



Happy Fourth of July!

the mountain states collector

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AND HISTORY.

51ST ANNIVERSARY — ESTABLISHED IN 1972

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JULY 2023



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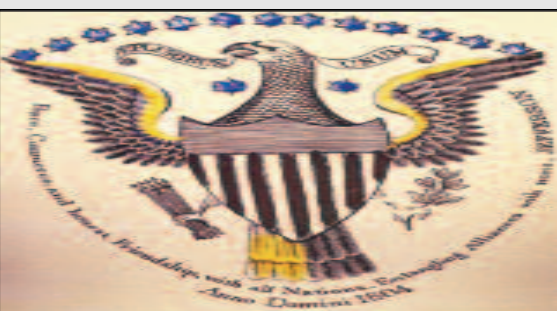
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Postcards Capture Fishing Camps of the Past Resort to...

By Carol Mobley

There are many famous tourist traps in every State in these United States. Some are more well known than others. This article is about none of them. Instead, this article is dedicated to the independent men and women who, through their hard work and dedication, have created a small piece of heaven here on Earth generally called a fishing resort!

The start of fishing for sport or recreation is not clear. One can find references to fishing as far back as the 9th century BCE. Surely at this time fishing was more for survival and not so much recreation. While an exact date that fishing became a sport of recreation is unknown, an article was published in 1496 titled *Treatyse of Fysshynge wyth an Angle*. By 1653 recreational fishing is well documented in a book by Isaac Walton, *The Compleat Angler*.

With the passing of labor laws, Americans had more free time for recreation. Travel by train took anglers to well-known locations with access by rail. With the advent of the automobile and improved roads in the 1920's and 1930's, the call of the wild (pun intended) couldn't be denied.

One of the earliest Colorado resorts is the Woods Lake Resort. South of Edwards, Colorado and next to the White River National Forest, Woods Lake Resort consisted of 41 log structures mostly built by its founder, Peter Engelbrecht, in the early 1900's. Used here in a promotional postcard issued by Colorado Midland Railroad, the resort boasted it was an ideal spot for fishing and outing.



Some resorts were pay-for-what-you-catch which worked great for families with young children just learning to fish. Buck Lake Ranch in Angola, Indiana is such a place. Still in business today, this advertising postcard from 1957 says, "A Fisherman's dream has come true at Buck Lake Ranch..."

And of course, the more outrageous the advertising the better. One of my favorite resort postcards is this one for Spring Creek Resort at Isabella, Missouri. The resort featured 9 rental units, swimming pool, playground and boat docks on Bull Shoals Lake.

There are two events this summer worth attending, even if it means you won't be fishing that day. The first is the **Denver Postcard & Paper Ephemera Show** held July 14-15 at the Holiday Inn Lakewood, Hwy 285 & Wadsworth. There will be postcards, advertising, and all kinds of paper ephemera. Details can be found at www.denverpostcardshow.com.

The second event is **The Rocky Mountain Book and Paper Fair** held September 8-9 at the Douglas County Fairgrounds. There will be over 50 exhibitors with books, art and paper ephemera to sell. Details are online at www.rmaba.org or call Carol or Bill Mobley at 303-761-3755 for more information.

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Friday-Saturday July 14-15, 2023
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General Admission \$5.00—Early Bird 10am \$20.00
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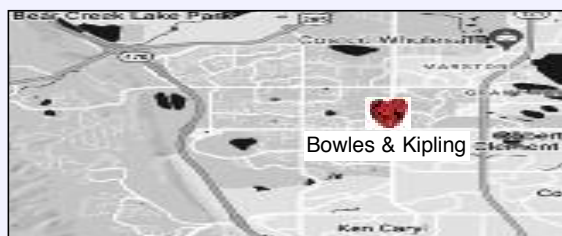
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Georgetown Historic Home Tour




Historic Georgetown Inc., announces *Painted Ladies and Victorian Secrets*, the return of Georgetown's bi-annual historic home tour; and the Georgetown Cultural Arts Program's 6th Annual Plein Air Event.

The tour will be held on Saturday, July 29 throughout Georgetown's historic district. Eight private homes (c1870-1890s) will be open along with four museums and several other historic structures. Many of the featured homes make their debut in this 2023 event.

In another first, this year's tour is held in conjunction with the 6th Annual Plein Air event (www.georgetownarts.org). Visiting artists will paint The Georgetown Silver Plume Historic District's architecture and natural beauty throughout the weekend, culminating in a public reception and a two-week exhibition and sale of completed artworks.

Other special attractions

- ☛ Lunch on the Lawn at the Harrell House
- ☛ Relax in a private, Victorian-style garden and enjoy some light refreshments
- ☛ Become a Special Reservationist at the Kneisel House, c1875
- ☛ Stop and watch the Plein Air Quick Draw live-painting event in the downtown district (9th & Rose Streets) from 10a-noon
- ☛ Create a Victorian-style postcard @ CREATE, 507 Tenth Street, Suite C
- ☛ Join us at the 1874 Old School for a Reception and the Plein Air Artists Gallery Opening, 5p-8p

Tickets are available on Eventbrite (https://www.eventbrite.com/tickets/special?special_tickets=details&url=https://www.georgetownarts.org/2023/07/29/georgetown-historic-home-tour-2023/)

For more info & updates check our website, www.georgetownarts.org or call 303-569-2346.

39th Rocky Mountain Book & Paper Fair

SAVE THE DATE



Friday-Saturday September 8-9, 2023
Friday 2pm-7pm, Saturday 10am-5pm
Douglas County Fairgrounds



HOORAY FOR THE RED, WHITE & BLUE!
Shop and save through July 10th, as we celebrate Independence Day. EVERY dealer is on sale with incredible markdowns...many up to 50% off! It's a great time to shop and save in our *Miles of Aisles of Fabulous Finds*.

Warmer weather brings more time outdoors and the Gallery has trellises, planters and furniture for your sunroom or patio. Make your next gathering or BBQ a sensation with distinct finds like serving pieces, glassware or barware and assorted dinnerware or bowls.

Stop by for a one-of-a-kind shopping experience!

CALENDAR

Show Calendar July - October '23

JULY 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

JULY 1-4: JULY 4TH MULTI-DAY SALE EVENT All-American Antique Celebration! The Brass Armadillo is celebrating the 4th with a 4-day 15% Off Everything Sale, Saturday thru Tuesday SALE Open Daily: 9 a.m. to 9 p.m.. More info, go to www.brassarmadillo.com.

JULY 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.

JULY 14: BASTILLE DAY at the Hotel de Paris in Georgetown, Colorado. Bidding is an all day affair but the action starts about 4:00 pm and goes until 7:00 pm. hoteldeparismuseum.org (<http://hoteldeparismuseum.org/>) or call the Museum - 303-569-2311.

