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APRIL 2021

ESTABLISHED IN 1972

Volume 49, Number 4



## AMERICAN HISTORY

### April Anniversaries

April 1 —

**76 Anniversary of the U.S. Invasion of Okinawa, Japan (1945)**

April 13 —

**Thomas Jefferson's Birthday (1743)**

April 15 —

**Congress ratifies peace with Great Britain (1783)**

April 17 —

**51st Anniversary of the safe return to Earth of Apollo 13 (1970)**

April 18 —

**Patriot's Day**

April 19 —

**American Revolution begins (1775)**

April 22 —

**51st Anniversary of the first observance of Earth Day (1970)**



## Old Wagon Antique Mall First to Greet Our Travelers from the East & North



By Peggy DeStefano

Old Wagon Antique Mall, 10685 Melody Drive in Northglenn, is the first antique mall visitors discover when traveling to Denver from the east and north.

Harold "Hal" Reed is the owner of Old Wagon Antique Mall and he is glad to welcome all who arrive. The Mall has 8,000 square feet and has over 100 dealers to choose from. The booths are full of antiques, collectibles and vintage for a variety of interests. The place is open and inviting.

When Hal decided to buy the Mall in August of 2018 he had a good idea of what he wanted to do with the place. He had a lot of experience in the antique business. Years ago he started at the Collectors' Corner in the same shopping area where Old Wagon is located. He was there for six years. After that he

had his inventory at the Brass Armadillo and numerous antique malls throughout the Denver area. He finally settled at Old Wagon Antique Mall where he had been for seven years before he decided to buy the Mall when the old owner was ready to move on.

Hal, who was born and raised in Thornton and has always lived on the North side of town, feels quite comfortable in Northglenn and wanted to stay in the area. Everyone who considers the Mall a Northglenn landmark is so glad he calls the area home.

Bill, the floor manager at the Mall, stages everything for Old Wagon. "He has a real passion for displaying all of the antiques and collectibles in an inviting way. He is so great at putting things back together, too," Hal points out. "I am so grateful to Kelly, Pam, Donna and Jackie for helping run the Mall. They deserve a lot of credit." The Mall had its biggest day this past month so all their hard work is paying off. Consumer News TV called Old Wagon Antique Mall the best of 2020 and Best of Northglenn 2020.

At Old Wagon, each dealer does their own discounting. The dealers are encouraged to constantly keep their inventory fresh and to keep their booths uncluttered. This makes the shopping so much easier. You can be assured that you will receive personal attention at Old Wagon.

The inventory at the Mall includes a lot of glass, specialty smalls and nice furniture, tools, etc. There is a Star Wars dealer, sports card dealer, and a train person and, of course, there are clocks, which is Hal's specialty.

Hal goes on antique and collectible shopping trips. He loves checking out stores across the country. Whenever he can, he adds to his inventory. Sometimes he will buy from people who bring in their items to sell and he does do a little consignment but not much. There is a "discount room" in the Mall for items. You can always find a deal there.

Some people are a little negative about the

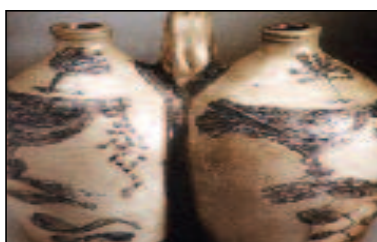
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AND BEAUTIFUL**  
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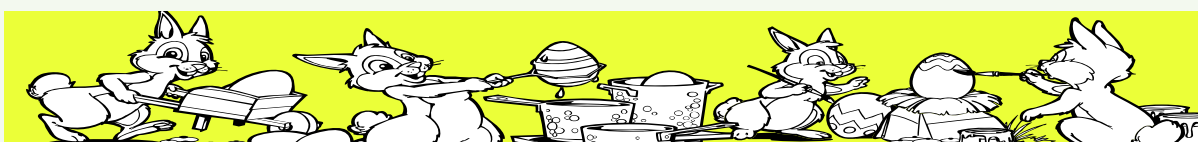


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# Godey's Lady's Book and Fashion Plates

Jack H.T. Chang, M.D.

