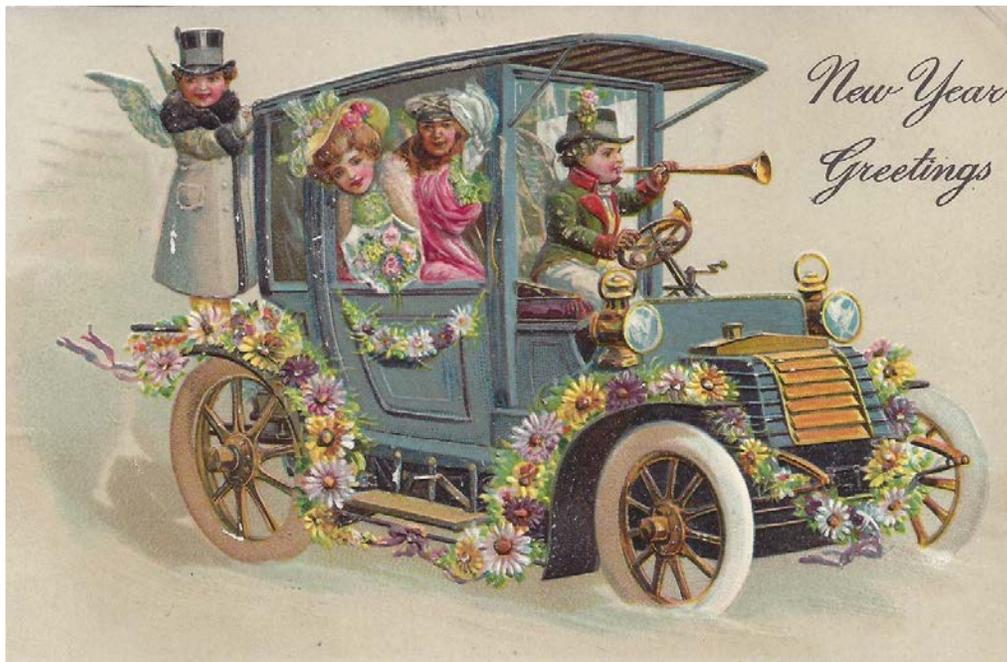




Checkerboard

January, 2017

Happy New Year!



The New Year is upon us and it is time to think about your collecting adventures that lie ahead. Hopefully AAAA represents a meaningful part of this year's plans, including attending the annual Convention, reading the PastTimes or the Checkerboard each

month, using the Membership Directory to plan visits to other members' collections, and drawing upon AAAA as a collecting resource.

Whether you are buying or selling, swapping good stories with kindred souls, traveling the highways and byways of the US, or perusing the internet in search of those elusive objects of desire, we wish you much joy and good health in your collecting pursuits in 2017!

Advertising Posters

By Jeremy Blum

Background

Posters are one of the earliest forms of advertising. While some posters were done for art, such as those done by Andy Warhol and Roy Lichtenstein, the majority were made to advertise anything you can think of. Advertising posters is a very broad category made up of many subcategories such as movies, theater, products, music, wanted, sports, events, circus and traveling show, and propaganda. Each of these categories have many subcategories themselves. Many collectors collect not by the categories listed above, but by artist or country.

Posters, showing pictures instead of just words were made possible by the advent of stone lithography in 1796 in Germany. However, the process was time consuming. Currier and Ives were one of the earliest printers mass producing color prints. These were mostly smaller than modern posters. They set up shop in 1835 initially printing in black and white and then hand coloring. Some advertising posters were using color by the 1840s. Improvements in this process in the 1870s made it possible to more inexpensively mass-produce posters in color. For posters from the late 1800s and early 1900s, the color is a big draw as the chromolithography process provided a purer and sharper color than today's color printing. The printing process was still time consuming. Each color used in the image was separately drawn onto a stone or plate and applied to the paper one at a time. Those with more colors were more expensive to produce, but are generally more desirable today. Stone lithography came to an end around World War II.

Posters are often artist signed, dated and list the printer. Most posters if not dated on the paper can be dated by the design. Designs included art Nouveau in the 1890s and 1900s, art deco 1920s and 1930s, midcentury in the 1950s and early 1960s and many lesser known forms such as Cubism, Dada, Expressionism and Futurism. Also hair styles, vehicle and other product styles, and building styles can be used to ballpark date a poster.

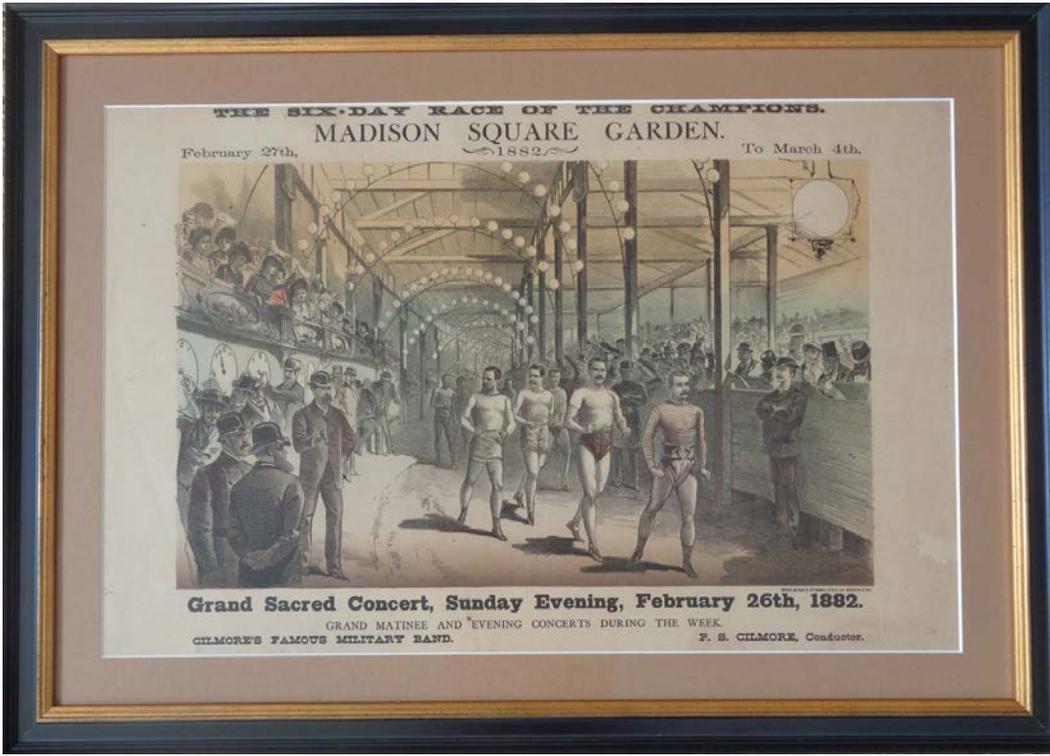
Posters for travel, events, products, and theater were a major type of advertising in the late 1800s and early 1900s. The advent of radio, billboards and later TV and the internet significantly reduced their use in the second half of the 20th century. However other posters such as those for propaganda, concerts and movies continued to flourish much longer.

