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50TH ANNIVERSARY — ESTABLISHED IN 1972
Volume 50, Number 12 December 2022



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Eron Johnson Antiques Invites You To Their Special Dec. Exhibition *Timeless Impressionism*

Featuring MIKAEL OLSON, Local Artist
Denver, Colorado

Eron Johnson Antiques presents a solo exhibition *Timeless Impressionism* by local Denver artist Mikael Olson. Olson's contemporary paintings will be showcased amongst Eron Johnson Antiques extensive collection of period antiques, offering a curated blend of the old with the new.

Opening reception is Thursday, Dec. 1, 5:30 - 8:30 pm. There will be an Open House Friday - Saturday, Dec. 2 & 3, 11 - 4 pm. The exhibition runs Tuesday thru Saturday until Dec. 23, '22, 10-5 pm.

Exhibition location is Eron Johnson Antiques, 377 So. Lipan Street, Unit B, Denver, Colorado, 80223.

Eron Johnson Antiques is Denver's premier antique dealer for over 50 years, selling period furniture and architectural salvage dating from the 17th century to mid-century modern, from sources around the globe. Explore thousands of antiques and curiosities in a beautifully renovated, 1920s industrial building in Denver's Valverde neighborhood.



For more information about this exhibit, call 303-777-8700 or go to info@eronjohnsonantiques.com or go to their website eronjohnsonantiques.com.

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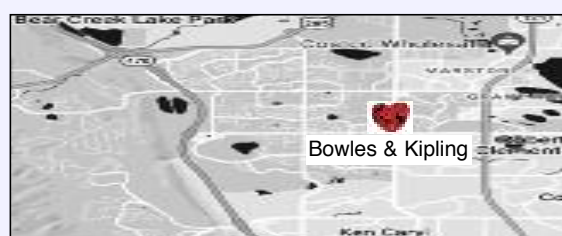
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Show Calendar — December '22 - May '23



DEC. 3 & 4 and 10 & 11: **CHRISTMAS MARKET first two weekends in Georgetown.** At the Hotel de Paris there will be self-guided tours as part of these Christmas festivities. See Hotel de Paris Museum decked in festive Victorian-style decorations. Self-guided tours run continuously from 10 a.m. - 3:30 p.m. Allow 30 minutes. ADA accessible on first story. Visits to second story require the use of stairs. For your comfort in our high altitude, we encourage the consumption of bottled water and the use of pocket-sized oxygen canisters. Photography allowed. Locals know holiday photos are special in front of our themed Christmas trees. Call Kevin Kuharic, Executive Director of the Hotel de Paris Museum at 303-569-2311, office line: 303-569-1034 for more information.

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THRU Dec. 23: **THE POLAR EXPRESS TRAIN RIDE** — **Colorado Railroad Museum.** Enjoy holiday magic, caroling and the Hot Chocolate song and dance performed in the heated Polar Express Pavilion. Ride to the North Pole aboard vintage coaches, pulled by an authentic, coal-fired steam locomotive. Visit with Santa and delight as he hands you "The first gift of Christmas!" Always a sell-out, you'll want to book early. Tickets begin at \$80/person ages 2-15, \$100/person ages 16 and older (Lap Riders under age 2 Free) with upgraded First Class ticket options for Tables of Four for \$475 also available. For tickets and more information, visit coloradorailroadmuseum.org.

THRU Dec. 24: **COLORADO BALLET: THE NUTCRACKER** at the Ellie Caulkins Opera House. The holiday spirit leaps to life in this treasured family tradition. Featuring breathtaking new sets and costumes for the second year, Colorado Ballet invites you to follow Clara and her Nutcracker prince on the sweet, snow-dusted adventure only Tchaikovsky could score. See where the story you know by heart takes yours this year.



DEC. 1 - 23: **ERON JOHNSON ANTIQUES EXHIBITION Timeless Impressionism.** This Exhibit's opening reception is Dec. 1, 5:30 to 8:30 p.m. Open House Friday -Saturday, Dec. 2-3, 11-4 and the exhibit ends Dec. 23. It runs Tues. - Sat. 10-5. located at 377 So. Lipan Street, Unit B, in Denver. Featured Denver artist is Mikael Olson. For more information, call 303-777-8700 or go to info@eronjohnsonantiques.com or their website eronjohnsonantiques.com

DEC. 3: **OLD CROWS' ANTIQUES ROAD SHOW**, 12-3 p.m. (First Saturday of Every Month) 10081 West Bowles Avenue, Littleton. Get estimates on your favorite treasures. Talk to experts about your antiques, art, vintage and collectibles. Limit 1 item per person. Call 303-973-8648 for more info.

DEC. 4: **DONUTS WITH SANTA at the Sugar Mill Antiques and Vintage in Mead, Colorado.** Then on DEC. 8: **UGLY SWEATER SHOPPING EVENT** and Dec. 17: **MIRACLE ON 66th HOLIDAY EXTRAVAGANZA** — all at the Sugar Mill Antiques in Mead, Colorado. Call 720-899-5570 for more information.

DEC. 8: **LADIES' NIGHT at Old Crows Antiques Mall**, 10081 W. Bowles Ave. Littleton, extended hours until 8 p.m. Treats and give-aways for our customers 6-8 pm.

DEC. 10: **LITTLETON CAR SHOW** 12 to 3 p.m., weather permitting, at Old Crows Antique Mall, 10081 West Bowles Avenue, Littleton. Featuring vintage and collectible vehicles. An event that is fun for the whole family. 303-973-8648 for info.

DEC. 10 and DEC. 17: **HOLIDAY TEA at The McAllister House Museum**, two seatings each day, 11 a.m. and 2 p.m. Reservations Required \$45 per person, <https://mcallisterholidaytea2022.eventbrite.com> After a delightful Afternoon Cream Tea of scones, finger sandwiches and desserts in the McAllister Carriage House, guests will receive a tour of the oldest house in Colorado Springs.

JAN. 20 & 21: **DENVER POSTCARD & PAPER SHOW**, Friday 11-6, Saturday 9:30 to 4. at the Holiday Inn Lakewood, 7390 W. Hampden Ave., Lakewood, Colorado, \$5 admission - good for both days. More info, www.denverpostcardshow.com or camobley@ephemeranet.com.

