



the mountain states collector

DEVOTED TO
ANTIQUES,
COLLECTIBLES,
FURNITURE,
ART, DESIGN
AND HISTORY.

51ST ANNIVERSARY — ESTABLISHED IN 1972

Volume 51, Number 4

APRIL 2023



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More Than Japanese Postal Stationery

By Carol Mobley

I consider myself a novice when it comes to postal history but when I recently acquired this post card, I felt that to write about it was a good way to dip my feet in the water. This postcard is considered art. The front of the card has an original "gansai" water color image. A kimono-clad woman is in the foreground; bamboo, the sun (or perhaps the moon) with several flying birds is found in the background.



Japan issued government postcards exclusively until 1900 when they began to allow privately published cards. This card is post-marked in 1898 making this an unusual find. In this instance, a company purchased the government cards. These were then hand-colored or painted by hired artists and sold. In the lower left-hand corner is found the signature of the artist who is unknown to me.

When I first picked up the post card, I noticed it was the early 1898 usage. The card was sent from Kobe, Japan to an address in Chicago, Illinois. Postal cancellations are found on the card from each stop along the journey: Kobe, Yokohama, San Francisco and Chicago.

The sender was on a trip, was in Kyoto heading to Yokohama the next day. He was writing from Kobe aboard the SS Manila, April 10, 1898. The printed 1 sen postage (a sen is worth 100th of a yen) is accompanied by an additional 3 sen Imperial Japanese Post stamp.

The paper-thin card was posted in Kobe, Japan on April 10, arrived in Yokohama, Japan on April 12. From

there it traveled by ship to San Francisco, California where it arrived on April 30, 1898. From San Francisco, the card was transported by train Chicago, Illinois, where a May 4, 1898 receiving cancel was applied. It is amazing to consider the card took 18 days to cross the ocean in 1898. Today a ship takes nearly 17 days to travel from Japan to Seattle.

While researching this card, I discovered some interesting facts about the SS Manila. The ship, a steel-hulled schooner, was launched in 1883 and named the SS Carriedo. In 1886, the ship was acquired by the Spanish it renamed SS Manila. One month after this passenger was aboard, May 4, 1898, the ship was intentionally run aground in Bacoor Bay of the Philippine Islands. This was the exact date the card arrived at its final destination in Chicago, Illinois. The ship was subsequently commissioned by the United States and renamed the USS Manila. It was used in three campaigns during the Philippine Insurrection. The ship was decommissioned in July 1903, sold several times and eventually sank as a result of a collision on May 21, 1923.

All this from one small postcard, printed on thin paper with a hand-painted watercolor, that managed to survive 125 years to tell a very interesting story. You will be able to find your own treasures in May at the Denver Postcard & Paper Show held in conjunction with the Rocky Mountain Stamp Show. The combined event will be held Friday and Saturday May 26-27 at the Arapahoe County Fairgrounds in Aurora, CO. Free Admission, Free Parking, Food Vendor Onsite! Always looking for dealers in small collectibles and paper ephemera. Contact Carol for booth information or visit www.DenverPostcardShow.com for more information.



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05
SEASON
24
OPENING
23

HOTEL DE PARIS MUSEUM DAY

hoteldeparismuseum.org
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Hotel de Paris Museum Day

Celebrate the 69th anniversary of Hotel de Paris Museum on May 24 with free entertainments and refreshments. Leon Littlebird will be on hand to smudge the hotel with sage to protect it for the coming year, and a ribbon cutting for the museum's newly-renovated landing kitchen will take place. Show your support for our venerable institution by attending!

SCHEDULE OF ACTIVITIES

| | |
|---------------|------------------------------------|
| 10:00 AM | LEON LITTLEBIRD SMUDGING RITUAL |
| 11:00 AM | LANDING KITCHEN RIBBON CUTTING |
| 12:00-2:00 PM | RECEPTION WITH REFRESHMENTS |

Hotel de Paris Museum, a Site of the National Trust for Historic Preservation, is owned and operated by The National Society of the Colonial Dames of America in the State of Colorado.





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Freshen up your sunroom or patio with planters, statuary or wrought iron. Add trellises or unique yard art to your garden and your home will be spring fabulous!

Bring a friend and make a day of perusing our *Miles of Aisles* of fabulous finds at great prices. If you are searching for that particular item, our friendly staff is happy to help. Stop by the Gallery in April and get spring fever!



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Old Crows Celebrates 3 Year Anniversary!



Old Crows' Antiques Road Show

Saturday, April 1, 12 - 3 p.m.
(First Saturday Every Month)

Get estimates on your favorite treasures. Talk to experts about your antiques, art, vintage and collectibles.

Limit 1 item per person



Colorado's Best Antique Destination

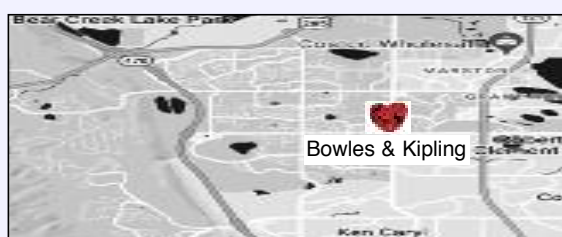
Hours: Mon.-Thurs. 9am-6pm
Fri.-Sat. 9am-7pm Sun. 12pm-6pm

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Saturday, April 8

3 p.m. to 6 p.m.

LITTLETON CAR SHOW

Saturday, April 15

Live at the Crows
Steve Pearce performing in the
Root Beer Bar, 2-5 p.m.

Happy Easter! Help us celebrate our 3 year anniversary in April all month long!

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Show Calendar April - August '23

APRIL 1: **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.

APRIL 8: **LITTLETON CAR SHOW** 3 to 6 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.

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@sampson.net or visit website at <http://www.lovelandlionsclubs.org/sites/ToyShow.htm> or Facebook at Loveland Lions Clubs/events.

APRIL 15: **LIVE AT THE CROWS** at the Old Crows Antique Mall & Root Beer Bar, Steve Pearce, 2-5 p.m., Call 303-973-8648 for more info.

APRIL 21, 22 and 23: **WHOLE STORE SALE 10-50% off at Vintage Marketplace, 6520 S. College Ave. in Ft. Collins**, April 21st is also **LADIES NIGHT** from 4 - 8 p.m. That night there is a scavenger hunt for prizes, \$5 Vintage Market Cash given to everyone who comes starting at 4. Drinks and treats provided. Sat. the 22nd is their first **Outdoor Market** of the season. More info, call 970-388-4417.

torical Society's Mission of Historic Preservation and Education in the Community. Go to www.st.vrainhistoricalsociety.com.

MAY 24: **SEASON OPENING — HOTEL DE PARIS MUSEUM DAY**, 409 6th Street, Georgetown, Colorado Celebrate the 69th anniversary of Hotel de Paris Museum with free entertainments and refreshments. Leon Littlebird will be on hand to smudge the hotel with sage to protect it for the coming year, and a ribbon cutting for the museum's newly-renovated landing kitchen will take place. Show your support for their venerable institution by attending! **SCHEDULE OF ACTIVITIES** 10:00 AM LEON LITTLEBIRD SMUDGING RITUAL, 11:00 AM LANDING KITCHEN RIBBON CUTTING, 12:00-2:00 PM RECEPTION WITH REFRESHMENTS *Hotel de Paris Museum, a Site of the National Trust for Historic Preservation, is owned and operated by The National Society of the Colonial Dames of America in the State of Colorado. For more info, go to hoteldeparismuseum.org.*

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.

JULY 14 & 15: **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.

AUG. 25 & 26: **ON THE ROAD IN LA JUNTA, 2023 SAVING PLACES CONFERENCE**, Colorado Preservation, Inc.



