



HORSE RACING COLLECTIBLES SEE PAGE 7

the mountain states collector

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COLLECTIBLES,
FURNITURE,
ART, DESIGN
AND HISTORY.

54th ANNIVERSARY — ESTABLISHED IN 1972

Volume 54, Number 5

MAY 2026



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'Lest We Forget' Memorial Day Postcards

By Roy Nuhn

"Nor Shall their story be forgot, While Fame her record keeps."

These lines from a stanza of an old 19th century poem, *The Bivouac of the Dead* by Theodore O'Hara, are found on several Memorial Day postcards, including some by Raphael Tuck & Sons and International Art Publishing Company. Borrowings were also made from other patriotic poetry and national anthems for use as captions. Such cards were used by people nearly a century ago to help commemorate a very special day each year.

Several generations ago, in the years from the beginning of the 20th century to the advent of World War I, Americans celebrated patriotic holidays with great fervor and intensity. One important custom of those long ago days was the mailing of souvenir postcards to friends and relatives. Many such exchanges were lovingly saved for years to come, often being displayed in family albums and considered special keepsakes. Card racks in the nation's five-and-dimes, neighborhood variety stores, and specialized postcard shops abounded with general purpose patriotic cards year-round. Specific holidays, however, like the 4th of July and Lincoln's Birthday, were responsible for not only the most beautiful and artistic cards imaginable, but for the greatest variety, as well.

Memorial Day, or "Decoration Day" as it was then called, was another national celebration commemorated by large numbers of postcards, though the tone here was far more solemn and respectful than it was boisterous and jubilant.

Observed for the first time in 1868 by a still war-weary nation, Memorial Day soon became an annual May 30th tradition everywhere in the country; everywhere, that is, except in the states of the Old South. There a preference for special days and traditions to honor fallen Confederate heroes prevailed.

Not until after World War I, when the anger



and distrust caused by the Civil War and the Reconstruction era that followed began to burn itself out, did anything resembling a national Memorial Day emerge honoring not only Civil War veterans but also those of subsequent wars.

To satisfy the public's demand for special holiday issues, dozens of publishing houses, mostly located in the Northeast but including a few in Europe, turned out millions of Memorial Day postcards. These had artist-designed scenes depicting aged Northern veterans and women and children paying homage to the living and dead who had fought to preserve the Union.

Others portrayed soldiers of various wars marching off to battle and leaving tearful sweethearts and wives behind, as well as American flags, eagles, cannon, G.A.R. medals, and decorated graves. The color blue, Johnny Yank's standard, dominates the artwork.

In all, nearly two dozen publishers produced more than 40 quality sets of six, eight, ten or twelve postcards each. In addition, a few singles were also marketed.

Continued on page 15

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Show Calendar: May 2026

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MAY 16: LIVE AT THE CROWS at the Old Crows Antique Mall & Root Beer Bar, live musical performance by Jon Steidmann Blues and Jazz 2-5pm 303-973-8648.

MAY 9: Mother's Day Tea: 250 Years of American Mothers Celebrate Mother's Day in elegance with a three-course tea featuring scones, a selection of tea sandwiches, and an assortment of desserts. Includes a self-guided tour of Historic Hoverhome and more. For questions contact The St. Vrain Historical Society (303) 776-1870 or office@stvrainhistoricalsociety.org.

MAY 8-10: 75th ANNUAL ROCKY MOUNTAIN STAMP SHOW at the Arapahoe County Fair Grounds, Call 720-459-2841 for more information.

MAY 9-31: 7th ANNUAL ARMED FORCES ART SHOW & SALE, in Florence, Colorado. Open to all active-duty veterans, spouses and children. More information, call 719-621-3301.

MAY 10: OLD CROWS Mother's Day Celebration, Free flowers for mothers and grandmothers. Call 303-973-8648 for more information.

MAY 15 & 16: FLOCO JUNKTIQUE, Florence, Colorado Junktique Festival: art, antiques, collectibles, salvage, vintage and much more show or sell. More info, call 719-784-3544.