Godey's Lady's Book fashion plates are commonly found in antique stores. Their origin began in July, 1830 when Louis Antoine Godey and Charles Alexander of Philadelphia published the inaugural issue under the title, Lady's Book containing one fashion plate. It was not the first American magazine with women as its target audience as the Ladies Magazine started in 1828 with Sarah Josepha Hale as its editress. The Ladies Magazine was primarily a literary publication. However, Godey recognized the talents of Mrs. Hale, acquired the Ladies Magazine, and hired her as the editress of the Ladies Book in 1836. Three years later, Godey bought out his partner and henceforth the magazine became Godey's Lady's Book.

Prior to Mrs. Hale's appearance, Godey's fashion plates were copied illegally from French and English fashion magazines (Fig 1) of which there were many. In the early 19th century copyright was neither regulated nor enforced and Mr. Godey had been a "scissor's editor," literally cutting articles from other publications and reproducing without proper credit or remuneration. Upon Mrs. Hale's arrival in 1837 fashion prints were then

originally created for the Lady's Book to better suit the "sensibilities of the American woman." Mrs. Hale did far more than simply advance literature or fashion; she became the social conscious of the 19th century American woman. Her many accomplishments included the authorship of several dozen books and hundreds of poems including "Mary had a Little Lamb." She advocated advance education of girls and women, becoming advisor to Matthew Vassar establishing the first women's college in the United States. Mrs. Hale fought for the right of married women to retain property, better pay and working conditions, day care, and women as teachers and physicians. Her

charitable efforts included the Mount Vernon Memorial, the Bunker Hill Monument, and the Sailor's Home. She is credited with influencing President Abraham Lincoln to declare Thanksgiving as a national holiday.

In the early years, the Lady's Book awaited the arrival of British and French fashion magazines in order to duplicate the fashion plates. Mrs. Hale instituted foreign correspondents and moved to establish an American style of women's dress. While still greatly influenced by French couture, the American fashions were less flamboyant and more importantly could be attained by the middle class woman using less expensive materials. With the advent of the sewing machine in the 1840s and dress patterns of the 1850s, fashionable dresses were available to the Boston elite as well as to the prairie housewife. By the 1850s, Godey's Lady's Book claimed a circulation of over 150,000 subscribers.

Individual colored fashion plates also expanded from the initial single to five figures including children and the occasional male. In the 1860s, Godey's Lady's Book introduced another innovation, the fold out color fashion plate (Fig. 2). With the increase in skirt size of the early 1860s, greater space was necessary to accommodate the change in style. As the skirts reduced width in the 1870s, the number of colored fashion figures increased to a maximum of nine per plate.

Godey's Lady's Book also contained numerous black and white illustrations of current fashions which became quite numerous after the 1860s.

Other illustrations, both colored and black and white accompanied a variety of literary articles, embroidery patterns, architecture, interior decorating and a potpourri of practical advice for the homemaker.

The engraving methods improved from its 1830 beginnings. However, the value of Godey's Lady's Book fashion plates was far more dependent upon the rarity of the earlier prints rather than the quality of the engravings. Additionally, it was not unusual to find the same fashion plates with different colors. At one point, Godey had over 150 women hand coloring the fashion plates. When one color was depleted,



Fig. 2 Godey's Lady's Book September, 1861

another was substituted.

Collecting Godey and other fashion plates is quite affordable. Those fashion plates after the 1850s may be in the \$20 to \$40 range. In the 1840s and 1850s other women fashion magazines were established, notably Peterson, Graham's and Harper's, all with fashion illustrations. Godey plates of the 1830s and 40s are rare and may demand hundreds of dollars which is comparable to French and English fashion plates of the same era. Bound and separate issues of Godey's Lady's Book are available in antiquarian book sites and are surprisingly affordable. As a bibliophile, the author would decry the removal of such prints from an intact volume of Godey's. On line auction sites offer quite affordable individual fashion plates, often framed. The author has yet to encounter reproductions even of the earlier plates. Unfortunately, Godey colored fashion plates are not identified as such and the largest collation of published plates number 80. The author has collected over one thousand colored and several thousand black and white images from several on-line sources and five public and private libraries. Further reading include monographs by Jo Anne Olian, Stella Blum and "Mr. Godey's Ladies: Being a Mosaic of Fashions and Times" by Robert Kuncior.