Collecting posters requires a willingness to use wall space. Large collections are difficult for this reason. Most vintage poster owners use them for décor, or because they go with other things they collect. Posters are one of the best antiques or collectibles for décor as they were made to catch the eye and are often pretty, striking or capture a mood. They also make great cross collectibles.

Each of the categories briefly touched on below is vast enough to have books on them, and many do. The posters shown below in frames plus the TWA are from my collection.

19th Century

Nineteenth century posters encompass many of the other categories but have a unique Victorian look that is often elaborate, colorful and very well designed. If you have not seen one, think Victorian trade card only much bigger. If you collect trade cards consider the posters. Some are the same as the trade card only bigger. Some of the posters can bring thousands of dollars while many sell for less than \$500. The color is best on those from the 1880s and 1890s as color printing techniques had significantly improved by then. Note the improvement in color and the additional amount of colors between the first and second poster below. The first is dated 1882. The second is only a few years later. However, color is not the only determinant of value or interest. The first poster is a very early view of the first Madison Square Garden which was built in 1879 and would probably appeal to more people.



“MACHIAS BAY” AND
“RED JACKET”
BRANDS
LOBSTER

Burnham & Morrill
Portland,
Maine.
U.S.A.



Movies

Movie posters are a form of advertising still used today. Unlike other posters that were often used outside, movie posters were primarily displayed inside or on the inside of windows. Because they were mostly inside, and there were so many movie theaters, many survived in excellent condition. Movie poster collecting is a huge category with a wide range of prices. Collectors collect individual movies or genres. More than a few have reached six figure prices making certain movie posters the most valuable posters. But many post World War II movie posters are worth under \$100. Particularly popular are major films, monster movie posters or those with a famous actor such as Audrey Hepburn. Movie posters come in many standard sizes, some of which are listed below;

Lobby Card - 11 x 14", usually came in sets of 8

Jumbo Lobby Card - 14 x 17", prior to 1940, for higher profile movies, rare

Window Card - 14 x 22", had a blank white window for the theater name and date of showing

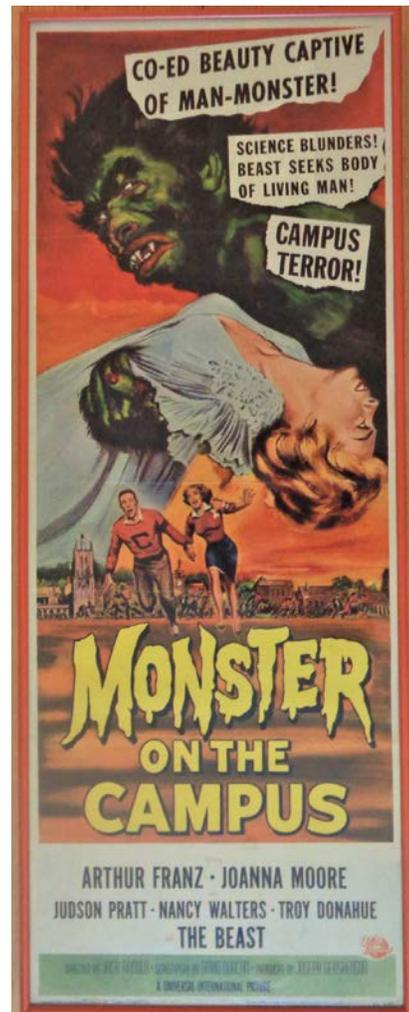
Insert - 14 x 36"

Half Sheet - 22 x 28"

One Sheet - 27 x 41", usually created by artists instead of photos

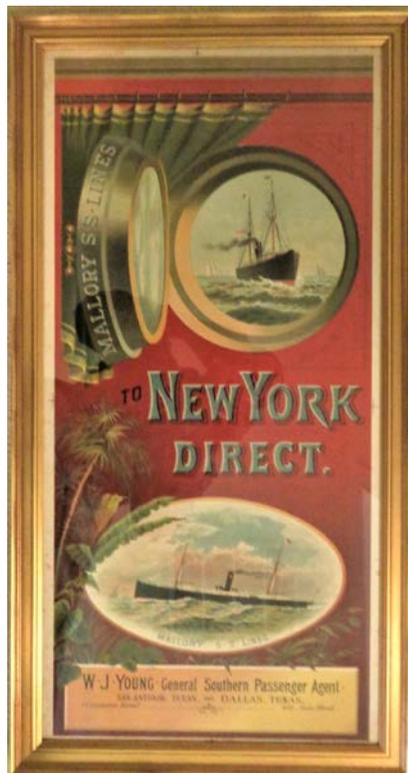
Three Sheet - 81 x 41", usually placed outside the theater, not many survived

Other sizes found are mini window card 8 x 14", jumbo window card 22 x 28", 30 x 40", door panel 20 x 60", subway 41 x 54", 40 x 60", billboard 81 x 81", and banner 24 x 30 to 84 to 120".