MAY 16 & 17: 54th ANNUAL STRAWBERRY FESTIVAL VINTAGE & ANTIQUE MARKET, hosted by the St. Vrain Historical Society to be held at the Boulder County Fairgrounds in Longmont, Colorado. Over 80 antique dealers, Exhibit Building at the Fairgrounds, 9595 Nelson Road, Longmont, Colorado, Saturday, 10 a.m. to 4 p.m., Sunday 11- 4 p.m. Admission \$11, Children under 12 FREE, (\$10 for cash) This fundraiser supports the St. Vrain Historical Society and highly anticipated event in the Longmont area.

MAY 17: FLORENCE MERCHANTS 24th ANNUAL CAR SHOW, 9a.m. to 3 p.m. Check in begins at 6 a.m., register now www.anticuecapitalofamerica.com.

MAY 23: OLD CROWS SUPPORTS THE ARTS, all day long Saturday. Call 303-973-8648 for more information.

JUNE 19-21: THE 129 ANNUAL STRAWBERRY DAYS FESTIVAL in Glenwood Springs, Colorado, the Glenwood Sprints Chamber invites you to be part of one of Colorado's oldest and most beloved festivals where tradition, art and community come together in a stunning mountain setting. General Park hours: Friday June 19, 1 a.m. to 10 p.m., Saturday, June 20, 10 a.m. to 10 p.m., Sunday 10 a.m. to 4 p.m.

JULY 16 & 17: DENVER POSTCARD & PAPER SHOW, Jefferson County Fairgrounds, Golden, Colorado, Friday 11 a.m. -6 p.m., Saturday 9:30 a.m. to 4 p.m. More information, go to denverpostcardshow.com.

OCT. 10 & 11: PUMPKIN PIE DAYS sponsored by St. Vrain Historical Society, Boulder County Fairgrounds, Longmont, homemade pumpkin pies served.



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Horse Racing Collectibles—A Winner Down the Stretch

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

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

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

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

Today both the movie's artifacts and those



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

By the second half of the 19th century major horse racing events were being established for an eager public. among them were the Belmont Stakes, the Preakness Stakes and the Kentucky Derby. Now some of the programs for horse racing events in the 1860s, 1870s, and

1880s can be worth one thousand dollars or more in quality condition. and for those who didn't quite make it to the track there were related amusements such as the Derby Steeple Chase game produced by McLoughlin Brothers in the 1880s and 1890s.

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

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

Ultimately the Kentucky Derby glass became one of the most familiar horse racing collectibles in history. In 1940 the traditional

Continued on page 9

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Costly Horn Furniture & Accessories Attracting Collectors



By Anne Gilbert

While furniture using animal horn and hide may upset animal lovers these days, there was a time when it was a decorative status symbol and costly.

Furniture and decorative horn accessories were made in Germany as early as 1833. They came to international interest when it was displayed at the 1851 Crystal Palace Exhibit in

London. Its popularity grew and by the end of the 19th century it was practically mass produced in the Midwest using horns from the longhorn cattle that found their way to slaughter houses in Chicago and Kansas City.

It rated a serious second glass when the Toby Furniture of Chicago displayed upholstered chairs and sofas with horn arms at the Chicago Industrial Exposition in 1876. Soon they added horn legs and backs for parlor furniture. By the 1890s it was made in large quantities by Wolf, Sayer & Heller, of Chicago. They added decorative accessories such as hall racks, clock holders and small tables.

Popularity moved to the East where another new trend, hunting lodges and mountain cabins was taking place. It seemed the perfect furniture conjuring up images of the old west and the disappearing frontier.

It was finally made in the West in 1880 by Frederick Wenzel in San Antonio. However, much was still imported from Topeka, Kansas where it was being made in 1886 by a quality furniture maker, Charles Calwell of Topeka.

In a letter to the Kansas Museum of History Calwell described how he began making longhorn furniture, after he saw examples by Wenzel. Calwell and his family participated in making early pieces for family use. His wife polished the horns. Many of these pieces are now in the Kansas Museum of History,

When longhorns became scarce around 1900 that marked the end of horn furniture. Until recently it has been forgotten and out of fashion.

CLUES: These days it is costly when it makes a rare auction or dealer appearance. They are a popular conversation piece as well as decorative for mountain homes and revived interest in rustic cabins. Many of the pieces are quite handsome with imaginative uses of the horns and animal hides.

Reproductions are being made using acrylic horns and simulated animal fabrics. They aren't cheap costing as much as \$2,000.

For quality early examples an original, early armchair can have a dealer price of over \$4,000. If the piece is also unique, a dealer price for a rocker can be over \$8,000.

