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MAY 2021

ESTABLISHED IN 1972

Volume 49, Number 5



Soon We Can Travel Again

TRAVEL POSTERS



AMERICAN HISTORY

May Anniversaries

May 7 - National Day of Prayer

USA

May 8 - V-E Day

76th Anniversary of the Victory in Europe (1945)

May 15 - Armed Forces Day

USA

May 19 - 19th Amendment

to give women the right to vote proposed (1919)

May 20 - Abraham Lincoln signs Homestead Act (1862)

May 24 - Victoria Day

Canada

May 31 - Memorial Day

USA

Happy Mother's Day
May 9th



By Robert Reed

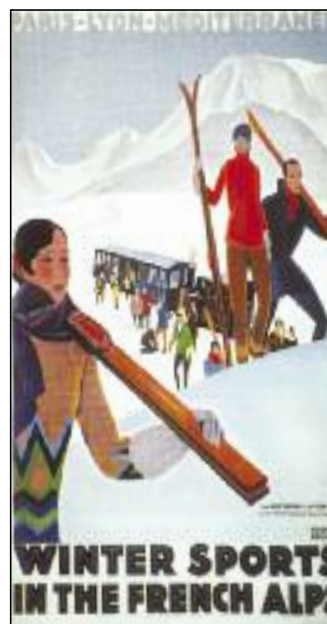
Collectors today can take that dreamed-of trip, or they can seek out a treasured travel poster of the past. Either way they are sure to have something to long remember.

From air travel to railways, and from bicycles to ocean liners, travel posters have lured people to find some means to roam distant locations.

Generally, for all their appeal, travel posters were not designed to last beyond a single season. Those that did survive are prized currently from the major auction houses to antique malls in the crossroads of America.

"Travel and transportation posters are a major postercollecting field with global impact and numerous specializations," noted Tony Fusco author of the distinguished volume Posters, second edition.

Besides all the obvious methods of transportation on travel posters, there are also those which featured the resorts themselves and what Fusco calls "sporting vacations" at particular locations.



Some of the earliest travel posters in America were those which appealed to the public in the 1860s and 1870s to ride the newly completed railroads across the United States. In 1869 posters from the Union Pacific Railroad boasted "Pullman's palace sleeping cars" and welcomed "travelers for pleasure, health, or business" who would ride all the way to San Francisco. In 1870 the Central and Union Pacific Railroads promised travel from San Francisco to New York in only six days and 20 hours.

Bicycles were a major attraction by the 1890s, and Paris was the leading location for their manufacture and luxury use. To meet the fierce competition bicycle makers commissioned leading French artists such as Henri Thiriet, Jules Cheret, and Eugene Grasset to provide stunning posters.

That fashionable bicycle could come from an array of French producers including Dayton, DuBois, Clement, Omnium, Pefecta, Solieil, Stella, Peugeot, and Liberator. American and British makers who offered similar poster campaigns included Columbia, Raleigh, Stearns, and Victor.

But bicycles were certainly not the only source of travel posters in the 1890s. As the world grew smaller there was a growing awareness of a developing middle class in both Europe and American. Before only the very wealthy could afford to travel, but now a 'new' emerging class of travelers appeared.

Increasingly both railroads and ocean liners also turned to travel posters to attract the tourists.

State-operated railroads in European countries like France and England during that period used the graphic print method to attract foreign visitors. They stressed the concept of "leisure" travel and encouraged the idea of cultural development. As Fusco points out, often the posters did not feature the actual trains but instead depicted the scenery of places along the way.

Red Star Lines boasted of wonderful trips from New York and Philadelphia to Belgium in the late 19th century. Gunard Lines meanwhile bragged that even third-class passengers could go by ship across the Atlantic from England to the United States in only five days, seven hours and 23 minutes. It was billed as "record passage by the old reliable."

Ocean liners continued to dominate both the travel business and the use of travel posters early in the 20th

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**HORSE RACING
COLLECTIBLES**

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**CROFUT & KNAPP
HAT INNOVATORS**

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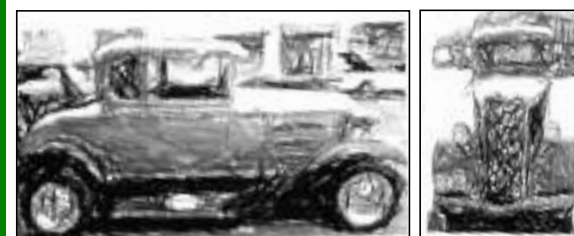
**ELVIS COLLECTIBLES
FOR EVERY BUDGET**

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**WHAT IS IT REMINDS
US TO THINK CRYSTAL**

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**19th Annual
FLORENCE MERCHANTS'
CAR SHOW**

This is a big deal in Florence, Colorado as they begin the "new normal" event season.

See page 10.

