

With you all things are bright.

A COLLECTION OF EARLY

Valentines

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A Collection of Early Valentine's

Legend has it that when Saint Valentine died a Martyr at the hands of the Romans in 276, his last message was signed "Love from your Valentine". A tradition was born, and Valentine's have been familiar in homes worldwide for centuries. However, it is the Victorian period in particular where the iconic images we associate with the day - rosy-cheeked children, hearts, flowers and cherubs - truly came into their own. These images were replicated for many years, and are still used profusely today. For the Victorians, no day was more sentimental than February 14th. Ladies sent offerings in scented envelopes, while Gentlemen entwined poetic sentiments with ribbons, paper lace and lacquered roses, as well as 'Valentine's writers' with popular love poems. When one thinks about how much time and effort went into producing these cards - at a time when paper was an expensive and treasured commodity - you realise how important these endeavours were.

Many of the cards in this collection, particularly the lace paper examples in section 3, have been made, or certainly influenced by one remarkable woman in particular - Esther Howland. It has been suggested that the Howland family were related to the Valentine line themselves, although this may just be a legend. Esther, in the late 1840s, began to develop her signature style of card which was later to become such a hit in American society. In 1848 she received her first Valentine from England, and soon set about attempting to replicate the style. She convinced her father, who owned and ran the Stationer S. A. Howland & Sons, to order lace, flower and colour papers, and began handing them out among friends. When her salesman brother came back from a tour of New England with an order for \$5000 worth of orders, the business truly kicked off. Within just a few years, she was grossing over \$100,000 annually, and began branching into Christmas and New Year's cards, as well as Easter baskets. She is single-handedly credited for several innovations in Valentine production, inventing the 'lift-up' and 'pop-up' designs seen within this collection.

While Esther kick-started the Valentine Revolution in America, one man, George Whitney, brought it to prominence in the 20th century, and his mark is also seen on many of the examples here. When Whitney purchased the Howland company in 1881, he began, like many others, to outsource production to Europe, and in particular Germany, where developments in printing had progressed far faster than in America. In doing so, he could churn out thousands more cards every day, and bring Valentines, truly, into the twentieth century.

Many of the items in this collection will be unfamiliar to those used to shop-bought cards which now line the aisles in February. As gifts of friendship and appreciation, Valentine's were exchanged between friends and family, and so you will notice some of the messages extended towards parents, siblings, and even entire families, as well as romantic couples. Cards were also sent to mark other circumstances, both happy and unhappy; some depict unrequited love; while comic and rude examples were sent to town cranks and philanderers.

I hope you enjoy this catalogue, and perhaps even find a token to send to a loved one yourselves.

Rebekah



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POP-UPS/ 3D



1. [3D VALENTINE]. Cherubs and Flower Cart. *Made in Germany, [c.1900].*

£60

Two-tier printed Valentine; (11 x 12cm approx.); with cherubs pulling cart filled with hearts and decorated in blue flowers; with backdrop of roses, lilies and violets; with 'To my Valentine' printed to front; a lovely bright card, the very top with horizontal crease and a little delicate; else near-fine.

The flowers present in this Valentine hide coded messages; roses, evidently, are flowers of love, however the blue violets also indicate faithfulness, while the white lilies pictured in the background are a strongly Christian symbol, symbolising purity.



2. [3D VALENTINE]. Cherubs in Crepe Paper Basket. *[Pennsylvania]: Copyright The Beistle Co., 1926. £125*

An elaborate printed Valentine; (19 x 22cm approx.); with pull-out crepe paper mechanisms fixing 360° to become a basket; the backdrop showing cherubs, heart with the message 'Be my Valentine', and an assortment of flowers including purple lilac and roses; near-fine, with some light corner creases and rubbing; the crepe paper perhaps slightly discoloured and creased; an unusual design of early Valentine.

With Patents printed to one side: July 14 1925, July 27 1926, July 27 1926 and 'other patents pending'. The Beistle Company, based in Pennsylvania and a large creator of cutouts, cards, centrepieces and much more, are very much still in business. Founded in 1900 by Martin Luther Beistle in the basement of his home near Pittsburgh, Beistle became famous in the USA for partnering with Paper Novelty Company and soon becoming a pioneer in honey combed tissue decorations creating a variety of products including bells, balls, toys and Easter bunny nests. Over time the Beistle Company expanded its catalogue to cover all the holidays from Christmas, Valentine's Day, Easter, and Thanksgiving. They are today most famous for their Halloween decorations.



3. [3D VALENTINE]. A Two-Tone Crepe Paper Heart on A-Frame Stand. [c.1890].

£148

Late Victorian Pop-Up Valentine; (20 x 18cm approx.); two-tone honeycomb tissue paper heart, with design opening 180° on an A-frame stand secured with ribbon; gilt detail and blue flowers; miniature messages to either side of frame instructing the recipient to 'Accept my Love' and 'Remember me'; possibly previous removal of card or small unknown design below the heart, tissue very marginally spotted in ink to a few sections, with an additional few ink spots to verso; lightly browned with some overall toning and creasing; nonetheless an incredible survival of a highly unusual turn-of-the-century card.

In the mid to late 19th century, Valentine cards grew ever more elaborate and layered, sometimes with fabric fringes, ribbons, silk cords, or tassels. Honeycomb designs began to be added, where they were intended as secret elements that were not revealed until the recipient opened the card. If that was the intention in this example, then the manufacturer certainly succeeded, with dramatic effect.



4. [3D VALENTINE]. Girl with Blue Flowers. Printed in Germany, [c.1900].

£58

Printed two-tier Valentine; (8 x 12cm approx.); with girl carrying blue flowers in a wheelbarrow, and shown in vase to backdrop; with 'Valentine Greetings' banner to front section; a vibrant example, with the odd crease to delicate cut-outs; and with previous inscription: 'To Laura from --- and ---' written in ink to verso; near-fine. Wonderfully fresh for its age.

Floriography, or the interpretation of flowers, was very important in the Victorian period for hiding coded messages of love and affection. Azaleas, for example, indicate temperance, while striped carnations mean refusal. In this example, the four-leafed clovers could mean 'be mine', while blue violets indicate faithfulness.



5. [POP-UP VALENTINE]. "A Loving Valentine for Mother" *Cleveland: American Greetings Corp, [c.1953]. Printed in Italy.* **£48**

Pop-up tri-layer card; (15.5 x 21cm approx.); with gold detail, depicting cherubs playing trumpets at a well with roses, hearts and flower cart; some light brown spotting to fold-down, with small pencil marks; else exceptionally clean and unopened, meaning that the card does not stand upright easily; ink inscription 'From Betty & George' to inside fold-down.

American Greetings Corporation was founded in Cleveland, Ohio in 1906 by Jacob Sapirstein, a young Polish man who, after receiving a \$50 bank loan, began importing elegant postcards from Germany, and selling them to local merchants from his family's horse-drawn cart. This later Valentine, printed in a Victorian style, is somewhat Coronational in theme, and so may have been released in line with Queen Elizabeth's coronation in 1953.

Poem to fold-down reads:

*'This Valentine in sent with love,
Appreciation, too
To the dearest mother in the world
And Mother dear, that's YOU.'*



6. [POP-UP VALENTINE]. "To Greet My Valentine" *Printed in Germany, [c.1910].* **£60**

Chromolithograph pop-up card; (13 x 18cm approx.); printed in Germany, with multiple layers, showing a couple at a gate, the boy holding a love letter, with snowdrop and rose layers; verso and exposed card lightly browned, else a nice example of a slightly later, mass-produced Valentine of the Edwardian era, with the original mechanisms intact.

A charming example of a slightly later Edwardian design, and one of the more common cards of this period. Chromolithography was by 1910 well established in Germany, allowing for cheap printing en masse and leading to slightly less sharp images but ones which could be reproduced quickly and on a grand scale.

The message here reads:

*'I'll have no Valentine but you,
Be mine, sweetheart, and I'll be true.'*



7. [POP-UP VALENTINE]. Valentine with Flower Basket. [c.1915].

Pop-up die-cut chromolithographed card; (21.5 x 13.5cm approx.); showing couple, flower basket, flower garlands and entwined hands; with tissue embellishment to front fold; 'True Love's offering' to fold-down, and cut-through arches to sections 3 and 4; props a touch fragile, one expertly reattached; a near-fine example of an early 20th century 'mechanical' card.

With previous ink note 'To Alva[?] from Elmorand Earl' and dated Feb. 14. 1915. Though dated 1915, the style and printing quality of this example suggests that it may actually be older, possibly even from the late 19th century. The verse pasted to the last section reads:

"Never! Oh never!
Another can be:
So gentle, so kind
And so smiling as thee".

£125



8. [POP-UP VALENTINE]. Valentine with Couple and Cherub. Printed in Germany, [c.1900]. £58

3D valentine; (10 x 14cm approx.); with chromolithograph cherub, couple, and roses; with honeycomb tissue connector to front section; 'To my Valentine' printed to fold-down; a very nice, fresh example, the print just beginning to faintly crack in places; one or two very light corner creases; and with previous ownership inscriptions, possibly in the same hand, to rear. The first reading 'To Laura', the second simply 'Walter'.

Towards the end of the 19th century, Valentines were sent in such great numbers that postmen were given a special allowance for refreshments to help them through the extraordinary exertions of the two or three days leading up to February 14th.



9. [POP-UP VALENTINE]. Boy with Doves. *Made in Germany, [c.1890].*

£98

Tri-layer pop-up Valentine card; (11 x 17.5cm approx.); showing a boy holding doves, autumnal leaves and two cherubs pulling a cart filled with snowdrops; with 'honeycomb' tissue insert and original props; addressed on the fold-down 'To my Valentine'; hinge beginning to split; some light marks, and rubbing to rear with some previous adhesive removing a small patch of colour; otherwise a near-fine survival.

Dove motifs were used often in the late Victorian period as age-old symbols of peace. Turtle doves in particular, as creatures which mate for life, were seen as lucky symbols of fidelity and love, and so were utilised frequently.



10. [POP-UP VALENTINE]. Valentine with Cherubs and Cart. *Printed in Germany, [c.1890].* £125

A German neo-baroque pop-up chromolithographic multi-layered Valentine's card; (20 x 18cm approx.); depicting cherubs with a cart full of hearts and flowers, and peeping out of windows; small portion of flower garland expertly reattached, with a few very light scratches and creases to extremities, particularly to one cherub hand (only visible from the verso); a lovely late-Victorian or early-Edwardian example.

By the 1880s, the ease of colour printing added a new dimension to the cards. In particular the Germans, for whom chromolithography was easier, took advantage of the market with die-cut constructions on heavy card with red or pink tissue paper in honeycomb shapes to add dramatic colour splashes (as on one of the outer joints of this card).

Addressed 'To my Valentine' with the short verse 'Pretty one! I hope you know, This is from , Your little "Beau"'.



11. [POP-UP VALENTINE]. Two Ladies in a Flower Car. [USA: c.1910].

£75

Chromolithograph 3D card; (16 x 14.5 cm approx.); possibly designed or printed in America due to the car design, with two figures being driven by a cherub in car adorned with flowers; some light rubbing to verso and creases to delicate extremities; likely late Edwardian. A near-fine example.

Henry Ford had developed the Model T Motor car in 1909, allowing the previously unobtainable vehicles to be owned by the middle classes. Designs featuring the car quickly became a popular motif of Valentine's cards. Instead of a number plate, here two hearts bear the message 'To my Love'.



12. [POP-UP VALENTINE]. Square Valentine with Girl in Bonnet. Germany: [c.1900] £120

Pop-up or 'Mechanical' card (14.5 x 21.5cm approx.); with embossed flowers, 'honeycomb' tissue paper connector; embossed blue flowers and cut-out 'To my Valentine' backed in red tissue; hinge beginning to split, with some nicks and closed splits along emboss lines; and slight cracking in places to the print; very good overall.

Late Victorian Valentine with a nautical theme, depicting a ship and lighthouse to the background scenery and the following poem to the fold-down:

*'Seas shall not divide my heart
From one who is
my dearest.
In all my life she is the part
That to my heart is nearest'.*

If a woman's sweetheart were a sailor—who might be protecting Britain's sea empire aboard a military or merchant ship, or hunting whales for their precious lamp oil—she faced the grim reality he may never return. Sailor tokens of love were particularly wrought between 1830 and 1890, though the theme was still popular into the 20th century.