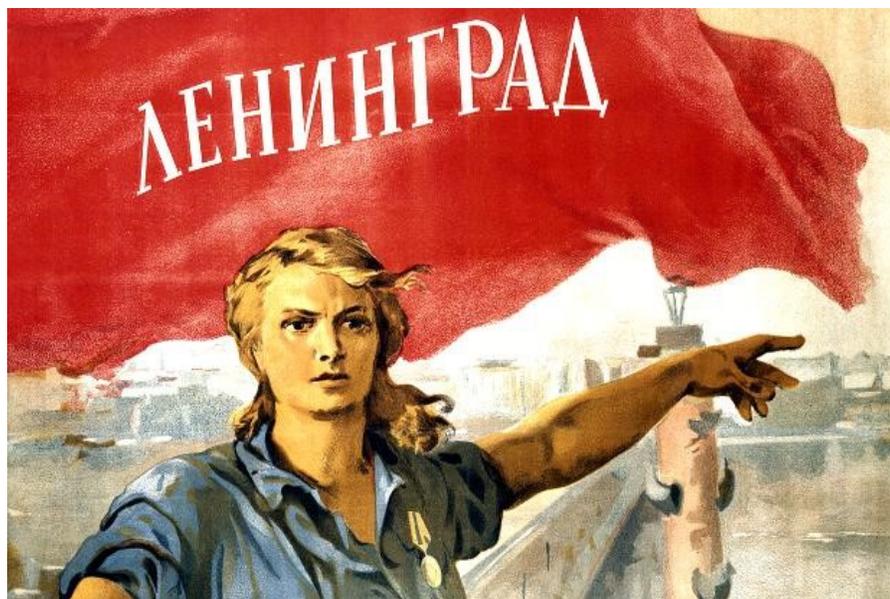
Travel

The methods of travel have changed over the years. By the late 1800s the age of the stagecoach was mostly over. Paid travel was primarily railroads and steamships. In the 1900s busses and later airplanes became popular. Travel posters often emphasized the destination instead of the trip itself. Posters were also put out by the destinations such as hotels and resorts. Many of the locations were exotic. Air travel during the midcentury was considered a technological marvel. The twentieth century airline posters from the 1950s and 1960s are particularly bright and cheerful. Travel for leisure before World War II was done more by the wealthy and upper middle class. Therefore, train and steamship posters from that age often emphasized luxury. Both the pre-war and 1950s and 1960s travel posters emphasized the romanticism of travel.



Government/Propaganda

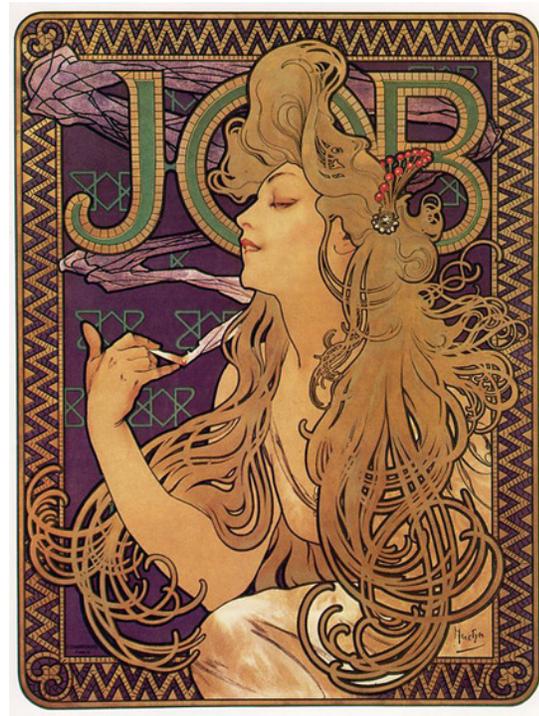
The best known government posters are war recruiting or war bond posters from World War I and II. But many others exist such as the WPA posters of the 1930s, public service announcements and Smokey Bear. Many of the best propaganda posters are overseas. The Soviet posters, though not in English, can be particularly interesting.



French

There is a consensus that the best posters ever made were made in France in the 1890s and first part of the 20th century. Most of these posters were created by artists many who were household names such as Alphonse Mucha and Henri De Toulouse Lautrec. The era was kicked off in 1891 by Toulouse Lautrec with his first poster, Moulin Rouge which elevated poster making to a fine art. This touched off a poster craze bringing in many artists who were also successful painters. Many of these posters were collected during the time they were in use and thus saved. There were poster exhibitions, magazines and dealers. The graphics were unlike anything before or since. Due to their popularity, many have been reproduced in various sizes. The originals tended to be relatively large. Alphonse Mucha worked in a style best described as Art Nouveau on steroids. His posters are unmistakable. The second one shown below is his. Most of these posters are valued in the four figure range with some into the five figures. The graphics were often bright, whimsical and very stylish. In France, the posters often advertised cafés, entertainment, alcohol and other products.

During this period there were also very interesting posters in other European countries such as Italy, Spain, Holland, and Germany. Spanish bullfight posters are still common.



Product Advertising

This is a very wide category as thousands of products have been advertised on posters throughout the history of posters. Quite often the product itself is shown surrounded by happy users. The bottom poster is 3' wide and from the 1880s and illustrates how wild some of the early advertising posters were.