The St. Vrain Historical Society Presents the 5th Annual
Strawberry Festival
Vintage & Antique Market
 May 20-21, 2023



Saturday 10 am-5 pm & Sunday 11 am-4 pm
St. Vrain Historical Society Members Get Early Entry on Saturday-9:30 am!
 Boulder County Fairgrounds, Exhibit Building
 9595 Nelson Rd., Longmont, CO 80501
 Admission: \$10.00 per person
 (children under 12 free)
 (303) 776-1870
Admission & Cafe Sales Support The St. Vrain Historical Society's Mission of Historic Preservation & Education in the Community!
www.stvrainhistoricalsociety.com

MAY 20-21: **STRAWBERRY FESTIVAL VINTAGE & ANTIQUE MARKET** sponsored by the St. Vrain Historical Society, Sat. 10 a.m. - 5 pm and Sunday 11-4. St. Vrain Historical Society Members Get Early Entry on Saturday at 9:30 a.m. Festival is held at the Boulder County Fairgrounds, Exhibit Building, 9595 Nelson Rd., Longmont, Colorado, Admission \$10 / person (children under 12 free) Call 303-776-1870 for more information. Admission and Cafe Sales Support the St. Vrain His-



2023
SAVING PLACES CONFERENCE
 AUGUST 25-26, 2023
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ON THE ROAD IN LA JUNTA
 Colorado Preservation, Inc.



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Freshen up your sunroom or patio with planters, statuary or wrought iron. Add trellises or unique yard art to your garden and your home will be spring fabulous!

Bring a friend and make a day of perusing our *Miles of Aisles* of fabulous finds at great prices. If you are searching for that particular item, our friendly staff is happy to help. Stop by the Gallery in April and get spring fever!



DENVER POSTCARD & PAPER SHOW
 Friday-Saturday May 26-27, 2023
 Friday 10am-6pm, Saturday 9:30am-4pm
 Arapahoe County Fairgrounds Aurora, CO
 25690 E Quincy Ave, Aurora, CO 80016
 General Admission—FREE — Early Bird Friday \$10—9am
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 ALWAYS looking for more dealers—email me camobley@ephemeranet.com

Held in conjunction with the Rocky Mountain Stamp Show

Vintage Marketplace

6520 S. COLLEGE AVE. FT. COLLINS, CO

Boutique style market located along Fort Collin's Antique Alley. Explore a collection of over 85 vendors featuring vintage finds, furniture, clothing, home decor, gifts, and artisan creations.

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Special events —

Ladies' Night —

April 21st,

4:00 to 8:00 p.m.

Storewide sale 10-50% off, scavenger hunt for prizes, \$5.00 Vintage Market Cash given to everyone who comes starting at 4.

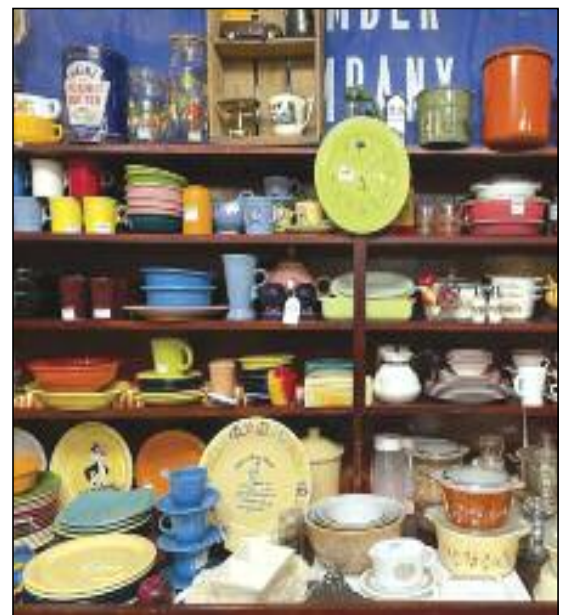
Drinks and treats provided.

Whole Store Sale —

April 21st, 22nd and 23rd. 10-50% off all booths

Our first **Outdoor Market** of the season — Saturday, the 22nd.

We hope to see you at our **2023 Saturday Outdoor Markets!** Earn VM Market Cash & Storewide Sales every Market Day!



VOTED NOCO STYLES BEST ANTIQUE SHOP FOR 2021 AND 2022.



Welcome to Fort Collins' Vintage Marketplace

By Jon DeStefano

When Kimberly Mary was growing up in Loveland she never imagined she someday would own an amazing shopping destination right in Fort Collins' celebrated Antique Alley. Even later when she lived in Fort Collins and owned a very successful on-line auction company she had no idea she would one day put together a boutique style antique mall for 80+ vendors.

The evolution was natural though. Her previous company, Caring Transitions, was a moving company focusing on families who were in transition. They did furniture liquidations including online auctions for families who had a member pass or needed to move because they were downsizing for one reason or another.

Kim said, "My husband and I did it together for years and I fell in love with whole industry. The antique industry has come full circle. There was a time when a lot of people weren't buying antiques. So many items we couldn't sell by auction.

We were taking so much to the landfill because nobody wanted it, a couple of years down the road repurposing became very big and still is. It made such a difference. I like the repurposing part and I appreciate the talent of all the people who make the mall business so special and successful.

"One day," she continued, "My husband and I just decided. Wouldn't it be nice to open an antique mall. We did quite a bit of research on opening a mall and making it successful. I said we should open an antique mall and a month later we put an offer on this building."

"It used to be a bar but it sat empty for awhile. It had a full bar, of course. A pool hall, kitchen, and dance floor. We bought it and guess what, I had an auction company. So we auctioned a lot off. We also repurposed booths, the dance floor, many of the tables, chairs and other furnishings."

They gutted the bar and completely remodeled the 8,000 square foot space. When they opened Vintage Marketplace on December 21, 2018 the place was transformed into a boutique style antique mall. They created an amazing, clean, carpeted, nice-smelling, well-lighted shopping experience. Their concept and plan were so well designed and implemented that they opened at full capacity with vendors. Today Kim has 84 vendor dealers.

"When I started Vintage Marketplace we were doing both businesses, but I needed to focus on one and that has made all the difference. We sold our Caring Transitions business to one of our vendors and they are doing great with it."

Kim has employees who help with the business and they all are vendors. They do such a great job. They make a huge difference for us.

Like many other malls the vendors pay a monthly fee and a percentage of sales.

Kim uses an antique software online system that allows vendors to create their own tags, and direct deposits into the vendors account every other week when she clicks a button. "I didn't want to do checks and mess with tags," she said.

"Vendors love it. It updates every three minutes so they know any time exactly where they stand and what sold. They can just fill in the space for what was sold as needed. Having a good computer system is a great benefit for the vendor."

"I'm a minimalist. My goal is to have a variety of great stuff and offer a comfortable shopping experience. I enjoy seeing the happy people. Happy shoppers and happy vendors. I love thinking and creating new ways to improve our business. For example, this April we will utilize space outside to create an outdoor marketplace...for outdoor stuff, tables, lawn furniture, garden and porch items.

Vintage Marketplace also uses a state-of-the-art security system which includes tags that have sensors which go off. Another difference Vintage Marketplace vendors appreciate is that there is no haggling on prices.

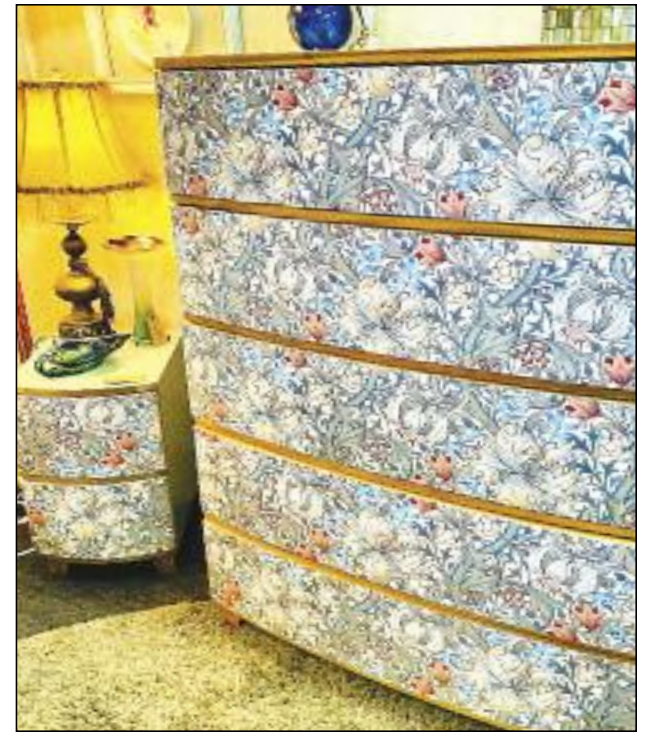
Vintage Marketplace has numerous exciting events on-going throughout the year including: Ladies Nights, Whole Store Sales, and Outdoor Markets. In April special events are scheduled for the 21st, 22nd and 23rd. See the show calendar on page five and their ad on page 6 for more details.