Godey sold his magazine in 1877 and Sarah Josepha Hale retired after 40 years as its editress. Through the majority of its sixty-eight years of publication, Godey's Lady's Book not only influenced fashions but also advanced the status of women in American society.



Fig. 1 Godey's Oct., 1831

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# The Enduring Gleam of Salt-Glazed Ceramics

By Robert Reed

It was a simple idea, combining common salt with intense heat for a special effect in ceramics. The result was remarkable.

Salt thrown in a kiln and then superheated virtually vaporized in the process settling and fusing on the enclosed ware in tiny droplets. The droplets become a thin glaze. To the eye the glaze was gleaming but transparent. To the touch the surface was smooth but imperfect, like that of an orange.

Thus, the salt glazing process was created.

The fundamentals of salt glazing were in use in Germany as early as the 15th century. In the view of some, German potters initially made use of the process in an attempt to imitate the more preferred metal ware. Toward the end of the 17th century the process was being refined by English potters who were in search something better than the dull glaze ware they had previously produced.

By the early 1700s the salt glazing of ceramics was widespread in the Staffordshire region of England where every effort was being made to establish a less expensive substitute for high-grade porcelain.

Salt-glazed ware was being extensively produced by Staffordshire potters by the 1720s, and in some cases the 'new' stoneware was produced in shapes very similar to the other earthenware. At times it seemed to represent a style of Asian porcelain popular at the time. Among the leaders of the 18th century salt glazing process in Staffordshire was Thomas Whieldon. Whieldon's own thin ware often was given a blue or green hue to add to its salt glaze brilliance.

Whieldon and others made Staffordshire the salt glaze center of the world for many decades. In fact the production was at times so intense that the after effects of its toxic fumes created its own industrial pollution. Writing in The History of Staffordshire author William Shaw noted of the situation:

"The intense heat (of salt glazing) produced vast clouds of smoke and vapor, which not only filled the streets and houses in the town (Burslem), but spread far over the adjacent county. These firings up took place together on Saturday mornings during the hours of eight and twelve so that during the nuisance was of no lengthened duration, but during its continuance travelers approaching the town mistook their road and persons in the street ran against each other."

Initially the stoneware which was given a salt glaze emerged only in gray or brown tones because of the demands of the extreme heating process. However in later years craftsmen at Staffordshire were able to develop a whiter stoneware which was also able to withstand the vigorous heating process. More-over the more skilled potters were able to provide further decoration during this period by adding enamel colors over the basic salt glaze.

Certainly by the 1790s the process of salt glazing stoneware was prospering in the population centers of America. In New City, for example, Clarkson Crolius offered such ware with decorated stylized flowers filled with cobalt blue. Such American made crocks and jars were basically utilitarian in purpose, and with the exception of a flower or bird were basically plain.

In the 19th century vast numbers of salt glazed stoneware were produced in the United States. Much of it was in the standardized style of established makers like Crolius and Thomas Commeraw rather than in the elaborate designs of 18th century England.

During the 1820s enterprising potters had moved as far west as Indiana and Kentucky to market salt glazed stoneware. As documented in the book Ceramics in America, one Jacob Lewis determined Louisville, Kentucky to be the perfect place to "sell



*Stoneware decorated with stylized flower, ca. 1800. Salt glazed jar. (Skinner's)*

his utilitarian salt-glazed crocks, pitchers, and churns. By 1823, he felt the time had come put American-made dishes on American tables."

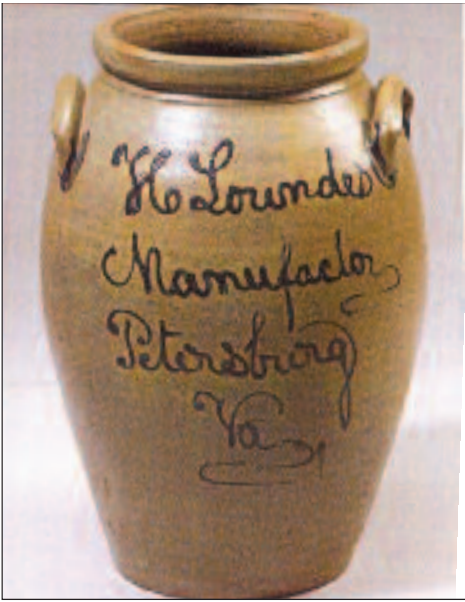
Another example of such enterprise was in Strasburg, Virginia where Solomon and Samuel Bell established their own stoneware pottery during the early 1840s. Among the best pieces to come from the factory was a large, gray salt-glazed stoneware water jug (sometimes called a fountain). On the body of the jug were boldly painted tulip designs in rich cobalt blue. Like many manufacturers of that era, the name of the makers was also stamped on the product.