JULY 15: LIVE AT THE CROWS at the Old Crows Antique Mall & Root Beer Bar, live performance by Warren Floyd & Friends, 2-5 p.m., 303-973-8648 for more info.

JULY 15: VINTAGE MARKETPLACE OUTDOOR MARKET, Earn VM Market Cash, Store-wide Sales. More info. vintagemarketplaceefc.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. Info, www.denverpostcardshow.com or camobley@ephemera.net.

JULY 28, 29 & 30: EVERGREEN JAZZ FESTIVAL, at several small venues

www.evergreenjazz.org/ Volunteers needed. Call 303-697-5467

JULY 29: GEORGETOWN HISTORIC HOME TOUR, Painted Ladies and Victorian Secrets, the return of Georgetown's bi-annual historic home tour; and the Georgetown Cultural Arts Program's 6th Annual Plein Air Event, Call 303-569-2840 or go to www.georgetowntrust.org for more information.

AUG. 5-6 SUPER VINTAGE WEEKEND SALE at the Brass Armadillo. Deals galor! 20% off any individual item priced \$25 and over. More info, go to www.brassarmadillo.com.

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

AUG. 26, SEPT. 23 and OCT. 28: WINE EXPERIENCES at the Hotel de Paris Museum, Georgetown, Colorado, 5-7 p.m., \$55 per person hoteldeparismuseum.org (<http://hoteldeparismuseum.org/>) or call the Museum - 303-569-2311.

SEPT. 2-4: LAST BASH OF SUMMER at the Brass Armadillo, 15% off everything Let's Go Antiqueig! More info, go to www.brassarmadillo.com.

SEPT. 8 & 9: ROCKY MOUNTAIN BOOK & PAPER FAIR, Friday 2 p.m. - 7 p.m., Saturday 10 a.m. - 5 p.m., Douglas County Fairground, 500 Fairgrounds Rd., Castle Rock, Colorado. More info: www.RMBPF.org

SEPT 30-OCT. 1: FRONT RANGE GLASS SHOW & SALE, Sat. 10-5, Sun. 10-3:30, \$7 Admission, kids 17 and under FREE, hourly door prizes, featuring American made glassware, pottery and dinnerware from 1880-1980, The Ranch Event Center Complex, McKee Building, 5280 Arena Circle, Loveland, Colorado (Exit 259 off I25 Crossroads Blvd., more info, 319-939-3837 or frontrangeglassshow@gmail.com, www.frontrangeglassshow.com

OCT. 9: VINTAGE ADVENTURE DAY at the Brass Armadillo, 15% off everything in the mall today. Thousands of items from your past just waiting to be rediscovered. More info, go to www.brassarmadillo.com.



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ON THE ROAD IN LA JUNTA

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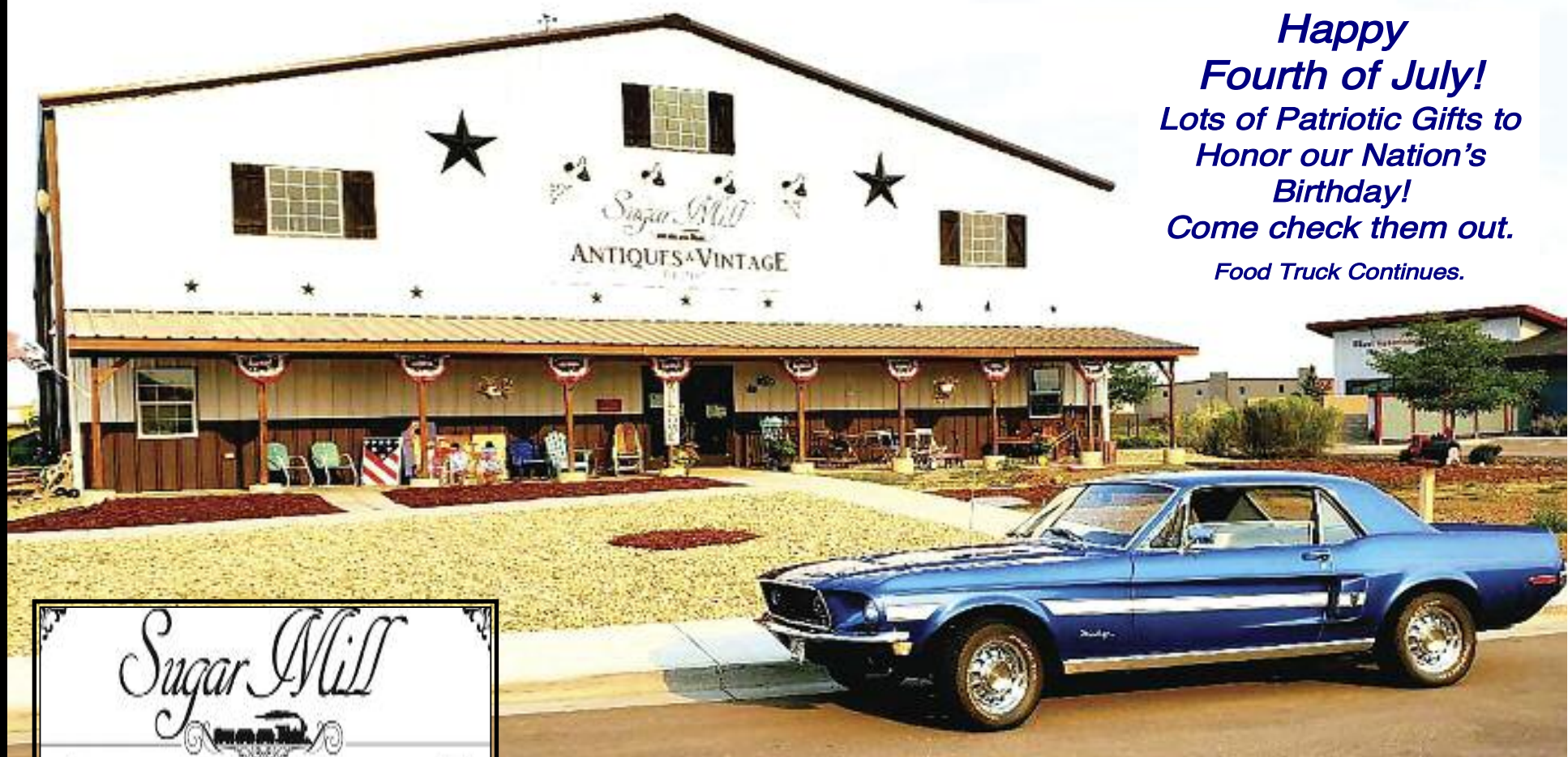
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Vintage vs. Antique: What Is the Difference?