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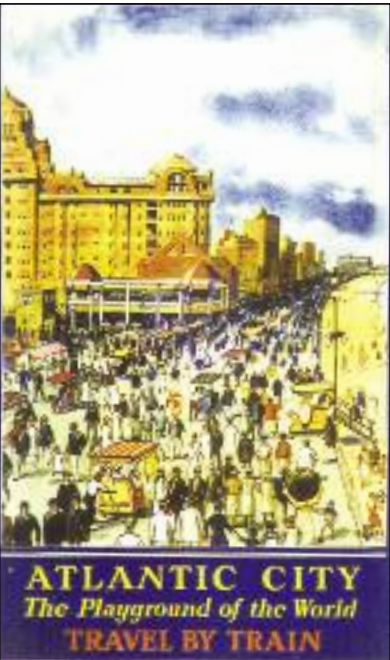
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Let Posters from the Past Inspire Your Travel Plans

Continued from page 1

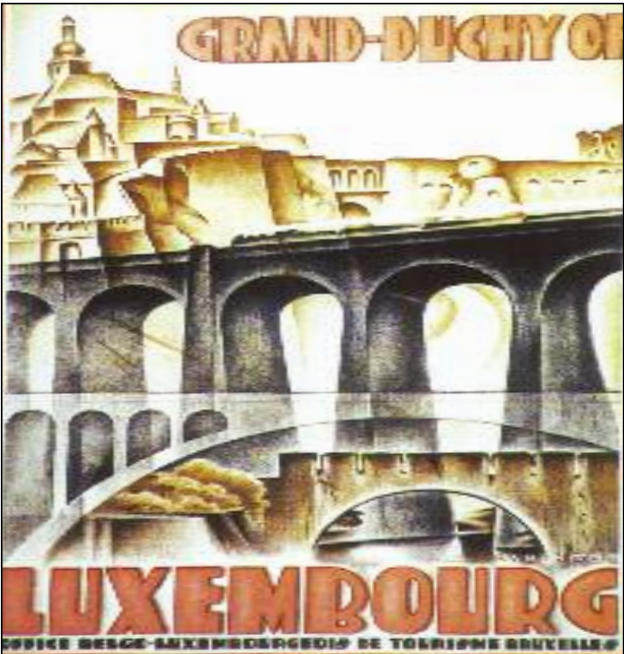
century. French Lines chose to highlight the word "France" in many of their 1900s posters. American Lines used posters to offer direct ocean transport service from Southampton to New York. By 1913 Cunard Lines full-color posters proclaimed travel "to all parts of the world." Worldwide trips were offered on travel posters of early 1920s by the London-based Orient Line Cruises. One example depicted stylish people swimming in a pool on board a luxury ship. For those with a little less time other posters offered trips by ferry boat from France to England. Back in the United States during the Roaring Twenties automobile traffic was already a problem. Travel posters announced Chicago's unique solution to the problem. "Avoid street congestion," exclaimed a poster in behalf of Rapid Transit Lines. It featured the city's El tracks with crowded traffic in the background.



In the middle 1920s still another railway added a series of travel posters which incorporated travel with a sports event. The South Shore Line offered to take fans to the Notre Dame football games from Chicago to South Bend, Indiana. This is one of many sports-related posters of that period. Winter Sports in the French Alps was a major topic, along with major golf resorts in France. By 1928 event major


aviation events in various parts of the world became the subject of elaborate travel promotions. Early in the 1930s major American cities when toetoe and even poster to poster in an attempt to entice travelers to their particular location. The Illinois Central Railroad advertised Chicago as "The Vacation City" in its colorful posters. And a series of Travel by Train posters sponsored in part by the American Railroad Companies of America offered Atlantic City as "the playground of the world." Smaller tourist spots were in play as well as the metropolitan sites during that era. The Boston and Maine Railroad, for example, used posters to draw visitors to tiny Lake Winnepesaukee in New Hampshire. More ambitious railroad travelers could simply "See America" 1939 by journeying from the World's Fair in New York City across the country to the Golden Gate International Exposition in San Francisco.

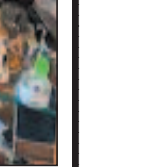


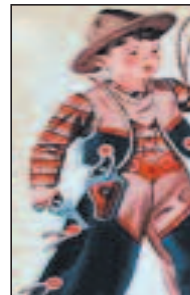

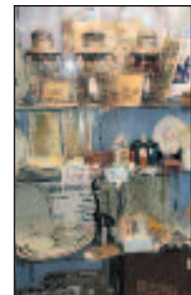

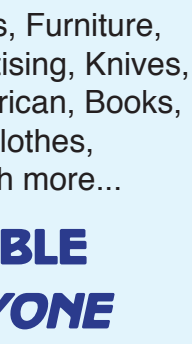

Following the war years of the early 1940s, still another travel element moved heavily to the marketplace and consequently into elaborate travel posters. The airlines clearly wanted to take travelers away from it all too. Major airline poster users of the late 1940s included Pan American Air Lines, Dutch KLM Airlines, Air France, and American Airlines. By the early 1950s American Airlines had launched a series of travel posters promoting numerous flights including trips to Hawaii. American Airlines was one of the first airlines to go with a full series of posters, and to commission major artists for the job. It was American which used artist E. McKnight Kauffer to illustrate travel posters which featured locations both in the United States and Europe. Kauffer, an American born artist living in England, was one of the most talented and versatile contributors of his time. It was Kauffer who also created a dashing Kentucky Derby travel poster in behalf of Chesapeake and Ohio Railroads. Mention of Kauffer leads to one of the more significant factors regarding travel posters, the artist. Some very famous artists have contributed to this spe-



