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Remembering the American Revolution

Remembering the American Revolution, 1776-1890, a recent exhibit at the DAR Museum in Washington, D.C. explored how citizens of the new United States maintained a connection to the Revolution by saving and creating objects.

How do you create a collective memory?

The new nations’ first three generations of citizens shaped our memories of the American Revolution. People saved and created items to commemorate the struggle for independence to keep Revolutionary ideals alive during an era of great change and conflict. These objects form the foundation for our own memories.



These are a few highlights from Remembering the American Revolution 1776-1890:

New Ways of Remembering

“Our own are the last eyes that will look on men who looked on Washington; our ears the last that will hear the living voices of those who heard his words. Henceforth the American Revolution will be known...by the silent record alone.”

—EB Hillard, The Last Men of the Revolution

The country mourned the December 1799 death of the illustrious Washington. Though not the first veteran of the Revolution to die, his death was a signal of what was to come throughout the 1800s; eventually those who formed the new nation would not be present to provide guidance. How would the

ideals of the Revolution be perpetuated? Who would remember the sacrifices of the founding generation?

New Ways of Remembering To Mourn and To Elevate

George Washington died December 14, 1799, at his home at Mount Vernon, Virginia. Solemn funeral processions took place in every city across the country during the first weeks of 1800. The sad parades were an outpouring of grief and an illustration of national unity. Authors, orators, and publishers offered hundreds of eulogies to the lost Father of the Country.



On a lighter side, the current Museum Exhibition is "An Agreeable Tyrant: Fashion After the Revolution" October 7, 2016 – April 29, 2017

The exhibition displays men’s and women’s clothing from 1780 to 1825 in a dozen period rooms throughout the museum. It considers how Americans fashioned a new identity through costume; on the one hand, Americans sought to be free from Europe, yet they still relied heavily on European manufacturing and materials.

It's 1781. The Revolution is over, and we are no longer colonists! We are citizens of an independent nation.

But wait—are we going to follow English and French fashions? The royal courts and aristocracy set the fashion. We're trying to be democratic now! Should we make up our own styles? Should we wear only American-made fabrics, even though they are in short supply? What's a patriotic American to wear?



Another Exhibit in the DAR Museum explores the “Stately Seats” of the patriots. Pictured is a sofa owned by Thomas McKean, a Delaware signer of the Declaration of Independence, this distinctive sofa was made in Philadelphia between 1770 and 1790.



Sofas were expensive and rare items even among wealthy families of the 18th century. The peaks flanking the back of the sofa’s central arch or serpentine are rare decorative options; in fact, only eight other examples are known to exist. The wool upholstery was fashionable, more durable and less costly than silk. Whatever the fabric, upholstery was an expensive purchase, costing between 10 and 20 pounds—almost as much as a yearly salary for most people. (The upholstery shown here is not original, but the fabric is an accurate re-creation.)

The sofa, listed in McKean’s 1817 estate inventory, was a gift of the Mary Washington Chapter of DAR, Washington, D.C. to the Museum.

Other Stately Seats include this pair of mahogany armchairs ordered by President James Monroe for the East Room of the White House in 1818. The order was placed with Georgetown cabinetmaker William King Jr., and the set originally consisted of 24 chairs and four sofas. The chairs cost \$33 each, and the purchase of the set was financed by the “furniture fund” that had been appropriated by Congress in 1817 to refurnish the White House after the British burned it down three years earlier.

Originally supported upon brass casters, the chairs were not upholstered. They were described in the 1825 inventory of furniture in the President’s house as “unfinished.” The chairs were made usable in 1829, when the East Room was decorated by Louis Veron & Co. of Philadelphia. According to an invoice, the set was “stuffed and covered, mahogany work entirely refinished, and cotton covers [supplied].” At that time they were upholstered in “blue damask satin,” and the reference to “cotton covers” suggests that the set was provided with slipcovers used to protect against sunlight and dirt during the summer months.



In 1873, the set was sold at auction when Boston decorator William J. MacPherson redecorated the East Room under President Ulysses S. Grant. The DAR Museum purchased the chairs from an antique store in 1961.