Generally by the middle of the 19th century a growing number of American crafted stoneware pieces were molded and given plainer, more regular shapes. A prime example was the large preserving crock, sometimes referred to at the time as a putting-down jar. There are also some indications that other salt-glazed wares were given different names during their zenith early in the second half of the 19th century. Historical records show that stoneware terms were sometimes based on size. Small crocks (about six inches or less) were cake pots and often came with a cover or lid. Larger crocks were butter pots, and the very large crocks (30 gallons or more) were on occasion referred to as meat tubs.

Interestingly the concept of salt-glazed stoneware was not limited to jars and crocks during those developing decades. The process was also applied to roof tiles, drainage pipes and even flower pots. The greatest usage however still centered on containers for household and commercial usage. Selections in the 1860s and 1870s might include a two-gallon jar decorated with a floral spray from Ottman Brothers and Company in New York State, or a stoneware pitcher also with flower decorations from Walter Donaghho in Pennsylvania.

Numerous United States makers during the latter part of the 19th century included Howe and Clark of Athens, New York; N.A. White and Son of Utica, New York; White's Pottery of Utica, New York; McQuoid and Company of New York City; Lyons Pottery of Lyons, New York; and the Williams Roberts Company of Binghamton, New York.

Toward the end of the 19th well in to the early 20th century salt-glazed stoneware was still being produced in many parts of the country although its uses were not as wide spread as in previous years. Today early examples, especially those distinctively marked with cobalt blue decorations, are especially prized.



*Ca. 1840s stoneware jar, salt glazed. Maker N. Loundes, Petersburg, Va. (Skinner's)*



*Double stoneware jug, salt glazed and decorated, ca. 1830. Attributed to Stedman & Seymour. (Skinner auction photo)*

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# The Beauty of Buckles

By Maureen Timm

Buckles have been used by both men and women since ancient times. History and archeology books tell of buckles used to fit harnesses on animals and to hold weapons and garments in place. The popularity of buckles as adornments fluctuated according to fashion and politics. Archaeologists have discovered primitive belts with buckles dating back to the Bronze Age, c. 3500 to 1000 BC, and in the Middle Ages 476 AD to c.1450 AD buckles were commonly used for capes, shoes and armor. These buckles were massive in size and studded with colored glass or jewels, or embossed with ornamental bronze.

During the 3rd and 2nd century BC, the Chinese semi-nomadic people known as the Xiongnu, wore belt buckles over long tunics. These buckles were highly decorated and were worn as a mark of status. Only the rich and/or powerful could afford the materials needed to make the finest buckle. Of course if you defeated your enemy in battle, the victor got the spoils!

In the 17th century shoe and garter buckles became popular in Europe and America. In the late 17th century, in Birmingham, England, the craft of buckle making started and was firmly established by the beginning of the 18th century. In the early 1700s, knee buckles became fashionable for men's knee breeches and smaller buckles started appearing as purely decorative fashion accessories.

Up until the start of the Industrial Revolution in 1760, only the elite were able to enjoy fine jewelry and fashion accessories. The Industrial Revolution made buckles more accessible to the common people.

On January 22, 1660, Samuel Pepys noted in his diary. "This day I began to put buckles on my shoes." By the mid-18th century, gold, sterling, copper and pinchbeck (a mixture of copper and zinc) shoe buckles—often oversized and curving over the instep, sparkling with real or imitation stones-embellished the footwear of all but the very poorest citizens.

Campbell's "The London Tradesman" of 1747, comments that 'the best Branch of Buckle making is making Silver Buckles, either plain, carved or set with stones. It is a branch of the Silver-Smith's Business and a genteel Livelihood is made of it, by working for the Shops. Those set with Stones is the Jeweler's Business and a Journey



Mourning Shoe Buckle of Japanned Brass c. 1737.



Shoe Buckle of Marcasites in a pattern of knotted ribbons c. 1780-90.

man at either may earn from a Guinea to Thirty shillings a Week.'