13. [POP-UP VALENTINE]. Square Valentine with Doves and Roses. *Printed in Germany, [c. 1890].*
£148

Late Victorian Chromolithographed Valentine, (22.5 x 12.5cm approx.); with intricate die-cut arches, doves, figures and roses; some delicate repair work to card tabs; creases to the very extremities, as is common; and pencil note to the intended recipient, 'Daddy' to the fold-down.

After the Industrial Revolution, day-to-day life became busier, and society became accustomed to buying things that had previously been made by hand. This replaced layered, lace paper and hand drawn cards with printed Valentines, however, as this example proves, the creations were no less beautiful.

Printed address 'To my Valentine' obscured when card stands upright.



14. [POP-UP VALENTINE]. Shepherd Couple. *[c.1890].*

£88

Tri-layered chromolithographed card; (10 x 14.5 cm approx.); depicting a shepherd couple in a structure covered with flowers and birds; 'With Best Wishes' printed, together with roses, to the fold-down; some expert repair work to the hinge and props, which over time have split; else a lovely example with high quality lithography.

The angle of the figures is unusual for this period, with the usual front-on pop-up replaced with a 45° angle. This would have been more complex to produce and perhaps explains why the props and hinges have failed, as it has been opened and closed over time. The printer is unknown, but we can by the dress of the figures assume that it was European, almost certainly German.

Poem pasted inside reads:

*'To my Valentine'
'When the star of evening shineth
In the purple twilight skies
I recall the gleam responsive
In the starlight of thine eyes.'*



15. [POP-UP VALENTINE]. Couple with Love-Letter and Snowdrops. *Printed in Germany, [c.1910].* £60

Chromolithograph pop-up card printed in Germany; (13 x 17.5cm approx.), with multiple layers, showing a couple, the boy holding a love letter and the girl leaning on a gate, with snowdrop and rose layers; verso and exposed card lightly browned, some very light rubbing; but a nice example of a slightly later, mass-produced Valentine of the Edwardian era, with the original mechanisms intact.

The establishment of the Uniform Penny Post allowed inexpensive and efficient exchange of cards in the mid-19 century. Refinements in print-making technology in England and, in this example, Germany, also contributed. The Edwardian period saw embossing and die-cutting becoming more automated, hence the slightly less sharp images seen in this example.

Bearing the title 'Love's Greetings', the message here reads:

*'My heart is all your own,
Yours only, yours alone.'*



16. [POP-UP VALENTINE]. Valentine with Shepherd Girl and Roses. *Printed in Germany, [c.1910].* £60

Chromolithograph pop-up card printed in Germany; (13 x 18.5cm approx.); with multiple layers, centring around a shepherd girl in bonnet with flower-car and roses; verso and exposed card lightly browned, with some very light creases; near-fine example of a slightly later, mass-produced Valentine of the Edwardian era.

Die cut cards were very popular during this period and open up to create a 3D or "pop-up" effect allowing them to sit upright on a flat surface. Also referred to as 'mechanical' cards due to the theatrical side of opening, this example comes 'With Valentine Greetings' and the verse:

*'I'll send thee my heart.
Then at least thou wilt see
There's nothing within it,
My dearest, but thee!'*



17. [POP-UP VALENTINE]. Children with flower basket and cards. *Printed in Germany, [c.1900].* £75

Three-tier pop-up card; (11 x 14.5cm approx.); depicting two figures, one carrying baskets of flowers, the other a pile of love letters; with flowers and dove to front panel; 'To my Valentine' printed to fold-down and red 'honeycomb' tissue connector; front section rather creased from bad folding; previous tape to fold-down edge; else a very good example with original props intact.

With inscriptions in two different hands to rear. The first reads "This is from Dorothy Jois Trogral"; the second "To Ruth from Guess Who?" in a slightly more child-like hand.

Around the turn of the 20th century, German manufacturers began to dominate the market with clever "mechanical" valentines that folded out to create three-dimensional scenes. Increasingly, these types of cards were aimed at children, rather than romantic adults, owing to the 'fun' nature of the designs.



18. [POP-UP VALENTINE]. Children Eating Apples. *[U.S.A, c. 1930].* £75

A charmingly simplistic pop-up printed Valentine; (16 x 10cm approx.); showing two children eating apples on a bench, against a background of flowers, doves and a parasol; with "To my Valentine" to fold-down; and 'honeycomb' tissue connector to front section; fold-down crease a little fragile; some light overall toning and a small patch of rubbing (possibly a previous inscription erased) from verso. With pencil inscription 'for Lara Bunck' to rear.

Verse to fold-down reads;

*"This little token let thy love combine
With mine, my only chosen Valentine".*

Unsurprisingly, it was in the United States where the mass production of Valentine's Day cards boomed at the turn of the 20th century. This particular style of card is typical of the period.



19. [POP-UP VALENTINE]. Children and Lighthouse. Germany: [c. 1900].

£125

Tri-tier textured embossed pop-up card; (14.5 x 22cm approx.); with front two layers glazed and the background scenery remaining matte; with bucket of hearts, lighthouse, boat and countryside scenery, female figure holding flowers, the boy with suitcase inscribed 'Valentine's Greetings' and with love letter; near-fine with all original parts, ever-so-slightly starting to the hinge.

A wonderfully vibrant late-Victorian card, printed in Germany with the female figure in typical European dress, but likely sent in the US. This card with a lighthouse theme, and the lines:

*'A Token of Affection
The moonbeams o'er the rippling waves are creeping,
In thy sweet eyes a lovelier light is sleeping'
to the front fold.*



20. [POP-UP VALENTINE]. Cherub playing Trumpet. Printed in Germany, [c.1900].

£125

Multi-tiered chromolithographed card; (12.5 x 21cm approx.); printed in Germany; with flower bouquets, cherub playing trumpet and a dove carrying a basket of flowers; with 'To my Valentine' printed to the fold-down; some overall light toning, some extremities lightly creased; else near-fine with original mechanisms.

A lovely, sharp example of a late Victorian/ early Edwardian card. With ink inscription 'To Alva, Many Happy Returns of your Birthday, Feb - 14 - 1924, —-ather[?]' to rear. Although not sent to this individual until well into the 20th century, the printing style here suggests the card itself may be an earlier production.

We have a number of cards addressed to 'Alva' currently in stock from the same collection. Either the recipient was extremely popular, or, more likely, built up this large collection of charming cards over a number of years.



21. [POP-UP VALENTINE]. Couple with blue flowers. *Made in Germany, [c.1900].* £58

Late-victorian German pop-up chromolithographic card; (9.5 x 17cm approx.); with four sections connected by card props; centred around the theme of blue flower garlands with couple picking flowers, the boy holding a love letter; with 'Loving Greeting' printed in gilt to fold-down; previous owner's ink note 'From Helen Hiller' to rear, third section a little creased with small patch where colour has been rubbed; figures re-attached with later backing; still a very nice example of a fragile piece of ephemera.

Though February 14th has a long history as a romantic date, it remained relatively uncelebrated in Germany until after WWII, when American soldiers introduced it. Germany was, however, at the forefront of modern processes such as die-cutting and chromolithography, which meant that larger companies in the UK and USA could outsource the production of cards in order to cut costs.

MOVEABLES



22. [MOVEABLE]. Cat with Valentine. *Printed in U.S.A., [c.1910]* £50

Moveable Valentine (12.5 x 16.5cm approx.); depicting a googly-eyed cat with bow holding a Valentine's card; with 'Sweet greetings to my Valentine' printed across the centre; mechanical flap to rear doubling as a prop stand allowing the eyes to be moved left and right; very marginal light marks and rubbing; with previous owner's inscription 'To Alva from Marion' in ink to lower flap; a lovely clean survival.

New trade mark laws in America in 1881 allowed greater protection for the designer's of Valentine's cards. This example bears a familiar 'G' trade mark, although we have been unable to trace the company with this logo.



23. [MOVEABLE]. Mother and Child in Armchair. U.S.A., [c.1920].

Two-part Mechanical/Moveable Chromolithographed Valentine; (18 x 18cm approx.); showing a girl rocking child on her knee in an armchair; the two figures attached by split pin allowing them to rock backwards and forwards; with the words "To My Valentine" printed to upper cover; 'G Trade Mark' printed to rear possibly indicating a German printer; two folds either side allowing the card to be stood upright; a little rubbed to corners and folds; 4 tape residue marks to rear; nonetheless a remarkably bright example.

The fashion of moveable cards was developed in the 19th century, but gained popularity into the early 20th Century, when designs started to become larger and more elaborate. This example, showing two children or perhaps intended as a mother and child, is likely to have been given between a couple who had already started a family, or with the intention of long-term commitment.

£88

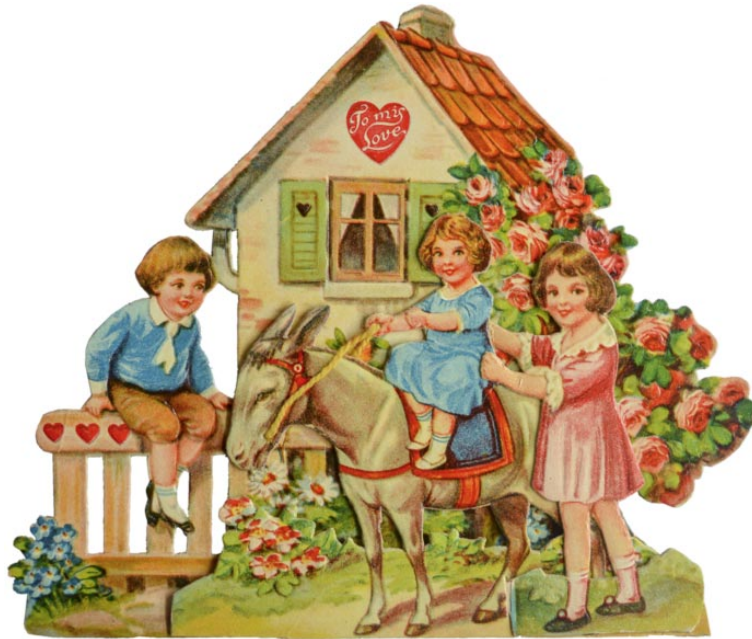


24. [MOVEABLE]. Fan with Figures and Flowers. Printed in Germany, [c.1900].

£75

Single-sided Valentine fan; (10 x 15cm approx.); showing a figure and each of the words 'Valentine greetings to the one I love' on each sprong; split-pin allowing movement; original ribbon hanging and connectors to verso; although the reinforced tape perhaps later; some light browning to verso; the ribbon thinned and particularly delicate, as is common; one of the earlier printed fans in very good condition.

Fans have been a popular theme for valentines from the Victorian era through to today, with reproductions of Victorian examples being produced as recently as the 1980s (recognisable as reproductions due to the company name printed on the reverse, not present in this example).



25. [MOVEABLE]. Children Riding Donkey. Germany: [c.1915].

£48

A 'Mechanical Flat' Valentine; (15 x 16.5cm approx.); with multiple layers; scene showing three children and a donkey outside a house; 'To my Love' inside heart to the eaves of the house; folding die-cut window; boy sitting on fence adorned with hearts to the backdrop, second layer with young girl riding donkey; string reins; third layer with girl dressed in pink on sliding tab; the mechanisms a little tampered with, perhaps some loss to fold-outs allowinng for little movement; a vibrant card nonetheless, slightly browned to verso with a couple of light tape residue marks; previous inscription 'Geraldine/ Grandma Savery' to rear.

Donkeys, of course, conjure biblical connotations, as well as childhood memories - it is perhaps fitting that the previous recipient of this card was someone's granddaughter. Donkeys are most often seen in Valentine's cards of the 1920's-60s period, although most often include some humorous remark or play-on-words such as 'Loads of love' or 'I'm all ears!'.



26. [MOVEABLE]. A Serenade. Made in Germany.