The DAR Museum in Washington, D.C. is truly the one place that the American Revolution and the historical items from succeeding generations have been preserved. It makes it one of the most visited museums in the world. For more information, go to or call the Museum at 1776 D Street NW, Washington, D.C. 20006, (202) 628-1776

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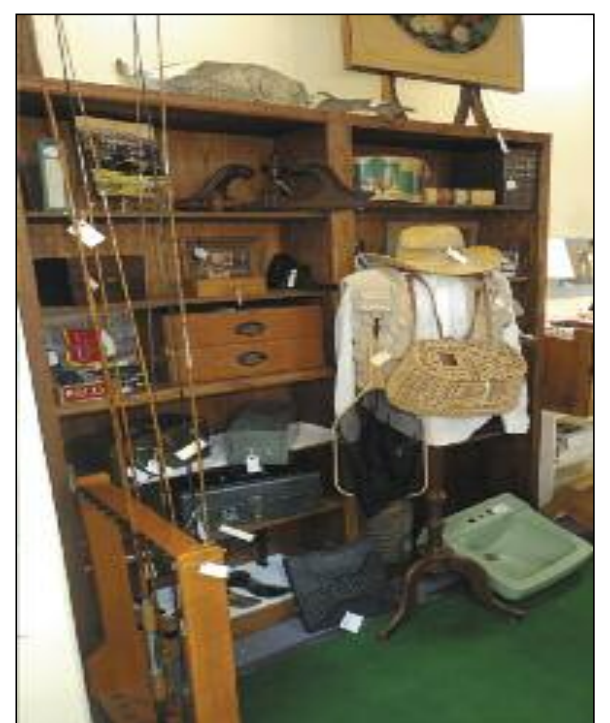
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SHOW CALENDAR

January Events



FIRST FRIDAYS: **SIX FIFTY ANTIQUES** invites you to visit them at the Art District on Santa Fe, 870 N. Santa Fe, Denver, a great date night, the streets are full of people and food trucks. They will have food, music and drink at their shop. More info, call 720-561-9278.

JAN. 11: **STEAMPUNK** 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.

JAN. 13 & 14: **DENVER POSTCARD & PAPER SHOW AND SALE**, at the Jefferson County Fairgrounds Exhibit Hall (15200 W. 6th Ave., Golden, CO 80401), Fri. 11-7 and Sat. 9:30 to 4:30, \$5 Admission, good for both days, Contact Carol Mobley at 720-308-1516 or email her at camobley@ephemeranet.com, www.facebook.com/denverpostcardshow, www.DenverPostcardShow.com Upcoming shows will be May 5 & 6 and July 14 & 15.

JAN. 25: **COSTUME JEWELRY** Discussion led by

Stephanie Davidson 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 Events

FEB. 8: **COLORADO BOTTLES AND JUGS** 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.

FEB. 22: **TORQUAY POTTERY/MOTTOWARE** Discussion led by Cheryl Miller at 2:00 p.m. at The Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More info, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

MAR. 8: **COOKBOOKS** Discussion led by Stacey Stryk-

er 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. 22: **PAPERWEIGHTS** 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.

Auctions

BRUHNS AUCTION: LOOKING FOR CONSIGNMENTS 50 W. Arizona Ave., Denver, Call Tom Bruhns at 303-744-6505 or email him photos at Bruhnsauction@gmail.com

JAN. 7 & 21: **FAMILY ESTATE AUCTION**, 8032 W. Jewell Avenue, Lakewood, CO 80232, Open at 10 a.m., auction starts at 11 a.m. on Saturday. Previews will be from 3 - 6 on Fridays before auctions. Call 303-953-2087 for more info.

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Colorado Pickers

Finding Investment Grade Antiques

Finding investment grade antiques is not as rare as some people think. Consider how often we experience the event on current antique television shows like Antique Roadshow or American Pickers programs or even going to great antique and collectible shows like Colorado's World Wide Antique show where dealers are not just selling antiques but buying them, too. Numerous shows feature appraisers and antique mall can often help you figure out something's value or point you to a dealer who can.