cific aspect of posters over the years including Edward Penfield, Alphonse Mucha, Frederick Lawler, A.M. Cassandre, Otto Baumberger, and Paul Colin. Even esteemed American artist Maxfield Parish rendered a few travel posters during the 1930s for the New Hampshire Planning and Development. Important artists naturally contribute greatly to the value of many travel posters of the past. However there are also other considerations. Content and graphic appearance can also be very important. A catalog of travel posters prepared by Swann Galleries recently noted, "...in grading a poster's condition the standards and criteria of the print collector cannot be used. The most important element in grading a poster's condition is its appearance as defined by lines, colors and overall design." Recommended reading: Posters by Tony Fusco, 2nd edition, Avon Books.

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Horse Racing Collectibles—A Winner Down the Stretch

By Robert Reed

The thundering hoofs on race tracks across America also echo the accompanying sound of horse racing collectibles. From programs and postcards to the individual memorabilia of legends like Seabiscuit and Secretariat, the ‘race’ to acquire a ‘bit’ of the horse racing past continues.

It doesn’t hurt that there are more than 90 thoroughbred race tracks in the country at the present time and plans for more at the starting gate. And figure includes only mounted horse racing and not equally colorful harness racing which involves a sulky.

Seabiscuit maybe one of the most recent examples of the growing popularity of the sport’s racing collectibles in general and race horse idols in particular. During the summer of 2003 a major motion picture drew national attention to the remarkable race horse. Interestingly there was a notable auction of Seabiscuit memorabilia shortly after the movie’s premier. A site in Beverly Hills, California sold original contacts, riding silks and crops, vintage racing photographs, and even Seabiscuit’s horse shoes and saddle.

The movie was actually the second time for racing wonder Seabiscuit who was more or less immortalized in the 1949 film by the same name. Although the 2003 version is credited with being more realistic, the earlier version with Shirley Temple in one of her first adult roles was a sensation at the time.

Today both the movie’s artifacts and those of the real-life race horse attract considerable attention from collectors.

The enduring story of Seabiscuit notwithstanding, great race horses and great races have been a part of United States history for centuries. Horse racing was widely accepted in Colonial America, and historical accounts say even President George Washington himself was a riding competitor during his younger days. Moreover, according to the Pennsylvania Horse Racing Association, many of country’s city and county roads developed into thoroughfares for racing horses and thus Race Street is a common designation for some roadways yet today.

By the second half of the 19th century major horse racing events were being established for an eager public. Among them were the Belmont Stakes, the Preakness Stakes and the Kentucky Derby. Now some of the programs for horse racing events in the 1860s, 1870s, and 1880s can be worth one thousand dollars or more in quality condition. And for those who didn’t quite make it to the track there were related amusements such as the Derby Steeple Chase game produced by McLoughlin Brothers in the 1880s and 1890s.

The popularity of horse racing rose to a full gallop early in the 20th century with a proliferation of significant race tracks and championship horses. Each track contributed a fascination of opening day programs, tickets, official scorecards, and officially commissioned photographs. In 1926 the owners of the Miami Jockey Club authorized hand-colored photographs of the Club’s grandstand and track. Decades later a framed and dated example brought several hundred dollars at Leland’s sports auction in New York.

During the 1930s a horse named Omaha became a triple crown winner, Hialeah Park billed itself on color postcards as the “most beautiful race course” in the country and Whitman Publishing issued the first edition of the Kentucky Derby Racing Game. During that same decade Time magazine added to the field of horse racing collectibles by putting a horse name Cavalcade on the cover of their national publication, and the Kentucky Derby began issuing mint julep drinking glasses to track visitors.

Ultimately the Kentucky Derby glass became one of the most familiar horse racing collectibles in history. In 1940 the traditional Derby ‘glass’ was made of aluminum. Starting in 1941 and continuing through the years of World War II the Derby glass was made of a type of celluloid due to the rationing of many other raw materials. The Beetleware containers included the image of a race horse along with a Beetleware label at the bottom of the glass. A single surviving Kentucky Derby glass of the early 1940s can command a price of several hundreds dollars currently.

Elsewhere in 1940s, a horse called Citation became a Triple Crown winner, jockey Eddie Arcaro appeared on the cover of Time magazine, and the Milton Bradley company marked a new game acknowledging wagering a race tracks with the title Win, Place & Show.

Native Dancer was one of the few race horse celebrities to make the cover of Time in the 1950s. Jockey Eddie Arcaro meanwhile made the cover of a newly introduced sports magazine during the 1950s. Sports Illustrated also featured jockeys Willie Hartack and Willie Shoemaker on covers during that same decade.