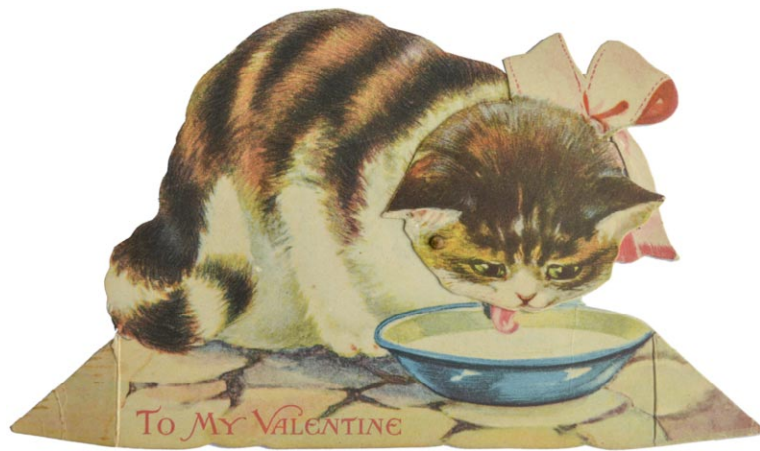
£48

Moveable Valentine; (12 x 19cm approx.); showing boy with heart-shaped lute singing to girl in die-cut window adorned with roses; 'Dear Valentine' printed in heart to lower RH corner; verse to lower edge; split-pin allowing boy's torso to move up and down and simultaneously the girl holding heart to lean forwards and backwards; some creasing to the typically fragile areas; specifically the heads of the figures and girl's outstretched arm which has been expertly reinforced; small ink squiggle to verso; a richly coloured early Valentine.

Verse to lower edge reads:

*'To my dearest girl I sing
A song of ecstasy
Tender vows of love I bring;
Oh, give your heart to me.'*

'Germany' or "Made in Germany" are quite often the only identifying marks on many moveable valentines of this period. No matter where they were originally designed, eventually sold, or which trademark they bore, these cards were printed in German factories. The greatest number of these manufacturers were located in Berlin, although there were also manufacturers in Hamburg, Breslau, Leipzig, Dresden, and Frankfurt.



27. [MOVEABLE]. Cat with Cream. U.S.A, [c.1920].

Die-cut moveable Valentine; (20 x 12cm approx.); showing cat licking cream out of a blue saucer, the head on a split-pin allowing it to be lifted up and down giving the impression of movement; 'To my Valentine' printed to lower edge; two outside flaps allowing the card to be stood upright; some light rubbing to verso with previous ownership inscription in pencil to rear; some light creasing, particularly to outer folds; a lovely example.

With 'G' trade mark to rear possibly suggesting that this example was printed in Germany. We can assume that the message being given here is some take on the 'cat that got the cream' idiom.

£75



28. [MOVEABLE]. Boy on Rocking Horse. Chicago, Ill.: Carrington Co., [c. 1930]

£50

Moveable Valentine; (10.5 x 13.5cm approx.); showing a young boy carrying a heart on which is written 'To my Valentine', aside a rather jolly rocking horse; die-cut section allowing the figure to be lifted up and down; 'You're my Hobby' printed to lower section; some creasing, particularly to horse's neck and ends of rocking horse runners; a couple of tape residue marks to verso, with two ink inscriptions: 'From H R'; and 'Johnny from H. R.'; a bright example of a pre-war Valentine.

We can trace cards produced by The George S. Carrington Company from 1917. The brand also produced books and games, as well as cards for many different occasions. In 1937, the company made the headlines when retired president Charles Sherman Ross was kidnapped and held for ransom. He was found dead along with one of the kidnappers, James Atwood Gray. What followed was an FBI manhunt which led to the capture in early 1938 of the culprit at the Santa Anita Race Track in Arcadia, California.

Wartime pressures meant that even the most successful card companies such as Raphael Tuck began to suffer due to paper shortages. One victim was the famous George C Whitney Company of Worcester, Massachusetts. They were bought out by Carrington in 1942, who purchased the presses and remaining stock. Carrington continued into the mid 20th century, with their address printed on a number of game boxes from that time indicating that they were still in business and dealing out of West Fullerton Avenue, Chicago, into the late 1950s. In 1955 they too closed their doors for the final time.



29. [MOVEABLE]. Boy in Sun Hat. Printed in U.S.A, [c. 1910]

Two-part moveable Valentine; (19 x 10cm approx.); of a boy in sunhat with 'A Joyful Valentine to You' printed to the lower portion; split pin allowing figure to tilt sideways; a rather vibrant example, creasing along the neck area meaning that the figure's head is a little fragile and has been expertly reinforced; a lovely example of an early 20th century card.

A beautifully coloured Valentine with plenty of texture within the fabric of the clothes, printed in the USA but possibly influenced by European printing techniques and style of traditional dress.

£48



30. [MOVEABLE]. Boy in Bakery. [c.1910]

Early Chromolithographed moveable Valentine; (16 x 19cm approx.); depicting a boy in a bakery, with heart-shaped biscuits, milk pail and traditional dress; split-pin allowing torso and thereby biscuit tray to be moved upwards and down onto fire; 'To my Valentine' printed along lower edge; some creasing to external parts; small closed tear on the hand holding tray; with ink note 'To Alva from Elsie & Herbet' to rear; a lovely colourful moveable from the early 20th century.

No printer or designer is marked, however owing to the nature of the figure's outfit we assume this card was printed or designed in Europe, most likely Germany. At the beginning of the 20th century many American companies outsourced production of Valentine's cards to Europe, due to the innovations and thus lowered costs in printing manufacture.

£75



31. [MOVEABLE]. "Your Eyes so Bright Dey Shine at Night When de Moon am Gone Away" London: Raphael Tuck & Sons Ltd, Publishers to their majesties the King & Queen, [n.d.] Printed in Germany. **£120**

Heart shaped Valentine (14.5 x 10cm approx.); with verse to left hand side and 'To my Valentine' printed to the right; showing figure with three-dimensional eyes, the head moving backwards and forwards on a split-pin; some light tape residue marks to verso, and some light creasing; stronger crease to the usual neck area quite fragile; a remarkable survival. **Rare.**

A rare Raphael Tuck Valentine, with the verse taken from a mid 19th century traditional song from South Carolina entitled 'Dearest May/ Mae'

Started by Raphael Tuck and his wife in Bishopsgate in the City of London in October 1866, this publisher sold greeting cards, and later postcards, which became thier most successful line. The business was one of the best known in the "postcard boom" of the late 1800s and early 1900s.



32. [MOVEABLE]. "My Love for You Sees No Danger on it's Path" Germany, [c.1930]. **£48**

A colourful moveable Valentine; (18.5 x 15cm approx.); showing a lighthouse and two figures aboard a sailing boat at sea; with two-part mechanism allowing the ship to move up and down and the female figure to tilt backwards and forwards; the words 'My Sweetheart' printed to the sails; a charming scene, some light creases, with previous ownership name in pencil to rear, along with previous tape residue and browning to verso; one small portion of loss to lower RH corner, still a lovely bright card.

Cards of the 1920s and 30s are strikingly more vibrant than those of the previous two decades. Possibly fuelled by a determination for positivity after the events of the Second World War, greetings cards became much more colourful and playful. This example epitomises this mood, and is typically chatacteristic of the time.



33. [MOVEABLE]. "Lucky Dog" Printed in Germany, [c.1920].

£60

Two-part moveable Valentine (11 x 15.5cm approx.); showing anthropomorphic dog dressed in trousers, waistcoat, jacket and polka-dot bow tie; 'Feb 14' printed in heart; split pin allowing arm to be lifted up and down giving the appearance of the eyes moving and tongue wagging; a lovely bright example, the left hand tab allowing the card to be stood upright lacking, the left intact, some very light scratches and left arm slightly creased; a nice example.

Dogs, as popular pets, often featured in Valentine's cards, particularly into the 20th century when the focus was beginning to move away from more 'traditional' features such as cupids and roses, and towards more playful and means of expression. This example is a fun depiction of man's best friend in human dress, possibly intended for a younger recipient.



34. [MOVEABLE]. "If now, to win your heart, I fail - I'll know a 'Gremlin' is 'On my Trail'!" U.S.A., [c.1920]. £48

Mechanical Valentine (15 x 20.5cm approx.); showing a boy flying a plane with a 'gremlin' sitting on the tail wing; two-piece card with split-pin allowing the upper portion to be rocked up and down; 'Please be my Valentine!' printed in heart to lower portion; die-cut slit to lower edge allowing the card to be stood upright; a little marginal creasing and perhaps very lightly faded; still a charming survival.

The earliest recorded printed use of the term 'Germlin', denoting a mischievous creature that sabotages aircraft, can be found in a poem published in the journal *Aeroplane in Malta* on 10 April 1929. However, the slang term first originated in the Royal Air Force earlier in the 1920s among British pilots stationed in Malta, the Middle East, and India.



35. [MOVEABLE]. "Happy Puss" Made in Germany, [c.1900]

£120

A high-quality German chromolithographed Valentine; (16.5 x 23.5cm approx.); embossed and brightly coloured with a girl patting the head of a cat; with die-cut moveable parts; the girl's eyes and cat's tongue moving side to side as the arm is moved up and down; with 'To my Valentine' printed on the cat's cushion and short verse to lower edge; lower right-hand corner chip neatly repaired; a few light tape residue marks to verso and previous ownership greeting 'Geraldine. Grandma Severy' to the rear flap which allows the card to stand; a beautiful example of an early 20th century moveable card.

Verse to lower edge reads:

*'No wonder Kitty seems content
And purrs when she sees you.
If you will be my Valentine
I'm sure that I'd purr too.'*

In the latter part of the 19th century, chromolithographs pigments were printed with ground boiled linseed oil, which printers called varnish. A printed chromolithograph, before embossing in the press, could be glazed with colloidal glue, gelatin, gum or alcohol or a turpentine soluble 'varnish'. The dried glaze enabled the paper to stretch during embossing without cracking the printing ink, while saturating the colors and enhancing gloss.



36. [MOVEABLE]. Couple with Camera; "Look Pleasant Please cause your [sic] my Valentine"
Printed in Germany, [c. 1900]

£125

Moveable turn-of-the-century Valentine (19 x 18.5cm approx.); with two figures and camera; the verse 'Look pleasant please cause your (sic) my Valentine' to lower edge; mechanism expertly repaired; a very clean example, more vibrant than others we have seen, with none of the usual fading; slightly browned to verso with some tape residue marks; previous ownership mark in pencil to rear and the product number '5518' just visible under one of the tape marks.

The design of camera in this design was typical of professional cameras used at the turn of the century, however the 1878 discovery that heat-ripening a gelatin emulsion could greatly increase sensitivity finally made so-called "instantaneous" snapshot exposures available. For the first time, a tripod or other support was no longer an absolute necessity, and amateur photographers and "candid" portraits started to become popular.



37. [MOVEABLE]. "Say Something, It's Up To You" Worcester, U.S.A: Whitney Made, [n.d. c.1940].
£48

Single-sided Valentine (11.5 x 16cm approx.); with a woman dressed in blue receiving a bouquet from a suited admirer; bearing the title 'Valentine Greetings'; split-pin allowing the male figure to fold twice, from either a fully standing or kneeling position; some light shelf wear to recto; verso bearing surface wear from previous adhesive being removed; still a fresh example.

Whitney was one of the leading manufacturers of Valentine's cards between the late 19th and early 20th centuries, with the company lifespan spread over 77 years of card design. George Whitney himself worked under the Dame of Valentine Card production, Esther Howland, with some of his early examples being almost indistinguishable from those of his employer. He purchased Howland's company, the *New England Valentine Company* in 1880. Eventually, due to paper shortages brought on by the Second World War, his company suffered the same fate. Whitney was bought up by Chicago's *Carrington* in 1942. This card is one of the company's last examples bearing the Whitney mark, with a clever mechanical feature.

LAYERS/ LACE PAPERS



38. [LACE PAPER VALENTINE]. Lute-Player/ "I'll Sing Beneath your Window" Made in USA, [c.1900].
£30

Small Valentine, (9 x 11.5cm approx.); textured printed scene of a lute player serenading a female figure in her window; with the words 'Valentine's greetings'; overlaid with intricate lace paper border with two heart motifs; inside printed scene of two birds on a branch with verse underneath; a few tape residue marks to verso; some light shelf-wear and some creases and closed tears to the delicate lace; very good.

