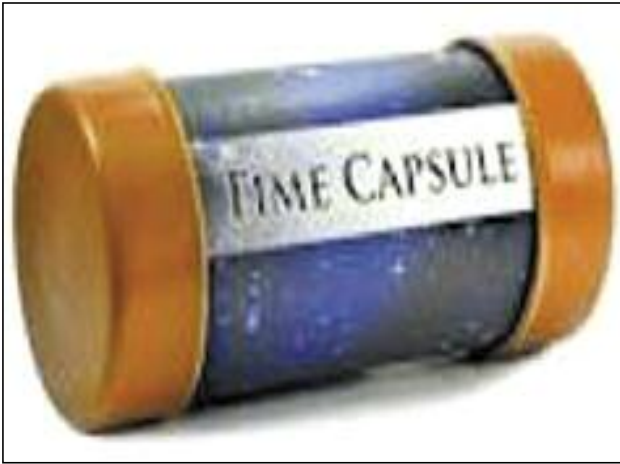
Stashing away contemporary artifacts in a time capsule to be discovered in future generations is surprisingly popular. There have been some very impressive efforts in the U.S. and elsewhere at preserving the past since the idea first became trendy in the 1930s.

ITCS headquarters is located at Oglethorpe University in Atlanta because the campus is home to what might be called the mother lode of all time capsules—the Crypt of Civilization. Vast in design, the Crypt ushered in the golden age of time capsules during America's big Depression almost a century ago.

Dr. Thornwell Jacobs, then Oglethorpe's President, first proposed the idea in the November 1936 issue of the Scientific American magazine.

He issued a challenge "to make available to some civilization now unthought of, and still far in the future, the running story of the life manners and customs of the present civilization."

Jacobs' idea was to construct a kind of latter-day pharaoh's tomb filled with popular cultural artifacts of the



1930s, such as Artie Shaw recordings, artificial fingernails, cuff links, paperclips and a Lionel model train.

Not only such items were buried in the Crypt, but also the knowledge of the last 6,000 years, including microfilm of the Bible, Dante's Inferno, and motion pictures of more than 3,000 objects, along with the English words identifying them.

Hundreds of interested Americans, including industrialists and philanthropists, helped carry out Jacobs' ambitious plan. The door to the Crypt of Civilization was dedicated on May 28, 1938 by David Sarnoff, then President of Radio Corporation of America (RCA), and officially sealed two years later, on May 25, 1940.

One of the most amazing facts about the Crypt is the length of time Jacobs intends for it to be sealed—6,177 years. It's scheduled to be opened at noon, May 28, 8113, chosen because it was as far in the future from 1936 as the first recorded date in history was in the past—4,241 B.C.

Another visionary time-capsule project was planned and designed about the same time as the Crypt, by G. Edward Pendray for the Westinghouse Electric Corp. Pendray used a cylindrical storage device, which he called a "time bomb" because of its shape.

But by 1938, he coined a new term: "time capsule."

The new name fired up the public's interest and imagination in such save-our-civilization endeavors. Time-capsule projects were soon being created and completed with a passionate fury that remains so today with little letup. But are time capsules a boon or a boondoggle?

The Westinghouse Time Capsule is filled with 35 "small articles of common use," textile and plastic samples, and microfilm records of 100 books. Included also is a copy of The Book of Record, which details the container's contents and has messages to future generations from Albert Einstein and Thomas Mann.

The torpedo-shaped capsule was buried below the Westinghouse pavilion during the 1939 New York World's Fair. It is to be opened 5,000 years after it is sealed, in 6939.

Then, during the 1964-65 New York's World's Fair, Westinghouse buried a second capsule 10 feet away from the first. Its contents—including a Beatles record and a bikini bathing suit—reflect the enormous changes in U.S. society in the quarter century between burial of the two capsules. Replicas of the capsules and their contents can be seen at the George Westinghouse Museum, just outside Pittsburgh, Pennsylvania.

The modern time capsule is largely an American phenomenon, but the United States isn't the only nation pursuing large-scale time-capsule projects.

Two identical kettle-shaped vessels were buried in 1970 in Osaka, Japan. One of the capsules is to remain sealed for 5,000 years. The second was opened for the first time in 2000 to check the contents, then once every century after that until both are finally opened in 6970.