The good news is that so many were made, and sturdy, they can still turn up in basements and barns.



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The Canary Is Singing

By Peggy Knowles Prather

There's great power in knowing that your mother loves you. There's even greater power in knowing she likes you. She thinks you're funny. She thinks you are smart; she thinks you are pretty or handsome as the case may be. Any thought of my Mom makes me feel at peace with the world.

I have many favorite memories of her, ones where I merely observed her.

One of my favorites is of her sitting at the dining room window behind her old Singer sewing machine. She faced out so, at a glance, she could observe the outside world as she worked. Her canary cage sat to her left up on a pedestal.

As she diligently concentrated on her sew-



ing and as the sewing machine whirred, the canary sang. What bliss! She was content. I was content.

I never thought about being a mother when I was a child. I was one of those weird little girls who didn't like to play with dolls or play house. I would rather climb a tree or go in search of salamanders under rocks.

Then it happened! I met the love of my life and we embarked on a 50 year journey of marriage and parenthood. A miscarriage first time pregnant made me feel such great loss that I knew I must have children. They would complete me and fill the yearning I'd discovered I had.

Four children and 13 grandchildren later, I am passionate about every one of these little creatures who have graced my life. And I am as passionate about their life partners. I think each one is so unique and has so much to offer the world.

As I go about my life, I hope they are watching me and that I can give them strength through my strength like my mother did for me.

Yes, I hope they, too, can hear the canary sing.

Horse Racing Collectibles Continued . . .

Continued from page 7

Derby 'glass' was made of aluminum. Starting in 1941 and continuing through the years of World War II the Derby glass was made of a type of celluloid due to the rationing of many other raw materials. The Beetleware containers included the image of a race horse along with a Beetleware label at the bottom of the glass. a single surviving Kentucky Derby glass of the early 1940s can command a price of several hundreds dollars currently.

Elsewhere in 1940s, a horse called Citation became a Triple Crown winner, jockey Eddie arcaro appeared on the cover of Time magazine, and the Milton Bradley company marked

a new game acknowledging wagering a race tracks with the title Win, Place & Show.

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

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

Along similar celebrity-at-the-race track lines, Leland's also auctioned at one time souvenirs of FBI chief J. Edgar Hoover's visit to Pimlico. The lot included the G-Man's lifetime pass to the race track, an uncashed pari-mutual ticket from 1972, and a letter to management from Hoover companion Clyde Tolson

expressing thanks for sympathetic flowers at the time of Hoover's death.

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

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

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



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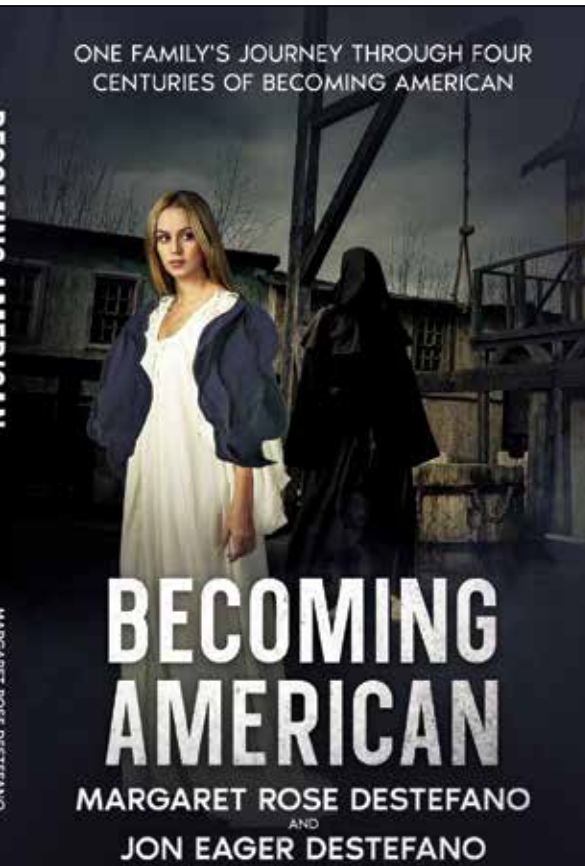
This biographical historical fiction novel explores how one family's fight for justice shaped the nation's destiny—and how the past continues to echo in our pursuit of a better future.