Sports Illustrated ‘covered’ a number of Kentucky Derby winners during the 1960s, and one individual jockey, Willie Hartack. In 1969 President Richard Nixon paused to autograph a Kentucky Derby program that featured Majestic Prince. More than a generation later Leland’s sports auction sold the Nixon signed program along with his bowtie press badge, and overhead view of the crowd of 106,000, and Nixon’s winning \$2 ticket which was apparently never cashed in at the track.

Along similar celebrity-at-the-race track lines, Leland’s also auctioned at one time souvenirs of FBI chief J. Edgar Hoover’s visit to Pimlico. The lot included the G-Man’s lifetime pass to the



race track, an uncashed pari-mutual ticket from 1972, and a letter to management from Hoover companion Clyde Tolson expressing thanks for sympathetic flowers at the time of Hoover’s death.

One of the greatest race horses of the 1970s was Secretariat. During the dramatic 1973 Belmont announcer Chick Anderson described the great horse as “moving like a tremendous machine” to set a world’s record at that race course. Secretariat made the cover of Sports Illustrated that same year. Other Sports Illustrated ‘cover’ horses of the 1970s included Seattle Slew, Affirmed, and Spectacular Bid. Eventually Secretariat, Seattle Slew and Affirmed also were featured in the official programs of the Kentucky Derby. Such magazines and programs profiling record-setting horses of the 20th century remain solid favorites with horse racing collectors.

In recent year Leland’s has also auctioned winning betting tickets for Secretariat which were somehow unclaimed. One recorded the grand horse’s victory at the 1973 Preakness, and another was a win in his final race at Woodbine. Both unusual collectibles were reported in mint condition.

While horse racing itself may still retain its ageless “sport of kings” title, it could well be considered by many to be a new prince of sports collectibles.

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Saturday, May 15, 2021
Bring Mom in for a
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8 a.m. to 3 p.m.
6530 Wadsworth, Arvada
In the Parking Lot*

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Crofut & Knapp, Hat Innovators

Excerpt from *the Hatted Professor J. Bradford Bowers*
So how does a company go from one man working out of a cow shed to the second largest hat company in America? (They did eventually become the largest, but that wasn't until after 1970 and the closure of the Stetson factory in Philadelphia.)

The short, and perhaps overly obvious, answer is through a lot of hard work and dedication. Success becomes much more likely to happen when you throw innovation into the mix, and this is the case with Crofut & Knapp. Add in the talent of promoting your employees into positions where they can do the most for the company, and you have a recipe for success. Two key components went hand in hand with their success. First, they offered a high-quality product at premium prices. While the premium price created a hurdle to overcome with consumers, the second component dealt very well with that hurdle: marketing and advertising. In this, Crofut & Knapp were innovators, setting a standard of excellence that left the other hat companies playing catch-up.

The hatting industry underwent a monumental change in the first half of the nineteenth century due to the transportation revolution and the industrial revolution, just as

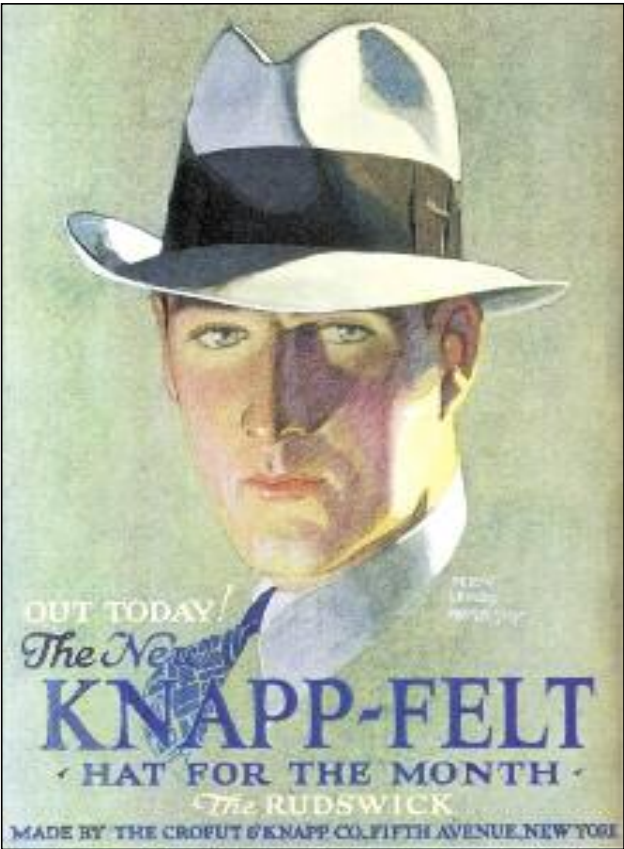
most American industries did. The hat factory evolved from a small, locally-owned shop into a much larger facility employing ever greater numbers of people.

Prior to the industrial revolution, hat manufacturers worked out of small shops and sold their hats locally. The shop was run by a single craftsman, or master, who might employ up to perhaps as many as four apprentices. Each craftsman performed all of the required steps to make a hat from a handful of fur to a finished, wearable product. Each small shop served a town, or perhaps a county, but their market did not reach much beyond that.