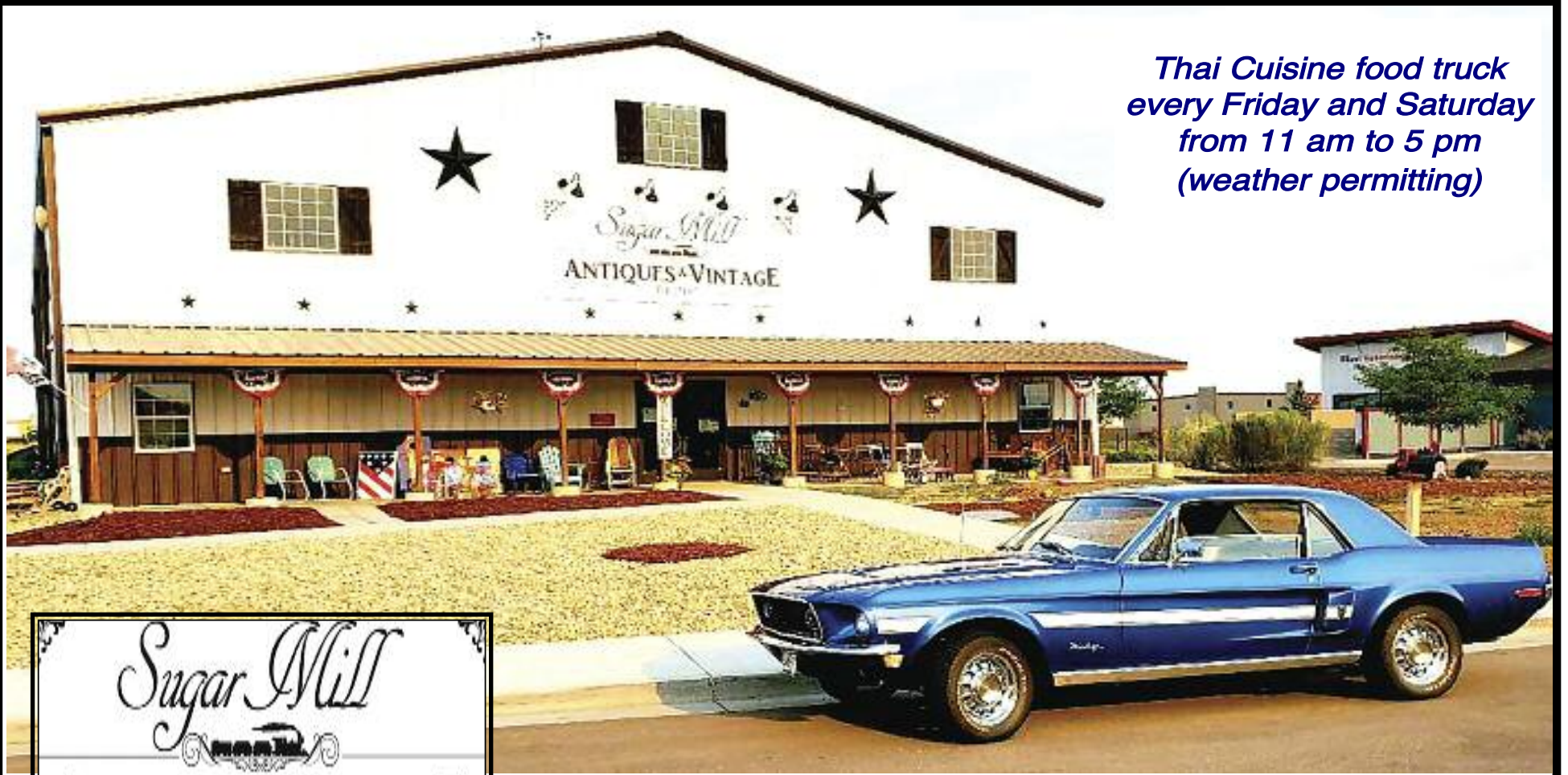
The Mall is located along Fort Collins' Antique Alley at 6520 S. College Ave. Their telephone number is 970-672-8048. Find them on Facebook and Instagram @VintageMarketplaceFTC and Vintagemarketplacefortcollins. Mall hours are 10 a.m. to 5 p.m. seven days a week.

When Kimberly Mary began this journey to establish her own antique business she had no idea she it would result in one of Colorado's most amazing boutique style shopping destinations featuring vintage finds, furniture, clothing, home decor, gifts and unique artisan creations where 84 business owners come together to offer their unique items at great prices.

The Mall has been awarded the Northern Colorado "Best Antique Shop" in 2021 and 2022.

Visit Vintage Marketplace soon. You'll be glad you did.





Thai Cuisine food truck every Friday and Saturday from 11 am to 5 pm (weather permitting)



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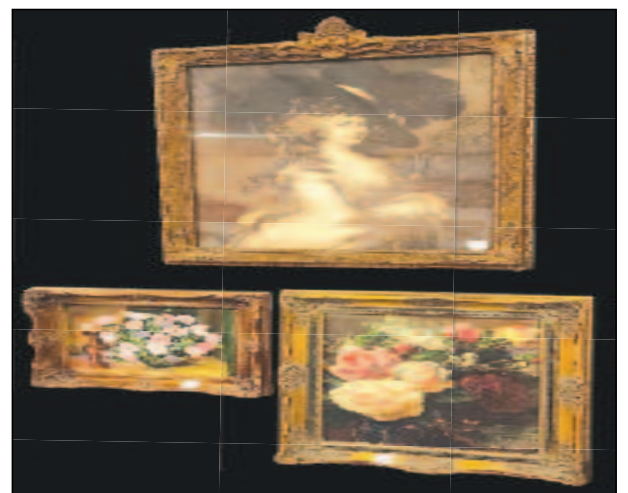
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Thai Cuisine food truck every Friday and Saturday from 11 am to 5 pm (weather permitting)



Fabulous Faberge Eggs Have Symbolic Significance

By Maureen Timm

From the beginning of time an egg has been the object of religious adoration. Practically all highly developed nations are well aware of the symbolic significance of an egg illustrating transition from non-existence to life, it is a symbol of joy, happiness and sun which brings warmth and revival of nature. In the ancient language of Egyptian hieroglyphics, the determinative sign of an egg displays a certain potential, a life-giving seed, a mystery of being.

In Imperial Russia eggs played a significant part in the Easter ceremony. In the midst of merrymaking, processions, celebrations, feasts and gifts, the Czars gave their Czarinas an exquisite Faberge egg, the work of a company run and controlled by the legendary Carl Faberge.

Master jeweler, Peter Carl Faberge, the grandson of a French Huguenot who settled in Estonia, was born in St. Petersburg, where his father was a jeweler. After an apprenticeship in Frankfurt, he took over his father's shop and won a Gold Medal at the Pan-Russian exhibition in 1882. Alexander III was among those who attended the event and were intrigued by Faberge's objects of fantasy.

Faberge was named goldsmith and jeweler to the Russian Court in the mid-1880s and proposed to Alexander III the creation of an elaborate Easter egg to be presented to the Czarina. Alexander was so impressed by this first Imperial egg that the special Easter creations became a tradition throughout his reign and that of his son and successor, Nicholas II. It was agreed that the Easter gift would always have an egg shape and would hold a surprise. These projects became top priority of the company and were planned and designed months in advance. The surprise was always kept a secret.

The designs for the Imperial eggs were inspired

by historical works of art that Faberge imitated or copied from his travels or from the Hermitage. However, there is a poignant representation of what is now Russian history in the design of a number of these eggs. There were eggs to commemorate the coronation of Czar Nicholas II, the completion of the Trans Siberian Railway, and anniversaries. There were eggs depicting the Imperial yacht-Standart, the Uspensky Cathedral, and the Gatchina Palace.

Faberge's primary source of inspiration came from works of previous centuries. Translucent enameling was a valued technique in the 19th century that required several coats of applied enamel and the "firing" of the object in an oven after each coat. However, only a limited number of colors were used in the 19th century and Faberge experimented until he developed over 140 shades. The most popular was the oyster enamel which varied in color depending on the light.