Verse inside reads:

*"I'll sing beneath your window
The song will be divine
With lots of tenderness in it
For you, My Valentine."*

'H6010' to verso possibly suggesting a Howland mark.



39. [LACE PAPER VALENTINE]. "I'm waiting for the letter man/ To get a Valentine/ and if you wink when next we meet/ I'll know that you got mine." [Howland]: *Made in U.S.A.*, [c.1910]. £35
Small scale (8.5 x 12cm approx.) coloured and lace paper Valentine celebrating the postal service; coloured and gilt design of a girl posting a letter, layered with lace paper border and sticker to centre top ('I would like to be your little Doll'); printed verse and couple motif inside; the Howland mark to verso; lace paper a little creased to bottom left hand corner; previous tape adhesive marks to verso; a vibrant example of an early Valentine from a popular U.S. cardmaker.

By the time this card was produced, developments in the postal system had meant that hundreds of thousands of Valentine's cards were sent worldwide in February. So popular was the tradition that the Post Office had to issue a notice asking people to post them as early as possible to avoid overloading the system. This is a charming tribute to the wonders of the postal system.



40. [LACE PAPER VALENTINE]. Single-sided card with 'Forget me Not' Bouquet. [c.1880]. £30
Single-sided Valentine (10cm x 14.5cm approx.); gold paper embossed and printed in green and pink with a floral design; onlaid lace paper with two figures and flower motifs 'Devoted to you' / 'Forget-me-not' centrepiece of flower posy; some light creases to extremities; else near-fine.

Possibly once the front portion of a folding card, this is likely a handmade example from the late 19th century, evidenced from the glue paste still visible to the frontis, which has discoloured over time. Lace paper was extremely popular in Victorian Valentines, the technique having said to have been discovered by Joseph Addenbrooke in 1834. While working on making embossed papers for a company called Dobbs, he accidentally filed off the raised part of the paper and was left with a pattern of tiny holes that looked remarkably like delicate lace.



41. [LACE PAPER VALENTINE]. Single-sided card with Cherubs, Snowdrops and Gold Detail. [c.1880]. **£50**

Elaborate Single-sided Valentine, (13cm x 19cm approx.); red paper with jagged edges; overlaid with several layers of gold and white lace paper; complex central printed motif of a figure with snowdrops, butterflies and flowers; 'Affection' motif to the top with handshake sticker; additional floral and cherub motifs backed with green paper; an elaborate example of a likely handmade card from the late Victorian period, with some creases to jagged edges and evidence of the glue bleeding through to the verso.

A complex example of a handmade Victorian Valentine. The language of flowers was a commonly used by the Victorians to portray hidden intentions, with the snowdrops in this image symbolising hope for the future. Natural History also served as a popular theme, with butterflies representing the human soul. In this card, the figure has hold of the butterfly be means of a harness, or set of strings - elucidating the meaning even further.



42. [LACE PAPER VALENTINE]. Silk Inlay with Cherub. [c.1875]

£125

A delicate lace paper card (12.5 x 18.5cm approx.), embellished in silver; with centre cut-out backed in cream silk; 'Forget me not', cherub, and rose stickers attached; housed in the original matching envelope addressed to 'Miss Delia Campbell/ Present[?]' with wax still present under the flap; one of the fold-ins missing; some browning and rubbing to envelope; the delicate card itself in remarkably nice condition, slightly rubbed in places to the silver and verso, showing the paper lines; an unusual and intricate example.

Inside a charming hand-penned inscription reads:

*"To you my lovely little siss,
I do not wish to speak a miss
My heart to you I'll freely give
If you will come with me to live.'
St Valentine
Feb 14*

The quality of the materials used in this card indicates both that the sender was keen to impress, and that the recipient was someone very special to her admirer.



43. [LACE PAPER VALENTINE]. 'Peepthrough' Music Scene. [Worcester: Whitney, n.d., c.1880] £98

Small-scale layered and lace paper valentine (9.5 x 15cm approx.), embossed grey paper overlaid with intricate lace paper design, the centre showing through to a scene of man playing a keyboard instrument and a lady about to sing; stickers of bird on nest and 'Faith and love' to top and bottom of lace border; printed 'W' to verso being an early Whitney mark; two previous tape adhesive marks to verso; some light creasing to the lace paper, as is common. Perfectly charming.

Verse to inside printed in green reads:

'Music'
"Music, with its magic powers,
Adds new charm to every hour,
Soothes and lulls the heart to rest,
Makes our life refined and blest."

A stunning example of an early George Whitney card. Whitney was one of the leading manufacturers of Valentine's cards in the late 19th to early 20th centuries. Bearing the company motto, "Industry, punctuality and Christianity", they profited from the increased sentimentality caused by the trauma of the American Civil War, and spanned almost 80 years of production, finally closing their doors in 1942.



44. [LACE PAPER VALENTINE]. Layered papers with floral theme. [1891.]

£58

Medium-sized layered Valentine (15 x 9.5cm approx.), with pink and silvered paper overlaid with printed floral paper and third layer of silvered lace paper backed with red inserts; cut through design showing a motif: "From a fond heart faithful and true" with flower design; a nice example of the period, some light creasing to the lace paper, as is common, but with no loss; with 'Grace Southen from Eddie J. 1891' inscribed in pencil to rear.

Verse inside card reads:

*"Sweet as a daisy,
And fair as a Star;
Dear as the dearest,
Of little maids are.
Fresh as the morning
And bright as the Sun;
You are of Maidens,
The loveliest one."*

This card has no makers mark, but is typical of the sorts of examples being produced in America during the 1880s and 90s. Where Esther Howland had popularised lace, flower and colour papers, George Whitney introduced the idea of a verse inside the card, perhaps to make it easier for those searching for the right words for their sweethearts.



45. [LACE PAPER VALENTINE]. I would be loved/ And loving you, I would be constant/ Kind and true. [Blank Valentine]. [c.1850] **£70**

Delicate textured paper card (10 x 15cm approx.), with heart and floral design, blank inside, with three stickers to recto; gilt heart, printed verse, and a possibly hand-coloured illustration of a female figure holding a flower; some overall light toning and the odd spot; small corner crease to bottom right hand corner, **contained in the original envelope** addressed to 'Miss Elizabeth L. Leynes, Chester, which has a few small holes and two flaps missing; evidence of the original seal; an undated, but likely mid-Victorian homemade example.

The envelope of this card is just as intricate as what it holds, with the delicate paper showing a scene of a female figure by a bridge with flowers, trees and birds. Unusual to find such a card with the original envelope.



46. [LACE PAPER VALENTINE]. Country Scene with Layered Papers. Worcester: Whitney, [1880]. **£48**

Small pocked-sized Valentine (12.5cm x 9cm approx.) printed in pink and gold, overlaid with secondary paper printed in mauve, then an intricate lace flower border with 'Love's offering' and 'I think of thee' stickers attached; cut-through design to small cliffside scene with couple; a little toned, as is common; 'Louisa' written in pencil to verso, along with 'W' denoting the Whitney mark (above which a previous hand has helpfully written the printer in pencil); near-fine.

Verse inside the card reads:

*"Oh! heaving, ebbing, surging sea,
This is the thought thou bringest to me;-
Restless, unquiet life's brief tide,
Rest only is found at my loved one's side."*

An early Whitney card, evidenced from his earlier simple logo 'W'. Like other companies of the same period, Whitney imported the intricate lace papers as seen in this example from England. Later, keen to cut the costs of shipping, he would go on to develop his own lace paper machinery in Worcester, Massachusetts. This move would be one of the contributing factors to his success.



47. [LACE PAPER VALENTINE]. Girl eating Ice Cream. Worcester: Whitney, [c.1920]. £60

Square paper valentine (16cm x 16cm approx.), embossed and decorated with a floral, heart and gilt design; a girl eating ice cream serving as a centrepiece; overlaid with delicate lace paper frame, on which a kissing couple and cherub driving a motor car are attached; a lovely example, the lace paper ever-so-slightly nicked to the top left hand edge; a few faint spots to verso; near-fine, bearing the Whitney mark.

Verse inside the card reads:

*"O, nobody's listening!
So come till I tell you,
And don't speak a word
'Till all of it's said!
My heart it is lost
And I know you
have found it!
And you must just give me Your own
heart instead."*

The Whitney card company was in business from 1866 to 1942, when paper shortages caused by the ongoing World War caused many card manufacturers to close. By 1888, George Whitney had purchased over 10 of his competitor's companies, most notably Esther Howland's *New England Valentine Company*. This is a slightly later Whitney card, most likely from the early 1920s, but retains the lace paper design which was first popularised by Howland in the 19th century.



48. [LACE PAPER VALENTINE]. "Sweet Memory!" [c.1880]. £35

Layered Valentine (12cm x 16cm approx.) with yellow, green and pink textured paper overlaid with lace paper cutthrough showing a figure in bonnet holding flowers to the centre; two additional pansy motifs to top and bottom of lace paper; corners of card ever-so-slightly chipped and creased; with pen inscription 'To Myrtie Hiyley' to verso, along with previous adhesive and tape residue marks; a very nice example nonetheless.

Late Victorian card, featuring verse by an unknown poet alongside a printed scene, possibly replicated from an English watercolourist:

*"When Spring reuturns with bud and leaf,
And birds make music far and wide,
The joyous season seems too brief
And passing like the ebbing tide.
I love the springtide sun and light,
I love the flowers and the birds,
But oh, for thy sweet face so bright
And thy melodious loving words!"*



49. [LACE PAPER VALENTINE]. Forget me Not/ The Ladies Wish [Blank Valentine]. London: H&R Sanders, [c.1806]. £75

Lace paper Valentine, (12 x 18cm approx.), likely a homemade example, with three stickers; a coloured bouquet, printed book design with two verses and gilt birds in nest; lace paper with embossed name 'H & R Sanders' and second page watermarked the same; some small spots; second page showing paper lines; some small closed tears to lace paper and one or two pencil marks; near-fine for its age overall.

For a likely homemade example, it is curious that this card is blank - we can only speculate as to the reasons why.

'The Ladies Wish' recorded as early as 1806. Verse reads:

<i>'Forget me not:</i>	<i>The Ladies Wish</i>
<i>"Forget thee oh never</i>	<i>"I've often wished to have a friend</i>
<i>While throbs in my breast</i>	<i>With whom my choiest how is to spend</i>
<i>The heart that forever</i>	<i>To whom I safely might impart</i>
<i>With thee seeks its rest,</i>	<i>Each wish and weakness of my heart</i>
<i>To me thou'st a treasure</i>	<i>Who would in every sorrow cheer</i>
<i>That hallows each spot,</i>	<i>And mingle with my grief a tear</i>
<i>Life has not a pleasure</i>	<i>And to secure that bliss for life</i>
<i>Where thou art not."</i>	<i>I'd like that friend to call me wife"</i>



50. [LACE PAPER VALENTINE]. Flower card in Lace Paper Envelope. [c.1880]

£88

Single-sided Valentine card with printed floral design and the words 'To my own Valentine'; housed in the original lace paper envelope, (12.5 x 8.5cm approx.) remarkably intact; centrepiece to verso of onlaid bejeweled hand holding a posy with the letter 'Think you of me today'; four corner pieces of flowers and cherubs; a little toned in places; upper fold slightly skewed; a remarkable survival.

This Victorian Valentine is likely to have been homemade, with no makers mark and evidence of home cutting and glueing. The Victorians were great hands at collages and decoupage, and while Esther Howland's New England Valentine Company was well established by this time, there were still individuals who preferred the guesture of creating their own. Whoever the recipient of this card was, there is a great deal of care taken here. With the added consideration that lace paper was not easily come by, and certainly expensive at the time, this is a particularly intricate and thoughtful example.



51. [LACE PAPER VALENTINE]. Figures with Pansies. [c.1880]

Medium-sized textured paper Valentine (16cm x 12cm approx.) printed in pink, red and gilt; overlaid with lace paper design and coloured ornaments - a cherub, a girl holding a bouquet and some pansies; printed poem inside, with decorative motifs; a wonderfully fresh example, some faint marks and rubbing to rear allowing the paper lines to show; a near-fine example.