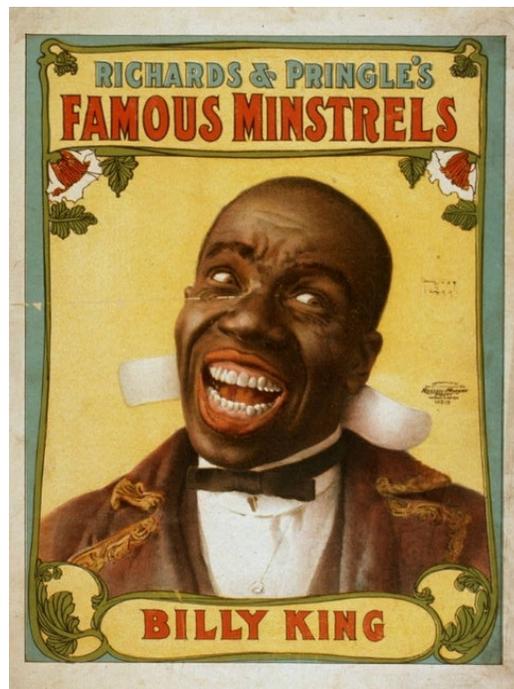
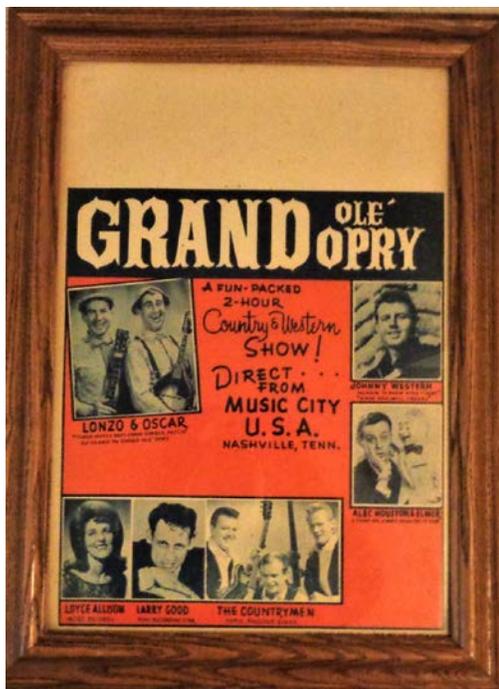




Music

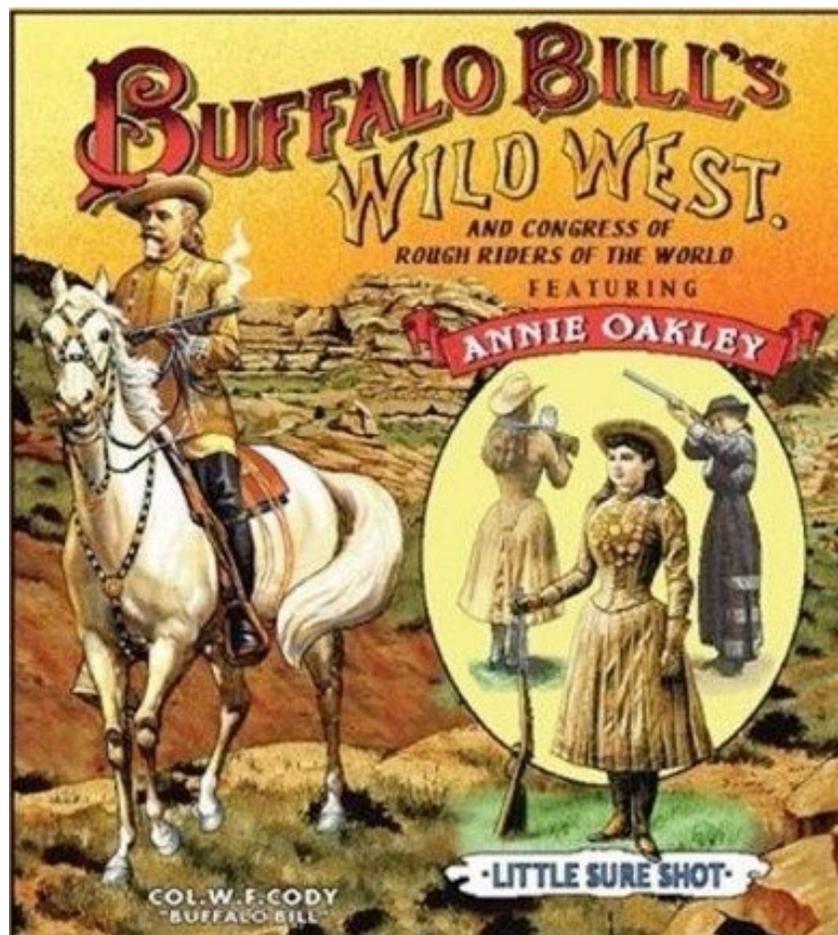
While there have been posters for musical acts dating from the minstrel shows of the mid-1800s, most concert posters collected today are from the early and mid-rock n roll era. They date to the 1950s through the 1970s, though interesting ones are still being produced today. The earliest rock posters were relatively simple and in the form of a boxing poster. Those posters displayed the names of the performers often with a photograph. Sometimes stars, music notes or guitar silhouettes were added as a flourish. As rock became more serious, the musical artists became aware of a simultaneous proliferation of pop art and psychedelic art. In the mid to late 1960s and early 1970s these styles were heavily used in concert posters. Sometimes they were so stylized that it was hard to read the name of the musical artists. Psychedelic art in particular was used by musical acts that experimented or regularly used mind altering drugs. The posters were extremely different than any before in part because of the anti-establishment feeling of the musical artists and their fans and the fact that their music was unlike anything before. Many of the poster artists became well known themselves. Some of the artists were previously comic book artists. Comic art was often mixed with art nouveau in various wild ways. Some rock posters can sell for four figure amounts. Value depends on the musical artist(s) and the quality of the art. Many have been reproduced, and since the new and original use a similar printing style the repros can sometimes be hard to determine. Other music has also been put

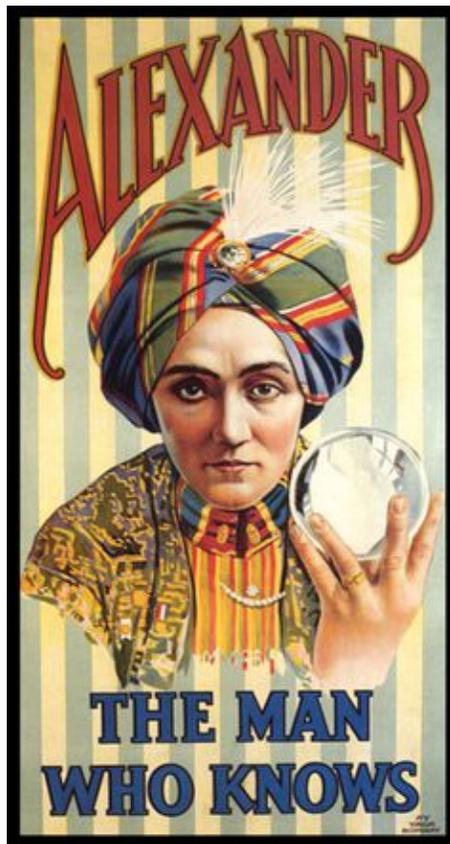
on posters. Popular today are also country music, jazz, rhythm and blues and minstrel shows.