What is in the two Osaka capsules? They hold 12,098 items—including picture scrolls and stainless-steel etchings, along with a typical Japanese businessman's calendar, complete with handwritten scrawls and appointment notations.

The issue as to whether time capsules are a boon or a boondoggle remains undecided as we continue the 21st century. One might conclude, with considerable veracity—only time will tell.



Groundhog Day Comes Again

On February 2, Punxsutawney Phil, Pennsylvania's groundhog extraordinaire, will again stick his head out of his den. The nation awaits his verdict.

Groundhog Day is said to have its origins in ancient weather lore where the prognosticator was often a badger or a sacred bear. In the United States, its origin is said to come from a Pennsylvania German custom.

If Phil, peeking from his burrow, fails to see his shadow, winter will soon be over. If the sun happens to be shining and Phil sees his shadow, winter will continue for six more weeks.

The first trek to meet with Phil began in 1887. He has been emerging from his burrow in Pennsylvania ever since, always eager to greet his public.

Phil is private in many ways, but a few rumors have

circulated about him.

*He gets his longevity from drinking the "elixir of life" of which he takes one sip every summer during the Groundhog Picnic. This gives him seven more years of life.

*It is said he is named after King Philip, a famous Native American leader. In his more plebeian days, he was called Br'er Groundhog.

* He speaks only in Groundhogese, which luckily is a language understood by the President of the Inner Circle. The Inner Circle provides for Phil during the year, rather like a court provides for its king.

The city of Punxsutawney offers several days of celebration for those who gather from around the world to hear Phil's proclamation. The city offers food, music, carriage rides, magicians, crafts and games.

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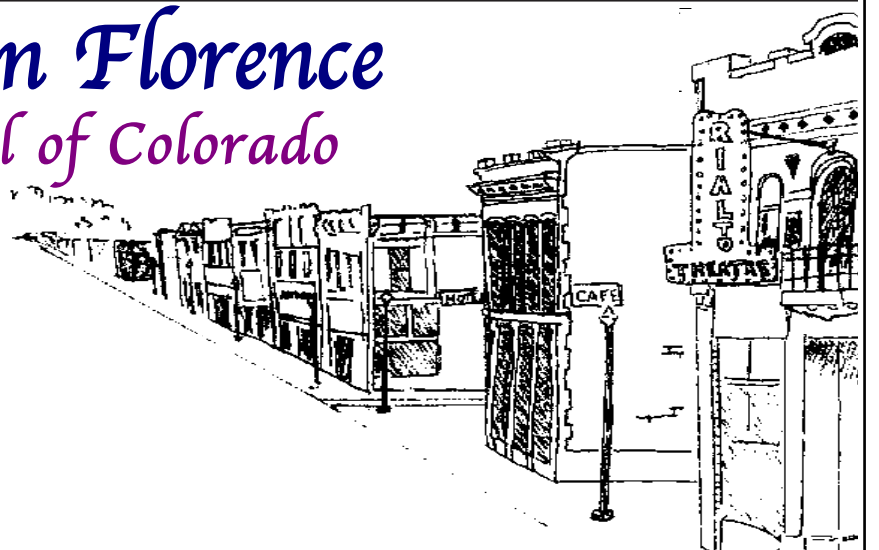
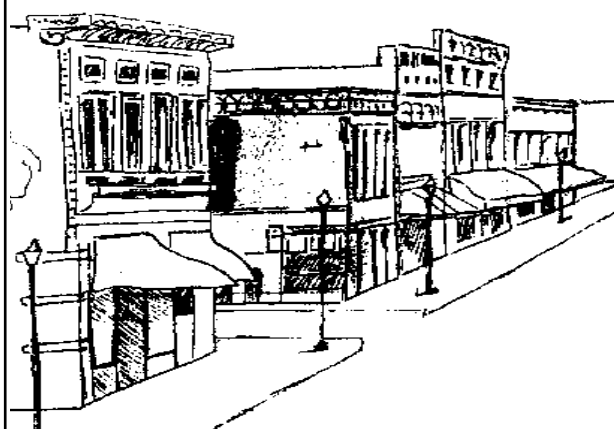
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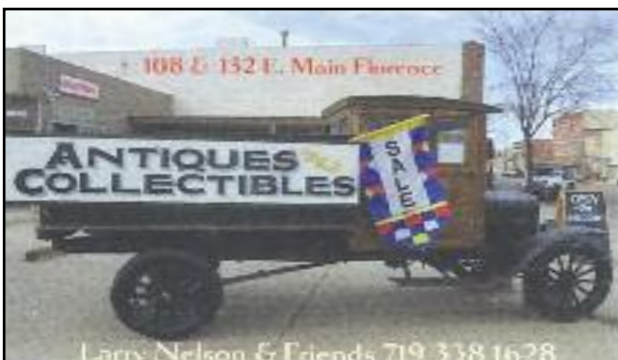
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Inspiration - You'll Find It in Florence