Materials used by Faberge included metals - silver, gold, copper, nickel, palladium, that were combined in varying proportions to produce different colors. Another technique used by 18th century French goldsmiths, and again Faberge, involved a simple tinting of the completed work using stones and enamel.

Another technique used by Faberge included guilloche, a surface treatment that could make waves and striations in the design and could be done by machine or by hand. Faberge used natural stones often found in abundance in the area. These included jasper, bowenite, rhodonite, rock crystal, agate, aventurine quartz, lapis lazuli, and jade. Precious stones including sapphires, rubies and emeralds were used only for decoration, and when they were en cabochon (round cut). Diamonds were typically rose-cut. Semi-precious stones including moonstones, garnets, olivines, and Mecca stones were used



more often en cabochon.

Goldsmithing became Carl Faberge's primary interest, and he hired Michael Perchin, a Russian goldsmith to assist him in his experiments with gold and enamel.

They studied former works of art and attempted to replicate techniques of earlier artisans. Their efforts were so successful that even the Czar could not distinguish between the original piece and Faberge's copy of a snuffbox in his own collection. This resulted in Faberge becoming the Supplier of the Imperial Court.

The House of Faberge was staffed with some of the finest goldsmiths and jewelers of that time. The business was divided into several small workshops, each with its own specialty. In addition to the fabulous easter eggs, the workshop also produced table

Continued on page 13

DENVER



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Baseball Cards of the 1950s:

By Tom Cotter

While I am not sure what got us started, about 1955 we began collecting baseball cards (my brother was eight, I was five). I suspect it was reasonably inexpensive and we were certainly in love with baseball. We lived in Wichita, Kansas, which in the 1950s had minor league teams (Milwaukee Braves AAA affiliate 1956-1958), although I don't recall that we went to any games. However, being somewhat competitive and playing baseball all summer, we each chose a team to root for and rather built our baseball card collections around those teams. My brother's favorite team was the Chicago Cubs, with perennial All-Star Ernie Banks at short-stop at the top of his player list. My team was the Milwaukee Braves, with Hank Aaron my number one player. Oh, and we both liked the Dodgers and hated the Yankees. So we collected cards at a nickel a pack (with bubble gum). We often practiced in our backyard, with ½ acre of lot. Baseball was our sport. And we were able to get St. Louis Cardinal radio broadcasts in Wichita via KMOX. In 1955, we got our first black and white TV with baseball a fundamental. Of course, at grade school we listened to World Series games during the fall, as most of the games were in the daytime, and baseball was an important part of our national history in the making.

During the 1950s, televisions exploded from 3 million to 55 million homes. From reliance on radio, ABC, CBS and NBC all broadcast televised games in the 1950s and on. 1950 saw the first televised All-Star game; 1951 the premier game in color; 1955 the first World Series in color (NBC); 1958 the beginning televised game from the West Coast (L.A. Dodgers at S.F. Giants with Vin Scully announcing); and 1959 the number one replay (requested by legend Mel Allen of his producer.) In 1950, all 16 Major League teams were from St. Louis to the East Coast and mostly trains were used for travel. The National League contained: Boston Braves, New York Giants, Brooklyn Dodgers, Philadelphia Phillies, Pittsburgh Pirates, Cincinnati Redlegs (1953-1960 no "Reds" during the McCarthy Era), Chicago Cubs, and St. Louis Cardi-

nals. Boston Red Sox, New York Yankees, Philadelphia Athletics, Washington Senators, Cleveland Indians, Detroit Tigers, Chicago White Sox, and St. Louis Browns comprised the American League. In 1953, the Braves moved to Milwaukee, in 1954 the Browns to Baltimore as the Orioles, and in 1955 the Athletics to Kansas City. But the big twist came in 1958 with the Giants moving to San Francisco and the Dodgers to Los Angeles. Jet airplanes, improved radio, T.V., and fast growing markets all contributed to these moves, the precursors of expansion in the 1960s and beyond.

Over 500 major league players, coaches, and umpires served in the U.S. military during World War including Hank Bauer and Yogi Berra (pre-Yankees), Joe (Yankees) and Dom (Red Sox) DiMaggio, Bob Feller (Indians), Monte Irvin (pre-Giants), Stan Musial (Cardinals), Phil Rizzuto (Yankees), Jackie Robinson and Pee Wee Reese (Dodgers), Warren Spahn (Braves), and Ted Williams (Red Sox). Bauer served with the Marines in the Pacific, Berra at D-Day and Europe, Irvin and Spahn in the Battle of the Bulge arena (both with injuries), and Feller and Rizzuto manned guns on Navy ships. Williams flew for three years in World War II, then another two seasons with 39 combat missions in Korea. Some of these stars reached their peaks before 1950, but all played into the 1950s and several through the end of the decade.

Critical to reinvigorating post-War baseball was an on-going group of superstars, starting with those who had served during World War II, including Musial and Williams. Many of the fans served in World War II and, after returning home, wanted to see their sport - baseball. The next generation began to appear in the late 1940s, including C Roy Campanella (Dodgers), 1B Ted Kluszewski (Reds/Redlegs), and P Robin Roberts (Phillies). Following rookie stars were: 1951 RF/CF Mickey Mantle (Yankees) and CF Willie Mays (Giants); 1952 3B Eddie Matthews (Braves); 1954 RF Hank Aaron (Braves), SS Ernie Banks (Cubs), and OF Al Kaline (Tigers). These stars became the focus of our collecting and trading (though we did little of that), but each team always had an All-Star or several. Additionally, later 1950s "premium" rookies included: 1955 Roberto Clemente (Pirates), 3B Harmon Killebrew (Senators) and P Sandy Koufax (Dodgers); 1956 M Walt Alston (Dodgers) and SS Luis Aparicio (White Sox); 1957 P Don Drysdale (Dodgers), 3B Brooks Robinson (Orioles), and OF Frank Robinson (Reds - the only player to win MVP in both leagues); 1958 1B Orlando Cepeda (Giants) and OF Roger Maris (Indians); and 1959 P Bob Gibson (Cardinals) and 2B George Anderson (Phillies - a.k.a "Sparky", HOF Manager). Most of these gained their fame in the 1960s or later. Anyone in the Hall of Fame has a premium for their cards, as does any perpetual All-star such as Gil Hodges or 3B Frank Malzone (Red Sox). Many of the Negro League stars have Topps or Bowman cards in high demand, for though their MLB career might have been short, such as Satchell Paige, their reputation and status enhances card values.

After the end of World War II, the Bowman Gum Company of Philadelphia released the first bubble-gum card packets in 1948, with Leaf attempting a set in that year. Warren Bowman shrewdly signed players to exclusive contracts for the amazing recompense of \$10, with an op-

tion renewable by Bowman for the next year at \$100. After losing in court to Bowman, Leaf did not make a second set. Cards were normally printed in "series", blocks of numbers in a single printing cut apart for circulation. During the '50s, some series were printed in greater volume than others, creating shortages for the lesser produced blocks. 1950 Bowman created 252 hand-painted cards from photos as a pure monopoly at 2 1/16" by 2 1/2". Brooklyn's Topps Chewing Gum, maker of Bazooka Bubble Gum, entered 1951 with a "Blue Back" and "Red Back" sets of 52 cards each at 2" x 2 5/8" plus a piece of taffy that absorbed card varnish and was inedible. Bowman still monopolized bubble gum with baseball cards. Bowman's 324 cards of 1951 grew to 2 1/16" by 3 1/8", followed in the same size by only 252 cards in 1952. Topps realized their mistake and turned negotiations to a youngster named Sy Berger. Berger had two advantages; he was a baseball fanatic about the age of many players and he went into the clubhouses throughout 1951 meeting players, particularly player representatives and youngsters. Berger developed relationships with many players by leaving cards, lots of bubble gum, and obtaining exclusive and non-exclusive contracts on site. By early 1952, Warren Bowman sold his business to much less astute capitalists (Haelan Laboratories) and Topps began its ascent in the business. Topps' 1952 set (with bubble gum) blew Bowman's set out of the water; the card 2 5/8" x 3 3/4", with carefully rendered artist-colored photos of each of 406 players, representing most everyday players as well as stars. Also, Topps introduced "Past Year" and "Lifetime" statistics on the card reverse. Facsimile autographs adorned both companies' cards in 1952. Lawsuits of player exclusivity with Bowman bounced around the courts, with some success for Bowman, but the more popular Topps' set created a sharp decline in Bowman's 1952 revenues.