APR. 8: **TIMBER DAN SPRING TOY SHOW Antiques and Collectibles**, Saturday, 9 a.m. - 3 p.m., First National Bank Exhibition Bldg., Larimer County Fairgrounds, The Ranch, Exit 259 off I-25, 5280 Arena Circle, Loveland, CO, Thousands of collectibles, vintage and antique toys on display and for sale, Kids of all Ages, more info, call Loveland Lyons Club, Sherlyn Sampson, 970-663-9392 or email her at sherlyn@sampsong.net or visit website at <http://www.love-landlionsclubs.org/sites/ToyShow.htm> or Facebook at Loveland Lions Clubs/events.

MAY 26 & 27: **DENVER POSTCARD & PAPER SHOW**, Friday 11-6, Saturday 9:30 to 4. at the Arapahoe County Fairgrounds, \$5 admission - good for both days. More info, www.denverpostcardshow.com or camobley@ephemeranet.com.

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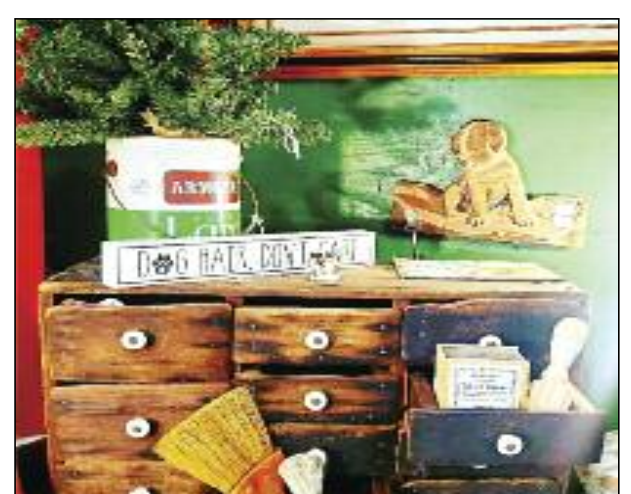
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Christmas Records & Albums For a Sweet Sounding Holiday

By Robert Reed

Part of the enduring Christmas season has always been the music. For decades much of it was captured on phonograph records and colorful long playing albums. Today many of those well-packaged Yule tunes are sounding very collectible.

"In the past few years the growth of Christmas music has been obvious," wrote author Tim Neely in the 1997 edition of the Goldmine Christmas Record Guide. "Many used record stores never remove their holiday offerings from sight; many collectors' catalogs offer Christmas records all year, not just in November and December."

By most measures the golden-era of Christmas records and albums lasted from the late 1940s until well into the 1970s. During that time recordings offered a wide range of Christmas fare. Shoppers could choose from western singer's Gene Autry's Rudolph the Red-Nosed Reindeer all the way to Yogi Bresson's comic I Just Go Nuts At Christmas. Additionally scores of memorable singers and entertainers donned Santa suits for more traditional holiday fare.

Typically the recordings were short-lived marketed only during the Christmas season and then discontinued. Many were based on a single 'break-out' hit which later headlined a full album. Other albums were simply based on the already broad appeal of a particular singer whose fans logically followed their work into the Yuletide season.

Christmas records and subsequent albums were a part of a major change in the record industry during the latter 1940s. First was the boom in demand. By 1945 record sales had surpassed the 100 million mark, more than double what they had been just five years earlier. Next was the technology. At the time most records were in the 78 rpm form which meant each side could contain only about four minutes of music. Eventually Columbia Records developed a method of producing a long playing (33 rpm) record which provided 30 minutes of music on each side. Rather than group three or four 78s into one cumbersome (and heavy) album, all the songs could be contained on a single long-playing album.

Columbia Records first introduced the LP to the music-minded masses in 1948, but the reaction was mild. Instead of following the same course, RCA Victor instead responded with the smaller 45 rpm record. All this led to what author Eric Kohler describes in the fine book *In The Grove*, Vintage Record Graphics, as the "war of speeds."

By the Christmas of 1949 customers could find seasonal music in heavy 78 rpm albums and in the lighter long playing form. Christmas Music with Ethel Smith at the organ, for example, was in a three-record 78 album. Decca also used the same form for Bing Crosby's Merry Christmas album. LP choices included Christmas Music by Morton Gould, and Mario Lanza's Christmas Songs.

As the decade of the 1950s developed the LP became the overwhelming choice for albums including Christmas albums, and the 45 became the dominant form for singles. After some bad experiences with 78-like paper sleeves, the record industry turned to cardboard with paper covering for albums. The cardboard not only protected the records but it was immediately graphic.

"Trends not withstanding," according to Kohler, "the 1950s still produced some of the best cover designs in the illustrative and typographic genre." Artists defined that period "in cover graphics and carried on the concept of highly stylized, instantly recognizable cover art."

The LP album and the graphic cover became a perfect combination for the Christmas season.

Holiday albums early in that decade included Patti Page's Christmas, Burl Ives' Christmas in the Morning, Liberace's Christmas at Liberace's; and Eddie Fisher's Christmas With Fisher. There were also long-expected album offerings from the likes of Rosemary Clooney, Perry Como and Bing Crosby. Later in the 1950s were the Christmas renditions and holidays albums of Nat King Cole, Connie Francis, Jimmy Rodgers, the Four Aces, Mitch Miller, and old blue eyes himself Frank Sinatra.

In 1957 RCA issued an Elvis Presley Christmas album in a variety of forms. The Elvis Christmas Album was sometime printed with a gold title and sometimes with a silver title. Some albums had a gatefold, and some included a bound booklet. Some had a prominent sticker, while others did not. Experts generally agree however that the most collectible of the Elvis Christmas album varieties was the red vinyl issue of that year, produced in very limited numbers. The album itself, as were many others, was later reissued for still other Christmas seasons.



John Denver & The Muppets Christmas record album, 1979.

The 1960s were grand times for the big high Christmas record and the accompanying Christmas album. Bobby Darin did The 25th Day of December, Nat King Cole did The Christmas Song, and Bobby Helms continued to offer versions of the immortal Jingle Bell Rock. The Osmonds provided, We Sing You A Merry Christmas, and Christmas With The Chipmonks starred a character named Alvin repeating a smash hit known plainly as The Chipmonk Song.

