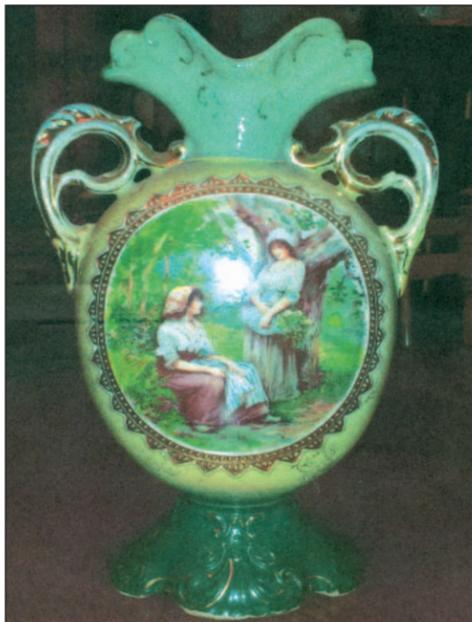


**HOMESTEAD ANTIQUES  
CELEBRATES TWO YEARS  
PAGE 11**



**ANTIQUES DETECTIVE Q & A  
PAGE 13**

the

mountain  
states  
Collector

JANUARY 2015  
Volume 43, Number 1

ESTABLISHED IN 1972

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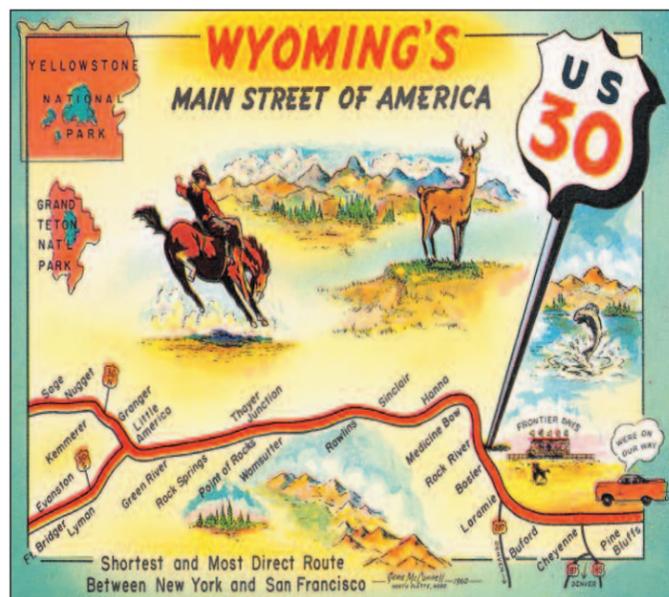
## The Story Behind the Cards

By Dede Horan

Anyone who collects vintage postcards has probably come across ones of illustrated highway maps. If these maps were from the Midwest with detailed small illustrations, they may well have been designed by Gene McConnell, an artist and photographer from North Platte, Nebraska.

He received his art training at the Denver Art Institute which he attended on the GI Bill. His first job was as commercial technical illustrator at Fort Warren. Later when he returned to North Platte he worked for the local newspaper creating logos and illustrations for advertisements.

In the early 1950s McConnell began producing humor postcards for the Dunlap Company. These cards were mainly distributed at truck stops. But it wasn't until he started designing map cards that he found his niche. These map cards were produced in the 1950s and '60s. Each postcard had its origins in a road trip. McConnell and 'Doc' Dunlap (publisher of the postcards) drove across the plains states of Nebraska, Kansas, and Iowa and along Highway 30 into Illinois, Indiana and Ohio, and even ventured west into Wyoming. On these trips, they would stop at cafes and other commercial ventures where they talked with the owners about producing postcards to promote their businesses. They also captured images of the scenic attractions which gave each location a distinctive personality. Several photographs later,



they'd be on the road again heading for the next destination. McConnell took the photos with a Graflex 4x5 Speed Graphic camera, similar to the one pictured on page 7.

Once back at the shop, the real work began. Referring to the  
*Continued on page 7*

## Clock Names & Styles Over the Centuries

By Anne Gilbert

Clocks have many functions in addition to keeping time. They can be decorative, entertaining and sometimes mysterious. Their names can depend on their shapes and purpose. For example, the "mystery" clock. The works are completely hidden, and it appears to work mysteriously, often with human figures that move without impulse. It was invented by magician Harry Houdini in 1923 for Cartier.

As for entertainment, consider the clock with the figure of Napoleon on top that walks back and forth and in and out of his tent. Or, the blinking eye clock. The eyes connected to the escarpment of a human or animal figure, move without apparent impulse. Originally it was made in Germany in the 17th century, and in America mid-19th century.

Some clocks, such as the Atmos, had a scientific purpose. This shelf clock, invented by the French in



"John Bull" blinking eye clock. Skinner Auctions, Boston, MA

1913, showed constant changes in atmospheric temperature that then kept the mainspring fully wound.

The name for any clock with weights and pendulum not enclosed in a case was "wag-on-the-wall."

One of the most popular styles was the "banjo" wall clock, resembling the shape of a banjo. First introduced in America as the "improved timepiece," it was patented by Simon Willard in 1802. So popular, it has never stopped being made.

By the late 19th century gilt-bronze mantel clocks with figures of poets and Caesar reclining on a marble base, were popular.

They became important decorative accessories during the Art Nouveau, Arts and Crafts, Deco and Modern periods. Many cases were designed by a famous artist or important porcelain maker. They reflected the designs, motifs and materials of their decades. Even Rene Lalique created a frosted glass  
*Continued on page 9*

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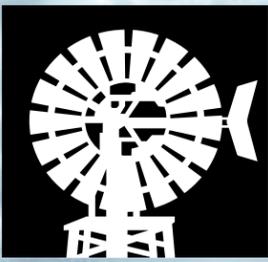
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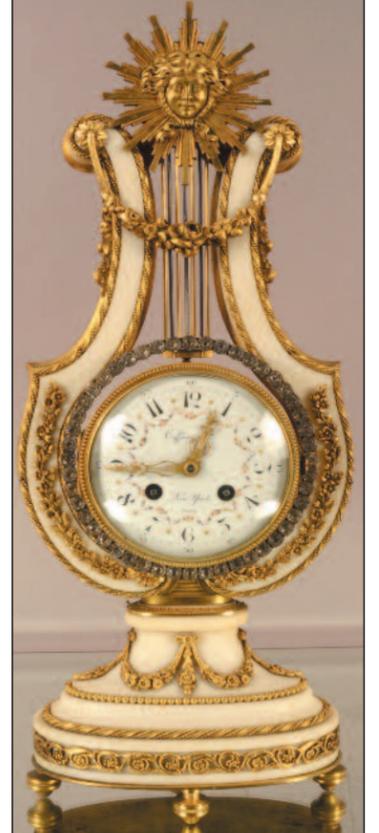
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## SHOW CALENDAR

# January Events



JAN. 2-4, 2015: **ANTIQUES AT WINGS ANTIQUES SHOW AND SALE** to be held at Wings Over the Rockies, Denver, real antiques, vintage, retro, book and paper wing, too, all surrounded by aircraft of the past, present and future, Fri. & Sat. 10 to 6 Info: 303-595-0812 or [www.antiquesatwings.com](http://www.antiquesatwings.com).