Margaret (Peggy) and Jon DeStefano have been in the publishing field since 1972. They produced over 20 publications each month for various local, state and national organizations. They have published many articles, short stories and poetry during this time. They publish and own the Mountain States Collector, a monthly tabloid devoted to antiques, collectibles and American history. Peggy belongs to several historical societies (Colonial Dames, D.A.R. and Daughters of 1812 to name a few). She and her family have been researching their history for over 50 years. *Becoming American* is Jon and Peggy's first book collaboration. They live in the mountains in Colorado. They have four children and 13 grandchildren.

ONE FAMILY'S JOURNEY THROUGH FOUR CENTURIES OF BECOMING AMERICAN

BECOMING AMERICAN



MARGARET ROSE DESTEFANO AND JON EAGER DESTEFANO

BECOMING AMERICAN

MARGARET ROSE DESTEFANO AND JON EAGER DESTEFANO

Becoming American Is Now Available For Purchase

Peg and Jon DeStefano have recently completed their first book collaboration. *Becoming American* has been a labor of love for the couple as they wanted their children to know their ancestors. This book covers four centuries of the Knowles' family experience in America which began in the early 1600s. This side of the family stems from Peggy's maternal grandmother's side.

The book is based on the genealogical research that Peggy's sister Mary Sikora spent a lifetime recording. All the ancestors are real people. Their place in history helps bring to life America's path up to this time. The book is an historical novel that captures history in a three-dimensional way that old-time history books never could capture.

It is now available through Kindle as a paperback. The electronic version is now available.

Noah Adams –

By Peggy DeStefano

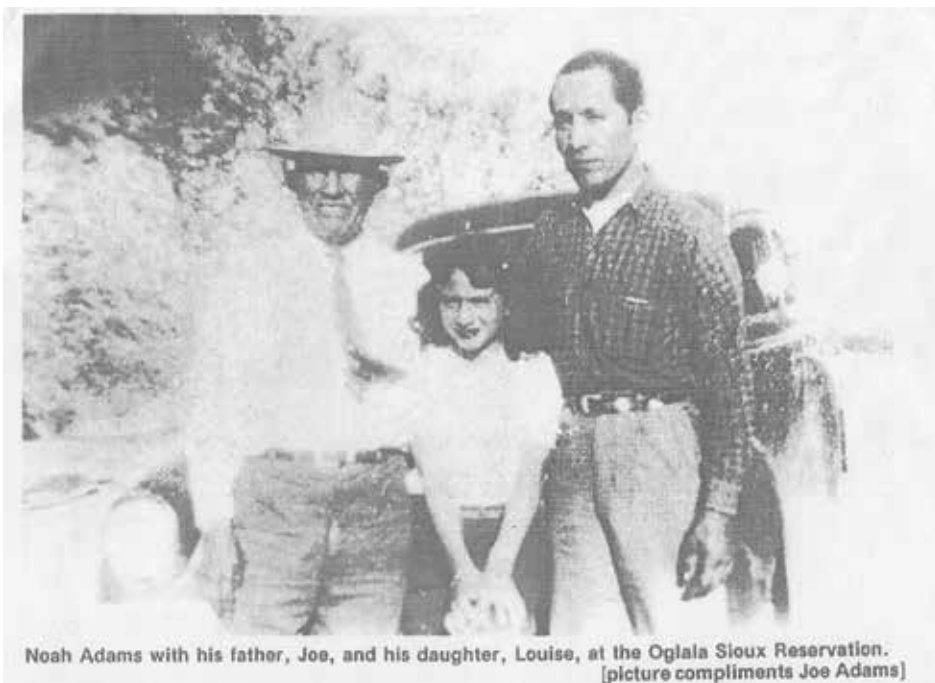
Western painting is treasured for the scenes of early cowboys and Indians and of the ranges, mountains and prairies where they roamed. The excitement and unsettledness of the old West has been captured on canvas.

But most Western painting has been depicted through the eyes of the newcomer not the native. Noah Adams' work is an exception for he portrayed the West through the eyes of an Indian. Noah, whose life and paintings left their mark over most of the West, was born on the Oglala Sioux Reservation in Pine Ridge, South Dakota on November 2, 1911.