As the 60s continued so did the entertainers and their Christmas music. Roy Rogers and Dale Evans did the Christmas Is Always album, Paul Revere and The Raiders did Christmas Past and Present, and Brenda Lee not surprisingly did an album called Merry Christmas From Brenda Lee. Then too there was Jim Nabors, Wayne Newton, Loretta Lynn, and Ferlin Husky. There was Christmas With the Platters, the Led Zepplin Show for Christmas Seals, and Stevie Wonder's Someday at Christmas.

In 1970 the Jackson Five did a special Christmas album based on their rocking rendition of the single, Santa Claus is Coming to Town. The following year, another 'family', the Partridge Family offered A Partridge Family Christmas Card album. Some of the albums included an actual Christmas card while others had the image of a card printed on them. Even Flintstones family members got into the Christmas album act when Pebbles and Bam Bamm did a second release of their extended play recording featuring The Little Drummer Boy.

In addition to all the general interest Christmas records and albums, there were those offered to a special market. A particular album would be only available at a specific service station chain, or tire store, or television set dealer. Other Christmas albums were available only by catalog, or with mail-in premiums for a purchased product.

Among collectors today there is a great deal of

Continued on page 11

The best holiday gifts can be found in antique stores and at antique shows! Help Santa out!



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Long-time MSC Contributor Linda Landcaster Dies

We are saddened to learn that our friend Linda Louise Woods Gabitzsch Lancaster died October 17, 2022, at home in the arms of her husband following a sudden heart attack.

Linda was born March 4, 1948, to Roger Louis and Dolly (Best) Woods in Tucson, Ariz. She was raised in Phoenix and graduated in the top 2 percent of her class at North Phoenix High School, where she participated in musicals and a nationally recognized choral program.

Lancaster attended the University of Arizona where she met her first husband, Ronald Burton Gabitzsch. They were married June 8, 1968, and had two children, Heidi Lynn and Bryan James. The family lived in many states and Germany.

In 1975, the family moved to Tuscaloosa, Ala., where Lancaster was diagnosed with a brain tumor. She received a life-saving surgery and spent months learning to walk and talk again. Eventually she returned to college and – while raising two small children – completed her bachelor's degree in early childhood education in 1979 at the University of Alabama.

Lancaster had a lifelong passion for children and teaching. She taught in Germany, Appalachia, and the Navajo Reservation. After the family moved to Evergreen, she began educating in Jefferson County Public Schools in 1982, first as a teaching assistant at Bergen Elementary. In 1985, she taught kindergarten at Leawood Elementary, eventually returning to Bergen in 1987 where she taught second and third grades until her retirement in 2003.

Lancaster earned a master's degree in education in 1995 from Regis University. Linda is recognized as one of the creators of Achievement Tests used in many states. She played a significant role in writing Jefferson County's third grade Native American curriculum. In 2002, Lancaster participated in the Northwest Native American Educational Conference, helping create a culturally acceptable intertribal curriculum for Northwestern K-12 students.

She married her high school sweetheart, Steven Lancaster, on May 20, 2008, in Amherst, NY. The couple supported one another until her death, traveling extensively throughout the country visiting many historical sites, national parks and spending time with their much loved, widely dispersed, children and grandchildren.

Following her retirement from education, Lancaster pursued her passion studying Native American art, especially Navajo weaving, and be-



came a nationally certified Navajo rug appraiser in 2008. She and a close friend started a rug sales and appraisal business, Sonachi, to promote Navajo weavers. She also wrote a book on clan signs, symbols in weavings. Lancaster appraised for the Denver Art Museum and the Heard Museum as well as numerous private clients.

She is survived by her husband, Steven Lancaster; children, Heidi Lynn Gabitzsch Evans and Bryan James Gabitzsch; her stepchildren, Frank Lancaster and Danielle Collin; and eleven grandchildren.

A private memorial service is scheduled. In lieu of flowers, memorial donations may be made to the Office of Navajo Nation Scholarship & Financial Assistance, onnsfa.org.



Linda Lancaster with her friend MSC editor Peggy DeStefano



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Navaho Blankets Represent The Highest Skill Level

By Barry Krause

The Navaho developed blanket weaving skills to the highest degree of excellence with their beautiful work with sheep's wool in the historic period after contact with European immigrants.

Wool was unknown to American Indians in Arizona and New Mexico until the Spaniards brought sheep there in the 16th century. The Pueblo tribes did their best with weaving cotton clothing in pre-Columbian times, but it was the Navahos who achieved what is widely regarded as the finest quality in blankets woven by American Indians.

This happened after the Navahos learned how to weave from their Pueblo neighbors, according to some scholars. We hear old tales of Navaho raids to steal sheep, horses and cattle from the Pueblos, Spaniards and Mexicans. Even the Pueblo women and children were sometimes kidnapped by Navaho raiding parties, and we can imagine them learning how to weave from their captors.

However, in those days, it is believed that the men did most of the weaving in the Pueblo communities, while the women wove in Navaho settlements. Those Navaho women soon got the reputation as the best blanket weavers in the entire world, and an inspection of surviving antique blankets from them can verify this if we know what to look for.

In his "Personal Narrative of Explorations and Incidents in Texas and New Mexico," published in 1854, John Russell Bartlett described

how he witnessed Navahos with "woolen blankets of their own manufacture, which they used to cover their bodies when it was cold, as well as for saddle cloths. These blankets are superior to any native fabric I have ever seen..."

As the 19th century drew to a close, those superior grade native Navaho blankets became very rare, as the Navahos were induced by blanket traders to make blankets faster and cheaper to sell for quick profits.