John Helke owner of Hampden Street Antique Mall reports a number of such finds in his mall. One person bought an Omega watch from one of his dealers for under \$20 and very quickly sold it for \$3,000. Another bought a bowl for \$50 and sold it the same day for \$3300. One lucky person purchased a first edition of F. Scott Fitzgerald's The Great Gatsby for under \$100 and it appraised for between \$15,000 and \$30,000. These events are not uncommon. There are many hidden treasures or as John Helke refers to them "investment grade antiques" in Colorado antique shops and malls.

One investment grade piece John finds fascinating is an Italian desk from the High Renaissance Era about 1550 A.D. It is in excellent shape and is appraised many thousands of dollars over its sale price. If you have an interest in it you

can give him a call at Hampden Street Antique Mall at 303-721-7992.

We're going to try to make this Colorado Pickers article a regular feature in *the Mountain States Collector*. Readers and dealers, if you have similar experiences or pieces you would like to share with our audience through *the Mountain States Collector* contact me at jondestef@gmail.com.



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GLASS

Quality Cameo Glass Still Pricey, Collectible

By Anne Gilbert

When the best examples of cameo glass made in the late 19th century by the Daum Nancy, glassworks in France come to auction the price can be over \$12,000 for a vase. Since cameo glass became trendy in the 1970s it's held its own with moneyed collectors.

Historically, the first examples of cameo glass were created in ancient Rome. The only remaining example is the "Portland Vase," with its neo-classical figure subject. It can be viewed in the British Museum. The technique was all but forgotten until the Chinese began experimenting, combining wheel-cutting and engraving on opaque glass. Today it is known as Peking glass. By the 18th century this overlay or cased glass, in two or more was in general use in China.

In 1837, Thomas Webb (1804-1869) founded his quality glass Company in England. As Thomas Webb & Sons the Company put a new spin on the ancient technique of cameo glass. It was made by etching and carving through a layer of white, opaque glass,



leaving a high relief design on a darker colored glass body

What is considered the finest Cameo glass was made in France during the Art Nouveau Period(1880s-1914.) by the Daum Freres glass works in Nancy, France. Introduced by them in 1893 at the Chicago Worlds Fair. Important examples were made by Emile Galle who opened his own glass factory in Nancy in 1894

American Cameo Glass of the 1880s used a new technique making transfer-printed designs with acid resisting inks. These were then applied to the glass surface before bathing in etching fluids. The result was a small raised cameo design.

CLUES: Cameo glass techniques varied from coun-



try. Signatures of Thomas Webb pieces have been reproduced. Daum Nancy cameo glass pieces have been faked for decades.

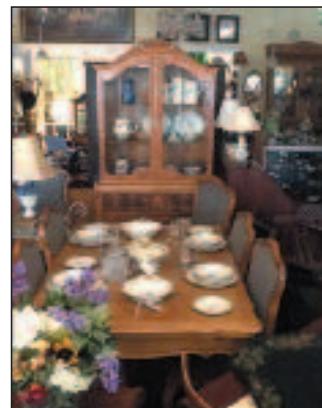
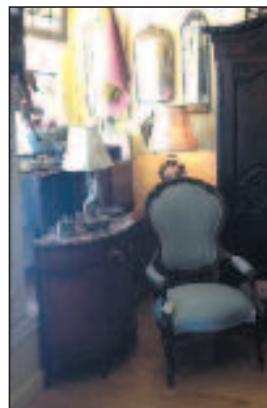
Do your research on signatures and designs that have come to auction over the years. Don't hesitate to hire an expert before spending too much. Even better check out other sources from church rummage to estate sales. Not everybody knows what to look for.

PHOTO CAPTION: (1) Daum Nancy cameo vase. C. 1900. PHOTO CREDIT: ripleyauctionssales@antique-helper.com PHOTO CAPTION (2) Thomas Webb cameo glass vase. PHOTO CREDIT: antiques@brenda-danberg.com

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Those Charming Chase Cloth Dolls

By Robert Reed

An American success story is truly encompassed in the accounting of Martha Jenks Chase and her charming cloth dolls. What started as a mother's task for her own children became an august industry serving the nation early in the 20th century. According to legend the woman's Rhode Island childhood centered around her own doll. Martha's doll, with cloth body and painted face had been crafted by the renowned Izannah Walker. Later it inspired Martha to make cloth dolls for her own children, and the neighbor children.