Noah overlooked the traditional Indian artistic forms and took on the modern medium of oil painting. He took it on with a gusto that saw him produce over a thousand paintings in the Colorado, Wyoming and South Dakota areas before his death in 1966 at the age of 54.

Noah's talent bequeathed by brother

Noah alleged that his life as an artist began in 1952 with the death of his brother Roy. Noah would explain to his acquaintances that



the artistic talent he himself had was not his originally but instead belonged to his brother and that his brother bequeathed it to him on his death bed. Joe Adams, 98 at the time of this interview, remembers his son, Noah, and his son, Roy, from the time they were young children sketching pictures with sticks in the dusty mud outside their little home.

As he grew up, Noah became proficient at carpentry as did his father and brothers before him. Eventually he added a new dimension to his skills and learned masonry. He supported himself as a union plasterer in

Rapid City, South Dakota from 1951.

As of the fourth of July 1958 he declared his independence of his plastering trade and decided to devote all his time to painting. His new occupation required one primary tool, a four inch house brush. Using whatever paints he could find (though he preferred oil) he would wield his oversized brush in a way that detail could not defy.

Sioux's theory of nature on canvas

Noah covered a canvas in ten or fifteen minutes as he mixed his colors directly on the canvas. He usually worked from the center out and could, just to

show off his ability, paint the scene upside down and then turn it right side up to reveal a landscape that most people couldn't paint in its intended position.

The nature worshiper in Noah is apparent in all his paintings. And by painting from the center out it is as though Noah is expressing the Sioux theory of nature on canvas. To a Sioux, nature is infinite: it is a circle, continuous, without endpoint.

All of Noah's paintings have a feeling of being continuous. You can look at the painting from any angle and be into the scene.

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A Western Painter of Cool Persuasion

There is a mystical quality to his painting which would remind one of the airy style of the impressionists but with a definite individuality that was Noah's alone.

The Black Hills of South Dakota were Noah's favorite subject and he returned from his travels every summer to paint in the yearly pageant in Spearfish, South Dakota. There he entered the painting competition and won first place many times. He also returned to Pine Ridge to help his father and stepmother on these visits home, staying the whole summer.

The rest of the year Noah traveled and painted. Though he traveled to almost all of the United States some of his favorite haunts were in Colorado and Wyoming. Downtown Denver on Larimer and Curtis Streets and out on West Colfax in what is now Lakewood, Colorado were some of Noah's territory. Evidence of Noah's Colorado travels show his paintings in Grand Lake, Tabernash and Frazier, Colorado, too. In Wyoming you're bound to find Noah Adams' paintings in Jackson Hole and Yellowstone National Park.

Paintings not found in homes

Noah's paintings are not found in private homes as much as they are found in business establishments. Restaurants, taverns and barber shops in all of the cities of Noah's travels are the best places to spot either a canvas or mural by Noah Adams.

The reason for this seemingly unusual placement of art was that Noah either paid his debts with his paintings or bartered with his painting to buy a steak, a glass of Jim Beam, oil paints or to earn some cold cash from the people who knew him best.

In the barber shop on West Colfax in Lakewood, Colorado, Noah did a mural for some paints and cash. The mural, a landscape with some figures is 34 inches by 101 inches. It took less than one hour to paint with Noah spending ten or fifteen minutes a day on it until its completion.

When Noah finished he facetiously told the owner of the barber shop Glenn Young that he wanted to be remembered and that for a small additional fee he would gladly sign his name to the mural. No name appears on the mural and this unsigned painting rep-

resents one of the few times Noah's bartering didn't pan out.

Indians win in paintings

Noah could appreciate the barber's resistance since he possessed the same kind of stubbornness. When he painted the scene for the Stagecoach Inn in Grand Lake, Colorado his subject matter was Indians attacking a stagecoach. One of the owners Bill LaSasso prodded Noah to put a few dead Indians in the picture but Noah stood firm. His answer was, "Nope, the Indians are going to win this one."

Noah's pattern of movement and life in his painting years was repeated time again in city after city. Had Noah lived during the Indian Renaissance that the West is now experiencing his talents may have been touted during his lifetime. As it was he knew very little recognition.

Noah received notice of death

When he was told he had but two years to live Noah set out on one last journey. Taking his parents with him Noah went to say farewell to his three daughters who lived in Utah and California. When the California portion of their trip ended, he and his parents parted. His parents headed back to the Pine Ridge Reservation and Noah reassured the doubting oldsters that in 30 days he would be with them again.