During the first two decades of the century, small, rectangular buckles of silver fastened shoes high on the ankle. During the 1720s buckles began to get larger, with more variety of shape, and from the 1740s color and sparkle were introduced with stones and paste. As the century progressed rococo scrollwork gave way to a more restrained neo-classicism, exemplified by the cut steel buckles of the late 1770s decorated with Wedgwood jasper ware plaques. By 1790 they were losing their popularity, surviving into the next century only in Ceremonial and Court dress. Buckles reached their largesse in the 1770s, when Sheridan's Lord Foppington in "A Trip to Scarborough" expounded that whereas buckles used to be worn to keep on the shoe 'the case is now quite reversed and the shoe is no earthly use, but to keep on the buckle.'

On a more sober note, mourning buckles were in steady demand, usually made of base metal, which was japanned or varnished black, but sometimes of faceted jet.

In the wake of the French Revolution, the elite asso-

ciations that surrounded the buckle caused its popularity to wane, only to be nostalgically revived during the late 19th century. Over the next few decades, once again fashionable buckles adorned cloaks and fur stoles, hats, belts, shoes, and sashes (the latter worn over one shoulder and fastened on the opposite hip with a brooch or buckle). Technological advances fueled the creativity and intricacy of the designs. Many early 20th century buckles dazzled with new machine-made gems known as rhinestones, along with glittering cut-steel and marcasite jewels. From the 1870s through the 1930s, materials such as celluloid (and from 1907 on, Bakelite, an entirely man-made plastic) resulted in elegantly sculpted buckles that resembled glass, coral, jade and marble.

Buckles have reflected events and trends; a stamped-brass buckle depicting Admiral Perry at the North Pole, c.1910; A silver slide buckle, c.1900 with flowing Art Nouveau curves; a sophisticated Art Deco triangle buckle, c.1925. When the opening of King of King Tut's tomb in 1922 created a fascination with all things Egyptian,

Continued on page 9



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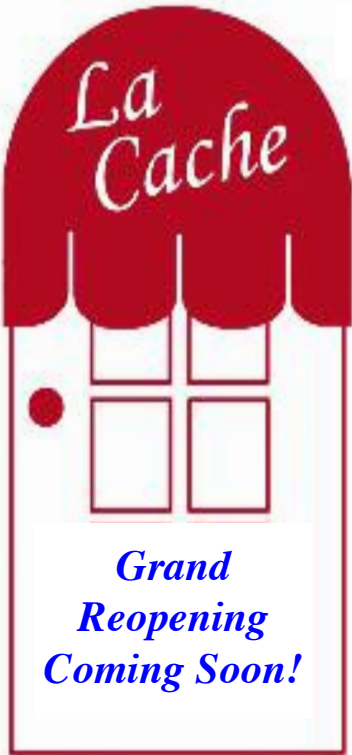
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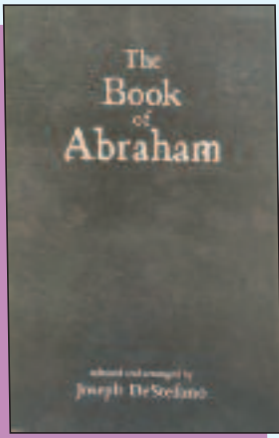
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*The Book of Abraham's* author Joseph DeStefano is a graduate of Washington University in St. Louis, Missouri. He teaches high school English in Littleton, Colorado where he lives with his wife and children.