Bowman countered in 1953 with actual photographs at 2 1/2" x 3 3/4"; first a 64 card black and white version followed by a very production-expensive 160 card color set, both with statistics. The color version contained several multi-player cards for the first time, two cards with Yankees, of course, but without Ted Williams (military), Willie Mays (military), and Jackie Robinson. Although the 1953 Topps was similar to its 1952 design, they added "trivia" questions but cut back to 274 cards (numbers through 280, but 6 numbers not issued.) Bowman lost money and market, while Topps flourished. By 1954, Bowman made 224 full-color cards, initially with a Ted Williams, but lost Williams to Topps during the year and had to fill in with Jim Piersall. Williams, back from Korea as a decorated hero, graced the 1954 Topps set (all vertical designs) as #1 and #250, both first and last cards. Also in 1954, Topps created a large torso or head shot color photograph with a smaller overlaid action shot fielding, hitting, or pitching. Once again, Topps won the battle by design innovation, signing young new stars, and changing to a more exciting format, selling \$1M plus to Bowman's \$600K. Bowman had lost inspiration, players, creativity, and kept losing money. For 1955, both companies' designs went horizontal, maintaining their slight size differential. The Bowman "color TV" set of 320 included more stars, along with umpires, but used their prior year pictures and again missed out on key rookies and second year players. Topps, with only 206 cards (four never released, therefore numbers through 210) again outsold Bowman. Later that year, Connelly Containers purchased Bowman owner Haelan Laboratories. Connelly settled with Topps in early 1956, leaving Topps the only player in the bubble gum card game. To Topps credit in recognizing their growing market, they enhanced and expanded their sets: 1956 to 340 cards



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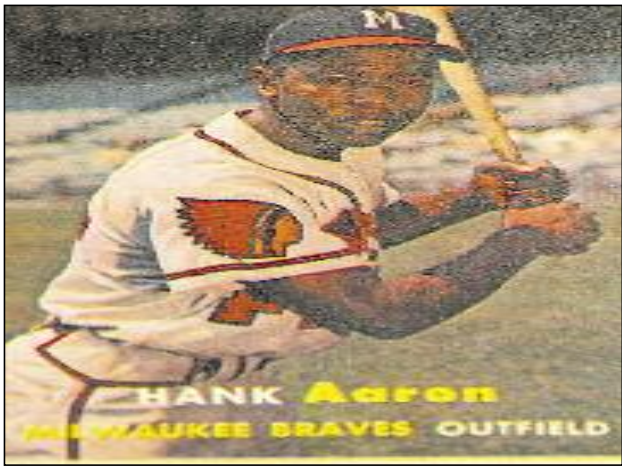


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A Kid's View Looking Back



(with two checklists and numbered team cards); 1957 to 407 2 1/2" x 3 1/2" new "standard" vertical cards with select multi-player cards and more unnumbered checklists; 1958 to 490 with 20 Sport Magazine All-Star cards; and 1959 to 572 with a "Highlights" series and "Rookie Prospect" series. Ted Williams became a bubble gum card free agent before 1959, prompting Fleer to print an 80 card biographical set of him, leaving him out of Topps that year.

"Book values" in this article are estimates only, based on reviewing the 2015 Beckett Baseball Price Guide and the 2015 Standard Catalog of Vintage Baseball Cards, reflecting player/coach/manager status and quality, and are not offers to buy. Even if not star cards among older sets, card #1 and the final number card generally have a premium; the first and last cards protected the remainder of the deck from moisture, rubber bands and other environmental impacts and therefore be much rarer without significant damage. Production series volume, mid-season changes, and errors all impact cards values. For example, there exist three different 1959 #40 Warren Spahn versions based on birthdates on the back; one with 1931 (wrong), one with semi-legible 1931 (still wrong), and the final corrected one with 1921 (Right!). Starting with the 1950 set, the two most expensive "book values," dependent on quality, would be Jackie Robinson (\$450-\$1,500), followed closely Ted Williams (\$275-1,000). New York teams created the most attraction; Bronx Yankees C Lawrence Peter "Yogi" Berra seemed often to have his own tier in the 1950 (\$135-\$535), with teammates SS Phil Rizzuto, 1B Johnny Mize, rookie LF Hank Bauer, and M Casey Stengel accorded ranges about 1/3 Berra value. Oddly, the Yan-

kee Clipper CF Joe DiMaggio had no 1950s baseball cards for his last two years through 1951. Of course, Yogi is recognized as one of the great figures in Major League Baseball, catching many Yankee championship teams, winning three American League MVP awards (1951, 1954, and 1955), coaching and managing, and dropping quotes like rainwater in a desert (e.g., "He hits from both sides of the plate. He's amphibious."). In 1950 Flatbush (Brooklyn), after Robinson in "book" and in the same range as Yogi's teammates were C Roy Campanella (Yogi's three-time National League MVP counterpart), 1B Gil Hodges, SS Pee Wee Reese, CF Duke Snider, RF Carl Furillo, and P Don Newcombe (rookie); all but Furillo in the MLB Hall of Fame. Also in 1950 besides Giants' M Leo Durocher and CF Bobby Thomson (a year before his famous home run), other "pricey" star cards include Red Sox' 2B Bobby Doerr and CF Dom DiMaggio, Braves' P Warren Spahn, Phillies' P Robin Roberts and CF Richie Ashburn, Pirates' LF Ralph Kiner, Indians' OF Larry Doby, P Bob Feller, P Bob Lemon, and P Early Wynn, Tigers' 3B George Kell, Reds' 1B Ted Kluszewski, White Sox' SS Luke Appling, and Cardinals' OF Enos Slaughter. No premium player "book prices" that year for the Cubs or the Browns. Notably missing was Cardinals' Stan "The Man" Musial (appearing finally on Bowman in 1952-53) who, along with Ted "The Splendid Splinter" Williams, probably represented the greatest two hitters in the Majors during the combined 1940s and 1950s. This takes nothing away from DiMaggio, Mantle, Mays, Snider, Aaron, Banks, or others. The stats speak for themselves. Musial's career: 22 active years (one season lost to military service), three-time NL MVP, 3,630 hits, 725 doubles, 475 homers, 1,951 RBIs, .331 batting average, .417 on-base percentage, .559 slugging percentage, and 2.3 walks per strikeout. Somebody once asked Spahn how to pitch to Stan Musial. Spahnnie responded, "I throw him my best stuff, and then go back up third base." Williams's career: 17 active years (five season's military service), two-time AL MVP, 2,654 hits, 525 doubles, 521 homers, 1,839 RBIs, .344 batting average, .482 on-base percentage, .634 slugging percentage, and 2.85 walks per strikeout. On Williams, Bobby Shantz stated, "They said he had no weakness, won't swing at a bad ball, has the best eyes in the business, and can kill you with one swing. He won't hit anything bad, but don't give him anything good."

New York opened the post-war era as the center of the baseball world. Under the quirky but effective managing of Casey Stengel, the Yankees won the American League Pennant eight of the ten years, claiming the World Series crown 1950-1953, 1956, and 1958 (six times). Of course, the Yankee stars represent many of the most prized and expensive cards from the 1950s. Particularly prized are Mickey Mantle's "Rookie", or a company's first year of printing, cards from 1951 with Bowman "book" priced from \$5,000-\$15,000, depending on demand and condition, then with the first Topps Mantle (still viewed as a "Rookie" card) from the highly popular 1952 Topps set might range from "book" of \$15,000-\$75,000. Oddly, Joe DiMaggio did not have a baseball card in the 1950s, retiring after a painful, injury-filled 1951. Mantle generally dominates card prices throughout the 1950s, but the Aaron, Banks, Berra, Feller, Kaline, Musial, Reese, Roberts,

Jackie Robinson, Snider, Spahn, and Williams's cards carry their premium whenever available. The Cy Young Award to the best pitcher(s) did not start until 1956 and was not given in both leagues until 1967, so does not figure prominently in 1950s prices. There are services that provide authentication of sports cards and other memorabilia, the primary one being Professional Sports Authenticator (PSA) which evaluates card conditions on a scale of one (poor) to ten (mint). When shopping in stores and online, one pays a premium for a PSA-authenticated card, which is placed "...in its own tamper-evident case. A label within the case displays the card's pertinent information and unique certification number." In 2014, Larry Pauley, a noted dealer, developed "figured values" (FV) from sales and auctions, including EBAY, and condition (PSA 9 Gem Mint or 8 NM-Mint*, if 9 not available), to list the following as the top 15 prices for