Dr. Charles F. Lummis, writing at the turn of the century back then, explained how the rare old bayeta blankets made famous by 19th century Navaho weavers were constructed from good red cloth acquired in trade from European factories, then unwound, respun, and woven into fine blankets of their own design with quality such as "never have been produced elsewhere. Their durability is wonderful. They never fade, no matter how frequently washed ... As for wear, I have seen the



Old Navaho blankets such as these are rarely seen today. At left is an old bayeta double saddle blanket in the Fred Harvey Collection. At right is an old style Navaho squaw dress in the John L. Hubbell Collection. Color plate in "Indian Blankets and Their Makers" by George Wharton James, originally published in 1914 and reprinted since then.

latter blankets which have been used for rugs on the floors of populous Mexican houses for fifty years, which still retain their brilliant color, and show serious wear only at their broken edges. And they will hold water as well as canvas will."

You won't find blankets like that for sale at \$10 each at the roadside tourist shops in Arizona and New Mexico today, but it is still possible to

Continued on page 10

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Navaho Blankets Represent The Highest Skill Level

Continued from page 9

buy a modern Navaho blanket of better than average quality "in the old style" of design and weaving, from the best dealers in Native American goods, but expect to pay a four figure price.

Look for an all-wool blanket with fine, tightly woven yarn. The design should be traditional and pleasing, and the only way to know that is to study a lot of blankets in dealer's shops and pictured in reliable guide-books.

In the old days, the Navaho weaver made her blanket designs inspired by nature, her religion and culture, and many experts say that the most talented weavers never made two blankets with the same design.

Judith Miller's "Antiques Price Guide" for 2006 lists some wonderful antique Navaho blankets with color photos and current retail prices, and I recommend looking at it to get an idea of what can be bought today.

The most expensive blanket in Miller's guidebook is an early 1860s classic period "man's serape Navaho slave blanket," 78 by 48 inches, priced in the \$60,000 to \$80,000 range.

But many blankets are more affordable from that era. Miller mentions a lovely early 19th century regional blanket, Navaho, made with natural and commercially dyed homespun wool, with "crosses and whirling log devices" but also with "minor wool loss," 63 -by 45 inches, for \$1,200 to \$1,800.

Native Navaho sheep's wool was naturally colored black, white, brown and gray, therefore the early undyed Navaho woolen blankets and clothing had to be of these colors.

Eventually, the Navaho learned how to use natural vegetable and mineral dyes to "enhance" (deepen) these shades, and add other colors as well. Such old Navaho "native wool, native dyed, native woven" blankets are prized today as the best specimens found mostly in museums and in private collections of value.

Red is the color of life-giving sunshine, to the Navaho weaver who has often used red-dyed wool for blanket designs.

"Red on a black or dark background suggests sunlight on the back of a cloud, and on some of the masks used in sacred dances borders are made of feathers of red-tailed woodpeckers to represent rays of sunlight streaming out at the edge of a cloud," said George Wharton James in his book, "Indian Blankets and Their Makers," first published in 1914 and reprinted since then.

Beginning collectors of Navaho blankets can be fooled into believing that a precious old blanket is worthless because it "looks faded in color," when, in fact, it has simply "toned down" over the years to, for example, a soft rose shade from an original red color, and is much admired by those who understand its age and rarity today.

Later blankets made with aniline dyes were often junk, and not worth collecting today in the eyes of discriminating collectors.

Fred Harvey kept his great American Indian collections at Albuquerque, New Mexico and the Hopi House at the Grand Canyon in Arizona, but he also hired skilled Indian weavers to make quality blankets to sell to the public at his stores at depots along the Santa Fe Railway. Such blankets are collectible today, as they were generally made with the best available materials then.

So, we don't ignore nice 20th century Navaho blankets, as many of these have value, too. Miller shows us a handsome Navaho pictorial weaving, 81 by 47 inches in dimensions, made of "natural and commercially dyed homespun wool," with depictions of a central cornstalk, cows, horses and lizards "on a variegated ground, with a large geometric border," and valued today at between \$8,000 and \$12,000, made circa 1930.



This old photo of a frontier trading post in Arizona Territory, circa 1880s, shows large Indian blankets for sale or trade. This post served as a popular local marketplace for Navahos and Apaches. Image reproduced on modern postcard in the "Old West Collectors Series" published by Kustom Quality of El Paso, Texas.

You won't find blankets like that at roadside swap meets for bargain prices if their vendors know what they are, but you can find them for sale in upscale Native American crafts stores, priced appropriately to account for workmanship expertise, appeal of design, state of preservation and market demand.

The word "Navaho" is also spelled with a "j" as "Navajo," Spanish style, and there are arguments for and against both spellings, even among the Navaho themselves.

Tips about Navaho Weaving from Linda Lancaster

In the 1840's, the trading post system of exchange was the beginning of regional styles and designs for weaving. Lorenzo Hubbell, at the trading post in Ganado, encouraged weavers to produce colors and designs that he felt would sell to buyers off the reservation. JB Moore produced a catalogue that showed various styles and designs at the turn of the century. The Navajo weavers took these suggestions for patterns and made them their own by adding clan signs and religious symbols that were their personal signature.

Today, the regional styles are still prevalent but a weaver may produce designs from many areas of the reservation, not just the area where he/she lives. The most popular styles today are Two Grey Hills, Ganado Reds, Crystals, Burnhams, storm patterns, pictorials, chief's blankets, sand-paintings and Teec Nos Pos designs. In the 21st century, Navajo weavers are still using the traditional, upright Navajo loom to produce intricate and individual weavings. It is still almost impossible to find two weavings that are exactly the same — each has the distinctive hand-print of the weaver. Weaving is now taught on the Navajo reservation in grade schools, high schools, and community colleges.