THROUGH JAN. 4: **COLORADO ANTIQUE GALLERY'S ANNUAL HOLIDAY SALE**, located at 5501 S. Broadway, Littleton, Colorado. On Dec. 6 & 13, 10-Noon, KOOL 105's Kevin McGowan and free burritos from Sam's. For more info, call 303-794-8100.

JAN. 14: **COLORADO COLLECTIBLES** Discussion led by Dan Mayo and Jeff Johnson at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

JAN. 16 & 17: **DENVER POSTCARD & PAPER SHOW WINTER 2015** to be held at the Jefferson County Fairgrounds Exhibit Hall, (15200 W. 6th Ave., Golden, Colorado, exit at Indiana St.) \$5. admission (good for both days) Children 12 and under free, Fri., 11:30 am to 7 pm, Sat. 9:30 am to 5 pm. More info, call Dede Horan at 303-667-6212.

JAN. 28: **DOLL HOUSE MINIATURES** Discussion led by Darlene Gruber at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

## Upcoming Shows & Events

FEB. 1-8: **HOMESTEAD ANTIQUES SECOND ANNIVERSARY CELEBRATION**, 6530 Wadsworth Blvd., Suite 130, Arvada, Colorado, Refreshments, Raffles, Storewide Sales. For more information, call 720-484-3644 or go to [www.homesteadantiquemall.net](http://www.homesteadantiquemall.net)

FEB. 11: **VALENTINES** Discussion led by Cheryl Miller at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

FEB. 21: **TIMBER DAN ANTIQUE AND COLLECTIBLE TOY SHOW AND SALE** Loveland, Colorado, sponsored by the Loveland Lions Club. More than 180 tables, 9 a.m. to 3 p.m. at the Larimer County Fairgrounds ("The Ranch"), First National Bank Exhibition Bldg.,

North Hall. Take I-25 Exit 259 east to Fairgrounds Ave., then north 1/2 mile. Admission \$4. For more info, contact Doug Larson, 970-667-9655.

FEB. 25: **BLACK MEMORABILIA** Discussion led by Chris Ives at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

MAR. 11: **RAILROAD & WESTERN EXPANSION COLLECTIBLES** Discussion led by Heather Eckels at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

MAR. 25: **CAMEOS** Discussion led by Chris Ives at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More information, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

## Auctions

**BRUHNS ANTIQUES ESTATE AUCTIONS**, 50 W. Arizona Ave., Denver. Also watch on [liveauctioneers.com](http://liveauctioneers.com). For more information, call 303-744-6505.

JAN. 24: **CARIBOU RANCH @ AND STUDIO MEMORABILIA AUCTION**, 3 p.m., Denver, Colorado, Denver Design Center East Building, 595 South Broadway, Denver, Colorado. More information, call 303.825.1855

In 1971, James William (Jim) Guercio purchased a ranch north of Nederland, Colorado to build what would become the legendary Caribou Ranch. Mr. Guercio started in the music business with Dick Clark in 1962, touring and performing with Gene Pitney, Brian Hyland, Del Shannon, Chuck Berry and Bobby Darin. He was an original guitarist with Frank Zappa and The Mothers of Invention and produced, arranged and composed numerous hits for Chad & Jeremy and the Buckingham. Mr. Guercio received a Grammy Award as a music producer on the 1969 Billboard Pop Album of the Year, Blood, Sweat & Tears. In 1972 Joe Walsh recorded the first album that came out of the Caribou Ranch recording studio, the eponymous Barnstorm. As the first destination recording studio, music history was made by illustrious artists and groups such as Michael Jackson, Johnny Cash, Rod Stewart, Frank Zappa, Jeff Beck, Jerry Lee Lewis, Peter Frampton, Phil Collins, Steely Dan, Stevie Nicks, The Beach Boys, Tom Petty, U2 and many more. Elton John's 1974 album Caribou was recorded at and named after the studio where his next two albums would also be recorded: Captain Fantastic and the Brown Dirt Cowboy and Rock of the Westies. Wildly popular songs from the 1970s and 80s were written and recorded on the ranch that include chart topping hits such as Earth, Wind & Fire's "Shining Star," Chicago's "If You Leave Me Now," and Elton John's "Philadelphia Freedom."

The sale of memorabilia from the Caribou Ranch collection offers a rare opportunity for music fans to access the music, instruments and memorabilia of the studio, but even more unique is the opportunity to acquire the quality, rustic items used daily by artists on the ranch, which remind us that at times, everyone, even a music legend, just needs to "get away."

## SHOWS & SALES

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**Saturday, January 17 9:30 a.m. – 5:00 p.m.**

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Contact **Dede Horan** at 303-667-6212  
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## CALENDAR LISTINGS

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# The Story Behind the Cards

Continued from page 1  
 photographs, McConnell would draw the art to illustrate the map cards and decide which images would best depict each business. Of all the map cards McConnell did, his favorite is the map of Hwy 20 across Nebraska. All together, he produced at least 45 such map postcards. Examples of these two types of cards – maps and business promotions – are shown here. These cards are in color, but the earliest ones were printed in black and white, and generally had less detail.

Some of McConnell's photographs were used to produce chrome postcards such as this Nebraska Indians image. On the back of these cards, McConnell is always (as far as we know) identified as the photographer. Most of McConnell's postcards were published and distributed by Dunlap-Henline, a partnership between Irwin 'Doc' Dunlap and Royce Henline.