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*The Mountain States Collector*, a tabloid newspaper dedicated to promoting the enjoyment of antiques 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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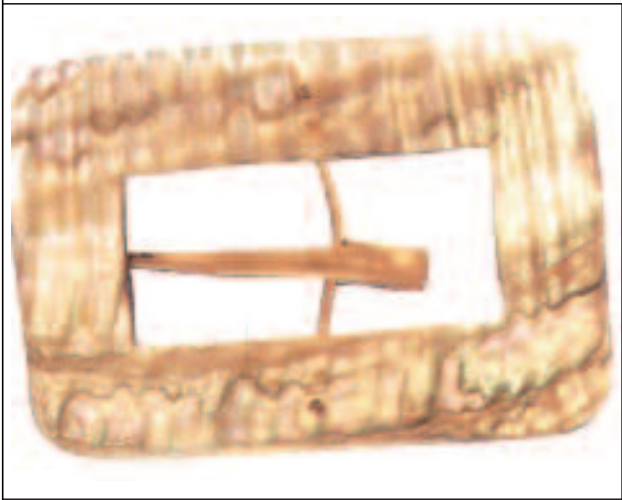
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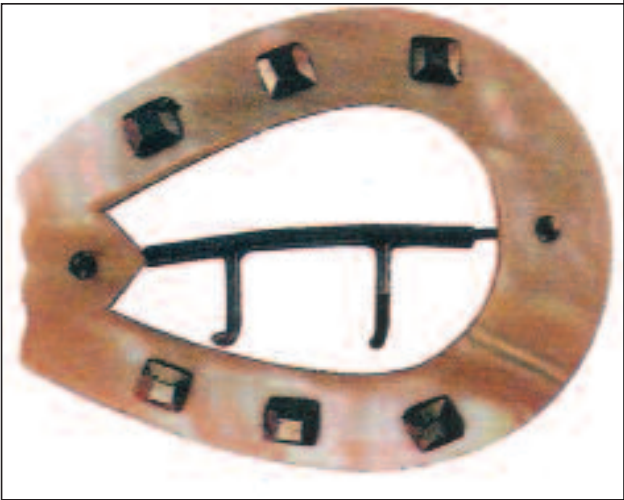
# The Beauty of Buckles



Buckle, Alabaster Shell c. 1900



Diamond and Sapphire Shoe Buckles c. 1750



Buckle, Unmarked Pearl Horseshoe Shape c. 1900

'Continued from page 7'  
buckle design reflected this discovery. Buckles were also made from wood, shell, horn, leather and ivory. These can be carved, painted, engraved and decorated with other materials, or used as decoration on other materials.

Horn and Hoof were also used for buckles. In the early 1800s a Frenchman, Emile Bassot, patented a process for molding horn and hoof material in 1830. The British were also major manufacturers of horn products. Molding was done by pressing the horn sheets between hot molds or dies. To retain its shape the buckle remained in the mold until cool. While in a softened condition the material can be bent into any shape or made to adhere to itself. Horn can be dyed almost any color, but buckles made of horn were mostly black or dark brown.

Buckles were made of ivory which has always been considered a precious material. The elephant tusk is considered to be the true ivory, but commercially, the teeth and tusks of the hippopotamus, walrus, narwhal and sperm whale are also included.

Buckles have been made from a variety of mollusk shells

and are usually referred to as pearl, or mother-of-pearl. The use of shell in jewelry and fashion accessories, including buckles, became popular in the 18th and 19th centuries. American manufacturers began making shell buckles by the late 1890s from clam shells found in rivers. Shells come in shades of brown, gray, lavender and cream, but fresh-water shells lack the iridescence of shells harvested from salt water.

Shell is a soft material and therefore easy to carve, engrave and polish, which was done almost entirely by hand. Shell, especially pearl, was used as an inlay in many different materials.

Wood is readily available and easily worked and can be used when other materials are scarce. During World War II, metal was limited for the jewelry industry and wood was used. Wood was often used in combination with other materials and has been inlaid, carved and painted.

Currently belt buckles are experiencing a fashion revival. They have become an integral accessory of men's and women's wardrobes. The Western belt buckle is an American original. The Old West is a unique period of our national history. However, cowboys did not invent the

Western buckles as we know them today. Actually, those first Cowboys wore suspenders to hold up their pants. Those buckles were dreamed up by Hollywood when Cowboy movies were big box office. The costume designers wanted the Cowboys to look stylish and distinctive; buckles set them apart. Today Cowboy belt buckles are worn by movie stars, celebrities and just about anyone else who wants to be uniquely dressed. Western buckles are highly prized and some custom buckles sell for thousands of dollars.

Today, fashionable

belts and buckles are once again an integral part of a person's wardrobe for both men and women. Buckles come in all sizes and are made of all kinds of materials such as plastic, silver, wood and even gold. Buckles are made to be seen.