By Sandy Dale

I recently read an interview with four "minimalists." Impressive as they were...I am not one. Granted, while clean, empty spaces might allow the muses to dance about in a creative mind, I need something a little more robust to inspire me. My studio/apartment is stuffed (some might say cluttered) from floor to ceiling with antiques, old picture frames, broken chairs and lots of funky stuff. I live in Florence, how can I resist? For a time, I felt guilty about my "collections," but after being locked down with them, I realize how important and inspiring my stuff is in maintaining my humor and creativity.

Inspiration can come from many sources. A fine piece of pottery you would find at Blue Spruce Arts and Antiques or Taylor'd Home inspires an appreciation of beauty and utility. The paintings by the many talented artists at Blue Spruce or the Bell Tower Cultural Center definitely inspire admiration of nature and give us a new perspective. Old machinery and antique tools found at the Pioneer Museum and at many of the shops were created out of necessity and now remind us of our history. My favorite inspiration comes from visiting Antique Warehouse, Florence & Cripple Creek Gem Co. and Purple Rose Florist, a three-in-one shop. Antique Warehouse displays an array of restored lamps and chandeliers. But my personal favorites are the repurposed vintage items made into lighting fixtures - think coffee urns, cameras, old plumbing, chicken



feeders, etc.. The F&CCG Co. (a new addition to our Florence family of merchants) has repurposed old radio cabinets into wonderful displays for fabulous jewelry and rock specimens. I am always awe-struck by the amazing gems and minerals Mother Nature offers us, especially when they are set in beautiful handmade jewelry. (You can tell by reading this that I was truly inspired to write it by what I find in Florence.) Oh, did I mention how inspiring the scenery is on the trip to Florence?

Sometimes you feel like a road trip, sometimes you don't. If you do, come find inspiration in Florence. (Covid restrictions apply.) If you don't, visit virtually on finditinflorence.com.

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ANTIQUE APPLIANCES

Electric Appliances Bring Modern Living

By Robert Reed

Electrical kitchen appliances were mostly a 20th century deliverance for the homemaker. It was not that devices that not been invented. Henry Seely of New York City obtained a patent for an electric flat iron in 1882, and Dr. Schuyler wheeler developed an electric propeller fan that same year. But home electricity was not that plentiful.

As late as 1905, even those homes wired for electricity were largely limited to using it mainly for lighting. As noted by Charles Panati in *Extraordinary Origins of Everyday Things*, at that time in history most power companies turned on their generators only at sunset, and they turned them off at daybreak. Thus the electric toaster, percolator, and iron had to function at night.

Electric toasters had appeared soon after the turn of the century, but as Panati points out they were "skeletal, naked-wire structures, without housing or shells. They lacked heat controls, so bread still had to be watched moment to moment."

Landers, Fray and Clark had an electric coffee percolator on the market by 1908, Westinghouse had an electric frying pan in 1911,

and Armstrong's Standard Stamping Company offered a fancy electric broiler in 1916. Landers, Fray and Clark again lead the pace in 1918 with both an electric mixer and electric waffle iron.

"Once electricity was available in a community, probably the biggest problem in selling electrical appliances in the early days was that there was virtually no one to do repairs," observes Linda Franklin, author of *300 Years of Kitchen Collectibles*. "And undoubtedly many people were afraid of shocks and electrocution."