1950s cards: #1 1952 Topps #311 Mickey Mantle (FV \$254,196, very high compared with the above range from a Beckett book); #2 1951 Bowman #253 Mickey Mantle RC (FV \$156,050); #3 1952 Topps #1 Andy Pafko (FV \$69,442)*; #4 1951 Bowman #305 Willie Mays RC (FV \$61,092); #5 1953 Topps #82 Mickey Mantle (FV \$59,423); #6 1952 Topps #407 Eddie Mathews RC (FV \$53,912)*; #7 1953 Topps #244 Willie Mays (FV \$35,173)*; #8 1955 Topps #164 Roberto Clemente RC (FV \$30,536); #9 1954 Bowman #65 Mickey Mantle (FV \$29,147); #10 1951 Bowman #1 Whitey Ford RC (FV \$28,919); #11 1954 Topps #128 Hank Aaron RC (FV \$28,608); #12 1955 Topps #123 Sandy Koufax RC (FV \$26,671); #13 1954 Topps #94 Ernie Banks RC (FV \$25,146); #14 1952 Topps #261 Willie Mays (FV \$18,117); #15 1952 Bowman #218 Willie Mays (FV \$17,391). Before you say "Andy WHO?" at #3, Andy Pafko happened to be on the very on the first card of the most popular and expensive set of the decade, which ups his high-quality card disproportionately. He was a 4-time All Star, 17 year MLB outfielder for the Cubs, Dodgers (in '52), and Braves.

Just for kicks sometime, try to make up a 1950s All-decade team. Several have. Using Wins Above Replacement (W.A.R.), website Saber Analysis identifies the following 11: C Yogi Berra, 1B Stan Musial (with some outfield played), 2B Jackie Robinson, 3B Eddie Matthews, SS Ernie Banks, LF Ted Williams, CF Mickey Mantle, RF Hank Aaron, LHP Starter Warren Spahn, RHP Starting Robin Roberts, and Reliever Hoyt Wilhelm. Richard Barbieri in The Hardball Times agrees and also cites E.R.A.+ statistics for pitchers. Tyler's Think Tank, a blogspot, offers eleven, with C Berra, 1B Gil Hodges, 2B Nellie Fox, 3B Matthews, SS Banks, OF Willie Mays, Mickey Mantle, and Duke Snider (position not given, but all Center Fielders!), Utility Stan Musial, RHP Roberts (over Early Wynn), and LHP Spahn (over Whitey Ford). Consider, if you would, missing names, like C Roy Campanella (his career shorted by a devastating car accident in January 1958); 7-time All-Star and winner of the first 3 Gold Glove Awards 1B Gil Hodges, 2B 9-time All-Star, twice Gold Glove winner and 1959 AL MVP Nellie Fox (though picked by Tyler), SSs Pee Wee Reese, 1950 NL MVP Phil Rizzuto, and 7-time All-Star Harvey Kuenn, LF Ted Williams, CFs (both picked by Tyler) 1954 MVP, 1951 Rookie of the Year, 6-time All-Star, and 3-time Gold Glove winner Willie Mays and 7-time All-Star Duke Snider (the most competitive position of the 1950s), RF 5-time All-Star Al Kaline, and pitchers Whitey Ford, 1954 MVP Bobby Shantz, and many others. Lest you wonder, the Gold Glove was first awarded in 1957 (given to one player in MLB by position, then by league and position from 1958 on).

I can tell you from experience it is easy to get caught up in the glamour of reliving youth through sports memorabilia. Certainly the recollection of these stars, their lives, and their accomplishments breathes a moment of "WOW" into my day. I discovered that Hank Bauer was one of only six in his Marine Platoon landing group of 64 to survive the taking of Okinawa, that he earned two Purple Hearts, two Bronze Stars, 11 campaign medals, and that he survived several major injuries and 24 malaria attacks in 32 straight months of combat, then became a Major League star. I imagined Monte Irvin and Warren Spahn returning after heavy combat in 1944-1945 Europe to star in MLB. Back then, they just vaguely mentioned shell shock or battle fatigue; now it is officially PTSD. I contemplated Ted Williams returning from Korean War injuries and an unknown viral infection to stardom at age 35, leading the American League in Walks, Slugging Percentage, and On Base Percentage. Card #28 in the 1959 Fleer Ted Williams set describes the defensive shift and left-handed hitting Williams, so that is nothing new in baseball. I found out how curmudgeon Casey Stengel went from idiot (managing the Dodgers in the '40s) to genius (managing the Yankees in the '50s) and back to idiot (managing the expansion Mets in the '60s). I continually ponder the difficulties Jackie Robinson, Larry Doby, Roy Campanella, Monte Irvin, Satchell Paige, Willie Mays, Hank Aaron and others have endured over the last 70 years with racism in and out of baseball; it is staggering. I ached for Roy Campanella, his career cut short while he was driving to his home on Long Island just months before the Dodgers moved to L.A., then teared up when I read of his tribute on May 7, 1959, at a special Yankees vs. Dodgers exhibition game when 93,103 people lit matches and lighters in the darkened L.A. Memorial Coliseum during a 5th inning break after Campy's friend Pee Wee Reese wheeled his chair to the mound. People in L.A. never got to see Campanella play live, but they honored and loved him as one of their own, with the game proceeds helping defray Campanella's medical costs. I marveled that after the 1952 Yankee World Series victory, Mickey Mantle went back to work in the Oklahoma lead and gale-na mines to support his family after his father's death (his mother, three brothers, a sister, and his pregnant wife), that he had multiple injuries and surgeries from high school on, and that despite nearly debilitating damage, is still one of the greats of all time. There are thousands of stories behind the baseball cards of the 1950s just waiting to be explored. Have fun.

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75th Anniversary of the World Health Organization being established by the United Nations (1948)

April 13

Thomas Jefferson's Birthday (1743)

101 Anniversary of the State of Massachusetts opening all public offices to women (1922)

April 15

Congress ratifies peace with Great Britain (1783)

April 17

51st Anniversary of the first Boston Marathon in which women are officially allowed to compete (1972)

April 18

Patriot's Day

81st Anniversary of the Doolittle Raid on Japan (1942)

April 19

American Revolution begins (1775)

April 22

Earth Day

April 28

Arbor Day



American Traditions: Quilts And Coverlets: 1760-1900

By Beatrice Levin

On view at the Museum of Fine Arts, Texas twenty some years ago was a remarkable exhibit of fascinating old quilts and coverlets mostly from Bayou Bend, the home of Ima Hogg's famous American antique collections.

From our earliest history, weaving and quilting bedcovers has been a medium for creative artistry. Since quilting became elevated from a home craft to a respected creative art, it also has become appreciated as a textile antique for its symbolism.

European immigrants brought not only quilts to the colonies, but also quiltmaking skills that developed and flourished. Eventually, the quilt made for winter warmth evolved into a collectible. Some, like an Eagle quilt together with a symbolic dove and intricate squares of flowers and vegetables and American flag, symbolize hope for peace during a time of unease then and now. This Baltimore Quilt, (c. 1840s) is made entirely of cotton, and incorporates unusually fine aesthetic elements of design and color.

The Stars and Stripes and the American eagle appear in countless 19th century quilts. A popular song of the century, "I was seeing Nellie home; It was from Aunt Dina's Quilting Party, I was seeing Nellie



home," expressed a convention of women working in sewing circles for religious or charitable causes. The friendship quilt, created usually by neighbors or members of a group, church or family became a tangible example of how the women bonded to each other. Objects of both utility and beauty, quilts became documents revealing the values of the needlework of these friends.