CALENDAR LISTINGS

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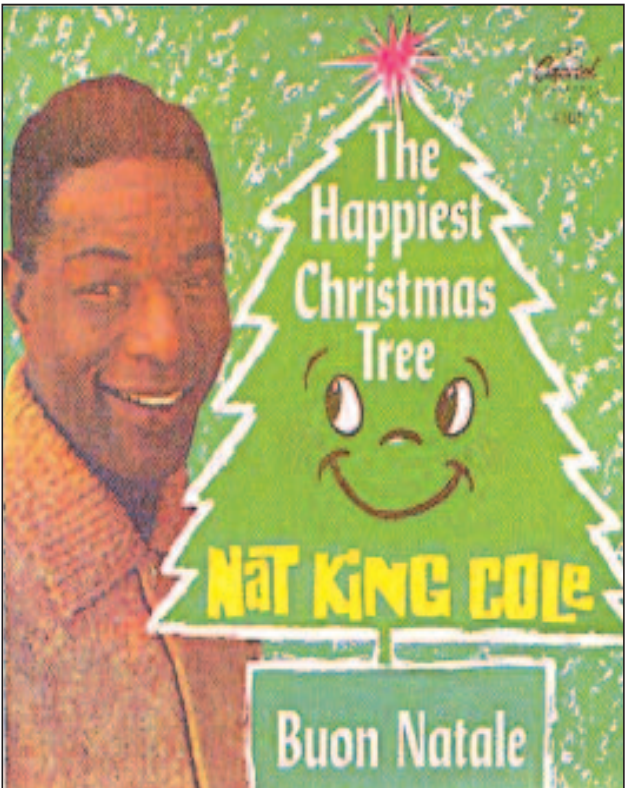
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Christmas Records & Albums For a Sweet Sounding Holiday



Gene Autry Sings Rudolph The Red-Nosed Reindeer record album, 1964.



Nat King Cole, Happiest Christmas Tree record album, 1959.



Merry Christmas record album with Bing Crosby, Decca 1955.

Continued from page 7
emphasis on the condition of Christmas albums of the past. Beyond the direct pull of nostalgia, such albums are sought mainly for their graphic appeal. They can make a very profound display for the holi-

day season by filling a wall or the corner of a room like other yuletide decorations.
Since visual appearance is vital, excessive wear, creasing, stains, and mouselunch munching detracts from the overall value of the Christmas presentation.

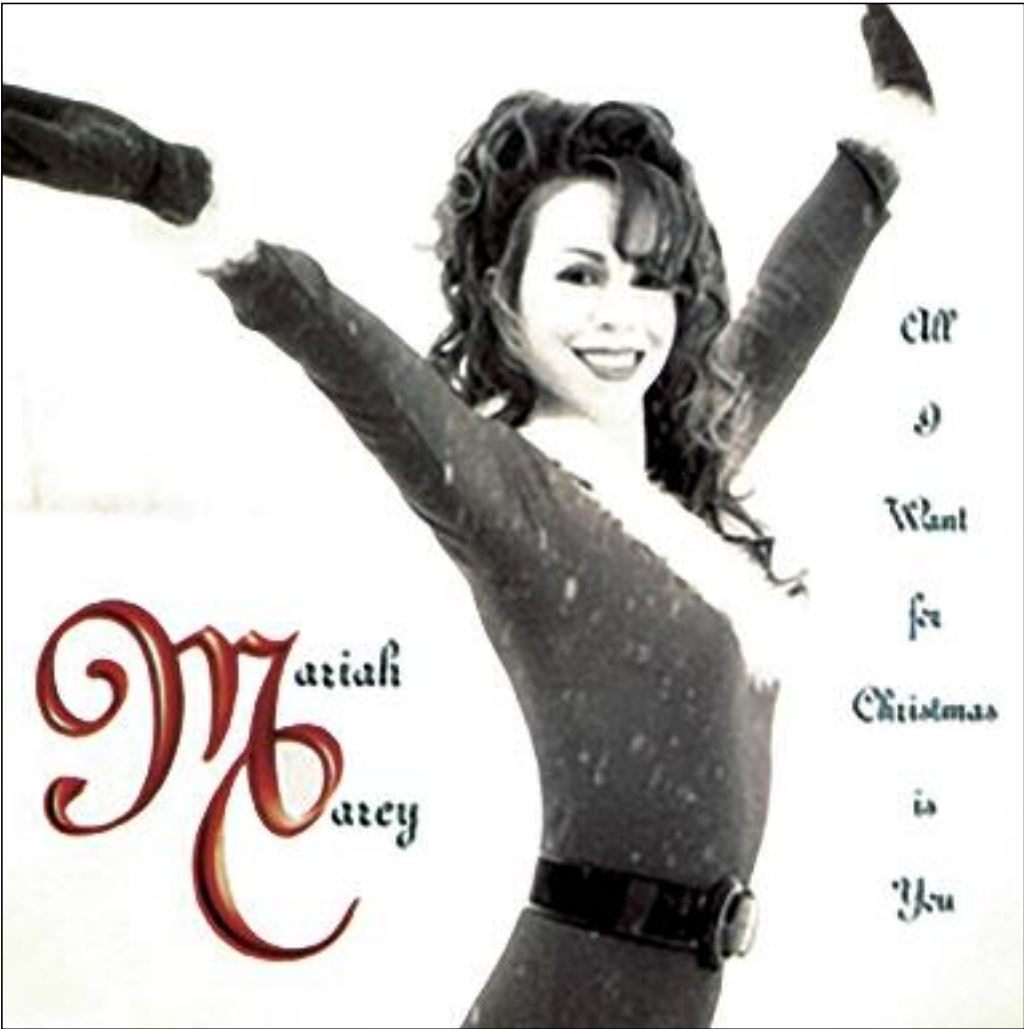
Any original sleeves, lyric sheets, greeting cards, or other inclusions generally add to the value and prestige of the Christmas recording.
Recommended reading: Goldmine Christmas Record Price Guide by Tim Neely (Krause Publications).