Traveling Show/Circus

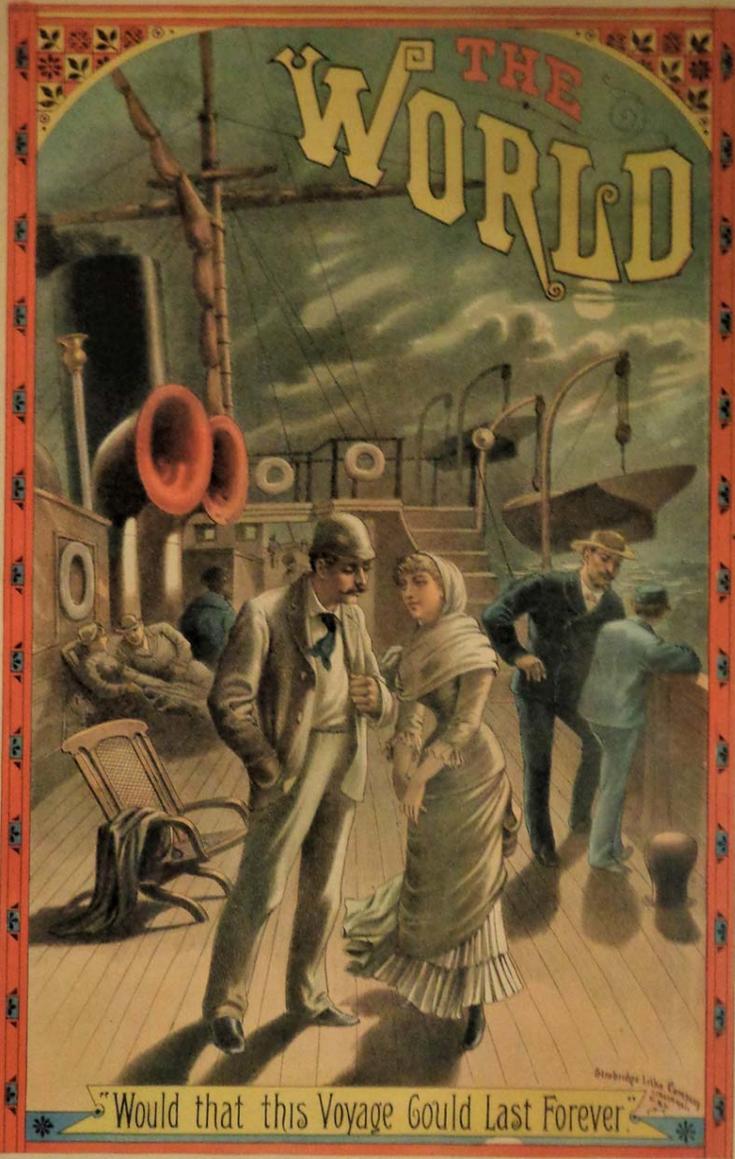
When they hear traveling show, most people think circus. However, the best posters in this genre in my opinion are the wild west traveling shows of the late 1800s and early 1900s. In particular, the posters of Buffalo Bill's shows are very well done and most are worth in the four figure range. Buffalo Bill, born William Cody, was a colorful photogenic character who helped pioneer the American entertainment industry. He put together a large show of cowboys, Indians, military, Turks, Mongols, marksmen, and much more to give people a taste of the disappearing wild west they had read about. The show traveled constantly for several decades going all over the world. His colorful posters from that period are among the best American posters. Circus posters are much more common, especially those since World War II. The circus genre is not very popular right now, in part due to many people today seeing clowns as creepy. Those posters can often be found for under \$100. They are very colorful compared to most other posters. Also interesting are pre-World War II posters by magicians.





Theater Posters

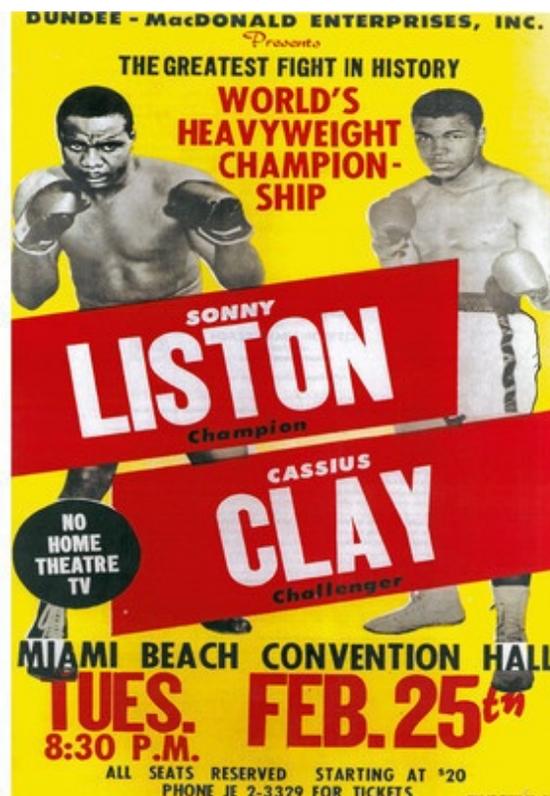
By theater I mean live non-sports entertainment including plays and variety shows. This was one of the most common types of entertainment in the 19th century. Radio, TV, records, gaming and the internet did not exist. Many acts went from city to city and were not known locally. They needed to get the word out when they came to town. Posters were one of the most effective way. Non-musical entertainment in theaters declined in the early 1900s due to the popularity of movies. By the 1930s it was limited to Broadway in New York and a just a few theaters in most cities. Theater posters in the U.S. are some of the most affordable pre-World War II posters available. Even those from the 1800s rarely bring more than a few hundred dollars, though the one shown below is an exception. If you like colorful early posters, this is an affordable, category to collect, that is often quite good.