Verse inside reads:

<i>"Since all fair things in</i>	<i>out along the way</i>
<i>Nature speak to me,</i>	<i>That thou wilt come to-day</i>
<i>Sweetheart, of thee,</i>	<i>To make each twig and tree</i>
<i>I have sent Cupid</i>	<i>Valentine from me."</i>

This card bears no makers mark, but it is possible that it was originally manufactured by one of the leading American card companies as a 'build your own' kit. With the popularity in the sending of Valentine's increasing in the late 19th century, but with individuals still wanting to create something personal, firms such as George Whitney created 'Valentine Material Kits' which came with various coloured and lace papers, as well as ornaments to cut out and stick where the sender wished. In this way, many cards of the period came to be completely original designs, but without buying all of the component parts separately, and at a higher price.



52. [LACE PAPER VALENTINE]. Heart-Shaped Card with Figures. Worcester, USA: Whitney, [c.1900]. £60 £35

Heart shaped Whitney Valentine (12cm x 11cm at widest points); printed coloured heart design with centrepiece of a boy holding a baseball bat; overlaid with intricate lace paper garland with couple in boat and child in bonnet; inside a printed design of a palm-reader and boy; "With Valentine's greetings" printed underneath; a lovely example, just a hint of rubbing, particularly in small patches to verso; near-fine.

A turn-of-the-century Whitney card, evidenced from the use of the later logo to the verso. This card was perhaps intended for a younger consumer, given the subject matter. After Whitney purchased Esther Howland's New England Valentine company in 1881, he developed a style, similar to those created by the McLoughlin Brothers Company, of chromolithographed layers, sometimes with a layer of lace paper, such as in this example. The developments in chromolithography allowed Whitney to great a greater volumes of cards en masse, and so many argue that the cards no longer have the luxurious handmade quality of Howland's. We can forgive Whitney, however, for having to keep up with tremdous demand by the 1900s, and this card, produced in one of the most prolific periods in his career, still remains a charming survival.



53. [LACE PAPER VALENTINE]. Pink, Gold, Black and White Lace Papers [Blank Card].
Berlin & London, [c.1890] **£88**

Intricate coloured lace-paper card (13 x 17.5cm approx.), featuring cherubs, snowdrops, roses and a church in pink, dark grey and gilt; backed with second layer of purple printed paper; maker's mark 'Berlin & London' faintly visible along spine; small portion of loss to head of spine; paper lines and some previous adhesive marks to rear; but still remarkably well preserved and with little to no damage to the delicate lace paper.

For the Victorians, the more complex and intricate a Valentine, the better. One stationer's advertisement from 1875 lists examples between 15 and 65 shillings apiece - a fortune for those days. This example utilises developments in printing which allowed fragile lace papers to be coloured.

A lovely little survival.



54. [LACE PAPER VALENTINE]. Boy playing Fiddle. [1884]. **£48**

Small shaped Valentine (8.5 x 11.5cm approx.), pale green and white textured paper, overlaid with blue and red paper at centre and intricate lace paper design; sticker showing boy playing fiddle; colour printed scene inside showing a girl at the window and boy below; including a short verse; some very light spotting to rear, along with a couple of tape residue marks; a very sweet example.

A late Victorian Valentine with complex lace paper design. One of the most popular papers used in the Victorian period, the technique is said to have been discovered by a Joseph Addenbrooke who, fifty years previous to this example, in 1834, accidentally filed off the raised portion of embossed paper, leaving a pattern of holes which resembled delicate lace.

Verse inside reads:

*"Of all the boys I know to-day,
With you alone I'd rather play;
I am always pleased to see you smile,
Please come and see me once in a while."*



55. [LAYERED AND LACE PAPER VALENTINE]. Portrait of a Lady/ Cherubs/ Flowers/ Child in Bonnet. [c.1900] £98

Large layered paper card (14.5 x 22cm approx.); a lavishly decorated card with multiple layers; blue grey and gilt textured paper with floral card overlay; gilt lace paper border framing centrepiece portrait; with floral stickers, on which one is written 'Think you of me today', and one of a young girl in a bonnet picking flowers; printed verse and posy design inside; some overall browning, one motif appearing to be missing; with some rubbing to the lace paper with marginal loss; some light adhesive marks to verso and paper lines beginning to show; still a very nice example of a complex turn-of-the-century Valentine.

An intricately layered card, possibly intended for a wealthier recipient, judging from the dress and jewels evident in the centrepiece.

Verse inside reads:

"Without thy smile,
the proudest lot
To me were dark and lone,
While with it,
ev'n the humblest cot
Were brighter than a throne.
Those words for which ambition sighs,
For me would have no charms;

My only world thy loving eyes -
My throne thy circling arms!
Oh, yes, so well, so tenderly,
Thou'rt loved,
adored, by me,
Whole realms of light and splendour
Were worthless without thee."



56. [LAYERED AND LACE PAPER VALENTINE]. Portrait of a Lady/ Cherub with Flower Gun. [c.1880] £48

Layered paper card, (11.5 x 16cm approx.); grey and silver textured paper, with shaped pink floral layer featuring a cherub and confetti gun; centrepiece of female figure in typical dress with white and gilt textural oval border; verso and printed flower design inside; a couple of tape residue marks to verso; a couple of small patches of rubbing to upper cover; very good.

Verse inside reads:

"At morn, at noon, at night,
Thy form in fancy still I see;
In gloomy shade, in blaze of light,
My thoughts are ever turned to thee:
Bright as the stars my love shall shine
If you will be my Valentine."

The style of dress and bonnet worn by the figure in this centrepiece suggests a slightly earlier date. Fashions began to change towards the end of the 19th century. In female dress, Victorian's preferred to accentuate an hourglass figure, while the Edwardian period revolved around the S curve when corsets created an S-shaped female silhouette, forcing the hips back and the bust forward.



57. [LAYERED AND LACE PAPER VALENTINE]. "True Love's Offering" [c.1900] £60

Cross-shaped layered and lace paper valentine (16 x 16cm approx.); textured tri-coloured paper layered with circular motif showing flowers and a cherub atop a love note; with lace paper border and two motifs; one gilt, the other snowdrops; inside a printed floral design and short verse; marked 'G' to verso; tape adhesive marks to verso, the lace paper separated at one point; a little toned in places; very good.

Verse inside reads:

*"Where'er I go, howe'er I move,
My thoughts are all engaged by love;
What'er I say, whate'er I do,
My thoughts, dear one, are love and you."*

With pencil inscription: 'To Mystie from Florence Eastman' to verso.



58. [LAYERED AND LACE PAPER VALENTINE]. "Ever Thine/ Kind Regards" [c.1890] £48

Late Victorian Valentine (13 x 17cm approx.), with rather garish layered papers; base layer green and gold design with jagged edges; overlaid with multi-coloured floral paper, uppermost layer a lace paper border in yellow and gilt; centre motif of young boy, additional stickers of flowers and a winter scene; verse and printed floral/portrait design inside; a couple of small creases to the pink paper layer; previous adhesive and tape marks to verso; a previous owner has removed this from a backing, removing a thin layer of paper and small hole showing to the inside; aside from this internal defect, a bright example.

Possibly home-made, or produced from a manufactured pack of papers and stickers popular towards the end of the 19th century, judging from the slightly offset sticking of the central motif.

Verse inside reads:

*"May love most tender guide you
Along life's winding way,
And then whate'er betide thee,
Thou wilt be blest
For aye."*



59. [LAYERED AND LACE PAPER VALENTINE]. Single-Sided Card with Figures on Bridge and Feeding Geese. [c.1890] **£30**

Small-format card (8 x 11.5cm approx.), printed green and brown paper showing a forest scene; circular lace paper overlaid with three motifs; a couple on a bridge, a couple feeding geese, and a centrepiece portrait; a few small nicks and creases; reverse with original adhesive showing; near-fine overall.

Possibly intended as a small token, or to be attached to the front of a folding card. A charming miniature.



60. [LAYERED AND LACE PAPER VALENTINE]. Winter Scene, Cherub and Birds. [c.1910] **£75**

Elaborately layered Edwardian Valentine (13.5 x 18.5cm approx.), featuring vibrant blue, yellow and red painted paper; winter scene featuring birds and a house by a lake; peepthrough lace paper border in heart shape; and cherub/rose stickers; printed verse and scene to interior; lace paper with some minor restoration; previous adhesive marks to verso and patch of rubbing resulting in small hole; still a very vibrant, very good example.

Verse inside reads:

*"May thy life be filled with gladness,
Flooded with a sunny stream.
Never trace of cloud or sadness
Come to mar its happy gleam.
All things blest and all things fair
May thine onward journey share,
And whate'er the season be,
Love and sunshine dwell with thee."*

The poet is unknown but the style is typically Victorian in tone.



61. [LAYERED AND LACE PAPER VALENTINE]. "It may be kind of frilly but I trust it isn't silly..." [U.S.A, c.1920] **£88**

Shaped card, (14.5 x 20cm approx.), brightly printed chromolithograph card with lace paper border and attached stickers, all featuring birds, daisies, cherubs, butterflies, hearts and 'Valentine Greetings'; centrepiece showing a country house; interior verse with printed scene of cherub; some light creases and shelfwear; some light spotting and adhesive marks to verso; a very vibrant card from the turn of the early 1920s.

Verse inside reads:

*"It may be kind of frilly but I trust it isn't silly
To send this friendly Valentine to you.
It will show my admiration, tell my halting expectation,
Of happy hours I'd like to spend with you."*

Inscribed below 'from Nancy' in pencil. No place is stated, but judging from the style of house we have assumed that this card is from American Manufacture.



62. [LAYERED AND LACE PAPER VALENTINE]. Boy with flowers/ Love's Wish. [c.1890] **£50**

Small-scale Valentine (8.5 x 12.5cm approx.); pale blue and white textured paper with lace paper circular border and centrepiece of a boy holding a bouquet; with printed rose and 'Sincerity' stickers; attached poem 'Love's wish' inside, to which the sender has written the name 'Roy' above 'Maid' in ink; some spotting and previous adhesive marks to verso; lovely and very good overall.

Verse inside reads:

*"Could I, dear Maid, within thy mind,
One little vacant corner find,
Oh! It would be my sweetest care
To write my name forever there."*

The colours of this card are somewhat reminiscent of the Wedgwood pottery designs, founded in 1759 by the English potter and entrepreneur Josiah Wedgwood. It is somewhat curious that an embossed mark 'AVCO 5' in circle to rear is also the name of a Victorian pottery company. Then again, this may just be a coincidence.



63. [LAYERED AND LACE PAPER VALENTINE]. Bird in snowdrops with silver lace paper and artificial flowers. [c.1890] **£75**

Early single-sided card with chromolithographed centrepiece (11 x 15cm approx.); plain gilt-edged card with complex double-layered lace paper design; floral stickers and cloth flowers/medal corner pieces; 'Friendship's Offering' written in gold ink to bottom edge; some fading to the cloth flowers; the odd mark and tape residue to rear; a well-preserved example, very good.

The centrepiece of this design is a testament to the quality of chromolithography, which was greatly improved upon in the late 19th to early 20th century. The popularity of greeting cards was greatly aided by these developments; prior to this, lithographic prints were made by inking a drawing upon a porous limestone block, covering it with paper, and then running the ensemble through a press. This was very time consuming and therefore costly. But as steel plates began to replace lithographic stone, techniques using color separation cameras and photographic plates began to dominate mass multiple-color printing of chromolithographs, as well as developments in the technologies of paper material, inks and glazing varnishes. This seems to be a slightly earlier variant, judging how the print seems to have cracked ever-so-slightly in places.



64. [LAYERED AND LACE PAPER VALENTINE]. Bird's Nest and Bouquets. [c.1880] **£60**

Layered and lace paper Valentine (12 x 18cm approx.); pink and gilt embossed paper with lace border and several floral motifs: 'Affection', 'Remember me', and 'Sincer-', together with a bird's nest and centrepiece of a hand holding a bouquet and the words 'Abide with me'; inside an additional blue and white paper border and two children holding a white rabbit; two tape adhesive marks to rear; some nicks to edges and a small portion of loss to the bottom right hand corner; still lovely and bright with the lace paper unusually intact.