Eventually The M. L. Chase Company would be involved in the commercial manufacture of cloth dolls for much of the country. By most accounts Martha Chase began making cloth dolls in the 1880s at her home in Pawtucket, Rhode Island. By the middle of the 1890s she had moved to the commercial manufacture of numerous cloth dolls.

Initially Chase created cloth dolls with raised facial features then covered with stockinet. A glue or paste substance was then applied to the surface and allowed to dry. Finally an oil-based paint was added in thick amounts to the facial features including the hairline. Generally the paint was heavy enough to leave colorful bush marks in a sort of impasto style.

All the careful step-by-step preparation allowed for a doll with appealing characteristics, but one which would also hold up to cleaning and washing. Reportedly Chase briefly used sateen for the bodies of the dolls but soon decided stockinet was a much more durable material. Early dolls also had arms and legs painted in oil colors. Most had joints at the knee and elbow although the ears and thumbs were applied separately.

"The aim of Mrs. Chase was to make a doll that was strong and yet light enough for a child to carry easily," noted Constance King in the book, *Collector's History of Dolls*.

As one story went Chase made the dolls for family and friends, and the maker took an example to a shoe store to be fitted with real shoes. The storeowner convinced the woman to leave a few dolls on display and soon they were in demand.

The overall demand was great enough to prompt Chase to go from home production to a small factory behind her home.

By the late 19th century the operation was manufacturing a steady number of varied cloth dolls. One "experimental creation" later found in the Chase estate was a black doll with black stockinet and embroidered features. The 20-inch doll, a boy, had pink-red smiling mouth, mitt hands, stitched on wig, and stitched joints at the hips and shoulders. It wore a brown and black striped suit and cotton shirt with ruffled collar.

Early 1900 Chase dolls were steadily more colorful.

One 17-inch figure had painted blonde hair, shaded blue eyes, and long black painted eyeliner. It had stitched joined limbs, stitched-on ears, and separate thumbs. Still another Chase doll from the same period bore brown eyes, defined fingers, and a cotton twill body. It was smaller at just under 13 inches.

Besides the basic cloth doll, the Chase company also developed a budding 20th century style of character doll which was impressive. Among them were mammy dolls, Alice in Wonderland, and George Washington.

The Washington doll came with attractive oil-painted features, detailed sculpted hair, and a factory-made costume which included a silk vest, black jacket, short trousers, wool stockings, and leather shoes. It stood more than 24 inches tall, one of the largest of the Chase character dolls.

By 1910 most Chase dolls were being given a water-proof finish and a trade mark. Ironically while Chase's remarkable cloth dolls were never patented, they were--from that point on---provided with a standard trademark. This stamped on mark was typically applied to the thigh, as it was with the Washington character dolls, or just under the right arm. Unfortunately the mark was often faded or removed entirely by frequent washings. Some accounts suggest the company used sewn-on cloth labels for a time, but most research suggests only the stamp was standard to the operation.

There were more than 19 different models and styles of Chase dolls by the early 1920s. "Many of these models, including some with molded hair, had very gentle and attractive faces that represented children," notes historian King, "but the body construction was not very satisfactory and presented a rather ugly effect."

Still another element of Chase production was the hospital doll. The hospital was Martha Chase's idea of a life-like training tool for nurses and other health care workers. Her own father had been a physician.

Basically the early hospital dolls wore cloth hospital gowns and were rubberized enough to allow them to be fully immersible in water to simulate bathing. Ultimately they were manufactured in four different infant and child sizes, and one adult size. Unlike the traditional Chase dolls, the hospital



George Washington character dolls by Martha Chase. All-cloth, ca. 1900. (Theriault's)

dolls were given additional weight. The extra shifting weight made them more cumbersome in sharp contrast to the dolls being made for children at the time.

The hospital dolls were known to have been in use for most of the first half of the 20th century starting around 1910. A book titled *Doll Making* by Catherine Christopher noted in 1949 that the Chase hospital dolls "are still currently used for training purposes."

Today doll experts are at odds on the rarity of existing hospital dolls. Some maintain they were in production longer than most other Chase dolls and therefore have survived the longest. Others dispute this and suggest their limited market to hospitals made them scarce overall.