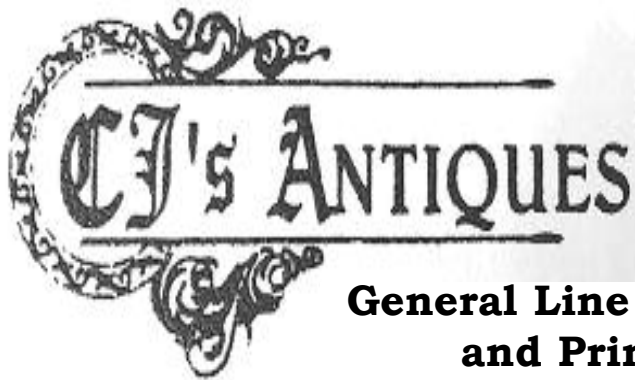
As early as the War of 1812, the patriotic quilt became beloved and cherished. During the War of Mexican Independence (1846-48) and especially in the Centennial celebration in 1876 such quilts were publicly displayed with pride.

Many women who had been making tiny stitches by hand turned to the sewing machine when it became available just about the time commercial quilt patterns became available. In this exhibit, we saw how the album quilt became popular between 1845 and 1855 in Baltimore, Md. While these patterns limited the ingenuity of theme and composition, women could still sign the quilt and add a touch of originality. In this exhibit, Texas women added a reference to

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

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Publisher Spree Enterprises, Inc.
P.O. Box 1003
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sprepub@mac.com

Executive Director Jon DeStefano

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

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

Production Spree Enterprises, Inc.
Peg DeStefano
Jon Patrick DeStefano
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Printing Wyoming News

Fabulous Faberge Eggs Have Symbolic Significance

Continued from page 9

silver, jewelry, European-style trinkets and Russian-style carvings. The two master jewelers most responsible for the Faberge eggs were Michael Evlampievich Perchin and Henrik Wigstrom. Born in 1860 Perchin became the leading workmaster in the House of Faberge in 1886 and supervised production of the eggs until 1903. Those eggs he was responsible for have his MP (MP-Michael Perchin) markings. All signed eggs made after 1903 bear Henrik Wigstrom's HW mark.

Founding the House of Faberge in 1870 at age 24, Carl Faberge reached a fine balance between art and commercial success rarely achieved by creative geniuses. His staff, at one time numbered nearly 700 and created eggs and other objects of fantasy and purchasers read like a "Who's Who" of Edwardian society.

When the Russian Revolution caused his company to be taken over by the government Carl Faberge left Russia. He died in 1920.

The story of Theo Faberge has everything a great saga needs; royalty, riches, history, tragedy, mystery and an illegitimate birth. What is most amazing is that Theo did not discover he was the grandson of the world famous Carl Faberge until he was 47 years old.

Theo had studied to become a silversmith, then an ornamental turner and at the age of 52 he started over as a craftsman, repairing clocks, restoring furniture, then making a pair of candlesticks and a paper knife.



He became fascinated by the egg as an art form, and in 1881 created his first "surprise" egg. Anniversary eggs were next, followed by the formation of the St. Petersburg Collection.

This collection of approximately 30 pieces exhibits the same high standards as his grandfather. Styles are diverse, but contain things common to all his creations, and most contain a "surprise."

A dedicated team of crystal cutters, artists, enamellers, silversmiths, gem setters and other skilled craftsmen are based at several workshops throughout England. However, Theo does the ornamental turning and most of the engraving himself. Each design is limited to 750 pieces worldwide and each is numbered and signed.

Theo Faberge's collection is proof that the old skills are still being kept alive.

Fifty-six Imperial eggs were made, forty-four of which have been located today and another two that are known to have been photographed. Another twelve Easter eggs were commissioned by Alexander Ferdinandovich Kelch, a Siberian gold mine owner. However, the Imperial Easter egg collection commissioned by the last of the Russian Czars is the most celebrated.

Further Reading: Forbes, Christopher, Faberge Eggs, New York: Harry N. Abrams, Inc., 1980 Museum: The Virginia Museum of Fine Arts, 2800 Grove Avenue at the Blvd. Richmond, Virginia 23221-2466 - World Renowned collection of Russian Imperial Easter eggs by Peter Carl Faberge and other Russian decorative arts.

American Traditions: Quilts And Coverlets: 1760-1900

Continued from page 12

their state by incorporating a red "lone star" into their designs.

Quilters work with three layers of material, a center batting, and a backing sewn together. Among quilting styles developed between 1750 and 1825, wholecloth or calimanco quilts were made from lengths of fabric that had not been pieced into a design. Instead, the lengths were woven on narrow looms and then stitched together. The fabric was given a glossy sheen by being run through a roller. Stitching through all the layers of cloth created the decorative pattern.

During the Industrial Revolution, men became professional weavers in shops that specialized in coverlets. By the 1820s, a Frenchman named Jean Marie Jacquand patented a loom attachment that used punch cards to control yarns. This made it possible for professional weavers to control the yarns. Certain detailed patterns could be mass-produced. These usually had patriotic symbols, architecture, flora and fauna, and even portraits of patriots.

By mid-19th century, machine powered looms turned yarn into fabric. Roller printing was developed in 1815, and it was not long afterwards that the patterns on American quilts were roller printed. An English chemist, William Henry Pekin, experimenting with synthetic dyes created reds, purples, greens and oranges. Before long, American quilters were using vibrant colors and intricate patterns. By 1880, Philip Schum, a German immigrant, had a weaving business in Lancaster, Penn.

Among the favorite quilts in this exhibit is one by Linda O. Lyssett. She longed to leave her mark on history, and in one simple unpretentious quilt she created a medium that would outlive even many of her husband's houses, barns and fences. She signed her name in friendship onto cloth and in her own way wrote: "Remember Me."



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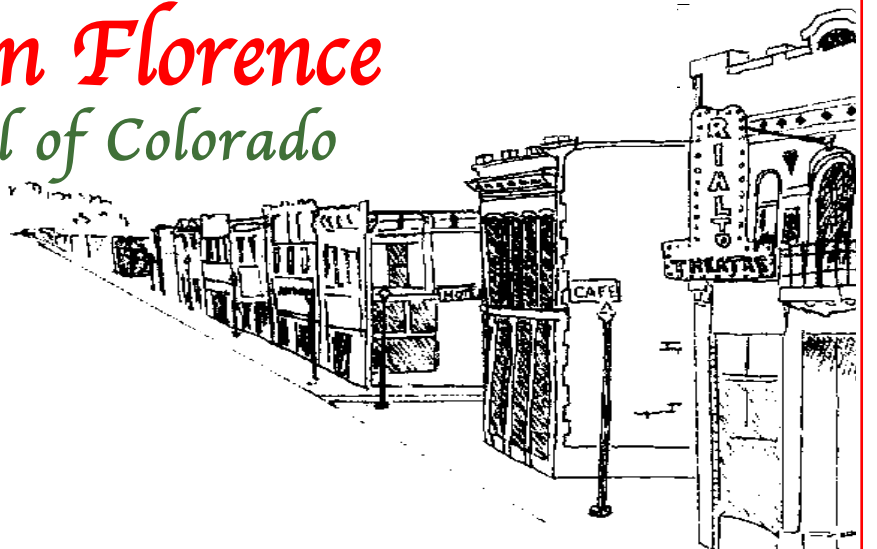
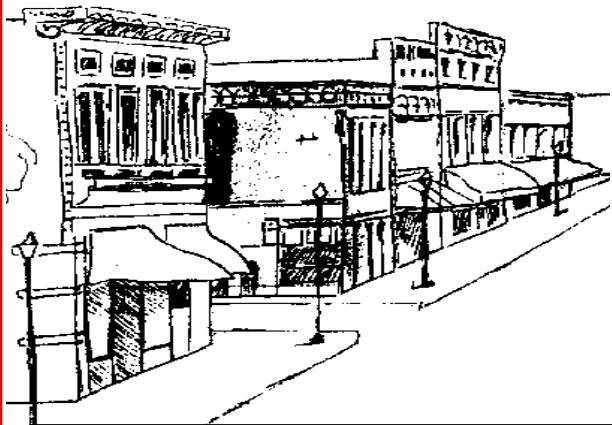
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History of Florence, Part 1

Editor's Note: Since Florence has such a rich history, we thought we would divide this article into two parts. You can look forward to Part 2 in the May issue.

Incorporated in 1887, Florence is a statutory city of 3,800 people located in Fremont County, Colorado. We are situated in Colorado's "banana belt" at the base of the Rocky Mountains, alongside the banks of the Arkansas River. Florence's unique location provides for mild winters, allows for numerous agricultural pursuits, and gives our town unique River and Mountain parks, which are accessible to the public free of charge.