## Meeting Gene McConnell

A number of years ago, a collector of Gene McConnell cards, decided he wanted to meet the man who had designed these cards. The collector drove to North Platte, visited the Chamber of Commerce, and finally, talked with a few locals who told him that McConnell was alive and well and living in Pueblo, Colorado. In the 1960s Gene had moved to Pueblo, where he worked for the Pueblo Chieftain until his retirement.

Fast forward to January of 2014 when Diane Ipsen, a member of the Denver Postcard Club, gave a presentation about McConnell's map cards to the Club. Diane had



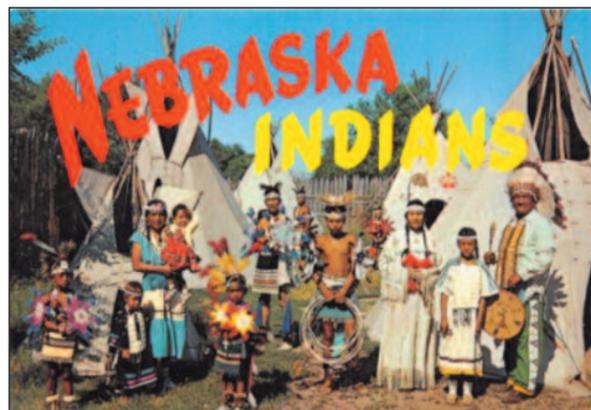
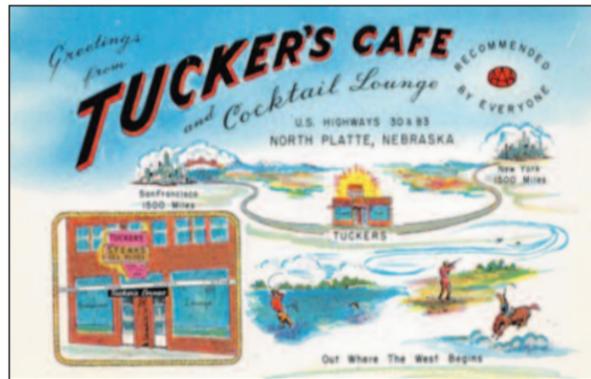
called Mr. McConnell to clarify some details for her presentation. She was glad that she called him because he was pleased and surprised to hear that people were still interested in his work. He seemed like a person we needed to meet.

So, in March of 2014 three members of the Denver Postcard Club drove to Pueblo to meet Gene McConnell. It would have been hard to tell who was more excited about

this meeting - the three of us, or Mr. McConnell. What a delightful man! We spent close to three hours in a corner booth at the local Village Inn, learning more about him, his family and the story of how he got into the business of illustrating cards. Diane had brought along her collection to share with McConnell. As he looked through her album, it was clear that he enjoyed recalling the years when he was designing the map cards. We had brought several Gene McConnell cards from our own collections, which he happily autographed.

After listening to McConnell talk about the time and amount of work involved in creating each card we came away with a much greater appreciation for his work as well as for the work of other artist-designed postcards. He was so appreciative of our visit, and we enjoyed ourselves so much that we're determined to make another trip to Pueblo to visit with him.

McConnell was also a painter and one of his paintings is on display at the Fort Cody Trading Post in North Platte, Nebraska. This painting is actually six panels, the largest one measuring 10-feet by 6-feet and the smaller ones approximately 4-feet by 5-feet. The paintings depict the life of Buffalo Bill. Sadly, McConnell does not know the whereabouts of any of his other paintings nor does he have any of his own original art work. Rumor has it that original postcard art is often not saved. (If any readers have, or know the location of, any of his original art, please share the information with us.) And now, you too, know the story behind the cards.



## January Postcard Show

If you have an interest in vintage postcards, be sure to visit the Winter 2015 Denver Postcard and Paper Show. And, if you want to see examples of Gene McConnell's postcards, ask the dealers to show you map cards and view cards from the states mentioned above. Chances are good that they will have some in their inventory.

The show will be held on Friday, January 16 and Saturday, January 17 at the Jefferson County Fairgrounds Exhibit Hall, 15200 W 6th Ave, Golden (exit at Indiana St.). Hours are Friday 11:30 a.m. - 7:00 p.m. and Saturday 9:30 a.m. - 5:00 p.m. Admission is \$5.00 (children under 12 free) and good for both days. Bring this article or mention that you saw this in Mountain States Collector and you will receive \$1.00 off admission. There is plenty of free parking, food available on site and door prizes daily! If you have a collection you'd like appraised or to sell, please set up a time in advance by calling Dede at 303-667-6212 or email DenverPostcardShow@comcast.net

*See you at the show!*

Contributors: Diane Ipsen, Deb Armer, Judy Capra, Gene McConnell and Chuck Henline (Fort Cody Trading Post)

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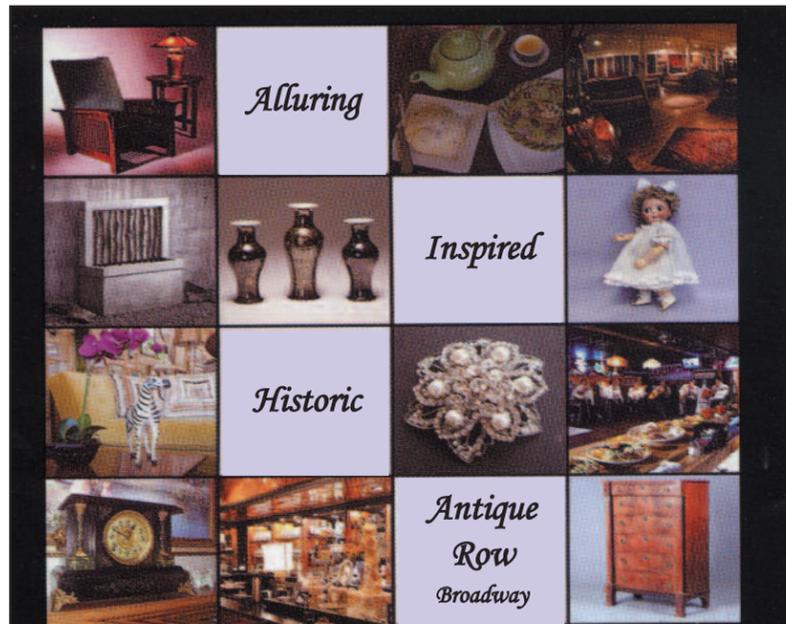
In 1888, the first cable car in Denver had its maiden voyage, traveling down South Broadway to Alameda. In 1913, The Ford Motor Company opened a factory at 900 South Broadway. The next year Ford was joined by The Gates Rubber Company.