Although Martha Chase died in 1925, her beloved operation of doll manufacturing continued for some time. In the 1940s the company was still thriving, even producing a type of vinyl plastic doll along with cloth dolls. In the late 1940s a Chase cloth doll sold for \$8.75. A fully dressed doll of the same type sold for \$9.75. The hospital dolls were also being sold along with instructions for the use of hypodermics and other invasive procedures. Adult-sized hospital dolls during that era retailed from \$100 to \$195.

The Chase company finally closed its doors in 1981. It once again attracted national attention more than 20 years later when a leading auction gallery, Skinner Inc. offered the last of its artifacts. What remained was, according to the gallery, from the estate of Olga S. Chase wife of the late Robert Chase. In turn Robert was the grandson of doll maker Martha Chase and the last owner of the M. J. Chase Company.

"Seeing these items which had never been owned outside the family, holding dolls which surely had been made or treasured by Martha Chase herself, is a special way of touching history," noted a Skinner official.

Included in the final auction were dolls, molds, product boxes, instruction folders, and other archival items all at one time entrusted to Olga Chase.

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The New Year Gives Antiques Special Meaning

January 1st is a holiday in many countries and waiting up on December 31 to welcome in the New Year at midnight is a great tradition. Around the world, in each time zone, exciting happenings are taking place with joyous celebrations with fireworks in the air.

World-famous landmarks, such as the Eiffel Tower in France, are lit up. Music venues have great performances planned. People everywhere reflect on the happy and sad events of the past year, make resolutions to live better lives, and gather and celebrate in a spirit of friendship and peace. Strong feelings will result in much hugging and laughter through tears. And many people will sing their favorite songs, for example, "Auld Lang Syne."

Notably, partygoers in Times Square, New York City, cheer the impending arrival of the New Year. A crowd of about a million people will be counting down the hours to 2017. Many Americans at home and abroad watched the event on television.

Collectors of vintage and antique items see special meaning in the turning of the calendar year. They have studied the marvelous effects of time on styles and crafts. They have collected and preserved everything from im-



Rachel Hoffman

pressive masterpieces to unique dolls and toys of yesteryear. Their heirlooms will be a year older.

Antiques once belonging to grandparents and to individuals of generations ago have a solemnity on New Year's Day. Speaking to us from a distant past, antiques and vintage items tell amazing stories. The ticking of the clock brings antique collectors subliminal joy. Denver antique dealer Sally Starr had some great words on antiques, "One of the best things about antiques is they preserve our past but also reveal our history, who we are and what we want as a people...what is important to us."

This New Year you can discover distant years kept alive by browsing the antique and vintage items on Denver's Antique Row. There are antique pieces that fascinate everyone. If you are a collector, what better way is there to affirm your interests than by purchasing something appealing for this special day? The New Year is an ideal time to begin collecting or to add items to an existing collection.

Happy New Year from Rachel, Peyton, Murray...and the newest guy which you will meet in the next article!

To learn more about Rachel Hoffman's appraisal practice, visit www.rachelhoffmanappraisal.com

PS: Murray is enjoying his new home! You can visit him at Turn of the Century Antiques at 1475 South Broadway on Denver's Antique Row.



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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.



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

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

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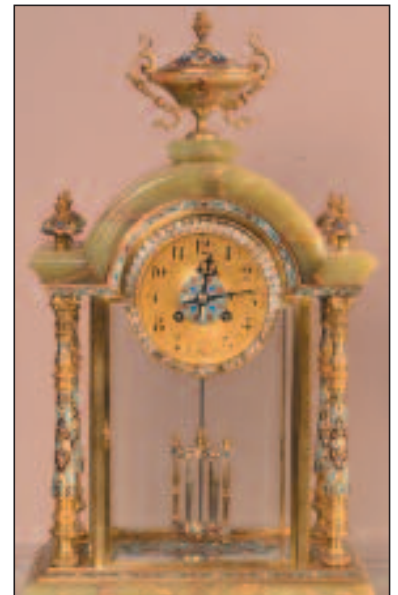
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SCANDINAVIAN PARTY

Weather and the Season Added To The Festivity



Every year Henrik and Mary Follin, Scandinavian Antiques owners, host a great holiday party for friends and customers at their exquisite antique shop. This year, although the weather did not cooperate, the party was held on Saturday, December 17 anyway. Even the largest storm of the season could not dampen the holiday spirits for this event. In fact, the heavy snow only added to the ambience of the season.