WORCESTER THEATRE, **WEDNESDAY, NOV. 14.**

Sports

Sporting events have often been advertised using posters. These tend to be one of a kind events, such as a boxing or professional wrestling match, automobile race or Olympics, and much less so regular season games.



Preservation

Posters can be protected, preserved and restored. For protection, there are various types of glass and plastic available to cover the poster. Basic glass prevents dust and scratching but doesn't protect against UV rays which can fade the image. Basic glass also comes in a non-glare form to prevent glare and reflections but also doesn't protect against UV rays. Styrene is a plastic that does what basic glass does but is lighter weight and more difficult to shatter. This material should not be cleaned with household cleaners, just wipe it clean with a soft damp cloth. Conservation Clear glass prevents 99% of UV rays. This should be used if the poster will receive direct sunlight. It is significantly more expensive than the prior mentioned glass and styrene. The best protection comes from Museum glass, which is very expensive. It also blocks 99% of UV rays, is clearer than Conservation Clear and significantly reduces reflections. It should be considered only for valuable posters.

Preservation also involves removing contact with any acidic material such as wood and some types of cardboard.

Restoration services can bring back lost parts of the paper, hide tears, remove wrinkles, deacidify, strengthen weak paper, clean, remove tape and reduce stains. Restoring portions of the poster lost involves painting in the lost image. Strengthening the paper often involves the use of lining on the back of the poster. Even those in excellent shape can be considered for a fabric lining with an acid free paper between the poster and the fabric. This will both protect from tears and from waving.

2017 Convention: July 19-22 in Reading, PA

As we have previously reported, this year's Convention will be something special with two other national collector groups joining us to have a great time. The Ice Screammers and the Graniteware collectors have their sights set on a fantastic collaboration with us. There will be more "stuff" to buy, more rooms to hop, more buyers, and more new friends to make. Including the public, we could very well have over 200 people in attendance.

We will keep you very busy from Wednesday evening through Saturday morning with four seminars, room hopping, a Silent Auction, Favorite Advertising Exhibit, raffles and games, public night, five shared meals, Ice Cream Contest & Tasting Event (with the Ice Screammers) and a big Vintage Ice Cream Collectables Show & Sale (also with the Ice Screammers).

The event will return to the Crown Plaza Hotel in Wyomissing, a suburb of Reading. The Crown Plaza is a favorite of our members, with its large guest rooms, friendly and helpful hotel staff, beautiful banquet rooms, and convenient, free parking.

Of course, one of the biggest draws to the Reading area is its proximity to the "Antiques Capital USA". This popular national antiques destination, located just minutes away from our Convention venue in Lancaster County, PA boasts having over 5,000 antiques dealers. Located along a stretch of road leading into and out of Adamstown, PA, you will find dozens of large antique malls, many with antique advertising, and some with an outstanding inventory of vintage advertising. If you have not attended our Convention in Reading, spending at least a day taking in the local antiquing is a must-do experience. Furthermore, many of the local antique malls will be partnering with AAAA as sponsors of the Convention and their dealers will be stocking up on rare and desirable antique advertising in preparation for our event.

Why wait? Register today to attend this fantastic event. Reserve your spot early if you want to ensure that your room is located in the heart of the AAAA sellers wing of

the hotel. With the competition for rooms this year, it would be wise to be an "early bird".

If you have any questions, contact Paul Lefkovitz, Convention Coordinator at 317-594-0658 or plefkov@gmail.com.

[Click here](#) to download the Convention Registration Form.

[Click here](#) to download the one-page Convention flyer.

Editor's Note: The following article addresses a topic of relevance and sensitivity for an increasing number of AAAA members. It was written by noted antiques and collectibles authority, Harry Rinker. I thought all AAAA members could benefit from his insightful perspective on collecting and the unavoidable process of aging. He graciously extended permission to us to reprint the article here and it is presented for your enlightenment and enjoyment. Do you have a reaction you'd like to share (anonymously or not)? If so, [click here](#).

Turning 75: A Collector's Perspective

By Harry Rinker

In the past, I suggested collectors stop collecting between the ages of 62 and 65 and think about selling or the long-term future of their collections in their early 70s. I also assumed this would not happen to me. I was wrong, and I was right—proving once again that fixed answers in the antiques and collectibles trade are as elusive as snipes.

When I sold The School (the former Vera Cruz [PA] Elementary School), ended Rinker Enterprises, Inc., liquidated its library and reference files, and faced the inevitability that I could take only a small portion of the objects I saved and collected to Linda's and my new home in Kentwood, Michigan in December 2010, I was 69 and worried my collecting career had entered its twilight stage. Six years later, I know my concerns were unwarranted.

Room was the biggest issue. Linda's and my Kentwood home was full. Dozens of hastily packed boxes with little to no identification of what was inside were stacked in two basement storage rooms and a large portion of my office area. If I bought more, where would I (we) put it?

For three years, I limited my antique and collectible hunting to adding new pieces to Linda's Victorian Era jewelry and contemporary jewelry artisan collections. I spent a minimal amount of time on eBay. There is no fun in a collector's life when he/she cannot acquire or, worse yet, feels pressured for one reason or another not to buy.

I was surprised by my lethargic reaction. Once the collecting bug bites, a person receives a permanent case of the disease. There is no cure but death. Collectors who claim to have "gone cold turkey" are lying. Everyone has secretly retained one or more favorite pieces from their collection. Collectors must accept the inevitable fact that certain objects are absorbed into the collector's psyche. Parting with such an object is equivalent to losing a portion of one's memory or a major body part.

Three wooden three-dimensional jigsaw puzzles that I could not sell when my jigsaw puzzle collection was auctioned now sit shrine-like on a cabinet shelf in my office. I open the cabinet door from time to time and commune with them. The experience may not be religious but it is mystical.

Two events cured my collecting funk. First, acceptance of the loss of the material I left behind in Vera Cruz. I would be lying if I wrote that I did not miss it. I do. The list of things I regret sending to auction is a lengthy one. I rest somewhat uneasy with the concept that my time with these objects has ended. What once was cannot be what is. Gone is gone.