In 1847, the popular Christian hymn 'Abide with me' was written by Scottish Anglican Henry Francis Lyte. Whether this card's centrepiece is an intentional reflection of this fact or otherwise, it is a charming late Victorian example with typical lace paper detail. The rabbit's emergence as a household pet began during the Victorian era, hence the detail inside.



65. [LAYERED AND LACE PAPER VALENTINE]. Miniature with Cherub. "Yes". Whitney & Meek, [1860]. £50

Miniature card (7.5 x 10cm approx.), yellow paper with lace border and cherub centrepiece; with attached verse 'Yes' inside, printed in pink; paper behind cherub with a slight portion of loss, possibly intentional, rubbing to interior verse with slight loss of text; some tape adhesive marks and rubbing to rear. Still very good overall.

The legible parts of the verse are as follows:

"Yes!" I answered you last night,
— morning air, I say!
Col— [c]andle-light
Will not look the same by day."

Previous owner has written 'Whitney&Meek' to verso, 'Meek' impression also along spine of card. With 'Carrie Rice' also written in pencil to rear.

A charming, very early Whitney example.



66. [LAYERED AND LACE PAPER VALENTINE]. Couple with cherubs and butterfly. [c.1900] £75

Square format card, (17 x 17cm approx.); pink gold and white textured card with roses and hearts; shaped lace paper border with chromolithographed motifs of cherubs, butterflies and a heart garland inside which is written 'Remember me'; centrepiece of couple dancing; verse inside flower garland inside; a few creases to corners, tape residue marks to rear, with some child-like scribbles to recto of cover and reverse of card, possibly in several different hands. Very good.

Verse inside reads:

"A Love so fond and true,
A heart of honest truth;
I send, dear one to you,
A humble gift - in sooth.
What happiness would fill my breast,
If you would put my love to test."



67. [LAYERED AND LACE PAPER VALENTINE]. Loves (sic) Victory. [c.1890]

£75

Multiple layered and lace-paper Valentine (11.5 x 18cm approx.); gilt and blue textured paper with two additional layers; a pink floral layer with motif of a figure astride a bird; and gilt lace paper, both peep-through borders to a 'Forget me not' sticker inside a heart; printed verse and design of cherub with tethered butterflies printed in red; a few nicks to edges; a little damage to lace paper and one sticker; very good.

Verse inside reads:

'Loves Victory'

*"I did but look and love awhile
'Twas but for half an hour,
Then to resist I had no will,
And now I have no power.
Oh would you pity give my heart
One corner of your breast,
'Twould learn of yours the winning art
And quickly steal the rest."*



68. [LAYERED PAPER VALENTINE]. Ballerina and Swan. [c.1880].

£48

Layered paper valentine, (16.5 x 12.5cm approx.), pink and blue textured paper, overlaid with ballerina motif, possibly with later hand colouring, eagle and fleur de lis corner pieces in gilt, and additional gilt paper border with artificial jewel as headpiece; swan sticker to lower portion, underneath which 'No 10 16 YDS is displayed, the two numbers handwritten in ink; poem and printed scene of a couple with love note inside; a couple of spots and tape marks to verso; some overall creasing, the lower gilt border expertly reattached; a nice early example.

Tchaikovsky's ballet *Swan Lake* was completed in 1876, and may explain the design featured on this card, although it was not performed outside of Russia until many years after, so the motifs may simply be coincidental.

The verse inside reads:

*"With fair skies above thee,
And kind friends to love thee,
May blessings from Heaven
Come showering down."*



69. [LAYERED PAPER VALENTINE]. "To Greet My Love" [c.1890]

A very unusually shaped card (13.5 x 19.5cm approx.), with gilt design on white card, gilt lettering 'To Greet my Love' on tracing paper attached with string to rear; floral design hiding 'concealed' verse 'With Regards' and additional silk pleats; lower right hand corner expertly reattached; a few other creases, else a charming example of a design we have not seen before.

Verse inside reads:

*"Much joy be thine, and may prosperity
With truest love combine to smile on thee.
But most of all may'st thou the gift possess
From trivial joys to gather happiness,
To trust in God whate'er the future be, ==
And to life's end it shall be well with thee!"*

The shape of this card, possibly suggesting a marital bed, along with the sentiment of the verse inside, indicates that the receiver and sender of this card are already acquainted; likely that of an engaged or married couple.

£75



70. [LAYERED PAPER VALENTINE]. "Though I should live to be Aged and Gray/ My Love would grow stronger, As Day followed Day." [USA: c.1890]

£30

Small pocket-format Valentine (8.5 x 13cm approx.), textured pink and gold embossed paper with pansy posy design; printed verse and country scene inside; 'A' printed to verso either indicating a maker's mark or the series in which the card was produced; small corner crease to recto; previous adhesive and tape marks to verso; very good overall.

A very sweet example of an early manufactured card - American, judging from the 'gray' spelling. Floriography was very important to convey hidden messages in Victorian and Edwardian cards - the pansies in this examples show love and admiration for another, although in Victorian England it was also used for secret courting - admirers would hide pressed pansies in bunches of herbs wrapped in doilies, to signal their feelings to another.



71. [LAYERED PAPER VALENTINE]. "Ever the Same/ My Love Cannot Change..." [c.1890]. £35

Textured Valentine (12cm x 16cm approx); with layered papers; duck-egg blue with silver decorative design, overlaid with blue and gilt paper; 'fold-up' final section in gilt showing a classical figure (possibly Venus) with flower stickers, one with 'Ever the same' printed; a very good example, the hidden message behind the fold-up section unfortunately lacking, some previous adhesive and tape marks to verso where card had presumably been pasted to a board for collage; a nice survival nonetheless.

Verse inside card reads:

*"My love cannot change,
My thoughts will not range,
Though fate should us sever;
This true heart of mine
Is thine, only thine,
Now and forever."*

The idea of 'lift-up' and 'pop-up' designs can be credited single-handedly to Esther Howland, who truly popularised the modern Valentine in America in the mid to late 1800s. Such ideas were intended to add a secretive additional element of fun to the designs, although we unfortunately we can only speculate what the hidden message was in this example.



72. [LAYERED PAPER VALENTINE]. Motif with Kissing Couple. [c.1900]

£35

Textured paper Valentine (16 x 12cm approx.), with central motif showing a kissing couple, mounted onto lilac and brown embossed paper; verse and printed flower design inside; matching brown 'E' printed to rear possibly denoting a maker's mark; some previous adhesive marks to rear; vertical crease along RH edge to front of card; very good.

This design of card may have been intended for a personalised message; the central motif is only attached at the bottom, leaving a blank space behind for a hidden note. It may be that the previous owner did not know this was the case, or simply wasn't brave enough to write one.

Interior verse reads:

*"The blush of the morn,
The stars of the night,
Everything lovely,
And holy, and bright,
Speaks to my heart,
Oh dear one! of thee;
Sunlight and starlight
Thou art unto me".*



73. [LAYERED PAPER VALENTINE]. Portrait with artificial jewels. [c.1890]

£48

Portrait card, (12.5 x 16cm approx.), featuring gold and purple textured paper, printed portrait centrepiece and gilt border design, with artificial jewels and 'Thee and Thee Only' book-shaped sticker to lower gilt border; printed scene and verse inside; verso lightly rubbed showing the paper lines; gilt border expertly reinforced in places; a lovely example.

Verse inside reads:

*"Just a kindly greeting
Your making eyes for meeting.
Just a word of hope and love
To speed you on your way."*



74. [LAYERED PAPER VALENTINE]. "My Heart is Thine / Remember Me!" [1900]. £48

Single sided Valentine, (13cm x 9.5cm approx); decorative gilt design on tracing paper with rose motifs and a hand holding a letter on which is written 'My heart is thine'; folding back to reveal a hidden verse; right hand roses creased and expertly reinforced; some light marks and rubbing to upper left hand corner; some light tape residue marks to rear; with 'Millie' and 'Feb'y 14th 1900' also written in pencil to verso; a lovely example of a fold-down Valentine, popular in the late Victorian period.

'Hidden' verse reads:

*"These few lines to you are tendered
By a friend sincere and true,
Hoping but to be remembered,
When I'm far away from you."*

Though dated 1900, this card with its hidden message was a popular design in the late Victorian period. On the one day of the year when the shy and straight-laced could show their affections, hiding the true message behind multiple layers added an element of security, as well as fun.



75. [LAYERED PAPER VALENTINE]. "Love's Yearnings" [c.1910]

£30

Shaped Valentine (11.5 x 16cm approx.), of textured and patterned green, pink and gold paper, with cut-out image of figure in winter clothes carrying sports equipment; printed verse inside; some small repaired tears to figure at front; reverse has previous adhesive marks and a small portion of rubbing having been removed from a backing board; very good.

During the mid 1890s, a craze for Winter sports gripped English and Continental society. Until this time, sports created solely for the winter season were largely unknown in England. The figure in this example holds an unusual combination of a raquet and what looks like a sword or foil (possibly for fencing).

Verse inside reads:

*"I have a wish, and I am told
That if I wait till spring,
When first I hear the cuckoo's note
Throughout thr woodlands ring, ==
Then if I wish my secret wish,
'Tis certain to come true;
But I must no one tell of it,
Ah no! not even you!"*



76. [LAYERED PAPER VALENTINE]. Coloured papers with Floral and Gold Detail. [c.1880]

£30

Textured paper Valentine (10cm x 14.5cm approx); pink and gold printed paper overlaid with floral paper cutout, with gold lace paper backed in red tissue, cutout section revealing a figure and flower cutout; with 'Myrtie' faintly in red pen to verso, some light tape adhesive marks and a little toned; a very nice example.

Possibly once only the frontis to a folding card, layered Valentines were strongly influenced by Esther Howland's New England Valentine Company. Her Valentines had multiple layers of lace papers, where each layer could be lifted to reveal another, as it was her belief that messages should be hidden inside as you should never 'wear your heart on your sleeve.' Here, the tiny message 'souvenir' can only be seen under many other layers of paper.

HANGING DECORATIONS



77. [HANGING VALENTINE DECORATION.] Heart-Shaped Valentine with Girl dressed in blue. 1910 **£48**

Hanging heart Valentine, (15.5 x 17cm approx.); textured cream card, lettered and bordered in gilt, with the words 'Valentine Greeting' and motif of a girl dressed in blue; with what appears to be the original ribbon hanger; with previous owner's inscription - 'Many Happy Returns of the day/ from all the little Wadsters/ dated Feb 14th 1910' - in ink to verso; near-fine, a touch of marginal toning and light creasing to the ribbon.

A lovely example of an Edwardian hanging decoration. At the time, Valentine's were still sent as symbols of friendship from friends and family to their loved ones of all ages, and not simply as romantic gestures. Such appears to be the case in this example, with the inscription from an entire family unit.



78. [HANGING VALENTINE DECORATION.] Cylindrical Sliced Paper Decoration with Blue Flowers. [c.1890] **£88**

A curious cylindrical Valentine (9.5 x 11.5cm at widest points), with strips of blue flowers and two heart motifs, one with couple, the other with 'St. Valentine's Greeting', all chromolithographed, with original ribbon loop for hanging; hearts folding back to reveal a 'concealed message': "With love and kindest Regards. You are the hub of my universe"; a few erased pencil marks to rear, and some marginal rubbing, otherwise remarkably preserved.

Adorned with blue forget-me-not flowers, a common symbol for obvious reasons in the late Victorian period. We have not been able to decipher the curious die-cut design of this card. If intended as a 3D or pop-up, it is unclear how this would be established, and is more likely simply decorative. 'Hidden messages' were a common, fun design element of this era, adding a level of secrecy for the receiver. So well hidden was this particular example, it took this catalogue many months to even notice it was there!



79. [HANGING VALENTINE DECORATION.] Three-tier Wall Hanging with Collie Dog, Kittens and Birds. [c.1920] **£60**

Three-part diecut hanging decoration, total height while hanging 37cm approx; collie dog in heart adorned with flowers; kittens with cup and saucers and the words 'With Love'; finally a second flower heart with songbirds; attached with what seems to be the original string, judging from the even toning to the verso attachments; a little fraying to top knot; near-fine.