And what of South Broadway today? Although the factories of upper South Broadway, Bredan Creamery, Samsonite and Montgomery Wards are largely gone, the boarding houses, apothecaries, taverns, groceries, clothiers and other shops still exist, only in a different form. Most of the old buildings still stand, but now are filled with antiques, galleries, restaurants, florists, clothiers and other businesses operating in this historic neighborhood.

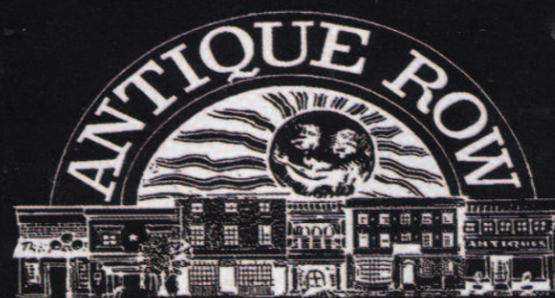
Today it's a vibrant, living neighborhood that has evolved over 100 years. The types of businesses have changed, but the buildings largely remain intact, stately reminders of a gentler day.

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# Clock Names & Styles Over the Centuries

Continued from page 1

clock with intaglio-molded female figures in the Art Deco style.

Historically it was during the reign of Louis XVI the elegance of clock making reached its peak. The most precious materials were used to frame the clock face. This included tortoiseshell with brass inlay and horn mounts or lacquer combined with bronze. Always one of the most beautiful and expensive mantel clocks is the Louis XVI lyre clock with garniture.

CLUES: Reproductions of the Louis XVI clocks with garniture have never stopped being made. The repros are of gilded metal not bronze. Banjo clocks

have been reproduced since their introduction. Blinking eye clocks are being reproduced in China. The repros eyes move side to side. Real ones, up and down and are human figures not animals.

Wag-on-the-wall clock.  
C. 1870, Germany  
P4A.com, Beaver  
Creek, OH 45431-2345



Mystery clock designed by Houdini. Cartier Jewelers, New York

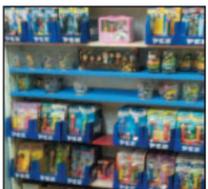
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**DEALER FEATURE**

# Homestead Antiques Customer Appreciation Sale February 1-8

On February 1, 2015 Homestead Antique Mall will be celebrating their second anniversary with a great customer appreciation sale. Andy and Leanne Clark and their dealers are inviting everyone to come and celebrate with them from February 1 through February 8 at the mall on 6530 Wadsworth Boulevard in Arvada. "There will be cake, raffle drawings and sales, sales, sales," they said. "It's our way of saying thank you to our customers for helping our dream come true."

What started as a hobby in the late 70's quickly became a passion, finding, fixing, restoring and selling. "The thrill of the hunt," Andy calls it. Selling from their home for many years, filling the garage



looking for and having a balanced variety brings people back time and time again.

They are quick to note that what makes the Homestead Antique Mall so successful and special is the quality of their dealers and their great employees. Customer service is always outstanding at Homestead and it is well lit by design and always kept very clean.

Andy and Leanne have made great efforts to reach out, connect and become an active part of the Arvada community. As their reputation of being an excellent antique mall has spread they have drawn in more dealers from other states that they anticipated allowing them to be a very well balanced antique mall that keeps drawing people back.

They are celebrating their second anniversary with a week long customer appreciation sale and they are inviting everyone to stop by and experience their unique mall and their friendly hospitality.



Andy, Leanne, and all the staff want to thank everyone for helping make their dream come true.



and lining their driveway with antiques and collectibles and hosting annual sales that people always looked forward to soon transitioned to being in antique malls and other rented spaces and their dream of having an antique mall was given root.

The dream came true on February 1, 2013 when they opened the doors of the Homestead Antique Mall and filled it with many of Denver's best antique dealers. They have over 70 dealers with a great selection of antiques and collectibles and everything from furniture to home decor.

Andy and Leanne can't believe two years have passed since the mall began. During that time they learned the ups and downs of the antique mall business. They have secured dealers who provide a great assortment of what antique customers are



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# Picking Political Collectibles Winners

By Anne Gilbert

These days everybody is looking for a winner. This ranges from stocks and political candidates to antiques, art and collectibles. I don't have to tell you about the current downside. You know that already. However, in this year of political elections, take a look at the past of political collectibles and think of the future. It is a bit of a gamble.

Item were made in so many categories that even a beginner can specialize. However this doesn't apply to 19th and early 20th century piece.

It doesn't have to be a presidential election year to create interest in political collectibles. As Ted Hake, who specializes in political item auctions can tell you, "an election year creates an interest in our political history and new collectors." Hake, a leading authority on the subject, began collecting when he was in college. "I was attracted by the early history. Since then there are always surprises." A good example of one of those surprises was the discovery of a rare badge with a cartoon picture of President Nixon on top of a thermometer and the words "hot for Nixon." Only about a half dozen exist.

Political items can be a serious investment if you learn a

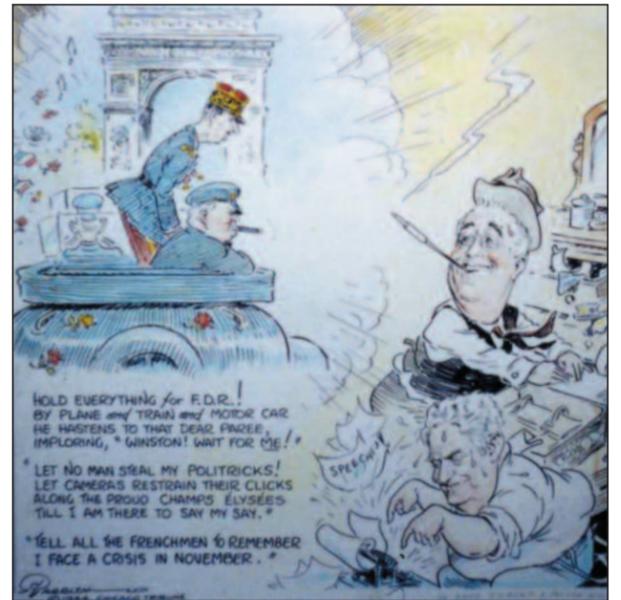
few facts, such as political losers can be financial winners.