Second, I spent over a year organizing the objects I brought to Michigan. I got to play with and handle the goodies. It is difficult to explain to a non-collector the high level of euphoria this creates in a collector's mind. The feeling exceeds the emotion that "all is right in the world." The collector withdraws into a world in which he/she is the sole occupant. Time stops. Cares vanish.

The organizing process produced several positive side effects. It freed up space. Collectors abhor a vacuum. The natural order of things compels them to fill empty spaces. When I was younger, I filled vacant spaces with anything that pleased me, a problem compounded by the fact there was very little that did not please me. As an aging collector, I have become more discriminating. While not opposed to starting new collections, I am far more likely to add a piece or two to an existing collection.

For the first time in my collecting career, I have a comprehensive knowledge of what I own. As I organized the objects in Kentwood, I discovered one hidden treasure after another. I take pride in my near photographic memory. It proved not as photographic as I thought. I found numerous objects for which I have no acquisition memory. How and when I acquired them will remain a mystery. I do not care. I have the objects.

The organization process resulted in like objects being housed in the same location. Aware that many objects, especially collectibles, can be classified in more than one collecting category, my collections are ordered to my collecting criteria. When I want a specific object, I no longer have to hunt it. The frequency of my complaining that I own an object but cannot find it has decreased almost to the point of non-existence.

Shakespeare wrote in "The Tempest" that "what's past is prologue." For the past several months in preparation for writing this column, I have been reflecting on my 75-year prologue. Some of my conclusions will not surprise you; others might.

I was born to collect. There is a collecting gene in my DNA. Any attempt to fight, stifle or deny it is useless. Assembling a collection for Linda is not the same as building one for me. My life is not enhanced by an apple a day. It is fueled by an object a day or, at the very least, a week. Several months ago, I started adding to my pile – a painting here, a new merchant/trading stamp redemption catalog there. I no longer fight the urge to purchase something I want at an antiques and collectibles flea market, mall, shop, show or on the internet. The voices whispering "buy me" and "take me home with you" resounded anew in my ears. I did not realize how much I missed them. Collecting makes me whole. It is an act that needs no justification.

I am building a new reference library, buying back dozens of books I owned previously. Although I often turn to the internet first to research an object, the internet does not contain the quantity and quality of information found in a good reference book. I already have exceeded my existing shelf space. The good news is the reorganization created room for three additional five-shelf bookcases.

Reviving the Institute for the Study of Antiques and Collectibles was a tonic. I am at my best in a lecture environment sharing what I have learned with others. Since hands-on plays a vital role in the courses taught, I once again am acquiring objects for teaching purposes.

[Authors Aside: Kevin Smith auctioned the Institute's antiques and collectibles reproduction, copycat, fantasy, and fake study collection. At the time, I had given up the dream of continuing the Institute. Smart collectors look forward not backward. The past cannot be undone.]

In early 2016, I made a list of books and research articles I want to write. The book portion lists five titles, the article section 14 titles. I plan to add more. I already am in discussions with publishers about the book titles.

In late February, I began recording a weekly "WorthPoint Chats with Harry Rinker," a half-hour, You Tube video. I miss a week occasionally because of my schedule. I agreed to a third weekly obligation against my better judgment because I want to create a more permanent vehicle for my tradecraft knowledge.

During the last several years, I have started to think about my legacy. For most collectors, this means the continuing of a collection or collections. I wrestle with donating some of my material to museums and research institutions versus sending it back into the marketplace. As a counter to the former, I am reminded that if the objects were in a museum or research institution, I would never have owned them. Further, my written materials and videos are collections. These more than my

objects are my greatest legacy to the trade. I would like to see them preserved.

Finally, a nostalgic look backward is playing a growing role in my life. Work on my family genealogy, backward as well as forward, has been a passion for the past two years. My generation is now the lead generation in the Rinker and Prosser families. It is not a comfortable feeling.

As I reminisce about my childhood and young adulthood, I feel a desire to own some of the objects I had but were lost over time. I have fond memories playing with a hand-me-down Daisy No. 12, Model 29, pump action BB gun in the late 1940s and 1950s. I am in the process of acquiring one.

Old collectors never die nor do they fade away. Collectors are collectors for life. I have always known this. At 75, I reaffirm it. I am and will be a collector until I die. If there is a higher power, I will die in the act of buying an antique or collectible. Rest assured, it will not be during the act of selling. The Devil be damned!

Permission to reprint Column #1458 from 'Rinker on Collectibles' granted by Harry L. Rinker, LLC. For more information about the author, visit www.harryrinker.com."

Recent Finds

Dale Peterson reports making a great recent find (*photos, below*). It is a 21" diameter, reverse painted glass clock, advertising a "Grocery and Meat Market". It is lighted inside with a pull on/off chain in the rear. It works properly and lights up awesome! It has smaltz paint on the letters/wording and hangs by a chain.

It came out of a meat market in the Springfield, MO area and has been stored for years in a garage. Dale recently bought it at a show in Tulsa, Oklahoma. His mother and her two brothers were in the grocery store/meat market business where he grew up for years. Thus, this piece has a certain nostalgic connection for him. Dale also loves "the total coolness of the piece".



Have you made a recent discovery? Share it with your fellow collectors by [clicking here!](#)

Upcoming Auctions

The second of two historic auctions of vintage magic posters from the collection of Norm Nielsen go on the block in Chicago at Potter & Potter on Feb. 4th, 2016. Showcased by a lavish hardbound catalog, the sale features over 300 images advertising magic shows from 1870 - 1930 and beyond. Bids can be placed in person, online, or over the phone. Contact Potter & Potter at 773-472-1442.

3-Day Auction, January 19-20-21 in Shipshewana, Indiana with lots of advertising including country store, farm, petroleum items & more! For full color catalog, visit www.AuctionZip.com (Auctioneer ID #11841) or contact Chupp Auctions at 574-536-8005.

Wanted Items

In this column are those sought-after items of desire that seem to be elusive. If you know where any of these items can be acquired or if you have one available, please click the link to reply directly to the seeker. To place a listing in this column, [click here](#). There is no fee for AAAA members. Up to three listings per member is permitted.