An unusual wall-hanging Valentine, remarkably preserved with the original attachments. As well as cards, which could be folded and put away, wall-hangings were popular in the early 20th century, as they could be proudly presented on walls as symbols of an admirer's affections.



80. [HANGING VALENTINE DECORATION.] Three-tier Wall Hanging with Cherubs, Flowers and Love Poem. [c.1920] **£60**

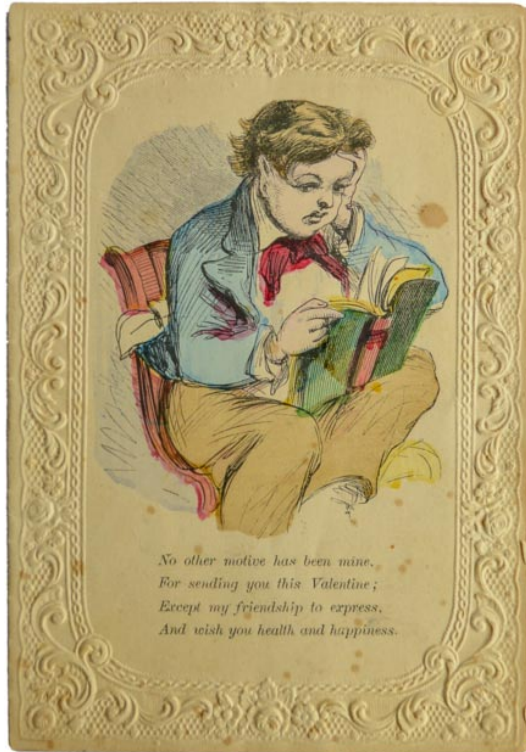
Three-tier hanging decoration, 33cm approx. when hanging; first and last sections printed in a modern style with cherubs and trees in the first and a printed verse in the last; the middle section more traditional, with pink flowers; with what seems to be the original ribbon attachments; a little creasing but overall near-fine, with pencil inscription 'To Alva from Edna' to reverse.

Verse intended perhaps to be child-like, with backwards letters and a mix of upper and lower case characters. It reads:

*"I'm loving you
Really with all my might
But I just can't think of a thing to write
I hope you'll accept
This token of mine
And allow me to
Be your own Valentine"*

This valentine is a little difficult to date because of the variation styles, but we believe it to be certainly pre-war, and most likely 1920s.

HAND COLOURED/ ILLUSTRATED



81. [HAND COLOURED VALENTINE.] [BLANK VALENTINE]. "No other motive has been mine/ For sending you this Valentine" [c.1860]. **£58**

Victorian Valentine (9.5 x 13.5cm approx.); on textured cream paper with printed image of man reading book and later handcolouring - watercolour in blue, red, green, yellow and beige; a couple of very light stains; paper lines showing to second leaf; a charming little card.

Verse to front reads:

*"No other motive has been mine,
For sending you this Valentine;
Except my friendship to express,
And wish you health and happiness."*



82. [HAND ILLUSTRATED VALENTINE.] Lace paper Valentine with hidden flower illustration. [c.1874] **£88**

Victorian Valentine (12 x 19cm approx.) featuring gilt paper borders, central portrait motif and with a **hidden watercolour** of flowers beneath lace paper flap; with the inside inscription: 'Lola Bartlett Holyoke ... 1874' and to the verso of this card 'from ... Leonard Holyoke Mass 1874' written in pencil to gold decorative paper; a couple of light brown spots and rubbing to the central portrait; else in very good condition.

A charming Valentine, typical of the period, and featuring the delicate lace paper and 'hidden message' features popularised by the Victorians. We have often seen printed messages or written words hidden underneath - it is pleasing indeed to find a hand-painted image in this example.

POSTCARDS/ SINGLE-SIDED



83. [HAND ILLUSTRATED VALENTINE.] Single-sided Valentine with Pen-and-Ink drawing and Flower Illustration. 1888. **£98**

A delightful handmade card (15 x 11cm approx.); with a lovely pen-and-ink drawing of a cherub sitting on a crescent moon and an owl atop a treebranch; with the words 'Here is your Valentine' and '29— Ye extra day', alongside a hand painted flower image; the words 'With best wishes of Feb 14 1888' to verso; a couple of tape residue marks to verso, else near-fine.

The writing on this card suggesting that February in 1888 was a Leap Year (we can see from past records that this was accurate). On a leap year, the tradition arose that a woman could turn the tables and propose to a man - rather scandalous, for the time. The sender of this card perhaps wanted to use this particular year to her advantage.



84. [POSTCARD VALENTINE.] "Fragrant Flowers/ A little letter too/ With fondest greeting/ I send this day to you" New York: Wolf & Co, [c.1906]. **£25**

Chromolithograph postcard (9 x 14cm); featuring the title 'Love's Valentine' and two children with a bouquet of flowers; with printed verse; blank to verso with post card template and the Wolf trademark; a couple of tape residue marks to verso; very good.

Founded by the Wolf brothers in 1879, Wolf & Co. became one of the leading publishers and importers of art novelties in the United States towards the end of the 19th century, eventually establishing a branch in Berlin to deal with the chromolithographic printing. In 1895, together with the Art Lithographic Publishing company, they founded the International Art Publishing Co. as a subsidiary to take over their postcard production. The illustrator Ellen Clapsaddle was hired by them in 1906 as a full-time illustrator. We attribute this design, typical of her usual work, to her.



85. [POSTCARD VALENTINE.] With Love's Greeting: Boy with Doves and Flowers. *Printed in Germany, [c.1900]* **£20**

Valentine postcard (9 x 14cm); with embossed and printed image of boy holding a flower garland, with flowers and doves; postcard template to verso, else blank; a little browned all over, two tape residue marks to rear; very good still.

Most likely produced by an American manufacturer, with the chromolithographed printing outsourced to Germany, which saw fast developments in printing techniques and style at the turn of the 20th century.



86. [POSTCARD VALENTINE.] Figure astride heart in snowy scene. *[N.Y.]: 1918.* **£10**

Printed postcard (9 x 14cm); embossed and printed with a figure astride a heart in a snowy scene with the words 'To my Valentine', with gilt border and copyright marks to lower LH corner; faint pencil inscription with Feb 14th 1918 date decipherable in pencil to verso from 'Roland Green, Kingston N.Y.'; card unfortunately a little creased and pockmarked, with some damp marks to verso; the image still relatively bright.

A war-time postcard, sent just a few months before the end of WWI.



87. [SINGLE-SIDED VALENTINE.] "Or Waking or Dreaming/Or Near or Far/ Still Thine Image Floats by me/ As Heavenly Star" [c.1890] **£15**

Single-sided Valentine; (7.5 x 11.5 approx.); featuring a couple by a wall, the lady holding a fan; printed in multiple colours with a verse entitled 'My Valentine'; a few small nicks and creases to edges; very good.

POEM BOOKS



88. REED, Alice; [SHAPE BOOK]. Cherubs. London: Ernest Nister, [c.1900]. Printed in Nuremberg, Bavaria. **£68**

Miniature book (6 x 6cm approx); in the shape of a cherub's head, chromolithographically printed with title in gilt to upper cover; bound with cream ribbon; pp. [viii]; some light fraying to ribbon; a couple of light tape adhesive marks to verso; a charmingly preserved little volume.

A tiny poem book celebrating the Easter festival.

MINIATURES



89. [THE ART LITHOGRAPHIC PUBLISHING CO.] Forget-Me-Not. *New York: The Art Lithographic Publishing Co., [c.1900]. Printed at the Works in Munich.* **£75**

Tall thin booklet (8 x 17cm approx.); textured chromolithographed and die-cut paper with pansy design and title in gilt to upper cover; bound with string; pp. [xii]; title page printed in gold, the rest of the text in blue with full-colour illustrations; a couple of very small creases and string a little frayed to ends; rear cover has been pasted to a board at some point and retains some card residue; a very nice example nonetheless.

A lovely 'Valentine's writer' from the late Victorian period, comparing the sender's love to a flower.

*"For though the flower may perish
In this cold world of woe,
The ardent love I cherish
Survives the frost and snow!"*



90. BURNSIDE, H.M. With Best Love/ To My Sweetheart. *[London, c.1885]* **£40**

Miniature format Valentine (6.5 x 11 cm approx.); embossed and die-cut printed card with a portrait imagine and the words 'With best love' in gilt across a green banner; printed verse inside; some adhesive marks to verso, with very slight toning to front; still a lovely example.

Verse inside reads:

*'St. Valentine's morning,
and thus I send
Within this cover
a loving kiss,
From care and trouble
I'd fain defend
And aye surround
you with every bliss.'*

Helen Marion Burnside (1844–1923) is said to have written over 6000 verses, mostly for Christmas cards, between the years of 1874 and 1900.



91. [MINIATURE VALENTINE.] 'Cut out' Door: "Wonder if I'd Have any Luck!" [c.1900] £40

Miniature format Valentine (7.5 x 9cm approx.) with image showing a boy with heart by a die-cut door numbered no. 13 'Valentine' with opening to reveal a clever design of fold-up image showing a girl with love heart and the word 'Faint heart never won fair ladies'; some overall light wear and creasing, with the odd nick and a little spotted to front, still a very nice, well-preserved example, with 'Frederick from Milton' written in pencil to verso.

Printed inside: Series No. 331: - Valentine Cut Outs, 12 designs.

It is intriguing that the designer has chosen the number 13 - usually associated with bad luck - to print on the front of this design. However, the concept of bad luck stemming from 13 is actually a relatively modern phenomena. The earliest written reference is supposedly Henry Sutherland Edwards' 1869 biography of Gioachino Rossini, who died on Friday 13th. With the reference to luck on the front of this example, it may be that the sender was assuming a negative response.



92. [MINIATURE VALENTINE.] Paper Lace with Ship. Whitney: [c.1870]

£48

Miniature card, (7.5 x 9.5cm approx), with an intricate lace paper design showing a ship, cherubs and various garlands; small gilt paper design attached to lower edge; backed with yellow, blue and red papers, and turquoise insert; paper maker's mark faintly embossed to spine ridge of card; a small verse attached inside; 'W' to verso depicting an early Whitney mark; with two light tape adhesive marks to verso, and the odd small mark, else remarkably well preserved.

Verse reads:

*"The Faithful Heart:
Dearest love, believe me
Though all else depart,
Naught shall e'er decieve thee,
In this faithful heart!"*

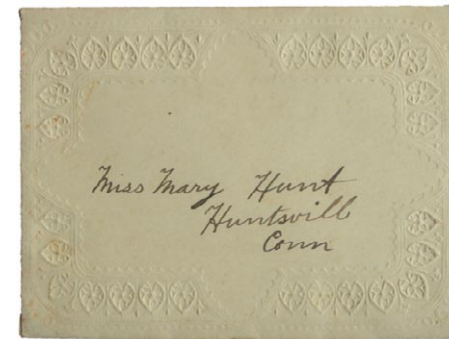
The Whitney Valentine Co. was founded in 1865 and four years later, Whitney went into partnership with his brother, changing the name of the company to Whitney Manufacturing Co. This lace paper is likely to have been from England. Judging from the design of paper, and the earlier style of Whitney logo (a red 'W' to match his biggest competitor at the time, Esther Howland's 'H'), we have estimated this card to be around the 1870 mark.



93. [MINIATURE VALENTINE.] Cut out figures of boy and girl carrying baskets of flowers. [c.1900] **£35**

A matching pair of chromolithographed, die-cut figures, each approximately 10cm tall; the boy carrying a basket of flowers, the girl a basket and watering can; card supports to rear allowing the figures to stand upright; paper marks beginning to show to rear, otherwise near-fine.

A charming pair of figures from the turn of the century. The maker's mark to rear unfortunately undecipherable [Denmans?].



94. [MINIATURE VALENTINE.] 'Purity' / "I Saw You Smile..." in original envelope. [c.1890] **£40**

Miniature format Valentine (6.5 x 9.5cm approx); pink and gold textured paper with central 'purity' motif of red and yellow flowers in a vase; printed poem inside with image by 'Bruton'; in the original envelope addressed to Miss Mary Hunt, Huntsvill, Conn.; a little toning and very marginal splits to envelope; near-fine.