He then proceeded for Tucson, Arizona, the city whose hospital gave him his notice of death. On July 17, 1966, as he worked in the hot Arizona sun painting a sign, he felt ill. He went to sit under the shade of a tree. He died there. And, in exactly 30 days, as he promised his parents, he was home again, dead, and in a pine box.

Noah's father, Joe, took care of his burial as he had for his three other dead sons. The brothers all lie side-by-side five miles from Pine Ridge at the Holy Rosary Mission. And though Noah's grave is as yet unmarked, his paintings serve to eulogize him in every city that he visited. The paintings say, "I was here, I painted, I will be remembered."

Author's Note:

This article was written some 48 years ago. I have never forgotten my trip to Pine Ridge Reservation to meet with Joe Adams, Noah's father. I still remember Mr. Adams telling me how his father and his grandfather had lived to be 110 years old. And, with every good chance he, too, would live to that age. But, with the most grievous sadness, he saw all of his sons die before even reaching the age of 60. No doubt that alcohol played a part and probably the lack of good health care made their deaths premature. Joe was one of the most solid individuals I have ever met. I thought to share the Adams' story would honor them.



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May 10
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251st Anniversary: The Second Continental Congress met in Philadelphia (1775)

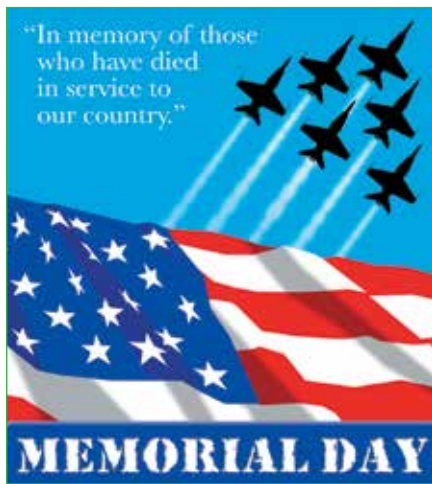
May 10
Mother's Day

May 16
Armed Forces Day

May 19
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Publisher Spree Enterprises, Inc.
P.O. Box 1003
Bailey, CO 80421
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Printing Wyoming News

The Appraiser's Diary: Mirrors



By Rachel Hoffman

I have always loved a great mirror. Some of the most gaudy and elaborate French mirrors are my favorite. They are just so over the top and the frames look like something out of a fairytale. I once heard a proverb that said, "Mirrors show us what we look like, not who

we are." It's so true but still for me, mirrors are fascinating artifacts. Light bounces off the surface of a mirror in such a way that it reflects the image of an object in front of the mirror. Mirrors have been used for thousands of years. Ancient peoples wanted to see their reflection as much as we do today.

Mirrors were first made of polished stone such as obsidian, then of metals such as copper and bronze. Later mirrors were made of glass blackened on one side and coated with silver or tin and mercury.

When we think of mirrors, household mirrors and portable compact mirrors are the first types to come to mind. But mirrors are used to make other useful objects. Think how difficult driving an automobile would be without the use of rearview and side mirrors. The convex mirror makes images look smaller allowing you to see more of what is behind you.

Telescopes also use mirrors. The Mount Palomar Observatory was famous for the size

of the mirror in its telescope. And if you have been to the dentist, you know that a dentist may examine your teeth using a mirror attached to a probe.

Mirrors serve us well and no living space is complete without one. They are an essential feature of certain items of furniture and popular in art. Here are a couple of my favorites by Norman Rockwell that have mirrors as a central part of the painting.