With the advent of the industrial and transportation revolutions, machinery aided in the manufacturing process and the concept of division of labor meant that workers began specializing in different parts of the production process. Some factories only performed one part of the process, such as the forming of felt bodies, and left the finishing to other companies. Distribution of the hats was left up to jobbers in the cities. Some companies did keep everything in house. In any case, hat production was increased, hat prices became more affordable, and more people could afford to buy better quality hats.

Concentration in the hat industry meant that regional centers of hatting grew in importance, such as Orange, New Jersey, and Danbury, Connecticut, both of which saw larger factories employing fifty or more workers as early as 1810. By 1860, the modern hat industry was in full swing, with many steps in production utilizing machinery, but a large part of the work still involved skilled handiwork. Curled brims, for instance, became popular on high silk hats in the 1840s, and these same curls, such as the D'Orsay, would be translated over to stiff hats (Derbies). The brim curler was a skilled tradesman who performed his work by hand with hot irons, not mechanization.

Into this new era of mechanization came James H. Knapp, who started out exactly as hatters had for centuries, as a one-man operation. With the partnership of Andrew J. Crofut, they launched the Derby as their chief product, and began the long road to success. Much of the first fifty years of Crofut & Knapp is shrouded in the mists of time. Advertising was typically done in local papers by the retailers, usually consisting of text and very few, if any, images of the product. The text would extol the virtues of the product, addressing the needs of the indi-



vidual being targeted in the ad.

It was not until well into the twentieth century that companies would change the nature of advertising, focusing not on customers' needs, as had previously been the case, but on their wants and desires instead. Advertising would move away from the traditional textual analysis of the properties of the product into a much more ambiguous and visual form, designed to entice consumers to purchase the product merely because they desired it. Croft & Knapp led the way among hat manufacturers in this advertising makeover and perhaps among most industries as a whole.

The first decade of the twentieth century was a pivotal year for the company, a year that would see several different innovations in marketing that would propel the company into a position of prominence.





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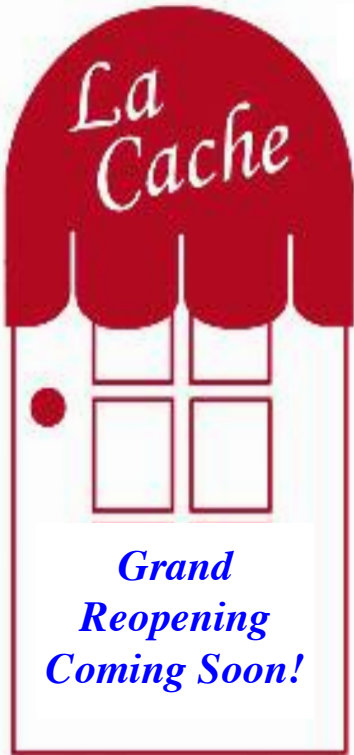


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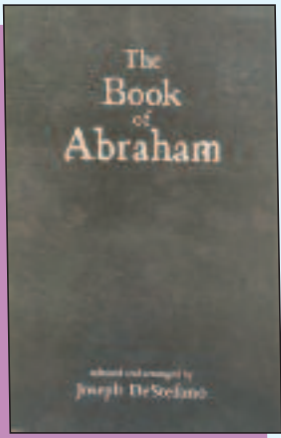
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The Book of Abraham's author Joseph DeStefano is a graduate of Washington University in St. Louis, Missouri. He teaches high school English in Littleton, Colorado where he lives with his wife and children.

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

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Elvis Presley Collectibles for Every Budget

By Barry Krause

"By the latter part of 1956, there were already hundreds of items that appeared in every department store, drugstore, specialty shop and music store in the country. There were bubble gum cards, pin-back buttons, handkerchiefs, dolls, guitars, billfolds, photograph albums and... you could even buy sideburns from a coin-operated machine," says the Elvis Presley collectibles section of the "Garage Sale & Flea Market Annual" for 2007.

Elvis Aron Presley (1935-1977) was the first rock music super star, a major influence on pop culture during his career, and continually celebrated even decades after his death on August 16, 1977.

"His intensely charismatic personal style - the sexy hip shaking that earned him the nickname 'Elvis the Pelvis' and the condemnation of television censors, the ducktail haircut, and the characteristic sneer that combined with an aura of vulnerability - excited young fans, especially females, to wild adulation," says "The Encyclopaedia Britannica."

The five original 45 RPM records that Presley recorded for Sam Phillips' Sun Records in Memphis were Elvis' first commercial records. They were locally popular, but are rare enough now that each one is worth from \$1,000 to \$5,000 or \$6,000, depending on the songs and record condition.

Presley's five Sun 78s from the same time period of 1954-1955 are also valuable, priced today at \$500 to \$3,000 each. Watch out for reproductions and counterfeits of the original Presley Sun records, some using genuine out-of-stock Sun labels to fool collectors.