Continental Cubes tobacco tin (largest kidney shaped size with slide lid). Large red 3 lb. Franklin coffee tin canister (Ben Franklin face). To reply, [click here](#).

Early tin signs lithographed by Tuchfarber, Wells and Hope, Worcester Sign Company, Sentenne and Green, etc. I can pay more for good condition, but would be interested in any condition. Don Lurito DRelington@aol.com also in the directory. To reply, [click here](#).

Dwinell-Wright Co. Royal Ground Spice Cardboard Spice Boxes. One side displays horizontally. Approximately 3.75" by 2.25". Any type of spice is OK. To reply, [click here](#).

ENSIGN Perfect and **ENSIGN** Perfection vertical pocket tobacco tins to enhance my collection. Feel free to contact me at 614-888-4619 or k8pyd@wowway.com to see if you can help fill the voids.

Ice Cream Advertising. Mr. Ice Cream desires better ice cream advertising including: postcards, trade cards, letterheads, billheads, booklets, poster stamps, blotters, magic lantern slides, pinbacks, watchfobs and pocket mirrors. Allen Mellis, 1115 West

Montana St. Chicago, Illinois 60614-2220. mellisfamily@rcn.com. To reply, [click here](#).

Empty tin cans (new) to place vintage labels on. Different sizes preferred. Do you know of a source where these can be purchased in volume? To reply, [click here](#).

Tall 1 lb. Mallard Coffee Can- Shows duck taking off. To reply, [click here](#).

Chewing gum packs, sticks, wrappers, full boxes, lifesavers, candy bar wrappers, displays, and boxes. Anything candy related. To reply, [click here](#).

Pre-1900 advertising items related to: barbed wire, farm fence gates, tools for erecting or mending wire fences, and farm fences. Only primary material please--no ads from newspapers, etc. Larry W. Love. To reply, [click here](#).

Armour Foods Signs, Cardboards, Store Displays, Die-Cuts Wanted. To reply, [click here](#).

Cigar advertising tip trays, pinbacks, or any unusual cigar advertising items. Harry Cohn: To reply, [click here](#).

Walt Foster Art Books Store Floor Rack: To reply, [click here](#):

JG Flynt Sir Walter Raleigh Pocket Tin: To reply, [click here](#).

One (1) Pound FULL [Unopened, Sealed] Key-Wind Coffee Tins: To reply, [click here](#).

Near Mint English Biscuit Tins: 1880 to 1925 To reply, [click here](#).

Scarce or Rare Tobacco Pocket Tins: One or a collection. To reply: [click here](#).

Vintage Photos of General Stores or Soda Fountains. Authentic 1890-1930 examples only--no modern reprints please. Mounted photo or RPPC. Interior or exterior. Send scan. To reply, [click here](#).

Firecracker Packs: Collector buying all old fireworks-packs, boxes, advertising, whatever. To reply, call 931-237-3646 or [click here](#).

Lefkowitz & Sons Company Soda Fountain Collectables: I am seeking any soda fountain product or equipment labeled "Lefkowitz". To reply [click here](#).

Posters of Beautiful Women or Children Advertising a Drug Store or Country Store Product. Pre-1930. Preferable with product shown in image. Original frame and good condition a plus--also NOS country store or drug store products, advertising of any kind, or any product with great graphics and full of contents a plus. To reply, [click here](#).

Spice Tins WANTED!! Hard core collector looking for brands I don't have and upgrades for ones I do have. Looking for good old spice tins with pictures. Birds, people, trains, etc. I have a few traders but mainly a buyer. To reply, [click here](#).

Minnesota Brewery Items including Hamm's, Grain Belt, Fitgers, Gluek and others. Also collect rare Minnesota advertising pieces. To reply, [click here](#).

Vintage Baseball/Football Cards: Pre-1970 Only To reply, [click here](#).

Clicquot Club: Lighted Clicquot Club advertising clock made by Telechron and Telechron lighted advertising clock. To reply, [click here](#).

"ANTI-FAT," Weight-Loss, "Reducing," Obesity Items: Signs, bottles, anything related. Also, any items related to VITAMINS. To reply, [click here](#).

Yellow Kid Wanted: The more unusual,the better. To reply, [click here](#).

Harvard Brewing Signs/Lithographs: To reply, [click here](#).

Ivanhoe Pencil Tin: Fair price and also finder's fee paid. Approx 1" diam, 9" long, blue in color, round, with picture of Ivanhoe on horseback. To reply, [click here](#).

Noaker Ice Cream Company Canton, Ohio: 13" Round ice cream tray from "the Noaker Ice Cream Company Canton, Ohio" in good or better condition. It has the boy & girl eating ice cream on the front. To reply, [click here](#).

B.T. Babbit Soap Advertisement Posters: See Antique Advertising Encyclopedia (Vol. II) by Klug page 54 and 55. Condition is very important. To reply, [click here](#).

DeLaval: Tin advertising, give-aways and other collectibles produced by the company. To reply, [click here](#).

Edmands Coffee Company, Edmands Tea Company, 1776 Coffee, American Beauty Tea, Japan Tea, Devonshire Tea, (imported by Edmands, Boston/Chicago): Any items such as tins, signs, paper, or anything else related to the Edmands family of companies in Boston is desired. To reply, [click here](#).

Heathman Bakery, Dayton, Ohio: Interested in any items related to this business. To reply, [click here](#).

Indianapolis Brewing Company Ephemera: Circa 1920. Specifically looking for signed documents. To reply, [click here](#).

The AAAA *Checkerboard* is a monthly e-newsletter that is made available to all AAAA members at no cost. The mission of the *Checkerboard* is to increase knowledge about antique and collectible advertising among AAAA members. The *Checkerboard* also provides news and updates about AAAA. It is produced each month with the exception of the four months per year when the award-winning PastTimes print newsletter is published. Paul Lefkovitz (plefk@generalstoreantiques.com) serves as Editor of the AAAA *Checkerboard*. Copyright, 2016, Antique Advertising Association of America.



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