By Emily Otranto

Simply put, an antique is any item — whether it be a work of art, jewelry, carpets or everyday objects like housewares and accessories — that is over 100 years old. Vintage items are much younger, less than 100 years old, and typically have a collector's appeal. Vintage clothing, jewelry, watches, accessories, housewares and furniture are all common items in this category. Though both categories of items are undeniably popular among collectors today, each category has its own distinct appeal.

COMMON CHARACTERISTICS OF ANTIQUE OBJECTS

Difficult to find:

For good reason, quality antiques can be difficult to find. As antiques are over 100 years old, most antiques on the market today have wear and other marks of past use. Whether it be scratches on an otherwise pristine veneer or tarnish with the oxidization of metals, it can be difficult to find an item in excellent condition.

Additionally, antique items made by high-quality craftsmen are coveted by designers and are often held in the world's most prestigious museums, private collections and galleries. Finding quality antiques is not impossible though, and many modern collectors turn to reliable antique dealers, whom are experts at decorating with antiques, to help them furnish their homes with items of character, historical importance and longevity.

Beautiful patinas and craftsmanship:

Antiques have a strong appeal because they were made before the age of mass industrialization, and many required the hand of a careful craftsman. With woodworking, for example, each dominant antique furniture era features different materials and styles of carving and ornamentation. Despite these differences, the craftsmen of each era sought to elevate the wood's patinas, creating a rich and warm celebration of the wood's unique natural features.

COMMON CHARACTERISTICS OF VINTAGE OBJECTS

Historical significance:

The term vintage technically just means "old," and vintage items commonly refer to any item that was created in the last 100 years. Typically, items marketed as "vintage" date to the 1930s, '40s, '50s, '60s and '70s. Although most vintage items can be easier to find than antiques, their value is often most associated with their historical significance, provenance or niche collectability. Common vintage items include fashion, jewelry, watches, accessories, housewares and furniture, as well as media, including postcards, periodicals, photography, vinyl records, or even electronics like cameras and gaming sys-

tems. Oftentimes, a pristinely preserved vintage piece gives collectors the nostalgic feel of a bygone era.

Quality and craftsmanship:

Although mass production dominated the 20th century, the most valuable vintage items, or at least items that have lasted for decades after their inception, are still those which were made by skilled craftsmen. Many handmade vintage items were made to last, and can be considered a piece of art in their own right.

HOW TO DISTINGUISH BETWEEN VINTAGE VS ANTIQUE ITEMS

Although the process of identifying a piece's era may seem daunting at first, makers of antique furniture and objet d'art usually include various clues that identify the item's maker, era and value.

1. What are the materials?

Every era, style and period had its own materials based on geographic availability, financial capabilities and style. Understanding the materials used by the best craftsmen of their times can help you place an antique in its proper period. For example, Victorian furniture designers of the era drew on various influences, including elements of Gothic, Tudor, Elizabethan, Renaissance, English Rococo and Neoclassical styles. With such varied and rich inspirations, it is no surprise that furniture in the Victorian style tends to have ample ornamentation, including carved leaves, floral accents, inlaid stained glass and etched mirrors.

2. Are there markings?

With many antique objet d'art, makers proudly left their mark. With antique vases, for example, the bottom of the vase with usually show the artist's name, workshop, date of creation and more. Some markings are relatively simple, while others will require background knowledge to decode. Depending on the material of your item, these marks could be painted, etched or stamped onto the edges or base. Learn more about how to identify antique vases.

3. Is it still being used today?

A final tip for distinguishing an antique from a vintage item is to consider its intended use. If the item is not in use anymore, it can be traced to the time it became obsolete, which can aid in approximating its date.

French Furniture Periods

LOUIS XIV
(1643-1715)
Rectilinear shapes and symmetrical forms
Straight and rigid chairs with high backs
X-shaped stretchers between chair legs
Gilt bronze ormolu mounts



LOUIS XV
(1723-1765)
Lacquer and Chinese forms
Large mirrors
Bronze mounts
Exotic woods used in complicated veneers and marquetry art
Marquetry is floral wood inlay in veneer form
Pastel color palettes
New furniture forms were introduced: the bergère, the sofa, dressing tables, the drop leaf desk and upright secrétaire, small side tables



LOUIS XVI
(1750-1793)
Curve of furniture legs straightened
Multi-use items became very popular
Mahogany and simple veneers displaying the beauty of grain
Chair arms moved forward to align with the front legs, but a new curved line joined the arm on the back of the chair



EMPIRE
(1805-1815)
Egyptian influences replace Greek
Massive mahogany pieces embellished with gilt bronze ornamentation
Round solid mahogany pedestal tables and massive mahogany sleigh beds are signature pieces
Lions legs and use of caryatids become prolific
Animal forms included swans, eagles and bees



ART NOUVEAU
(1890-1914)
Flowing organic forms
Floral and pictorial marquetry with Japanese influence
Designs often incorporate swirls, blobs and whiplash motifs



CALENDAR LISTINGS

Calendar Listing Information

Promoters: send us your calendar information. We will publish it free (and in bold-face type) with your display ad. Otherwise the cost is \$35 per issue. Calendar entries are published on a three-month basis (month of show and two months previous). So send in your info as soon as possible. It's never too early. Stories and features about shows are provided free with your display ad.

Dates of Show: _____
 City, State: _____
 Name of Show or Event: _____
 Hours: _____
 Other Info: _____
 Phone: _____

____ Send information about advertising.

For more information, call 720-276-2777.

Mail coupon and check to: **Spree Enterprises, Inc.**,
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 Deadline: The 20th of the month before the next issue.

Shows, Auctions, Estate Sales and Event Calendar listings are FREE with your display ad. Club News and Museum News also welcome.

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Special events 2023 Outdoor Markets

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August 26th
September 16th
October 21st

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**Future
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and Nov. 10th**
4:00 to 8:00 p.m.

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hunt for prizes, \$5.00 Vintage Market
Cash given to everyone who comes
starting at 4.*



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LETTERS TO THE EDITOR

Correction to last month's Letter to the Editor

Hi Peggy,

I just read my letter to the editor and want to make a correction. The orange canary went with us in a little box to the fire lookout that my husband, Jim Jackson, and I staffed in 1960 and 1961. It was the Mt. Thorodin Fire Lookout on the Roosevelt National For-

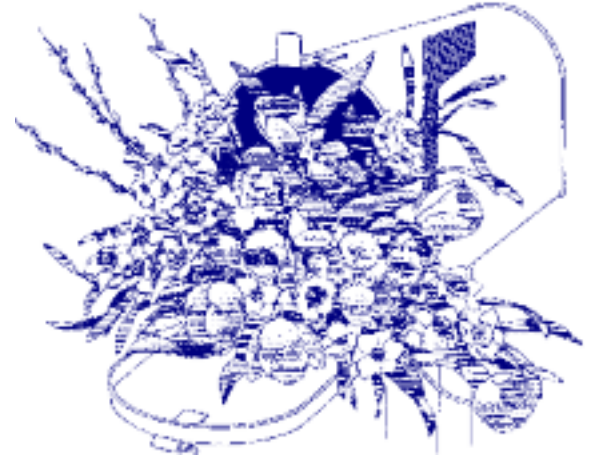
est which was at 10,500' and 75' off the ground. We lived in a 14' x 14' cabin on the top of the tower which is where Twitter McGee sang when the sun came up in the glassed-in structure.