"Any Sun Elvis recording pressed on colored or swirled vinyl is a reproduction; the originals were pressed only in black. There were never any 'picture sleeves' for Elvis Sun recordings [and] legitimate copies of his first four releases have 'push marks' - three circles pressed into the label itself," says "Warman's American Records" collector guide book.

After Sam Phillips sold Presley's recording contract to RCA Victor, the original Sun recordings were reissued with RCA catalog numbers and labels in 1955, but these "first reissues" are now worth only \$30 to \$60 for each 45, and \$75 to

\$150 for each 78, with the price range for Very Good+ to Near Mint, according to Warman's.

However, Warman's adds that "Presley is one of the very few artists whose company-produced reproductions have collectible value." Presley's autographs are also lofty in price, but buy them only from the most ethical sources such as a long-established autograph dealer or auction house, because there are many fakes floating around.

His signature all by itself on a scrap of paper or page torn from an autograph collector book is worth \$500, signed photos of him start at about \$1,000, signed albums start at \$1,000 also, and documents or typed signed letters begin at well over \$1,000.

"The standard Guide to Collecting Autographs" (1999) by Mark Allen Baker doesn't even give a price for an "Autograph Letter Signed" (ALS) by Presley, that is, a letter written entirely in his own hand and signed by him. If an authentic Presley ALS should appear at auction, it would attract spirited bidding, especially if it had good contents.

Presley appeared on endless magazine covers, and these can be found for sale today at about \$10 and up. The "TV Guide" from September 8-14, 1956 with the "Plain Truth About Elvis Presley" is worth \$500 or so in pristine condition.

Presley badges and pin-back buttons can bring \$100 or more if early, \$20 or \$30 if later in his life. Movie posters from Presley's films can sell for several hundred and up, but be careful about later reprints made to feed collector demand.

Presley memorabilia from his movies is always popular with collectors. Whereas a simple black-and-white publicity photo signed by Presley can be valued at \$1,000 or so, an autographed photo with inscription of him in his "G. I. Blues" costume, circa 1960, is priced at \$5,295 in "Kovels' Antiques & Collectibles Price List" for 2007.

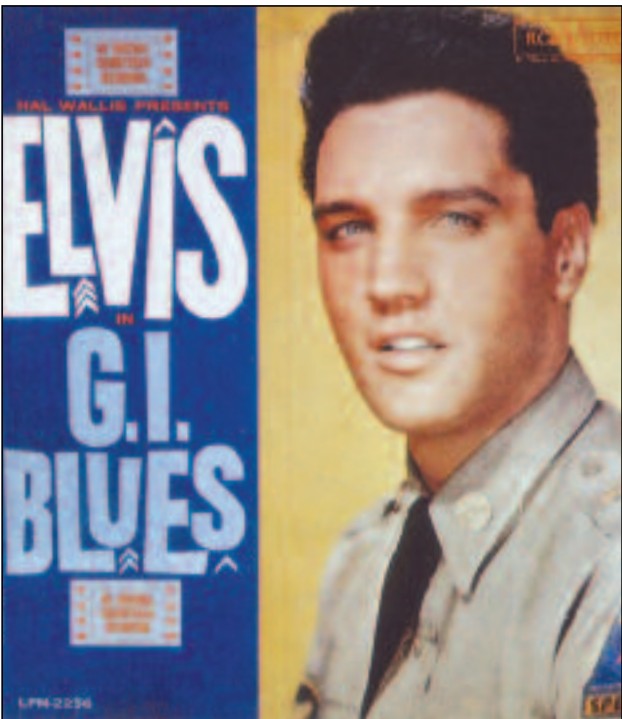
Kovels also mentions a sample of Presley's hair, authenticated, in a sealed plastic container, for \$8,722 but it had better be genuine at that price!

I'd feel safer buying a "Jailhouse Rock" lobby card from 1956 for \$75, or a ticket to see Elvis perform at a show in 1956 for \$80, as listed in "Schroeder's Antiques Price Guide" for 2007, but those can be cheap replicas, too, and worth little.

Don't get discouraged by the costly scarce Presley record albums. He sold about half a billion records during his lifetime, and the most common ones are available today for a couple of dollars each.

The album soundtracks to Elvis' movies may contain promotional posters or postcards. "For an album to qualify as near-mint, these postcards and posters must be part of the package, with no tack holes or pen marks," warns Warman's.

Also, most Presley RCA records came with a picture sleeve which can be worth more than the record itself. "Oftentimes the company would continue to press an old-



Presley released fourteen consecutive million-selling records before being drafted into the U.S. Army in 1958. He was discharged in 1960 when his movie "G. I. Blues" came out. This sound track album of the movie isn't rare, but collectible nevertheless. Illustration from "The Encyclopedia of Collectibles" (1980).

style jacket with old-style logos, while inserting a new recording inside," says Warman's. Genuine signed sleeves are valuable.