All I Want for Christmas Is You

Mariah Carey’s “All I Want for Christmas is You” continues to make pop music history as the artist’s perennial yuletide standard (cowritten and coproduced by Mariah Carey and Walter Afanasieff in 1994) keeps breaking new records while lighting up the 2022 holiday season. In December of 2021 “All I Want for Christmas is You” became the first and only holiday single to take home the RIAA’s coveted Diamond Award (in recognition of ten million sales and streaming units in the United States).
“The continued love for my song never ceases to amaze me and fill my heart with a multitude of emotions,” said Mariah. “It blows my mind that ‘All I Want for Christmas is You’ has endured different eras of the music industry. The RIAA DIAMOND award?! Wowwww! I’m so fortunate to have the greatest fans on Earth, my Lambily, who continue to support my legacy. I love you.”
“Mariah is the Queen of Christmas,” said President of the Commercial Music Group at Sony Music Entertainment, Richard Story. “Her Sony Music family congratulates her on breaking yet another record, and continuing to make history as the first and only artist to achieve this incredible milestone.”
“Mariah Carey is one of the top Gold & Platinum awarded artists of all time, and ‘All I Want For Christmas Is You’ becoming the only holiday song to achieve Diamond is a remarkable milestone forever etched in music history. Congratulations and happy holidays to Mariah and her amazing Sony team,” said Mitch Glazier, Chairman and CEO, RIAA.
Carey also spotlights the global fan-favorite “All I Want for Christmas is You” in the Apple TV+ smash-hit, Mariah Carey’s Magical Christmas Special, with a show-stopping performance of the record-breaking song, along with her twins, son Moroccan and daughter Monroe.
Mariah Carey: Live at the Tokyo Dome captures the artist’s historic first concert in Japan, lensed during her 1996 Daydream World Tour. Mariah Carey: First Vision gives viewers an inside look at Mariah on the cusp of her meteoric rise to superstardom; this 1991 film contains early music videos, behind-the-scenes footage, an interview and songs from her very first live performance at New York’s intimate Tatou Club in 1990. Currently available in the US only, four additional Mariah Carey films–Fantasy: Mariah Carey at Madison Square Garden, Here is Mariah Carey, Mariah Carey Around the World and Mariah Carey: MTV Unplugged +3–will

be released worldwide via SPE on December 7.
Billboard recently named Mariah Carey’s “All I Want for Christmas is You” as the #1 record on their Greatest of All Time Holiday 100 Songs list. The song first cracked the Top 10 of the Hot 100 in December 2017 and, in December 2019, 25 years after its original release, became the second holiday single ever to hit #1 on the Hot 100, breaking the record for longest span from release date to #1. “All I Want for Christmas is You” hit #1 again in 2020, giving it a five week total in the top slot, a new milestone for a holiday recording.
Recorded in August 1994 at The Hit Factory in New York, “All I Want for Christmas is You” was originally released in October 1994 as the first single from Mariah’s Merry Christmas album, a showcase for Mariah’s interpretations of familiar holiday songs alongside the new material she’d composed with co-writer Walter Afanasieff. “All I Want for Christmas Is You” went on to become one of the best-selling singles (of any genre) of all time and the best-selling holiday ringtone in the United States for several years running.
When “All I Want for Christmas is You” hit #1 on the Hot 100 in 2019, it was Mariah’s 19th claim on the top spot, a record for a solo recording artist; when her holiday single hit #1 the following year, Mariah became the first artist to have a Hot 100 # 1 in four separate decades (the 1990s, the 2000s, the 2010s and the 2020s).
Having charted every holiday season since its original release, Mariah Carey’s

“All I Want for Christmas is You”—which The New Yorker called “one of the few worthy modern additions to the holiday canon”—has become an essential seasonal standard that continues to bring the spirit of Christmas to the hearts of music lovers the world over.
“All I Want for Christmas is You” is Carey’s biggest international success, topping the charts in twenty-six countries including Australia, Canada, France and Germany. In 2020, the holiday classic topped the charts in the United Kingdom for the first time, spending a record 69 weeks in the UK Top 40 before reaching #1. “All I Want for Christmas is You” is the all-time best-selling Christmas single by a female artist and one of the top-selling physical singles in music history. It’s the first holiday ringtone to be certified double platinum by the RIAA.



AMERICAN HISTORY

December Anniversaries

December 6
Washington Monument completed (1848-1884)

December 7
Pearl Harbor Remembrance Day

December 15
National Bill of Rights Day (1791)

December 16
Boston Tea Party (1773)

December 18
First National Day of Thanksgiving (1777)

December 22
Continental Congress creates a Continental Navy (1775)

December 23
George Washington resigns as Commander in Chief (1783)

December 24
UK signs Treaty of Ghent, ending War of 1812 (1814)

December 25
George Washington crosses the Delaware (1776)

December 26
Hanukkah Ends; Kwanzaa (until Jan. 1st); Boxing Day (CAN., UK); St. Stephen's Day

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Sensational Plastic Santa

Once Cute, Now Collectible

A shiny red and white plastic Santa. Waving, riding on a sleigh, or simply standing there – they were all cute back in the middle of the 20th century. They're very collectible today.

The sensational plastic Santa was the delight of the 1950s decade and even much of the 1960s during the Christmas season. The jolly elf of that particular era was produced in a seemingly endless variety by a likewise seemingly endless line of American plastic molders.

Santa – usually no more than three or four inches tall – could be found riding a pair of skis, blowing a horn, standing in a two-wheeled cart, or teamed with assorted numbers of reindeer. The plastic Santa served as a candy container, a table decoration, or even an ornament on the Christmas tree.

It wasn't until long afterwards did the once lightly regarded plastic figure become a fond memory and a dog-gone nice reminder of Christmas past.

During the 1980s author Robert Benner suggested in the book *Christmas Revisited* that Santa figures manufactured from plastic during the 1950s and 1960s were thus far "totally unexplored" as a holiday collectible. Brenner, who would go on to write volumes on vintage Christmas treasures, foretold at that early date:

"These plastic Santa figures will become more attractive as individuals realize the rarity of these items due to the times."

Plastic toy novelties, including variations of Santa, were made in great numbers by American firms as the newness of the process traveled from plant to plant. But being inexpensive and in abundance, relatively few were saved away.

There was tinkering with forms of plastic during the 1930s, but most historians agree that it was the technology developed during World War n that made the process available commercially in the latter 1940s.

So-called styrene molding allowed for the production of brightly colored hard plastic toys and other novelties in the years that followed.

"The new material was easily molded and colored," noted Lissa and Dick Smith in the book *Christmas Collectibles*, "consequently any pose was now possible and could be mass-produced. The Santa market was forever altered."

Taking advantage of that 'altered' market were companies like Irwin Plastic Corporation, Knickerbocker Plastic Company, Reliable Plastics, Plaxal Inc., Modem Mittex Corp., M. Pressner and Company. N. E. Plastic Company, Rabar Plastics, and the very prolific E. Rosen Candy and Tico Toys.