In 1971, Jim was appointed principal at Mt. Evans Outdoor Lab School where he served until his passing in 1995.

We also had a different orange canary at that time. The principal's family was privileged to live in the historic Dodge Lodge where the canary greeted us each morning with beautiful melodies.

May the canaries continue to serenade us.

Best Regards,
Sondra Jackson Kellogg



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I would like to acknowledge Peggy and Jon for publishing a truly remarkable paper.

The articles are always interesting and informative. A special thanks for highlighting our store last month. I appreciate your interest and help in creating our ad.

You've had a great run the last 50 years. You are a boon to our antique family.

Thank you.
Gil and Connie
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The Harmonica—Its History Is Quite Extensive

By Mel Tharp

The harmonica has frequently been called the "musical instrument of the common man." I think this was especially true in earlier times. The image of the cowboy, farmer, hobo, or some itinerant musician playing a doleful melody on the mouth harp is part of our folk culture.

Little is known about the early history and development of the harmonica. One common myth has it that Benjamin Franklin invented it. Actually, Franklin invented the "armonica," an instrument consisting of a series of glass discs revolving in a trough of water, supplied by a foot treadle.

A claim made by one historian is that the harmonica was known in the 16th century. He points out that in one of Shakespeare's plays, a character remarks: "Place this little instrument to your lips. You will find its ventricles produce sweet music." Students of Shakespeare, however, say the Bard of Avon was referring to the Grecian syrinx, or pipes of Pan.

Chinese Emperor Huang Ti is also credited with having invented a bamboo instrument called a sheng which could produce a five-tone scale, but the harmonica we know is almost certainly of European origin. Although researchers differ on the circumstances, most authorities feel it was the brainchild of a German clockmaker named Freidrich Buschmann who worked in 1821 Berlin.

English historians believe it was further developed by a British nobleman, Sir Charles Wheatstone. Still another source claims that it was created at Knittlingen, Germany, by one Frederich Hotz, and France and Austria also claim it.

In the early 1850s, the nebulous history of the harmonica starts to take on some definite shape. A clockmaker named Matthias Hohner in the town of Trossingen made simple mouth organs and peddled them from door to door. Finding that the harmonicas sold better than his clocks,



he gave up clockmaking late in 1857.

That year the factory consisted of Hohner and one assistant, and the year's total output was 650 units. Over the years the Hohner Company has devised more than 1,500 different models, including a solid gold harmonica for Pope Pius XI.

The harmonica quickly became popular in the United States, and during the Civil War it was popular around the campfires of both the Confederate and Federal armies.

Abraham Lincoln, while campaigning for president, once climbed up on a wagon and started playing a harmonica. He prefaced the concert with the observation that "Douglas has a brass band with him in Peoria, but this will do for me."

As the army went west, so did the harmonica in the pockets of cavalymen. By 1880, 70% of Hohner's production was exported to the United States.

The harmonica was an instrument that anyone could afford. It gave entertainment for the poor as well as for kings and presidents. Calvin Coolidge was a great fan of the harmonica. Britain's Queen Elizabeth is reputed to be among the estimated 80 million harmonica players in the world.

During the early 1900s, the Sears and Roebuck catalog listed many different styles of harmonicas. They ranged in price from 5¢ for a Richter with 10 holes, brass reeds and nickel covers, to \$1.50 for a Brunnbauer with 40 double notes and enameled, flower-decorated covers.

When the United States stopped importing European goods during World War I, George P. Regan produced the first American harmonica in 1917. After the war, Regan stopped producing harmonicas as Hohner quickly recaptured 90% of the market. He returned to it, however, during World War II, and in 1946 developed the first chromatic harmonica ever made in the United States.

In recent decades, the harmonica has ranged the music spectrum from folk, bluegrass, country, pop, rock, to classic. It has been popularized by organizations like the Harmonicats and the Harmonica Rascals. It was brought into concert halls by virtuosos such as Larry Adler and John Sebastian.

During the 1940s and 1950s, Wayne Raney's harmonica style produced many country hits, including the number one country hit of 1949, "Why Don't You Haul Off and Love Me." The dexterity of Raney's fluid style produced an aura of relaxed per-



fection that made his music in demand.

In the early years of the Grand Ole Opry, DeFord Bailey became a familiar name in homes throughout the rural South. Bailey was the first musician to perform after the WSM Saturday Night Barn Dance was unofficially named the "Grand Ole Opry." He was also the first Black musician to perform on the show.

Bailey was a regular member of the weekly Saturday Night Barn Dance. In December 1927,



announcer George Hay took the microphone after the lead-in segment from a classical orchestra in New York performed a number conceived around train sounds. As the Nashville program came on, Hay said, "You've just heard some grand opera, now I want you to hear some Grand Ole Opry." Bailey began by wailing his "Pam American Blues," with the harmonica imitating a locomotive whistle.

The melody of the harmonica can be haunting, as in the case of "Lorena" played around the fires of a Confederate encampment. On the other hand, it may be a tempo built on a series of complicated chords, characteristic of a fiery flamenco.

Although Lord Byron never heard the sound of a harmonica, he could have been describing one when he wrote, "There's music in the sighing of a reed."

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Sewing and Showing Our Grand Old Flag

By Henry J. Pratt

Scores of sewing machines hum, whirl, and whine in a busy workroom, half the size of the Denver Broncos Mile High football stadium. Tables overflow with red, white and blue cloth.

A mountain of red and white stripes form like curtains on the floor, as material streams endlessly from the machines. Nearby, a woman methodically measures blue cloth covered with countless white stars.

Stars, strips and blue fields of sky billow from huge bins, drape over cutting tables and spill over on the floor. Once cut, sewn, hemmed, banded, boxed and inspected, the red, white and blue material leaves the workshop building as our Grand Old Flag.

The large, imposing red brick building, nestled in rural spring City, Pa., houses the Valley Forge Flag Co., Inc. The firm is one of four companies making and selling American flags to the U.S. Armed Forces and Government agencies around the country.

The Defense department makes many U.S. flags for Federal use at its own Government plant in Philadelphia. But it also buys U.S. flags from civilian firms like the valley Forge Flag Co., Inc., as well as the Dettra Flags in Oaks, Pa. because Uncle Sam lacks the facilities and staff to meet its total flag needs.