Many factors influence prices. Take the recent TV series "The Roosevelts." This will stimulate interests in the two Roosevelt presidents and the items created during their political campaigns.

Currently inexpensive are the many hopeful candidates who got their names on presidential ballots and lost. Among them Jessie Jackson. But that could change.

CLUES: Currently under priced, and an undeveloped market are original pen and ink editorial, political cartoons. When they come to auctions prices are around \$100 or less. However, original American illustrator art was under priced and unappreciated for years.

Prices for political buttons depend on several factors. Winners, losers, slogans, third party, jug ate (with two candidate likenesses) and specific event buttons are affordable. However, those specific event buttons made in small quantity, can in the future be rare and costly. Those would be for a one day appearance while a candidate is on tour. Among the most valuable are those with the date and place. Just look at the TV news and see who is going where and when.



Original pen and ink editorial cartoon of FDR. Anne Gilbert Collection.

## Antique Detective Q & A, Ceramics to Figural Bottles

By Anne Gilbert

Q. I found this ceramic dog figure of what looks like a spaniel, many years ago, at a flea market outside Cleveland. At the time, I thought it might be a 19th century example of a Rockingham pottery. However, since I read your recent article on Bennington pottery, I don't think so.

It is very heavy and doesn't really look or feel like pottery. It is 9 1/2" high. What is it? I paid \$20. Is it worth more?

A. From your description and photo, you have a sewer tile figure. Sewer Tile-ware was made from the same type of ceramics



used to make sewer tiling for drain pipes. Just as glass workers found creativity after hours, so did ceramics potters. Glazes were mostly a plain salt-glaze or shiny brown. They were made in many states, including Ohio.

Figures, often cast in molds, were influenced by English Staffordshire figures, such as your spaniel. It could sell at an Americana auction for as much as \$600.

T.M. - Peoria, IL.

Q. We bought this vase 55 years ago in Kansas. It is about 13 inches high and of some kind of china. As you can see from the photo one side has a painting of two girls in some kind of European costumes. On the bottom it says "Rorstrand." within a wreath, and on the top what looks like a lion.

How old is it, where was it made and what could it be worth?

G.M. - Lancaster, PA



A. You have a 19th century Swedish cream-ware pottery vase, made in The Rorstrand ceramics factory. It was founded in 1726 in Stockholm, Sweden by Johan Wolfe. Early pieces were faience-earthenware decorated with colored opaque metallic glazes. By the 1850s the factory was making Roco-

co revival-style pieces, with scenic transfer prints. Motifs also included people in Swedish-style clothing.

Gilt trim was lavishly used as on your vase. Pottery pieces such as yours sell for around \$50 to \$75.

Q. I bought this figural bottle at a garage sale a long time ago. It caught my eye because I have a Native American grandmother and the bottle depicts a costumed Native American woman. The seller said it was very old and her husband had found it in an old barn he was cleaning out.

It is a yellow color and embossed with the words "Brown's, Celebrated Indian Herb Bitters." How old is it? I paid \$25 and wonder if it could be worth more?

W.L. - Goshen, IN

A. If it isn't one of the many reproductions made over the years, you have an example of American bottle history. It was originally made between 1867 and 1880.

Figural bottles such as yours, if made before 1900, will have a mold seam running to the lip. Repros will have a seam running through it. If yours is authentic it could sell at a bottle auction for more than \$1,000.



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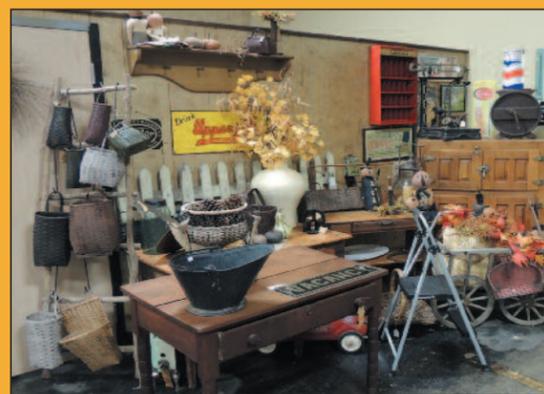
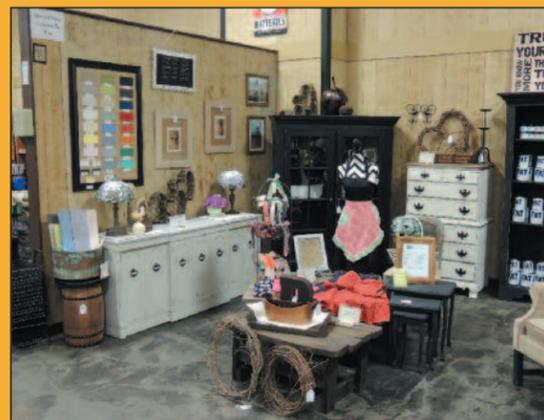
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## COLLECTIBLES

# Station Wagons Have A Distinct Place in History

By Michael Remas

A crossover, SUV or minivan might fill the bill today but when motorists as far back as the 1920s needed a utilitarian-type vehicle they turned to the station wagon.

Now much sought-after by vintage-car collectors, "wagons" once were often junked as they approached the end of their useful days, unlike various other vehicles, which found their way into preservation by individual collectors and museums.

Yes, we'd all like to find a long, sleek vintage model wagon that's not about to rust away and requires little costly restoring, but that's a dream that quickly runs out of gas. Older wagons just aren't in abundance and although those stories about finding one in the proverbial "old barn" are occasionally true, you'll usually have to pay a pretty sum these days for an old Woody or Plymouth Suburban at an auction house or car gathering.

But car hunters do get lucky at times. One of the latest "barn finds" was the 1939 Ford Woody that sold for \$47,300 at the Alderfer Auction Company in Hatfield, PA, in 2009. One of the first wagons, a 1922 Ford Motel T Woody went for \$9,900 at the same show.

Although the 1950s and '60s are considered the top decades of wagon prominence, automotive historians state that station wagons got their start in the '20s and were termed "depot hacks," since they were used at railroad depots (stations) as taxicabs (hacks). The rear of the vehicle, likely a Model T Ford, was changed to store baggage via a wood wagon body put on the chassis.