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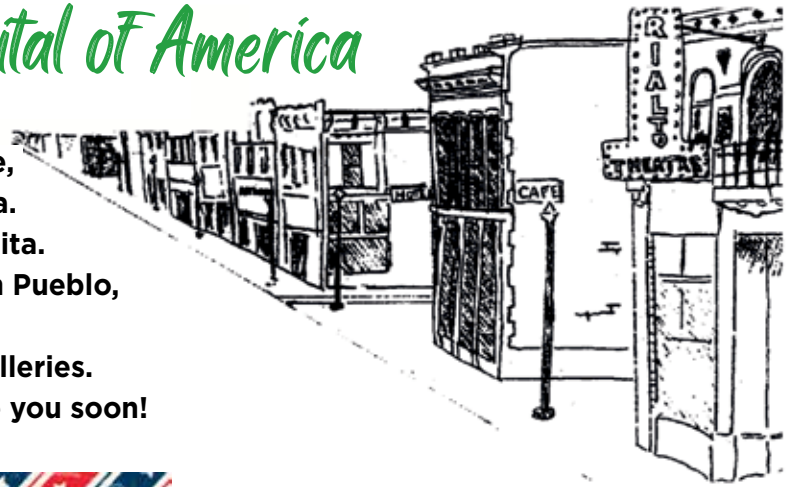
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April's What Is It?



We had several correct answers for last month's What Is It. Susan Thode of Broomfield, Colorado; Terry Cook of Fort Morgan, Colorado; Jacque Rutledge of Northglenn, Colorado and Jean Helzer of Arvada,

Colorado all identified the objects as sewing needle containers.

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

May's What Is It?



Send your answers to the What Is It contest, postmarked by May 20, to the Mountain States Collector, P.O. Box 1003, Bailey, CO 80421. At least three winners will be drawn. Winners will receive a one year electronic subscription to the Mountain States Collector. Be sure to include your email address to your guess.

Memorial Day Postcards Continued . . .



Continued from page 1

Though Memorial Day postcards date back as far as 1905, the most important years were from 1906 to 1914. Two American companies, E. Nash and International Art, and on foreign, Raphael Tuck & Sons, each created six sets over that span of time.

Nash, which began business operations in 1905, numbered its sets from one to six, and unlike the firm's Halloween line of repeated designs, all 36 Memorial Day postcards had different illustrations. A rare attempt to break away from the often used Civil War theme occurred in Series Number 3.

One of the pictures depicts soldiers from five wars, including the Mexican campaign of 1848 and the Spanish-American War. Series Number 6 is likewise interesting. Each card shows a woman symbolizing the American na-

tion, with flags, swords and other reminders of the conflict evoking the spirit of remembrance and sacrifice.

Tuck, arguably the greatest and most prolific paper novelty and ephemera publisher of all time, distributed postcards and other merchandise in this country through its American branch in New York City. Their first Memorial Day cards arrived in 1908 and included not only one set (Series Number 107) of 12 cards for sale in the North, but also a 12-card Confederate theme set intended for marketing in the South.

During the next three years, Tuck produced Series Number 158 (12 cards) in 1909; Series Number 173 (12 cards) in 1910; and Series Number 179 (10 cards), noteworthy for its multiple portrayals of General Ulysses S. Grant, in 1911. Another set for sale below the Mason-Dixon Line was Series Number 2510, "Heroes of the South." This last set may well have also been sold by postcard specialty stores throughout the country.

The identify of the Tuck artists who created such sentimental and nostalgic scenes of ancient veterans, grateful citizens laying flowers on flag-decorated graves, children sweetly kissing the blue-clad heroes, and patriotism – as embodied by Old Glory, silent cannons, and G.A.R. mementos – are unfortunately un-

known to us. A couple of sets, however, have long been credited to Frances Brundage, a popular artist of the day.

Gabriel & Sons, whose founder, George Gabriel, had once headed up Tuck's American branch office brought out a beautiful ten-card set (Series Number 150) with gold borders. These are delightful illustrations of grandfatherly-looking veterans in their uniforms with children companions. Cards in this set contain some of the most passionate and patriotic verses to be found on any Memorial Day postcard. Other important publishers for the holiday include L. R. Conwell Co., A.S.B (Series Number 283), Santaway (Series Number 157), and M. W. Taggart. A small number of unidentified firms were also involved.

Of all wars, the civil War was the most traumatic for the American psyche and soul. Nearly a half-century after its ending, memories of the conflict, along with the hundreds of thousands of surviving veterans, influenced American social, economic and political life. This feeling is portrayed by another caption often found on Memorial Day souvenir postcards – "Lest We Forget." The soldiers who fought and survived never forgot their comrades and friends, nor did their families ever forget fathers, sons, brothers and sweethearts who never came marching home at war's end.

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Krysti Jomei of Birdy magazine couldn't resist visiting the dinosaurs at the Brass Armadillo. Photo by Sean Forrester.