Varying in size, material, and construction, Old Glory is purchased in some 18 different types by the U.S. military. The largest standard flag bought is the 20 by 38 foot machine-sewn garrison flag, one that takes a fairly strong breeze to unfurl and whip around.

One of the very smallest flags is a silk-screened 4-by-5 3/4 inch used for a desk set. Prices for flags range from about \$675 for garrison flag to 42 cents for one that might adorn the desk in your den.

"The way flags are made depends on how they will be used and how much the buyer wants to spend," says Michael Liberman of the Valley Forge Co., Inc.

"The home owner has traditionally bought an inexpensive printed flag" Liberman explained. "But the U.S. military generally buys better-made flags because it flies them more often and in all kinds of weather," he said.

Depending on its uses, Old Glory is made of different cloth. Indoor flags are made of rayon material, and are often trimmed with an attractive gold fringe.

Large outdoor-flown flags, like those you see on military posts and garrisons, are made of more weatherproof cloth, such as nylon, cotton, or wool. Such industrial-quality flags consist of sewn stripes and machine-embroidered, or sewn-on stars.

We can better understand and appreciate our Grand Old Flag when we look into its history, learn how our flag is made, and find ways we can show our respect for it and display it appropriately throughout the year. You might call all this raising our standard of flag education.

Henry Ward Beecher, one of America's great orators of the 1800's, said, "A thoughtful mind, when it sees a nation's flag, sees not the flag only, but the nation itself."

In 1814, Francis Scott Key saw not only the American flag still flying triumphantly over Fort McHenry, Md. in the dawn's early light. Key also saw a beautiful America, still free, proud and victorious over the enemy.

On June 14, 1777, Congress resolved that "the flag of the United States be made of thirteen stripes, alternate red and white; that the Union be thirteen stars, white in a blue field, representing a new constellation."

During the next several decades, we had official flags of various designs and shapes. All of them, however, had the three basic qualities Congress specified—stars, stripes and red, white and blue colors.



A legend, now disputed, says that Betsy Ross hand-sewed the first American flag in her home in Philadelphia. Now, researchers say it's doubtful Betsy sewed the first Stars and Stripes. But it's proved she did make flags for a growing Pennsylvania state navy.

Another legend says that Francis Hopkinson, a signer of the Declaration of Independence, made our first flag. In a letter to Congress in 1780, Hopkinson listed several services he had performed for the country. His invoice letter claimed he made several devices and "the flag of the United States of America."

In more than 200 years since, U.S. flag making has evolved from the one-person hand sewer of the Betsy Ross—Francis Hopkinson legends to an efficient assembly line operation of firms like the Valley Forge Flag Co., Inc. and other flag makers. Most, but not all, our flags—as you shall soon see—have been machine made since sewing machines were invented around 1850.

What are the job titles of the men and women, who make our flags? Most of our flag makers are called dyers, cutters, strippers, binders, packers, inspectors, and shippers. Personal headphones and stereo headsets provide the flag makers some entertainment throughout their workday, as well as block out the almost-constant machine noise.

Old Glories, ready for shipment to most any spot around the globe, aren't folded in the triangular shape so familiar to soldiers, sailors, airmen and others, who ever raised and lowered a post, station or shipborne flag. That would take up too much room, so most flags are folded squarely, or in rectangular fashion for shipment.

Prior to Government purchase, an inspector personally checks each major shipment to ensure it meets Federal specifications on size, color and placement of stars in the field of blue. The flag fabric itself has some 30 different quality-control and inspection checkpoints.

Liberman explains his company's flags fly all over the world, and were even carried ashore by U.S. Armed Forces during the 1944 Normandy invasion. In Liberman's office hangs a framed letter from a member of President Kennedy's honor guard identifying a Valley Forge company flag that covered the assassinated president's coffin while it lay in the U.S. Capitol rotunda.

Some of our flags are handmade. Today, at the Defense Personnel Support Center in south Philadelphia, about 25 employees produce the thousands of special flags, pennants and streamers ordered each year. They in-

clude few-of-a-kind flags displayed and flown in the armed services, the White House, cabinet-member offices, ROTC units and by foreign nations.

It wouldn't pay to have these special flags and pennants produced by commercial firms because many such Old Glories are few-of-a-kind. These take much longer to make and get ready to ship and unfurl.

Most of the special flags, like the official Army versions and those flown in battalions, regiments and divisions—are silk-screened emblems sewn to their backgrounds. A very few, like the Chief of Staff's flag and certain military command flags, are hand-embroidered.

Perhaps you've noticed our President's flag consists of the presidential seal, the American bald eagle holding an olive branch in one claw and arrows in the other, and is surrounded by 50 white stars.

The hand embroiderers are isolated from the rest of the flag factory's hustle, bustle and noise. Women sit at wooden frames patiently pushing and pulling needles and thread through tightly-stretched, gleaming and glorious fabric. The various designs are stenciled on the flag background's cloth.

A Personnel Support Center flag hand embroiderer for about 15 years, Rose Clavin says her "work is challenging, but enjoyable." She adds, "the beauty of the color shades—a hand embroidered flag looks like an oil painting."

Aspiring hand embroiderers are required to attend a six-month training course to teach them to make the sewing on their special Old Glories look, indeed, like a painting. But the Center prefers to hire experienced embroiderers when available.

One woman in the Betsy-Ross tradition can hand embroider a presidential flag in about 45 days, while a Chief of Staff's flag takes 60 days or more to finish. Each flag is valued at about \$5,000.

An 1818 law required a star would thereafter be added on the Fourth of July after a new state was admitted to the Union. It was a Navy Captain, Samuel Chester Reid, who suggested that practical change for the flag of a growing United States.

President William Howard Taft in 1912 issued an executive order stating the flag's official proportions, as well as the precise arrangement of the stars. As America ushered in the Twentieth Century, the popularity and devotion to the national flag continued to grow.

In 1942, Congress brought together all existing flag rules, regulations and customs. Then, it developed and passed a joint resolution on the display and use of the flag. By another executive order of President Eisenhower in 1959, our present flag with 50 stars became the official flag of the U.S.

Today, when we see our flag raised to open a baseball game or other athletic or civic event, we thrill as we stand at attention and sing, "The Star Spangled Banner." There's a rebirth of allegiance and patriotism now afoot in America, and many believe it begins with a deeper understanding, love and respect for our flag.

She's the "Stars and Stripes Forever" for some: "Old Glory" and "Our Grand Old Flag" for others. She's been in every war we've fought; she's journeyed with climbers to the top of Mount Everest; and been carried by explorers of the Arctic, Antarctica and the Moon.

We pledge allegiance to her; we cover our fallen veterans with her when they die; and we enthusiastically salute her in hometown parades across the USA. Indeed, from Francis Scott Key in 1814 to an ever-growing army of patriotic Americans in the 1980's, Our Grand Old Flag is an inspiring symbol of freedom and of our nation itself.