Any early Presley souvenir item marked "Elvis Presley Enterprises" with a 1956 or 1957 copyright date is highly desirable. The "Boxcar" trademark in one form or another was used in Presley memorabilia from 1974 to 1981. The name "Elvis Presley Enterprises, Inc." reverted to Graceland, Presley's estate and business office after death, in 1982, and all new objects marketed today with Presley's name or image must have official permission from Presley Enterprises, including the 29 Presley U.S. postage stamp issued a few years ago and now worth double face value to some Presley fans, although it isn't rare.

You need a guide book to wade through the amazing quantity and variety of Presley collectibles to get your money's worth whether buying or selling. May I recommend "Elvis Collectibles" by Rosalind Cranor, "Elvis Presley Memorabilia" by Sean O'Neal, and the "Official Price Guide to Elvis Presley Records and Memorabilia" by Jerry Osborne.

A bewildering array of biography books have been written about Presley exclusively or as a chapter in a wider book by authors who may or may not have experienced Presley as a personal acquaintance. It's hard to sort out the myth and speculation from the facts in many of these references, which always happens when a world famous entertainer gets written about, particularly after his death when he can't defend himself against rumors and criticisms.

The "Last Train to Memphis" (1994) and "Careless Love" (1999), both by Peter Guralnick, are a two volume narrative that, together, "constitute the only accurate standard biography" of Elvis Presley, according to the "Encyclopedia

Continued on page 11

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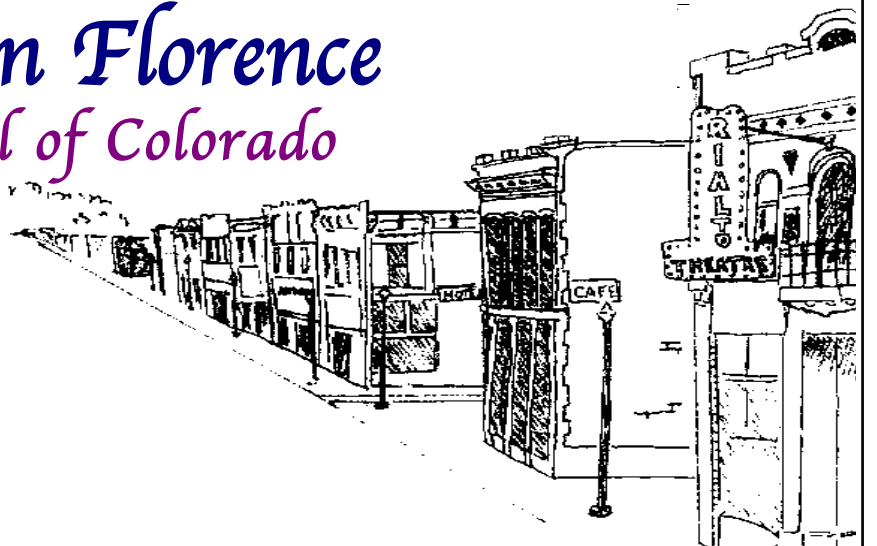
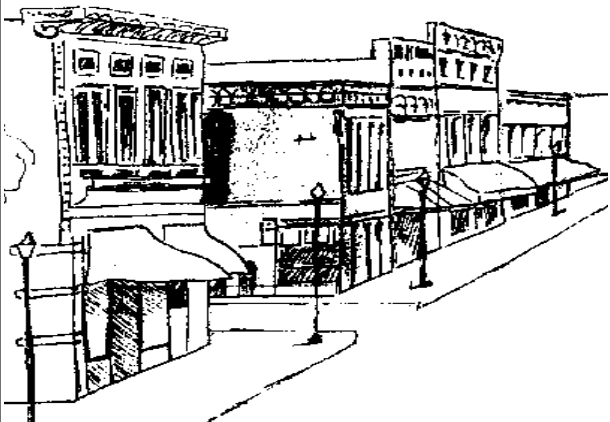
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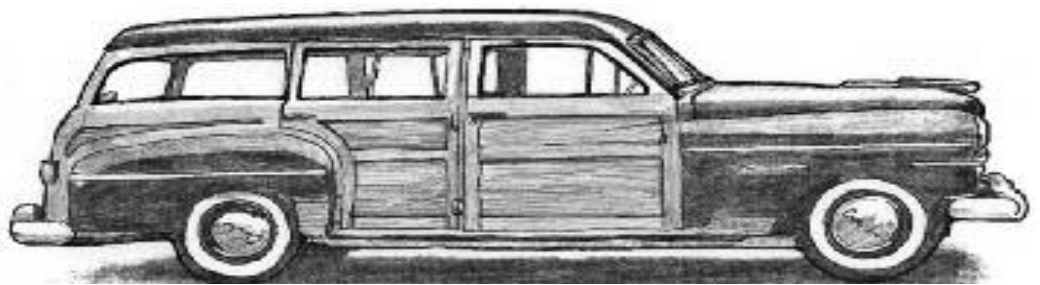
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Signs of Life by Sandy Dale

I'm very, very pleased to announce that my favorite event in Florence is coming up May 16, 2021. Put on your favorite Merchants' Florence Car Show T-shirt and join the merchants as they host a fabulous showing of great old cars, trucks, trailers, and vehicles of all sorts. See these lovingly restored - sometimes remodeled - blasts from the past. Or come show off your own special vintage ride - door prize drawings for entrants.* There are food trucks and, of course, our own fabulous Florence cuisine choices I listed in April's issue of Mountain States Collector. Find all this plus great shopping in Florence.