During the 1920s most of these fears were overcome by the strong appeal of 'modern living' through printed advertisements. In 1925 an ad by the Edison Electric Appliance proclaimed that a Hot-point Breakfast Set was a joy, "what could be more auspicious than an electric breakfast of waffles and coffee, prepared in a jiffy, at the table."

When the Sesqui-Centennial International Exposition opened the following year it offered visitors that same shining image of modern living. At the Philadelphia site was an all electric house which included a vast array of electrical appliances including a toaster, waffle iron, mixer, iron, and even a burglar alarm.

At almost the same time the first electric steam irons were being put on sale at leading New York City department stores. The price was a hefty \$10 each, and they would not really catch-on with the public until the switch of clothing manufacturers to synthetic fabrics during World War II.

Meanwhile at other stores the electric pop-up toaster was being marketed by the McGraw Electric Company under the Toastmaster trademark. For \$13.50 customers could own a device which used a lever to lower the bread into the toaster, one slice at a time.

During the 1930s the favored New Britain, Connecticut company of Landers, Fray and Clark became better known as Universal

brand and delighted homemakers with chromium waffle makers, toasters, mixers, blenders, and irons.

"The minute I laid eyes on those good-looking Universal gifts, I knew what I wanted," beamed a smiling housewife in a colorful 1930s magazine ad. "They'll help me so with entertaining and housekeeping..."

Elsewhere in 1930s consumers could buy a two-slice Toastmaster toaster from McGraw Electric, a Waffle Master

from Waters Genter Company, an oscillating fan with cast iron base from Diehl, and a Mixmaster with numerous attachments from Sunbeam Corporation.

Also during the 1930s the Waring Mixer Corporation offered a new blending device. Initially it was known as a vibrator and based on the invention of Stephen Poplawski of Racine, Wisconsin. At first it was mainly sold to bartenders for mixing drinks, but it would have a great future in the modern kitchen.

In 1937 the Sears catalog featured an entire range of Heatmaster electrical appliances including glass coffee maker waffle iron with chromium finish and Bakelite handles, and a sandwich toaster. Still other appliances were billed as, "modern, sparkling, beautiful, with graceful matched design, finished in gleaming chromium with natural walnut handles."

Style was everything in the very early 1940s. Sunbeam, for example, offered a chrome toaster of "lovely oval design, the last word in modern styling by George Scharfenberg" in 1940.

Toasters, mixers and other electrical appliances were suddenly streamlined and sleek, mirroring the still popular Art Deco image. American Electrical Heater Company sold the stunning American Beauty iron beginning in 1940. It came with color Lucite, and black Bakelite handles.

By 1944 the world had all but ended a glorious new age of appliances. The Sears catalog proclaimed that year, "to send our fighters the arms and munitions they must have to fight our battles, we at home must do without many things we formerly enjoyed." Following the statement was a long list which included most anything in the kitchen that was electric.

During the late 1940s and early 1950s there was a battle among manufacturers for consumers who were intrigued with even more advanced appliances. Sunbeam Mixmaster was finally able to produce a mixer with an amazing ten different speeds, and the Waring Company was about to introduce blenders for home use in designer-colors.

Typical modern kitchens of the 1950s and 1960s could boast all the basics plus four-slice toasters, stainless steel percolators, flip-flop oven broilers, and electric can openers.

Today "collecting early electric kitchen appliances can be a lot of fun," according to Gary Miller and Scott Mitchell co-authors of the *Price Guide to Collectible Kitchen Appliances*. "They are both usable and attractive. Because they range from primitive to shiny, high-style Art Deco designs, they make wonderful focal points and conversation pieces."

In recent years, Ellen Plante concluded in her book *Kitchen Collectibles*, that "prices are reasonable on electric appliances, for the time being, but expect prices to increase as collectors find merit in early examples. This especially will hold for those examples that achieved only limited success and, therefore, had small production numbers."

Recommended reading:

Price Guide to Collectible Kitchen Appliances by Gary and Scott Mitchell, Wallace-Homestead.

Hazelcorn's Price Guide to Old Electric Toasters by C. Fisher, H.J.H. Publications.



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