What Is a Collector?

By Henry J. Pratt

Surely, many words have been written and published about antiques and collectibles, as well as the men and women hobbyists across the country who buy, hold and sell interesting items from America's yesteryear.

One dictionary definition of the word "collector" reads: "A person or thing that collects items...such as stamps." That really doesn't tell us much about collectors, their motivation, what turns them on, the fun they have collecting, the "mad money" they can earn, and the enthusiasm they can share with one another in pursuing their hobby.

Ted Crom, a horology (timepiece) hobbyist, says, "I believe a hobby is to have fun with, to let you relax, to get your mind off other problems." In collecting, there's "complete absorption of mind required by refinishing a case, making a new watch part, studying the life of a maker, researching the development of an improvement, exchanging views with another collector, preparing a paper or talk for the group, buying and selling at the mart, and digging in antique shops."

"So how do we get the most fulfillment from our hobby?" Crom asks. He explains that each of us has our own bag, but a major step is to "get involved" in your hobby and collecting effort. Crom says, "You should per-

sonally contribute to your hobby association or chapter activities."

"Each member of each chapter has some knowledge the rest of us do not. Encourage your membership to give short talks on their collections....Have the members plan activities to get others involved."

Finally, Crom says, "The collector's a person without an ulcer, having a ball, an interesting member of the community, a preserver of our historical heritage, a student and mechanic, a really busy human being piling up fun so that in part it can be measured in ever-increasing dollars and sense. Get aboard, all the way, and have a lark."

AMERICAN HISTORY

July Anniversaries



July 4

Independence Day

July 8

Liberty Bell tolls to announce Declaration of Independence (1776)

July 20

Apollo 11 astronaut Neil Armstrong takes historic first steps on the moon (1969)

July 26

Congress establishes U.S. Post Office (1775)

July 26

75th Anniversary of U.S. President Truman signing an Executive Order ending racial segregation in the U.S. Armed Forces (1948)

GEORGETOWN

JULY 14: **BASTILLE DAY** at the **Hotel de Paris** in Georgetown, Colorado. Bidding is an all day affair but the action starts about 4:00 pm and goes until 7:00 p.m. hoteldeparismuseum.org (<http://hoteldeparismuseum.org/>) or call the Museum - 303-569-2311.

AUG. 26, SEPT. 23 and OCT. 28: **WINE EXPERIENCES** at the **Hotel de Paris Museum**, Georgetown, Colorado, 5-7 p.m., \$55 per person hoteldeparismuseum.org (<http://hoteldeparismuseum.org/>) or call the Museum - 303-569-2311.



Georgetown Historic Home Tour

Historic Georgetown Inc., announces *Painted Ladies and Victorian Secrets*, the return of Georgetown's bi-annual historic home tour; and the Georgetown Cultural Arts Program's 6th Annual Plein Air Event.

The tour will be held on Saturday, July 29 throughout Georgetown's historic district. Eight private homes (c.1870-1890s) will be open along with four museums and several other historic structures. Many of the featured homes make their debut in this 2023 event.

In another first, this year's tour is held in conjunction with the 6th Annual Plein Air event (www.georgetowntrust.org). Visiting artists will paint The Georgetown Silver Plume Historic Districts architecture and natural beauty throughout the weekend, culminating in a public reception and a two-week exhibition and sale of completed artworks.

Other special attractions

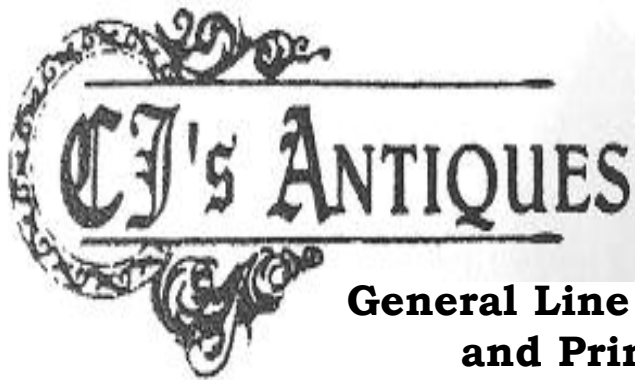
- ⇒ Lunch on the Lawn at the Hamill House
- ⇒ Relax in a private, Victorian-style garden and enjoy some light refreshments
- ⇒ Become a Special Preservationist at the Maxwell House, c.1875
- ⇒ Stop and watch the Plein Air Quick Draw live-painting event in the downtown district (6th & Rose Streets) from 10a-noon
- ⇒ Create a Victorian-style postcard @ CREATE, 507 Taos Street, Suite C
- ⇒ Join us at the 1874 Old School for a Reception and the Plein Air Artists Gallery Opening, 5p-8p



Tickets are available on Eventbrite <https://www.eventbrite.com/e/painted-ladies-and-victorian-secrets-historic-home-tour-tickets-4024460897>

For more info & updates check our website, www.historicgeorgetown.org or call 303-569-2840.

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

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

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Printing Wyoming News

The American Eagle Symbol and Treasure

By Robert Reed

At the height of the country's quest for independence and freedom from foreign domination, America's leaders selected the eagle as its national symbol.

Historians note that the American eagle was officially adopted in June of 1782 by an act of the Continental Congress. It was a suitable choice.

In writing suggestions earlier to the selection committee Philadelphia sculptor William Rush movingly endorsed the "elegant figure" of the eagle. Rush the artist visualized, "the American Eagle darting upon and destroying the vitals of tyranny, the shackles of despotism...and hurling them under the feet of the Genius of America."

To be specific the nation's choice was not just any eagle.

The founders, for example, ultimately rejected the idea of a traditional doubleheaded eagle that prior to that time had often been used as a heraldic representation. It was simply too much in the realm of old country royalty.

Neither would any single eagle serve the purpose. Eagles had been used as symbols before in the Colonies, but when it came to the Great Seal the choice centered on a particular native species the American Bald Eagle. The term 'bald' was a bit of a misnomer since the bird simply had white head and tail feathers rather than the full brown coloring of other eagles.

As officially adopted on the Great Seal the American eagle had outspread wings and clutched arrows in one claw while holding an olive branch in the other. It also had a crest with 13 stars representing the 13 then existing states.

Almost immediately, if not before, the American eagle appeared everywhere in the United States as a popular and powerful symbol. As the nation's first president, George Washington, toured the states after his inauguration he was greeted at each stop by carved and painted American eagles.

It was carved on ship's figureheads, scratched on powder horns, fashioned from all manner of folk art, added to flagpoles according to observations by author Katharine McClinton. Further it appeared on everything from hand-stitched quilts to shop signs. Throughout the so-called Federal period it was proudly displayed as an architectural motif and stood above doorways and on mantle pieces inside.