Some of the E. Rosen creations of the late 1940s had Santa going down the chimney or riding a motorcycle. Red plastic was dominant but some examples incorporated green plastic for contrasting wheels or other accessories.



variation was Santa's Five Star Candy Special, also boxed. Also from Rosen it included "a jolly skater," Santa's helper on wheels (basically Santa in a blue coat instead of the traditional red), Jolly Saint Nick riding a sleigh, and finally Santa on snowshoes.

A number of leading mail-order catalogs of the 1950s, including Sears, also offered individual and boxed groupings of plastic Santa figures. One 15-inch boxed set from Sears included a candy container Santa and eight reindeer.

Additionally Santa was offered with other varying numbers of reindeer pulling his plastic sleigh. Santa also rode assorted vehicles from carts to wagons.

Still another variation, also produced by Rosen, involved a plastic Santa as a Christmas tree ornament. Sometimes called the Tool Santa series these four-inch plus figures were shown with an array of tools. One might be

Continued on page 15

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In 1961 a historic preservation group, the National Society of the Colonial Dames of America in Colorado, with the help of the El Pomar Foundation and Shepard's Citations, was able to buy and restore this Colorado Springs (Fountain Colony) house. Why not visit this lovely house and enjoy the historically true restorations?



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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Panini, the Originators of World Cup Sports Cards

Excerpted From 60 Minutes, November 20, 2022

The 2022 World Cup kicked off on Nov. 20 in Qatar, and while you'll hear all manner of "Oles" and "Allezs" over the next four weeks, this might be the event's ultimate soundtrack: got, got, need. It's not the scalpers hawking tickets, it's the refrain of fans sifting through packs of World Cup stickers. Think soccer's answer to baseball cards. Before the 1970 World Cup, four brothers in Italy, the Paninis, began printing collectables featuring images of players from every country in the competition. More than 50 years later, fans all over the globe scour for that obscure Serbian goalkeeper or elusive Lionel Messi – hoping to complete their albums. The Panini sticker phenomenon has become a booming, international business and a central part of the World Cup experience.

For millions of soccer fans, the World Cup unofficially began weeks ago, when the Panini stickers for this quadrennial event shot onto the market.

In a classroom in the town of Sudbury, England, in the thrumming cities of Sao Paulo and Mexico City, fans of all stripes embarked on a common treasure hunt: collecting 670 stickers depicting the players and teams from this World Cup. All so they can complete their album.

Francesco Furnari: Listen. If you have gold or Panini sticker today, people will go for the sticker and not the gold.

Jon Wertheim: Panini sticker's more valuable than gold you're saying?

Francesco Furnari: Today, yes.

Francesco Furnari is the biggest official Panini distributor in the United States. An Italian Venezuelan American, he is the ultimate Panini sticker evangelist. He's completed every sticker album since 1974, including the 2022 vintage, many times over.

Francesco Furnari: I have already seven.

Jon Wertheim: You're a man in your 50s. You have seven albums completed?

Francesco Furnari: And still counting.



A pack costs a \$1.20, and Furnari predicts sticker sales from 2022 will reach 100 million packets in the U.S. alone, nearly a billion worldwide.

Jon Wertheim: We're talking about a little piece of paper with some adhesive on it. What makes this so special?

Francesco Furnari: Jon, you gotta understand that you have all your legends. You have all your best players at a distance of, you know, your hand. You can touch them, you can talk to them. It's fantastic.

How coveted are these things? When Argentina ran out of stickers in September, its secretary of commerce called an emergency meeting to solve this national crisis.

Jon Wertheim: We live in a digital world. How are these paper stickers still this popular?

Francesco Furnari: This sensation, Jon, to get a pack, to rip it out, to smell it, to open it, and to find the players right here, there is no way you can replicate it in an electronic way.

We went to Modena, Italy, to Panini's headquarters.

The equivalent of Willy Wonka's factory. Paninis rolled off the press 21 hours a day, 11 million packets a day, each containing five stickers. The headliners: Mbappe, Messi, Modric.

The phenomenon started here, next to the cathedral, at a newspaper kiosk in the center of town. After World War II, Olga Panini, a widow, ran the newsstand with her four sons. Not unlike a soccer team, each had a special skill. The oldest son, Giuseppe, was the dreamer with the big plans.

Laura Panini: He was like a volcano. He had many, many ideas. Giuseppe's initial idea was to sell cards depicting flowers. And it was a disaster. But they realized that the formula was okay, not the subject.

Short of lire, Giuseppe had, as it were, one last shot on goal. It was 1961 and he turned to a new subject: Italian soccer. It was a hit, especially with the kids. Even if production was rudimentary.

All the stickers were printed and then were cut. And they were mixing with a shovel at the beginning. To make sure there were no duplicates they mixed with a shovel. Then they replaced a shovel with a churn, the one they use normally for making butter or cheese.

Giuseppe's brother Umberto, the family engineer, invented machinery that mixed stickers to prevent dreaded duplicates in each pack, his contraptions were so successful, the designs are still in use today, 60 years later.

And they enabled the brothers to scale up their ambitions. Before the 1970 World Cup in Mexico, they paid a thousand dollars cash to soccer's governing body to buy the rights to produce stickers of the players, not least the great Pele. Suddenly "Panini" became chiefly associated not with a sandwich but with a worldwide pastime — the growth of collecting stickers mirroring the growth of soccer.

Antonio Allegra, Panini's marketing director, told us how collecting the World Cup albums over the decades has become a rite of passage.



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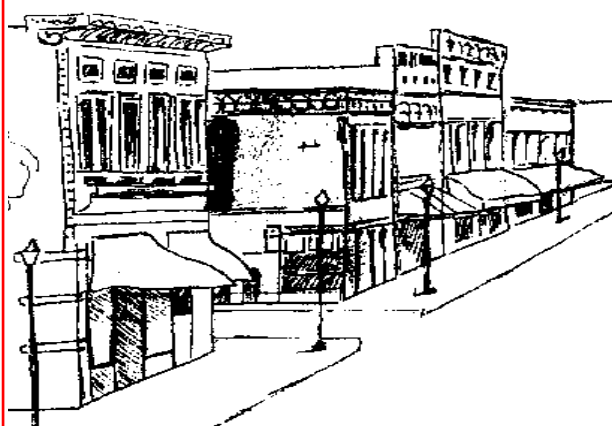
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Wrapping It Up

by Sandy Dale

We've just had a light dusting of snow here in Florence...enough to make me fire up soup in Ye Olde Crockpot. The fattest squirrel I've ever seen is sitting atop my snow-frosted bird feeder gorging himself on the birdseed.