Some are covered with Rhinestones as well as Diamonds. Currently, the new fads are belt buckles that light up and some are even digital bearing messages. These LED buckles are fun and stylish; some are unique-one of a kind. Throughout the ages belt buckles have been created and utilized to denote a person's profession and status. Military buckles may denote rank and perhaps decorative vital information. Various professions have decorative buckles that signify their association i.e. fireman, military, police and of course rodeo belt buckles are some of the coolest designs around. More and more people in today's society realize that the belt buckle can definitely dress up any given outfit. Buckles do not have to be expensive to do the job in expressing one's individuality.

There are buckle designers who are true artists, like Dan Ellis, Clint Orms and Edward Bohlin. They command high prices for their buckles. In their design they use fine materials such as Silver and Gold and incorporate precious stones like diamonds, rubies and emeralds in their buckles. Those who can afford them usually their personalized works of art, and must patiently wait for their very own distinctive belt buckle. Amazingbeltbuckles.com is an expert's expert in the field of belt buckle, an excellent online source of some of the finest belt buckles in the world, as well as having a line of belt buckles to meet everyone's preferences.

Although rarities run as high as \$2,000, it is still possible to build a terrific collection of fashion buckles without spending more than \$100 for any of them.



Buckle, Button Set c. 1945.

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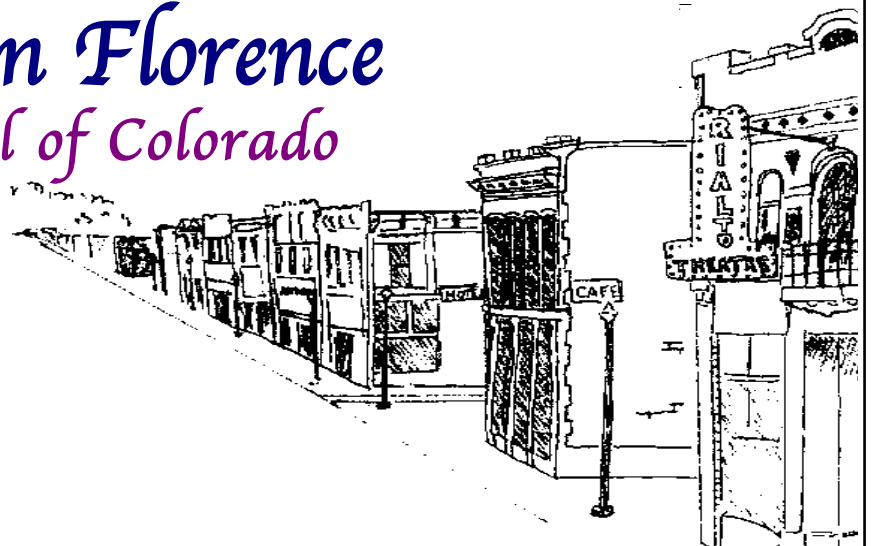
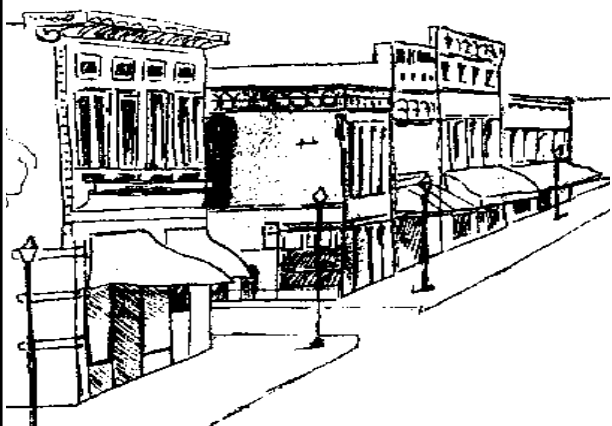
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## All Things Bright and Beautiful

By Sandy Dale

Well, okay, maybe not "all" things, but a great deal more than on the first day of spring last year. As I write this, lots of us have had our shots (or are on a list), some of us have our stimulus checks in hand, and it is a glorious 65-degree day here in Florence. Granted, tomorrow snow is in the forecast, but it is Spring in the Rockies after all. I don't know about you, but I'm thinking a day trip and a nice lunch are in order. For me, I just step out the door and walk down the street to fabulous shopping and - really important - great food. For you, it might require a bit more planning, so I have provided you with a list of our fine dining establishments. However, it is always good to check days closed and current times open. I have provided phone numbers. I can personally recommend almost all of them. (If I can't recommend them, it's because I haven't had a chance to eat there yet.)