Most folks traveled by train back then, so a vehicle big enough to haul people and luggage was fitting.

### PRODUCTION BEGINS

The need for these "caryalls," as they were also called, led to the initial "production" wagon, the 1923 Star, built on a standard sedan chassis by Star Automotive Co. The Petersen Automotive Museum of Los Angeles states that Star produced the first Woody that year.

Although still in small numbers, station wagons soon began to flow from the hundreds of U.S. carmakers. Ford put out a Model A wagon in 1929 with aid from outside suppliers. Dodge introduced a Series DH Six Woody in 1931, Ford built its own wagon in 1947 and Pontiac that year produced its Deluxe Six series featuring a wagon.

Dodge-Plymouth issued its Westchester Suburban in 1933 and in 1938 featured its P6 Westchester Suburban, termed the first wagon that was not a commercial truck but was classified as an automobile.

The Special Deluxe rolled out by Chevrolet in 1940 was its first Woody, and in 1941 Ford's DeLuxe V8 Woody reportedly became the first factory-made model to surpass the \$1,000 asking price. That year also saw output of the very first Chrysler Town and Country Wagon, the same term being applied today to Chrysler vans.

It wouldn't be long, however, before the sharp-looking, chrome-laden wagons that millions came to love would be hitting the streets with hardtop fashion, big rear ends, V8 power and unique designs unseen in today's look-alike vehicles.

### WAGON OUTPUT RISES

Car production rose after World War II and station wagons, which had made up below one percent of sales in 1940, climbed slowly. Wagons next totaled below 3 percent of production in 1950 but hit nearly 17 percent before the decade ended. In that span, Plymouth's wagon was its top seller in 1958.

With families growing and on the move, four-door station wagons became loaded with options and styling; advertising termed them the "family vehicle of choice." Those choices included vacation and camping trips, shopping, hauling, moving - you name it - as wagons showed their versatility.

Real Woodies, however, were becoming extinct as the early 1950s moved along. That scarceness probably had a lot to do with the \$148,500 paid for a '47 Chrysler Town & Country and the \$44,600 for a '51 Ford Woody 2-door a few years ago at a sale held by RM Auctions. Similar prices have been paid for scores of Woodies at auctions in recent years.

The 1953 Buick Roadmaster Estate Wagon is said to be the last wagon with real wood on its outside. Bodies of entire steel had begun as far back as 1935 with Chevy's first Suburban, followed in 1946 by Willys, Crosley in 1947, the Plymouth Suburban in 1949 and a host of others by 1951.

If buyers wanted a Woody look, they now had to take it in simulated panels, an option which remained available into the 1990s.

Disappearing next, in the 1960s, were the full-size wagons that once sported big fins, hardtops and extra chrome. A desire to own that type of model brought \$100,000 for a two-door '55 Chevy Nomad, \$97,000 for a '57 Chevy Nomad two-door custom, and \$73,000 for a '57 Pontiac Safari two-door custom wagon at Barren Jackson Co. auctions in Scottsdale, Arizona.

### MORE CHANGES

Creeping in during the '60s were a variety of tailgates and roof



1929 Model A Ford Woody Wagon

panels, better drive trains, motors, transmissions and other components.

Before long, buyers had two more sizes to pick from. Arriving with 1960 were compact wagons to answer the smaller versions coming here from abroad. U.S. makers gave us the Chrysler Valiant and Ford Comet and Falcon, Chevy the Corvair in 1961 and Chevy II the next year. Then came the intermediates like the Chevy Chevelle and Ford Fairlane, in 1964 and 1962, respectively, not too big, not too small.

That jumble lasted until the 1970s when exhaust emission and gas efficiency controls toughened and the 1974 gasoline shortage hit the country, cutting the popularity of the bigger wagons and erasing most of them from production in favor of subcompact wagons and smaller cars in general.

As the Chrysler minivan appeared in 1983 it quickly became the new family vehicle of choice to compete with the smaller imported wagons and the few full and intermediates still being made here, some of them into the 1980s and 1990s.

These changes left little choice for station wagon collectors, many of whom look back at the 1950s and 1960s as their top decades of choice as they seek uniqueness, with perhaps a full-size model or two from the early 1970s as somewhat desirable to collect.

So, should you see one of those older wagons at a car show, auction, parade or even in a photograph, let it sink in for a moment, for you are viewing an icon that played a large part in the transportation of millions of people in a growing and changing America for more than five decades.

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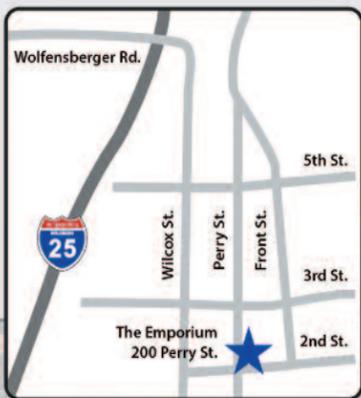
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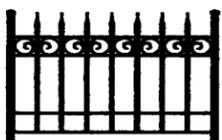
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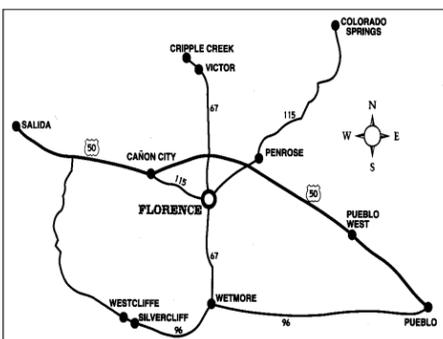
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# America's Romance With Stoneware

By Robert Reed

What began as a courtship of stoneware in early days of America became a full-fledged romance during the growing years of the country.

Stoneware, which had its origins in 16th century, became a very practical and attractive earthenware in Eng-

land by the 17th century.

Being highly-fired and treated with common salt in the kiln process, the resulting stoneware was the next closest thing to porcelain. The amazing pottery was strong enough to be crafted in much thinner surfaces and yet was water-tight.