McClinton in *The Complete Book of Small Antiques* further describes, the American eagle carved and inlaid on furniture of the period, and mounted on clocks. Further it could be found, "embroidered with gold thread on bright silk." A particular popular item during the War of 1812 in the states were cotton printed kerchiefs showing the eagle emblem in a sweeping design together with scenes of naval battles and portraits of Washington or Thomas Jefferson.

One especially striking example of fashionable eagle-adorned clocks was cast in bronze with gold gilding. The early 19th century shelf clock featured the American eagle clutching olive branches and a shield with the motto, E Pluribus Unum inscribed on it. Standing alongside of the eagle and the clock was George Washington. For all of this patriotic glory however, it had been crafted in France and noted in the United States.

"Such American symbols were added to everything from clocks to earthenware jugs made in Europe early in the 19th century in an attempt to appeal to the growing American market," notes author Erwin Christensen. Writing in *The Index of American Design* Christensen adds, "when they appeared in this country, they found eager buyers."

When France's Marquis de Lafayette visited the United States in the 1820s he found a great deal of glassware similarity



bearing the American eagle. The glass flask, in particular, featured several different designs all starring the country's own version of the eagle.

By the Erie Canal ceremonies of 1825 the American eagle emblem was wildly popular on folk art, imprints, and all manner of souvenirs. A water keg decorated with the painted eagle was used in dedication ceremonies and is now displayed by the New York Historical Society. Meanwhile there was an abundance at the time of eagle motifs on pressed-glass plates, salts, and cups. The Sandwich Glass Company was especially prolific with the eagle image offering in a wide range of glass that included blue, yellow, opalescent, as well as clear white.

The American eagle also appeared on a wealth of milk glass covered dishes, fire-fighting helmets and other related equipment, drinking glasses, wallpaper designs, and even carefully stitched coverlets.

The eagle appeared in furniture too. Sometimes a standing or soaring eagle adorned a delicate candle stand, chair or table. There was eagle-decorated pottery made in American locations such as Pennsylvania and Ohio and also in the Staffordshire region of England as well. A transfer decorated pitcher from Liverpool, England paid tribute to Washington in 1840 bearing the inscription, "Washington in Glory, America in Tears." It also bore the American eagle and the seal of the United States. Beyond the pots and pitchers, there were also butter molds and mugs, and more.

By the middle of the 19th century the American eagle had made quite an impression as a weathervane on a vast number of rooftops around the country. Often copper or zinc, or combinations of both, most were of the spread wing variety. Often they appeared perched on global orbs or metal stands.

When the Civil War arrived in the 1860s the northern armies carried the American eagle off to battle, often in the form of a brightly colored image on a drum. The eagle stood on various drums of that era. Smaller drums, usually carried by drummer boys around 12 years of age, typically bore an eagle with a shield and a sunburst beneath it. Larger drums used for parades and ceremonial marches were often even more lavishly decorated with the American eagle.

During the Civil War the eagle also frequently had a renewed patriotic role on decorated quilts. A cotton Civil War memorial quilt was made by Mary Ben Shawvan of Wisconsin for her soldier husband John Shawvan. When her husband was

killed in the battle of Chickamauga in Tennessee, Mary was left a widow with six children and only a Civil War widow's pension. Still the quilt with its spread wing eagle and shield among meandering flower vines and perching birds was impressive. Nearly a century and a half later the historic eagle-dominated quilt sold at a major east coast auction house.

During the second half of the 19th century the mighty American eagle was often the center of a wide range of carvings from signs and ship's figure heads to small handheld objects.

One of the most famed eagle carvers of that era was John Hale Bellamy. An artist and sculptor of considerable note, Bellamy's flourished in Massachusetts and later in New Hampshire. His shop boasted the ability to "service a single order for 100 eagles" and they could be accompanied by "emblematic frames and brackets" too. Bellamy advertised his talents at "house, ship, furniture, sign and frame carving...furnished at short notice."

The grand eagles created by Bellamy were usually large and often embellished with all type of slogans from Don't Give Up The Ship to simply Happy New Year. Typically the eagle and U.S. flag were decorated with red, white and blue paint. Among Bellamy's most impressive eagle carvings was an 18-foot figurehead personally made for the U.S.S. Lancaster.

At the other end of the carved eagle scale was now memorialized folk artist Wilhelm Schimmel. At about the same time Bellamy was carving giant-sized eagles in New England, Schimmel was going from town to town in Pennsylvania carving small eagles and other animals in exchange for hand-outs or liquor. Decades later his pine eagles shaded in brown, black, red and yellow became highly sought as classic examples of late 19th century folk art. In 1890 "Old Schimmel" died in a Pennsylvania poorhouse, and a newspaper noted, "his only occupation was carving heads of animals out of wood, he was apparently a man of a very surly disposition."

Today surviving American eagles once made by the transit Schimmel bring \$15,000 to \$25,000.

As late as the 1960s, antiques historian and author McClinton observed that the American eagle "is one of the most sought after collector's items" in the country today. McClinton attributed the fascination in part to the nation's history and the eagle's personal symbolism for individuals.



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All About the Beautiful Bureau

By Robert Reed

While the experts all agree that the American bureau is a beautiful piece of furniture, they are not fully in accord about its origins.

The term itself was derived from the French word 'burel' which was used late in the 17th century to designate the woolen cloth used for covering the immediate surface of a crude form of writing desk.

Initially the bureau were little more than a table which supported a small chest. The chest could be moved backwards on the larger table base to allow a desk-like space for writing. By the early 18 century in England the bureau term became more or less accepted for a variety of writing furniture. Typically the piece incorporated a chest of two or more drawers.

In 1803, English furniture designer Thomas Sheraton noted in his Cabinet Dictionary that the term was "applied to common desks with drawers under them." The Encyclopedia of Furniture by Joseph Aronson suggests that bureau was apparently the name given in England to the entire family of desk-and-drawer combinations. In American the same thing might be known simply as the secretary.

However, further adding to the confusion, decades before that in America the bureau term was generally accepted instead as a name for a four-drawer chest of drawers.

Consequently the word bureau meant different things to different groups. In this country generally it defined a sort of chest of drawers or more elaborate



Classical carved and stenciled Mahogany dressing bureau attributed to Edward Holmes and Simeon Haines, New York, 1925-29 (Skinner Inc. auction photo)

dressing table. Typical the American bureau had flaring French style feet with a scrolled skirt.

As early as 1757 a probate of an estate in Virginia

made reference to "2 Bureau dress Tables," while still another household inventory mentioned a single, "Buro Chamber Table." Basically the bureau in America served as a storage unit of drawers with a table section for dressing, and perhaps smaller drawers above for accessories.