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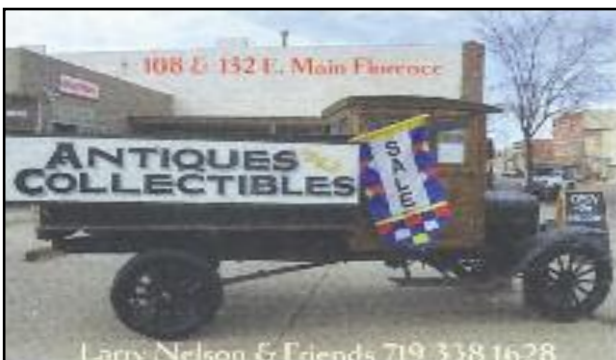
*Arrive early (7 am) for a good exhibitor space. There is no registration so pre-register in person at The Loralie Antique Mall, 109 West Main Street or fill out the form online.

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Elvis Collectibles for Every Budget



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Britannica," and might be a good place to start reading about Presley if you know little about him. When he died fifty years ago, hundreds of thousands of his fans mourned outside the gates at Graceland in Memphis, Presley's mansion estate, which continues to be a tourist attraction today. The local hotels and motels fill up fast around the anniversaries of Presley's birth day (Jan. 8) and death (Aug. 16) when Presley admirers pay their respects at his home and grave site, so visit a different time if you don't like crowds.

When I was a kid, I played Presley's "Hound Dog" and "Don't Be Cruel" records until they got badly scratched and worthless for record players or collecting.

Caption for upper left pic:

A local hit when released by Sun Records in Memphis, Elvis Presley's first commercial record is now priced at \$4,000 to \$6,000 for a 45 single in "Warman's American Records" guide book. Beware of forgeries. Illustration from "The Encyclopedia of Collectibles" (1980).

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Pine Emporium

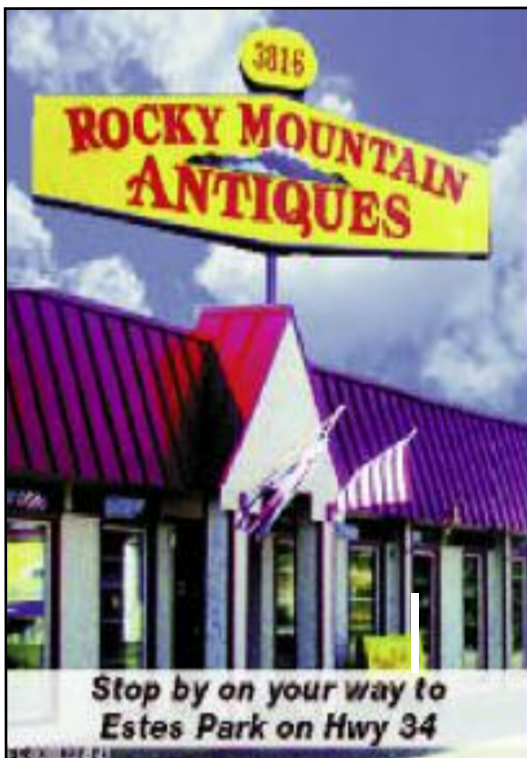


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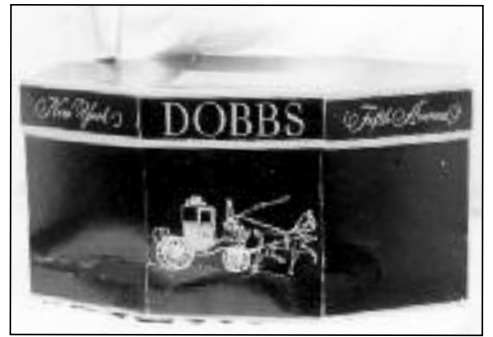


CONTEST

April's What Is It?

We had three correct answers for our April's What Is It. Bill Evans of Elizabeth, Colorado tells us this is a Dobbs & Co. Fifth Avenue Hat Box from the 1950s/1960s. The company was located at 242 Fifth Ave. in New York City starting in 1908. Dobbs & Co. was designed from the start to be a retail outlet for Crofut & Knapp products. They have been in continual production since 1908." Jerome McLaren of Conifer added that the company now can be found in St. Louis, Missouri. Jacque Rutledge of Northglenn says, "This looks like a gentleman's hat from a fancy New York Haberdashery. All are correct. You have won a year's subscription to *the Mountain States Collector*! Thank you for your guesses.

History of the Crofut & Knapp Co. says it was founded in 1858 by James H. Knapp and Andrew J. Crofut. It went on to become the second largest hat manufacturer in America to the largest in 1970 when the Stetson factory of Philadelphia closed. (See article about this company on page 5.)



May's What Is It?

Send your answers to the What Is It contest, postmarked by May 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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