Named after the daughter of the City's founder Senator James McCandless, Florence is known as the first place oil was discovered west of the Mississippi River and it has a rich history associated with numerous immigrants groups. Florence was home to three railroads and a small depot (used today as a senior center), providing a commercial hub for coal and oil mining activities located in the area.

The remnants of this 1800's commercial boom are preserved in our charming historic downtown now full of antique and retail stores, as well as an emerging culinary district. In addition to managing normal city services, Florence operates a regional water authority with surrounding coal towns and provides refuse collection services. Florence has a strong sense of community and numerous groups like the Senior Community Center, Rotary, Elks, Chamber of Commerce, Eagles, etc. run events throughout the year. Two of our most popular events are the huge Fourth of July Festival, complete with a wet-and-dry parade, and our Pioneer Day celebration in mid-September.

Florence has a fascinating and colorful history that molded the town. People came

to Eastern Fremont County for its wide-open spaces for ranching and rich and fertile soil for farming, but the future town of Florence had so much more to offer.

In 1830, a French trader known as "Maurice" established the first trading post on Adobe Creek, seven miles south of the present town in the Florence Mountain Park area.

In 1838, a great battle was fought between the Sioux and Arapaho Indians and the settlers who hid in Maurice's fort. A courier was sent for assistance from the local Utes and a victory was won by the settlers.

The first American settlement on Adobe Creek was established sometime between 1840 and 1846. Those who led the company were Governor Charles Bent, L.P. Lupton, Colonel Ceran St. Vrain, Charles Beaubien, L.V. Maxwell, and John C. Fremont, who is also known as "The Pathfinder." There is a large park and a statue commemorating Mr. Fremont just west of the town on Highway 115 at Pathfinder Park.

The first settlement of what is now Florence proper consisted of a few buildings in 1870. When James McCandless developed his holding and struck oil, he plotted his 160-acre farm into a townsite. He asked others, such as Edwin Lobach, to join him and donate some land to make a real town. The engineer who was hired to survey the plat became well acquainted with the three-year-old daughter of McCandless. He suggested her name, Florence, as the name of the town. Florence was incorporated in 1887 and McCandless became the first Mayor and Postmaster. The entire McCandless family has a fascinating history, including involvement in the Presidential flag design and a Medal of Honor.

Now a "great Little town" known for its many antique stores and fine eateries, Florence is a great place to visit and shop for all your collectible needs.

Rena Pryor

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March's What Is It?



We had no correct answers for our March's What Is It. It is kind of hard to make out, isn't it?

The item is a purse! This tiny party bag is of the 1920s era. It is made of silk covered with tinted ostrich feathers. Pretty fancy. The purse could hold little more than a compact.

In 1978, at an auction in Massachusetts, seven small handbags—needlework purses and pocketbooks— dating from the 18th and early 19th Centuries were sold for \$1,100. Some of these purses measured only a few inches across. The price paid for them is an indication of the rarity of early American handbags. Fortunately for collectors, however, the prices paid for some of the more common handbags, while increasing, have not yet soared into the four-figure range. Why not try to guess the April's What Is It? You can win a year's subscription to *The Mountain States Collector*. Good luck!

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*.

This Is Why Arbor Day Is a Thing

Nebraska was a largely treeless prairie region when, on April 10, 1872, it became the first state to celebrate Arbor Day by planting trees.

The celebration came a few months after J. Sterling Morton, a vice-president of the Nebraska State Board of Agriculture, first proposed to the Board that the day be set aside for tree planting and that they should offer a "special premium" or prize for the county and for the person that planted the most trees on that day. The Board approved his resolution. Reportedly, there were more than a million trees planted in the state that first year.

Julius Sterling Morton had moved to the Nebraska Territory in the mid 1850s with his wife, Caroline Joy Morton, and while he worked as a newspaper editor and politician, they both soon became known for their love of trees. An 1885 Nebraska State Historical Society biography describes the greenery at their home, known as Arbor Lodge, as including, "Flowers and flowering shrubs, and vines and evergreens in great abundance... trees of ornament and fruit, hedges and vines and flowers."

Morton's reasons for promoting the idea of Nebraskans planting trees were many. He always kept the underlying economic importance of trees in mind, and Shaul E. Cohen, in his book *Planting Nature*, quotes Morton's reasoning for Arbor day as both a sentimental occasion for men to enrich themselves, and also an equalizing one since even the poorest landholder in the young state could plant a tree. ("The rain and sunshine

and seasons will be his partners," Morton said, "just as genially and gently as they will be those of any millionaire.") And, as Nebraska's Governor explained in his Arbor Day proclamation of 1883 — though the details of how that worked weren't yet understood — it was held that planting trees could benefit the climate.

But Morton also believed that the beauty of trees was a reason unto itself: "To preserve beauty on the earth, beauty herself beseeches us to plant trees, and renew dead landscapes with the shadow and light of plant life flitting through the pendant limbs, the willowy boughs and the waving foliage of sturdy, yet graceful woods. Our ancestors planted orchards to fruit for us, and homes to give us shelter."

Morton wasn't the only one promoting tree planting at the time, but his idea for Arbor Day was quickly adopted in Nebraska and other states, and publicized through newspapers. Soon schools held planting ceremonies and read relevant passages from poetry and literature to mark the day. Arbor Day became a legal holiday in Nebraska in 1885 (April 22nd, to honor Morton's birthday), and eventually expanded to the U.S. as a whole and even other countries. It's perhaps not the most famous holiday on the calendar, but 145 years later people are still celebrating it by planting trees.

In 1893, he was made Secretary of Agriculture by President Grover Cleveland, and a few years later the Government Printing Office published a manual on the history and observance of Arbor Day. The report included addresses on the importance and meaning of the

occasion from notables, information on how best to plant trees and selected excerpts of poetry and literature about trees. Its author, Nathaniel Hillyer Egleston, noted that "from being only a humble expedient of one of our Western States a few years ago, [Arbor Day] has become a national holiday and one of our

Two of a kind:
Earth Day April 22 / Arbor Day April 28



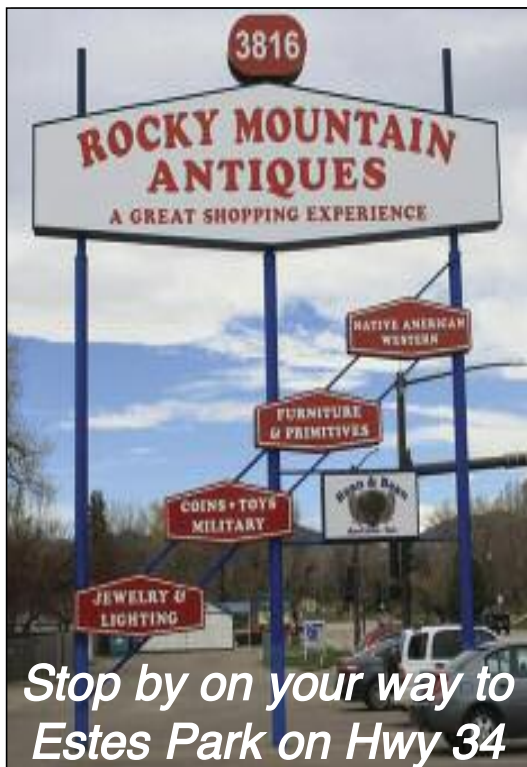
most important institutions." Egleston wrote that Arbor Day could not only teach students the importance of trees to the functioning of society, but also make them into "tree lovers. A tree sentiment will be created and established which will lead us to recognize and cherish the trees as friends."

In 1907 President Theodore Roosevelt remarked on the occasion, which by then was an annual occurrence in every state, that "a people without children would face a hopeless future; a country without trees is almost as hopeless."

A century after the holiday was first celebrated, the Arbor Day Foundation was created to continue encouraging people to plant and love trees, and President Nixon proclaimed National Arbor Day. Now the last Friday in April is National Arbor Day, which is when most but not all states celebrate it. Variations are also celebrated with planting all over the world.

Morton, for one, might not be surprised that his idea has endured for so long. In 1887, in an Arbor Day address at the State University at Lincoln, Neb., he noted the why Arbor Day was unusual among holidays: "Each of those reposes upon the past, while Arbor Day proposes for the future. It contemplates, not the good and the beautiful of past generations, but it sketches, outlines, establishes the useful and the beautiful for the ages yet to come."

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