Not surprisingly the varied but attractive bureau most always found its way into the bedchambers of fashionable Colonial homes where it was used for dressing.


As the Federal period emerged in the early 1800s the bureau in America sometimes had a deep top drawer which could be used for storage of large items such as blankets or quilts. Besides the so-called tablet drawer, the piece may also have included smaller drawers.

Fancier bureaus made have had an elliptic sweep which meant rounded drawers sweeping backward in an oval pattern. Alterations to the standard design of the bureau, including changing the lines of the drawers, usually increased the price charged by the cabinet-maker considerably. The sweepingly rounded serpentine bureau, for instance, could raise the price by 50 to 100 percent more for the Colonial customer.

A Federal bureau from the early 19th century was often crafted from cherry or mahogany and may have included delicate bird's eye maple inlay. Carving and stenciling were also sometimes added to enhance the appearance along with various veneer applications and brass fittings.

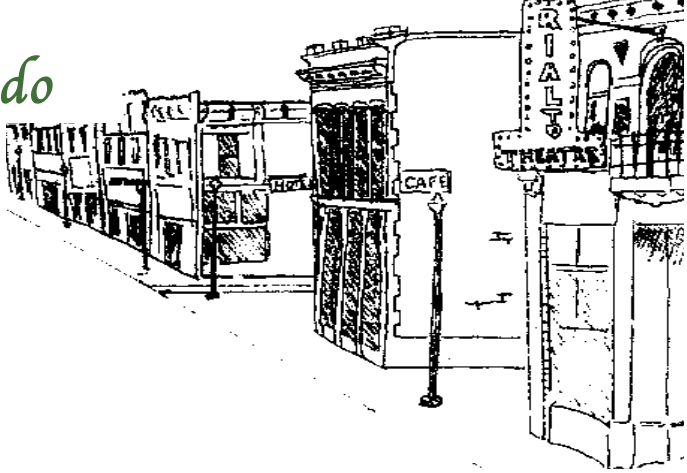
Still another variation of the standard bureau was

Continued on page 15



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Walking Tours in and around Florence

2023 WALKING TOURS of Historic Florence, Colorado

The Florence Pioneer Museum and Research Center offers guided tours through the historic downtown of Florence. Limit: 8 people per tour, RSVP Marty Lamm, 719-784-1904, \$10 per person.

Saturday tours start in the morning around 9:00 am or 10:00 am for your group. That way we get the tour in before the heat of the day. Bring water, sunscreen and a hat.

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Rena Pryor



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CONTEST

June's What Is It?



Marjorie McLaren of Anchorage, Alaska, tells us, "June's What Is It? shows two micro mosaic hat pins likely made in Italy in the mid 19th to early 20th century. Around that time wealthy people would take a Grand Tour of Europe - especially Italy - and would bring back colorful mementos such as these hat pins, made with tiny colorful pieces of glass and often showing flowery scenes. Hat pins had their heyday during this period as hairstyles were extravagantly bouffant and hats were equally showy. The era of the bonnet with ties had ended, to be replaced by hat pins of 8-12" long to anchor hats to one's hair. Some governments tried to restrain the purchase of such frivolities by women and for a time limited their purchase to only two days a year. The term "pin money" (meaning money saved for special little purchases) arose during this time. As fashions changed and women attained more individual freedoms (such as travel on public transportation), the potential use of hairpins to protect oneself from "gropers" became an issue. By the time the 19th Amendment gave voting rights to women in 1920, styles and hairstyles had changed and hat pins were no longer necessary."

What fun to have all of these details about our What Is It. Here is what we

July's What Is It?



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

know about these hatpins: The hatpins pictured are mosaic hatpins. They are fashioned of tiny pieces of colored glass and were probably made between 1850 and 1870. The cube, 3/8 inch on each side, has 6 floral designs, the ball 12.

Also venturing guesses were Jean Kropp of Westminster, Colorado and Annette Glaess, also of Westminster, Colorado. Elizabeth Puls of Boulder adds, "They appear to be a sort of filigreed pattern made of various colored stones, glass or some real gemstones. Gold banding is on the heads of the pins and the stems. (If not gold, maybe brass.) I feel the large one may have come from Russia because it bears a slight resemblance to a Fabrege egg." Terry Cook of Fort Morgan, Colorado tells us these "pinballs" were kept close by to secure caps to the hair and hold neckerchiefs in place among other uses.

Thank you all for your guesses. You make the What Is Its much more interesting!

The Beautiful Bureau So Versatile

Continued from page 14

the bureau table. Such an item was versatile enough for both storing and writing. The bureau table offered by classic English designer Thomas Chippendale often offered a case of blocked drawers along with a sliding tray drawer just above a kneehole space for the writer. Some Chippendale pieces provided a solid door which opened into a three-shelved interior. Meanwhile the bureau table offered by American cabinetmaker John Goodard, for example, allowed for both a kneehole desk space and an upper section bookcase.

Additionally the word bureau was also paired with an assortment of cabinets, flat top desks, and tallboy dressing furniture.

For the most part however the American bureau was mostly a distinguished and deeply appreciated assembly of drawers and compartments.

Antiques historian Sarah Lockwood later attributed four basic forms to the American bureau.

- A true front block bureau when the front boards were curved off into the center depression.

- A square front, when the drawer boards did not curve but were left square.

- A serpentine front when the blocks of the drawers gave way to a sweeping out-and-in curve. (Usually the most expensive of the cabinetmaker's designs.)

- A swell or kettle front. When the curve swelled gently toward the center, it was a swell front. When the two lower drawers bulged out at the front and sides, it was a kettle front.

"All of these designs were made about the same time in America," according to Lockwood.

Often the bureau stood beneath a handsome mirror, or in some cases a "dressing glass" sat directly on the bureau. The relatively delicate



Chippendale mahogany oxbow bureau probably Boston, ca. 1760-80. (Skinner Inc. auction photo)

dressing glass was designed to swing in a frame. Later in the 1800s which was the onset of the Empire period the bureau fronts became heavier and straighter, likewise the dressing glass became larger and heavier.

Empire designs, ever larger and bolder, usually displaced the earlier slender brass handles, sometimes called willow brasses. Instead makers opted for glass or even wooden knobs on the drawers.

According to Lockwood the changing designs gradually called for larger and larger bureau drawers. Eventually the trend led to two tiers of drawers instead of a single tier. "And there you have the familiar bureau that has persisted ever since," summed up Lockwood writing in 1926.

In recent years a major exhibition of American studio furniture was presented in the nation's capitol of Washington, D.C. A major feature of the show was an eight-foot piece of furniture made of mahogany and other hardwoods. Identified as a cross between a desk and a chest of drawers complete with secret compartments, it was titled the Bureau of Bureaucracy.



Federal oxbow and Mahogany square front bureau. New England early 18th century. (Skinner Inc. auction photo)

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