Verse inside reads:

*I saw you smile,
I heard you speak,
And now, to gain
Your love I seek;
I lost my heart
That happy day,
It left me then,
With you to stay."*



95. [MINIATURE VALENTINE.] "Like two stars/ That softly shine/ Are your sweet eyes/ My valentine..." [c.1900] £25

Miniature card (6.5 x 9.5cm approx); textured blue and white paper with central motif of a flower in a box with the words 'From a faithful friend'; printed verse and image of couple in pink to inside leaf; near-fine, with paper lines showing to rear.

Verse inside reads:

*"Like two stars
That softly shine
Are your sweet eyes
My valentine;
In all the world,
No one can move
My heart, but you,
To thoughts of love."*

There is also an artist's mark of some sort - possibly BMITOYL - although we cannot trace a particular source.



96. [MINIATURE VALENTINE.] "I'll teach you not to neglect the ladies". Worcester, Mass: Whitney, [c.1925] £35

Small format shaped Valentine's card (7.5 x 9.5 approx.); a humorous tongue-in-cheek card featuring a nurse spanking a cherub; printed with the Whitney mark inside and the greeting 'I'll teach you not to neglect the ladies'; 'From Guess' inscribed in pencil to verso, where the paper lines are beginning to show; the odd small mark but very nice overall.

Valentine's cards were not always full of romantic sentiment. For around one hundred years between 1840 and 1940, 'Vinegar Valentine's' were common, featuring lewd poems or caricatures. At the beginning of this period, it was the receiver, not the sender, who paid for the cost of postage, and therefore for the pleasure of being insulted. This example is most likely meant as simply a humorous gesture.



97. [MINIATURE VALENTINE.] Lace and Layered Paper Card with Cherub. [1880] £30

Miniature format Valentine (6 x 8cm approx.); lace paper with cut-out yellow tissue circle bordered with gold trim paper; cut-out verse pasted inside; a few light marks and two previous tape residue squares to verso along with 'Miss Raymond' written in pencil; a well-preserved example.

Verse inside reads:

*'Good night? Ah! No; the hour is ill
Which severs those it should unite;
Let us remain together still,
Then it will be indeed good night.'*

With lace paper typical of the period.



98. [MINIATURE VALENTINE.] Concealed 'Gate' Card with Couple. [Printed in] Germany, [c.1900] £35

Small-format Valentine, (7.5 x 9cm approx.); two folding portions with die-cut holes depicting a gate with foliage and hearts, behind which is printed the words 'Loving Greeting' in a heart-shaped design with two figures; a charming little card, with the odd crease and lightly toned to verso.

This, like many other other cards of the early 20th century, is likely to have been designed in America or Britain, before being outsourced to Germany for printing. Germany at this time was one of the most developed nations in the world for printing quality, and could manufacturer valentines on a much larger and grander scale.

OVERSIZED



99. [OVERSIZED VALENTINE.] Oversized Heart with Layered Papers, Girl in Bonnet and Concealed Message. [c.1900] **£98**

Oversized card heart (22.5 x 23.5 at largest points); with multiple layers; pink and gold embossed card, pasted onto which is a small verse; concealed behind a gilt, pink and green painted parchment paper; central image of girl with umbrella and flowers in bonnet; a largeish crease to verso not affecting the structural integrity of the card; along with a small scuff; else near-fine.

A doubly-concealed message; the second layer reads 'with my' and the third "Pure affection's sweetest token, Choicest hint of Love unspoken To my Valentine"

Concealed messages were popular for adding additional elements of surprise which could lie undiscovered upon the initial receiving of a card. In this way, admirers could pass messages safely to their lovers without fear of immediate detection.



100. [OVERSIZED VALENTINE.] "Love's Token": Early Galalith Lute with Cloth, Ribbon and String Detail. [c.1906] **£148**

Homemade Valentine (33 x 17cm approx); heavy card stock, onto which has been pasted a border of floral pleated fabric; central, and attached with metal pins, is a stringed instrument design made from an early form of plastic, with duo-tone string, gilt penwork and the words 'Love's token'; a ribbon bow attached to the headstock, and a circular image of a couple, pasted underneath the soundhole; '1906' written in pencil to rear; a little browned on the verso, with the odd mark; some creasing to corners of board, in one or two places the top layer has peeled off, but this is marginal. A highly unusual example.

A curious valentine, made of an unknown plastic material. If created in 1906, as the pencil mark to rear claims, then it pre-dates the invention of Bakelite, and so must be made from a substance such as Galalith or Celluloid, both early types of plastic which could be moulded into various shapes but were slightly less hard-wearing.

To be frank, one of the most hideous things we have ever seen.



101. [OVERSIZED VALENTINE.] "Truly Thine": Couple with Kitten by Water Pump. [Raphael Tuck & Sons]: Printed in Germany, [c.1900] **£50**

Large format embossed and chromolithographed Valentine (19.5 x 24cm approx.); tri-layer card showing a couple and cat by water pump; the words 'truly thine' inside heart; a little browned to verso; top of pump creased and a little fragile; the words 'From Sarah' written in pencil to verso; a very bright example.

No maker's mark, but attributed to Raphael Tuck & Sons, one of the leading manufacturers of Valentine's cards in England during the 19th and 20th century, who outsourced printing to Germany. We believe that this example may once have been a pop-up or moveable, but has some point in its history been re-purposed into a flat card. Still charming, nonetheless.



102. [OVERSIZED VALENTINE.] Cut-out figure of cherub in coat and hat carrying "My Heart's Message" London: Raphael Tuck & Sons, Ltd. [c.1900]. Printed in Germany. **£125**

Large stand-up card cut-out (28cm tall approx.) chromolithographed image of a cherub in policeman cap and coat, carrying a large book on which is written 'My heart's message'; die-cut slit possibly for posting additional love notes while standing; a little toned to verso; 'Cat' written in pencil to rear flap; an exceptionally vibrant example.

Verse to bottom edge reads:

*"I pledge upon his life of mine,
My heart's best love to my Valentine!"*

A lavishly produced large-format Valentine from one of the UK's best known proucer's of greetings cards and postcards during the 19th and 20th centuries. Tuck valentine's are some of the most collectible on the market, due to the quality of printing. During the second world war, the archives at the printing headquarters in London were bombed, and all records lost.

MISCELLANEOUS



103. [CUT OUT FIGURE.] Girl in Reeds Carrying Hearts. [c.1910]

Cut-out figure of girl in pink dress, carrying hearts in her skirts, paddling in a river; (12 x 17cm approx.); the words 'To my Valentine' to the lower edge; embossed, printed and die-cut; with folding portion to lower edge, either intentional or bent at a later date; some browning and previous adhesive to rear; has at some point in its history been pasted to a board and then removed, bringing some of the second surface with it; still a pretty, and colourful example.

Quite a traditional card, by an unknown maker but likely printed in Germany, judging from the quality and style of print.

£60



104. [CUT OUT FIGURE.] "Attention Valentine": Boy Scout with Heart. Printed in Germany, [c.1911] £75

Cut-out figure (7.5 x 18cm approx.) of boy scout carrying a staff in one hand and a heart in another; with 'Attention Valentine' to centre; flap to rear (which is partially torn but still functional); allowing the figure to be stood upright; one hand expertly repaired; small crease to head; with numerous pen and pencil annotations in varying hands to verso, including February 1911 date, 'Nick', 'Many Happy Returns of the Day', and 'I send this Valentine to you ...', among others; still lovely and bright.

Perhaps once intended as a moveable, judging from the structural design evident to the rear, this is a lovely example of an Edwardian Valentine in traditional boy scout attire. Printed in Germany but likely an American manufacturer.



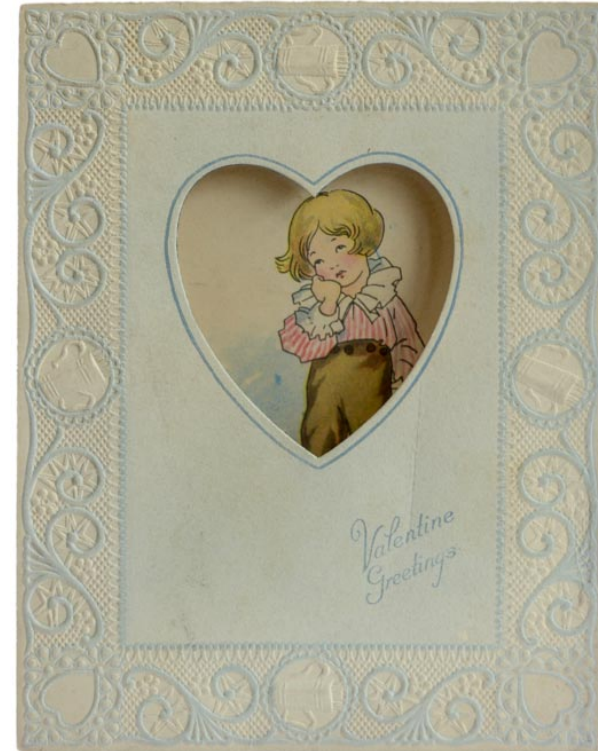
105. [ORIENTAL VALENTINE.] Fold-down Card with Chinese Figures. London: Raphael Tuck & Sons, [c.1910]. Designed at the Studios in New York and printed at the Fine Art Works in Saxony. £58

Folding Valentine in three sections (33 x 14cm when extended); embossed and die-cut in multiple colours, featuring three couples in traditional dress, cherubs and oriental flowers; the banner 'To my Love' and a short verse; Tuck trademark printed in green to verso; some light spotting here, and marginal rubbing and marking, one crease just ever-so-slightly beginning to split; else near-fine.

Verse reads:

*"Dearest, I think of you all day
And dream of you at night,
Without you,
life is dull and grey,
With you, all things are bright."*

Raphael Tuck migrated to England with his wife and children from Prussia, and opened a shop in London in 1866. He revolutionised the modern postcard, by persuading the British Postmaster General to accept the standardised postcard format (a picture on one side and space for a message and address on the other). This example seems to be an expansion on that theme, with three postcard-sized images in a row, and the reverse blank.



106. [PEEP-THROUGH VALENTINE.] "Please be my Valentine!" [c.1910]

£48

Vertically folded Valentine (11 x 14cm approx.) with embossed card in blue and white and the words 'Valentine's Greetings'; cut-through heart showing through to the internal centrepiece of a boy with his head in his hand; a short printed verse inside; Inscribed 'Leonard Gifford'; the odd mark and overall light toning, a tad offset through the heart cut-out; near-fine.

A rather pitiful valentine, with the verse inside reading:

*"Please be my Valentine
so I'll get over this
far-away-nobody-loves-me feeling!"*



107. [VALENTINE BOOKLET.] You've A Little Way About You [c.1920]

£58

A oblong Valentine's writer; (13.5 x 10.5cm approx.); luxurious gold printed cover with image of woman in bright pastel colours; tied with a cream ribbon and textured edges; pp. [iv]; with printed poem inside; a little offset from ribbon inside, with the inscription 'Geraldine dear: Valentine greetings with much love to you. Loving by Auntie Taff.'; internally exceptionally bright; one ribbon strand near-detached, else a beautiful writer with an unusual colour palette.

Verse inside reads:

*"You've a little way about you
That is very, very dear,
A pleasant way that always makes
Folks glad to have you near;
That brings a smile to welcome you,
A sigh when you depart,
And that little way about you
Has endeared you to my heart."*



108. [VALENTINE BOOKLET.] Truly Thine/ Love's Old Delicious Tale. [c.1900]

£60

A highly decorative 'Valentine's writer' (10 x 16.5 approx.); pp. [iv]; very brightly printed and embossed in multiple colours, with textured edges; glued and tied with blue ribbon; black and white printed image to p.1, printed poem to p.3; a few light marks and creases; ribbon a little frayed and dried glue bleeding slightly inside cover; inscribed 'To Margaret from Bessie'; very good, and charming.

Verse inside reads:

*"If I could claim the richest gem
That now lies in the sea,
I'd rather far than have that pearl,
Have one kind thought from thee.
If all the joys of this bright world
Were now spread out to me,
And I were told to make a choice
I'd ask one thought from thee."*