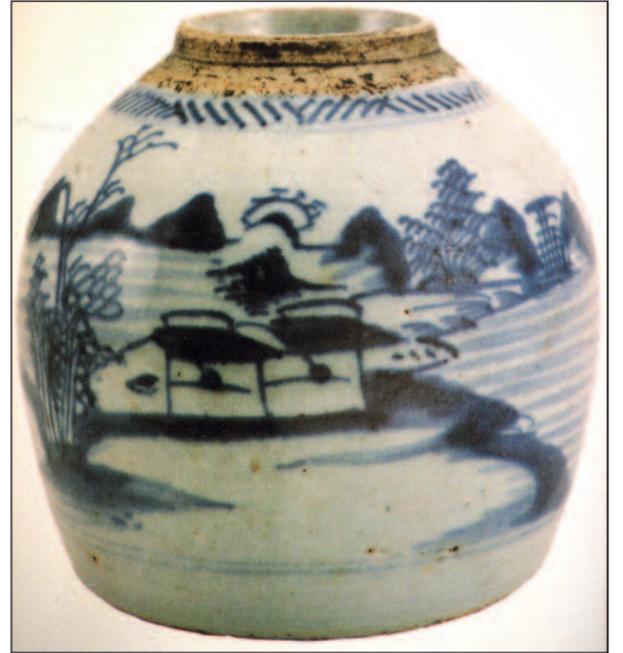
Typically these utilitarian pieces were simply decorated with a pointed tool which incised the pottery in a classical

manner. The 'indentions' were then filled with cobalt blue for accent. In some cases however the piece was not incised and the accompanying blue was simply dabbed on the surface.

As life in 18th century America evolved stoneware containers became very useful and popular. Eventually during the latter part of that century, "every rural household was supplied with a variety of stoneware crocks, jugs, jars, milk pans and churns," notes William Ketchum, Jr. author of *All-American Folk Arts and Crafts*.

And while only the basic blue was available, "the folk potter painted on these vessels as though he were working on the finest artist's canvas. He brightened the kitchen and pantry with crocks, the surfaces of which were covered with flowers, birds," and even fancier designs.

Stoneware crafting was done on a relatively limited basis in the United States until the American Revolution. In Philadelphia, Anthony Duche claimed in 1730 to have been making stoneware "for several Years past." In Boston, Thomas Symmes advertised in 1745 his inventory of "blue and white store



ware of forty different kinds."

In 1779 raiding British soldiers apparently destroyed the stoneware pottery works owned and operated by General James Morgan along the Cheesquake Creek in New Jersey. Morgan eventually filed a claim for most of the loss, also mentioning, "1 kiln of Stoneware not burnt."

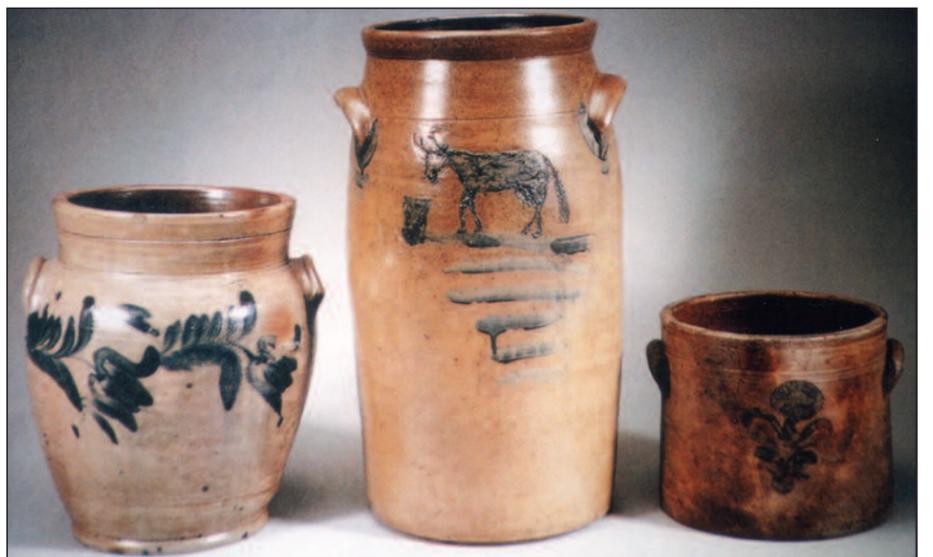
Regions of New Jersey were among the best in the country at the time to find the right clay for forming stoneware. With the right elements the operation itself became fairly basic.

"The early potter's dry clay, if washing was not necessary, was coarsely crushed with a sledge hammer or in some sort of simple mill," observes Georgeanna Greet in the reference *American Stonewares, Art and craft of Utilitarian Pottery*. "It was then mixed with water to make it the proper consistency for throwing on the wheel, It was in a slightly soft state about the consistency of bread dough."

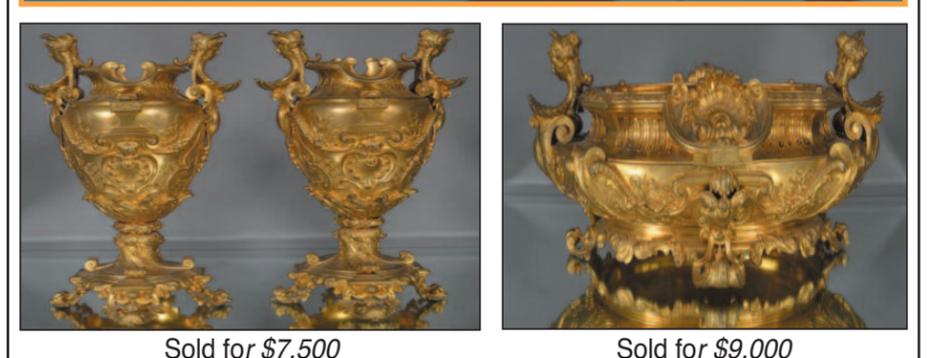
The simplicity of it all combined with the growing demand for it all early in the 19th century, was a boon for American potters.

The Congress of the United States passed a series of laws in the early 1800s, including the Embargo Act of 1807, to strictly limit trade with England. As a result imports dropped to a fraction of what they had previously been, and American potters were treated to a growing domestic market nearly free of foreign imports.

*Continued on page 18*



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## STONEWARE

# America's Romance With Stoneware

Continued from page 17

During this enlightened period some potters were known to have signed their stoneware works. Among them Xeres Price who stamped XP on his jars, and Peter Cross who simply wrote P. Cross. Accounts say Paul Cushman was crafting both redware and stoneware on a hill described as "a half mile west of Albany Gaol" in New York about the time of the War of 1812. Meanwhile, the diary of Hiram Harwood pointed out Captain John Norton was making "ware of both kinds, stone and clay" in 1815.