It is the practice of most folks nowadays to begin the calendar year with the month of January. However, in the Way Back Times, the year began with the return of the sun and longer days. Almost every culture celebrates this "yule" time with feasting, music, and the gathering of friends and family. It may be known by different names, but the celebration is much the same world over.

I love this time of year. The lights, the food, the visits of friends, and mostly, the Hope. It is, of course, the end of the old year. In some cultures, it is time to give one's home a good sweeping away of the past year's unpleasantness, or time to call the chimney sweep. Time to finish up old projects (or maybe a Christmas gift you started to knit last May.)

According to Wikipedia, "gift giving is an ancient tradition that came to be associated with the Christian feast of Christmas." It is believed that, even before that, cave dwellers made gifts for each other of shell, bone and stones. In ancient Rome, gift giving might have even occurred near the winter solstice in December. Whatever the reason, gift giving remains an expression of gratitude and/or affection...and is contagious. Albeit, overdone sometimes by commercialism, we still enjoy giving something special to someone special. This thought, of course, reminds me to mention where you might find that something special. That would naturally be in our lovely small town of Florence.

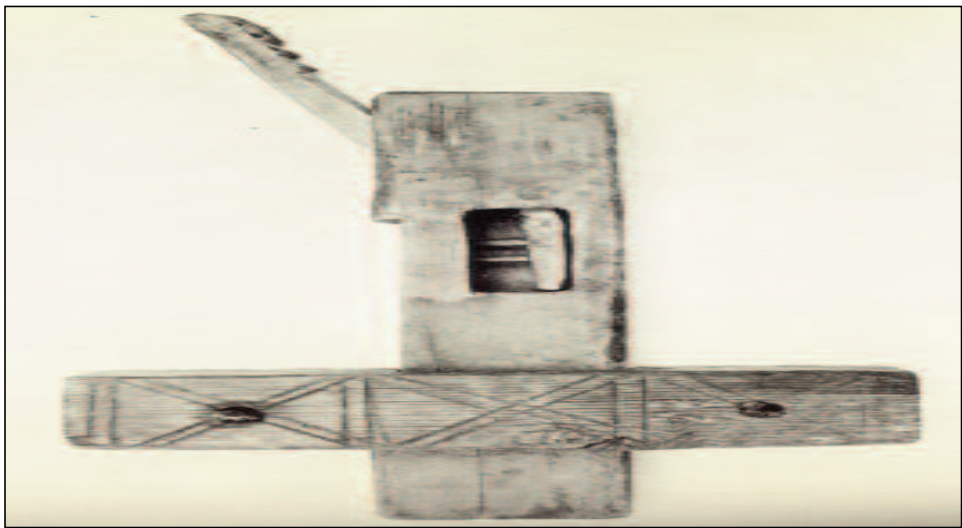
Here are a few suggestions: gift certificates from our fabulous restaurants, beautiful gems and jewelry from our rock shops, special antique widgets and gadgets from the over 18 antique stores, paintings and other art objects from our galleries and the Bell Tower's Member Show. I haven't even begun to list the great vintage clothing and furniture one might need for the holidays. Anyway, find all this and more in Florence to make your Holidays special.

All the Florence Merchants wish you and yours the merriest and warmest Holiday ever!

Happy Holidays



November's What Is It?



Thank you to everyone who ventured a guess for the November's What Is It? We stumped you this time since no one was able to correctly identify the object.

The item pictured is a lock. Ancient Egyptian locks employed a prototype of the modern pin-tumbler mechanism; the exam-

ple above is a 19th Century version. It is operated by a wooden key inserted, as shown, from above to fit into pins in the horizontal bolt visible at center.

Try again, everybody. You can win a year's subscription to *the Mountain States Collector*. Good luck!

December's What Is It?



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

Sensational Plastic Santa Once Cute, Now Collectible

Continued from page 12

holding an axe, another a hammer, another a shovel, and so forth. Moreover such Santa figures might be clad in blue, green, purple, yellow or red outfits.

At times the Tool Santa was produced individually attached to a wheeled platform and thus became a pull-toy rather than an ornament.

Combinations of the plastic Santa and the sleigh or other elements might be titled Special Candy Wagon. Others might include a holiday greeting such as, A Very Merry Christmas Greeting to You. But most offerings presented without salutations.

There were occasionally larger plastic Santa figures as well.

The King Santa Bank Lite stood more than seven inches tall. During the 1950s the boxed light was manufactured by Harett-Gilmar Inc. of New York. Hard plastic Roly Poly Santa figures were produced by Kiddie Products Inc. and others. These oversized figures were four to five inches tall with round-rolling bases. Most came with a bell inside.

Going into the 1960s there were at times even more elaborate takes on the basic plastic Santa. In one version a lever moved the Santa figure up and down, and in another the figure came with a suction allowing it to be attached to a window or other glass surface. Still another drove a plastic automobile with the message, Here I Come, along the side.

Mickey Mouse dressed as Santa appeared as a 15-inch molded vinyl lamp in the 1960s authorized by Walt Disney Productions.

The oddly spelled Surprise Santa appeared in the marketplace during that decade from M. Pressner and Company. The package offered a "special surprise inside Santa's back" and assured the three and a half inch red plastic Santa would serve as a tree trim, table decoration, or stocking stuffer.

More and more plastic Santa figures were being manufactured in places other than The United States as the 1960s evolved. Many basic figures were made in Hong Kong and marked accordingly. Friction-powered plastic Santa figures also came from Hong Kong, while versions of plastic Santa on a metal bike were made in Japan.


While there were some complaints in the 1950s and 1960s that certain hard plastic items tended to shatter when mishandled, they were in fact much more durable than previous Christmas items of paper, glass, or combinations of cotton and other materials.

Recommended reading: Holiday Plastic Novelties, The Styrene Toys by Charlene Pinkerton (Schiffer Publishing).



Happy Holidays,
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— MSC

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