What I really enjoy is eating lunch at one restaurant, then having desert and/or coffee at another. And, as they say, "Life is uncertain." So you might want to start with desert, right? Or, you could have a lovely drive to Florence, have coffee and a tasty treat, shop a bit, have a great lunch, shop a bit more, have a frothy hot drink while discussing what shops you might have missed, visit those, then enjoy the lovely sunset drive home... Or, you might go really crazy and stay for dinner.

Whatever you decide, come enjoy our cuisine and remember to shop at the great shops that advertise here and all the local merchants in Florence. Remember that Covid restrictions apply. Wear your mask, distance, and if you aren't well, please come when you are.



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*Continued from page 1*

antique industry today, but not Hal. "I think antiques are coming back strong. Young people are finding out newer furniture is just not the quality of fine antique furniture. It just doesn't last," he said. "You can get quality antiques for a lot less."

Next time you're in the Northglenn area stop by Old Wagon Antique Mall, you'll be as impressed as we are. It's a great Mall. You can call Hal at 303-280-8114 for more information. The Mall is open 10:00 to 5 Mon. thru Fri., Sat. 10:30 to 5, 12 to 4 Sun., Closed Tues. COVID masks are required and the Mall does follow social distancing recommendations.

## CONTEST

# March's What Is It?

We had several correct guesses for our March What Is It. Michele Pontious of Belleair, Florida; Elsie Loyle of Wichita, Kansas; Jerome McLaren of Conifer, Colorado, (who pointed out that these are ancient Roman ring keys. Circa 100-400 A.D. Made of bronze and iron); Terry Cook of Ft. Morgan, Colorado, added these keys were "used for homes, gates, etc., around 200-400 A.D." She also added, "Loved this most recent issue and, of course, the What Is It? is my favorite." Thank you, Terry!



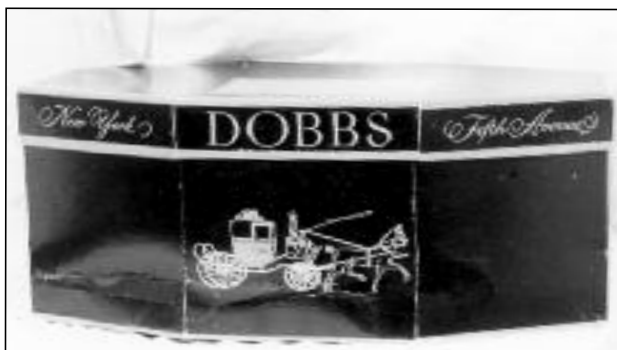
These are ancient Roman keys. They were generally crafted from bronze or brass and were often designed to be worn as finger rings as these were.

Locks and keys are often caked with dust and dirt when you find them. Do not do more than a rudimentary cleaning since they are worth more if they retain their antique patina. A mild household detergent strips surface grime off brass or bronze. Iron can be washed with kerosene and left outdoors to dry. A good cleaning could reduce value greatly so be careful.

Also, we want to add some more winners to our last month's 1920s toaster What Is It. Julie Bartos of Glenwood, Minnesota; Bill Evans of Elizabeth, Colorado and Dottie Unruh of Lakewood, Colorado all correctly identified our March What Is It.

Thank you everyone for your guesses! You have all won a year's subscription to *the Mountain States Collector*.

# April's What Is It?



Send your answers to the What Is It contest, postmarked by April 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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We are learning day by day how small the world really is as the outbreak and spread of the coronavirus (COVID-19) jumps from continent to continent, state to state and community to community. We at the Brass Armadillo® Antique Malls are saddened for those directly affected by the pandemic, and we are resolved to follow guidance provided by the Centers for Disease Control to "Plan, Prepare and Respond." We continue to be open daily from 9 to 9. Our No. 1 priority is the safety of our community of collectors, dealers and enthusiasts. We have put the following safeguards in place:

- Hand sanitizer is available at the front counter; employees are encouraged to disinfect after handling money.
- We have implemented the spacing of patrons, including antiques and collectibles.
- All surfaces, carts, counters, doors and handles are cleaned and disinfected frequently.

*Visit [BrassArmadillo.com](http://BrassArmadillo.com) for further updates.*