Interestingly enough stoneware potters could be found as far west as Ohio in the 1820s, and within the next 20 years at least 50 such craftsmen were said to be operating in that region of the country. Clays from the basin of the Ohio River were reported to be even richer and in better supply than earlier sites in New Jersey and other eastern areas.

By the middle of the 19th century there were entire, factories producing fine and enduring Stoneware.

Americans used jugs for everything from cider to vinegar. They also adopted stoneware crocks for dairy products, pots and bowls for mixing and cooking, and even as water coolers. Colors for the stoneware generally remained in the range of gray-white to medium brown, but there were some variations. Sizes, like uses, also varied greatly. Frequently they ranged for a mere half-gallon container to those holding 20 gallons. Larger sizes were typically more common to the marketplace.

There was a gradual increase in the use of decoratives such as birds and animals, and flowers. Borders including beading, as well as leaves and fruit. More and more potters added names or identifying numbers. Sometimes the location of production was stamped on the stoneware, and in some cases the name of the dealer (instead of the maker) was stamped on an individual item.

Stenciled designs were particularly prevalent during the second half of the 19th century. Eagles were especially popular with Midwestern potters.

However it was the craftsman's own personal mark which may have added the most in the long term. Sometimes the entire name and factory address was used. Today, "the inscription not only adds to the attractiveness of the piece," offers Katharine McClinton in *Antique Collecting for Everyone*, "but it also helps locate Potteries and thus gives the piece historic value."

Production and marketing of stoneware pieces remained widespread in United States during the 1880s and 1890s.

In 1895 the Montgomery Ward and Company offered a selection of stoneware that included chums ranging in capacity from two to eight gallons. The largest size retailed at \$1.75 cents. The catalog also listed stoneware pots "for cooking ce-



reals of any kind, such as oatmeal or cracked wheat. It has no equal for boiling bread and milk." Also offered were light brown stoneware butter jars, and stoneware water coolers with cover and wooden faucet.

Production of stoneware continued into the 20th century with one government report for 1900 putting commercial yield of such wares at near \$2 million dollars. A turn-of-the-century figure that was nearly four times the market level of redware.

Today collectors look for pieces in excellent condition

with appealing bird and flower decorations. Authentic stoneware with other decorative images such as animals and ships is considered rare.

Besides decorations, coloring, shape, and proportions can add to the collectibility of stoneware items. Perfectly preserved pieces with the mark of early potters are highly desired and bring top prices at leading auction galleries.

Recommended reading: *American Stonewares, Art and Craft of Utilitarian Potters* by Georgenna Greer (Schiffer Publishing).

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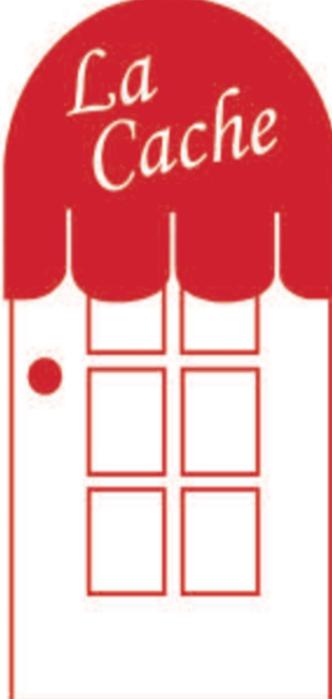
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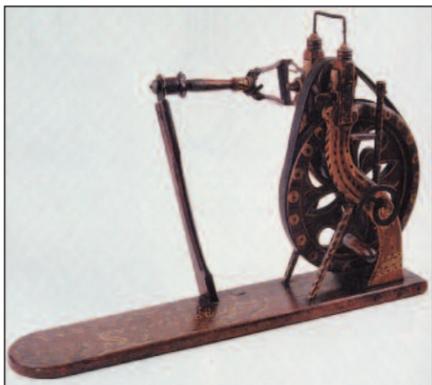


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**CONTEST**

**December's What Is It?**



We had one correct answer for our December's What Is It. Norman Thompson of Louisville, Colorado correctly identified the object as an apple peeler or parer.

The object to the left is an apple parer. This particular one is a painted Pennsylvania Dutch decorated 2-foot-long apple parer. It is meant to be straddled. It includes the name of Samuel Skann, who is probably the maker.

Congratulations, Norman. You have won a year's subscription to *the Mountain States Collector*.

**January's What Is It?**



Send your answers to the What Is It contest, postmarked by January 20, to *the Mountain States Collector*, P.O. Box 1003, Bailey, CO 80421.

Three winners will be drawn. Winners receive a year's subscription to *the Mountain States Collector*.

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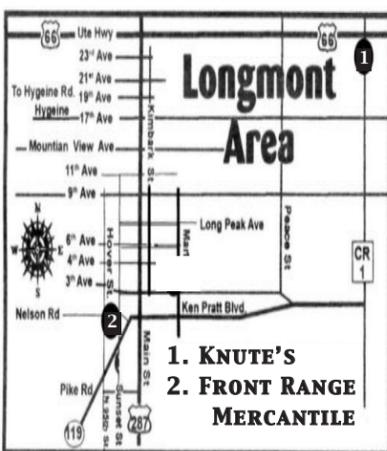
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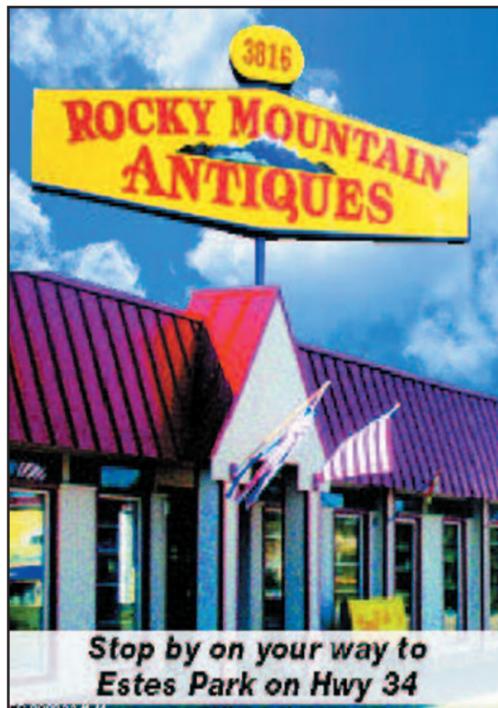
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