Danish spiced mulled wine called Glögg served only at Christmas refreshed the guests as they enjoyed the traditional Danish and Scandinavian pastries. Old friends and great company made the get-together wonderful. The beautiful surroundings, decorations and treats were the topping on the cake.



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111TH NATIONAL WESTERN

Stock Show Kicks Off

The National Western Stock Show launches its 111-year-old Colorado tradition in Denver. The historic Stock Show Parade trots through the streets of downtown Denver on Thursday, January 5, at noon. The procession will be led by parade Grand Marshal Thunder.

The 2017 National Western Stock Show promises to showcase your favorite western traditions as well as highlight the many "must see" events across the grounds. The 16-day show opens Saturday, January 7, and features a BBQ Throwdown competition presented by Chevrolet, an authentic Ranch Rodeo, championship fiddle competitions, PBR bull riding, family-fun dog shows, Frontier Airlines Mutton Bustin', Coors Western Art gallery, a nursery of baby animals, the King Soopers Petting Farm and acres of food and shopping.

Tuesday, January 10th, is FREE Grounds Admission Day, compliments of National Western Stock Show. Visit the NW box office to get a ticket and enjoy the day.

The National Western Stock Show is celebrating 111 years in Denver with nearly 30 professional rodeo performances, world-class horse shows and the "Super Bowl" of livestock shows. The historical National Western Yards will haul in 40 semi-loads of shavings, 14 semi-loads of straw, and will haul away 65 semi trucks full of manure for recycle after the 16 days. There will be more than 15,000 head of livestock and horses that pass through the grounds, with 25 different breeds of cattle and six other species, including miniature Herefords, goats, lambs, alpaca, llama and poultry. An esti-



Broncos mascot Thunder named National Western Stock Show parade grand marshal

mated \$10 million in livestock sales will be exchanged during the 16-day event.

The National Western Stock Show will drive nearly \$100 million in economic impact to the Denver Metro area and raise right around \$400,000 for the National Western Scholarship Trust, which distributes more than 80 scholarships to students studying in the fields of agriculture and rural medicine.

Grounds admission and event tickets are on sale at nationalwestern.com and all King Soopers locations.

History Colorado Provides Grant

The National Western Center campus project will receive a \$200,000 grant from the History Colorado State Historical Fund to study the potential adaptive use of the Stadium Arena as a year-round public food market that would promote Colorado-based products. In April 2016, the 1909 Stadium Arena was designated a local historic landmark by the Denver City Council.

The State Historical Fund grant, which will be used to conduct a historic structural assessment and economic feasibility study, is another step in the National Western Center's Historic Resources Implementation Plan to honor the history of the National Western Stock Show.

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ANTIQUE DETECTIVE

Collectible Trays Served Many Functions

By Anne Gilbert

Through out the centuries trays have been used in many ways, including matters of etiquette long forgotten. A good example is the card tray that once was placed on a table by the front door of 19th and early 20th century homes. Yet, up to the 1920s Depression, when servants had all but disappeared, it was the custom for callers to leave their cards on the card tray.

Trays have been made of many materials that included fine porcelain, sterling silver, crystal, brass and pewter. Most popular in the late 18th to early 19th century were "mounted wares," such as a fine porcelain tray mounted in a dore' bronze holder. Such quality porcelain factories as Sevres and Meissen made them.

Some trays don't even look like trays. An example, with a needlework interior, mounted on bun feet, 19th century, was recently sold on eBay.

If you decide to collect, consider Victorian, Bohemian glass trays. They were often mounted on quadruple-silver-plate. Charming are the trays made for children's doll tea sets. Decorated with colorful fairy tale illustrations, early 20th century examples still turn up reasonably priced.



Would you know a crumb set if you saw one? They are another victim of our changing social mores. They were used to scrape crumbs from the tablecloth and consisted of a small tray with a brush. Most commonly they were made of silver plate.

CLUES: Collectors should look for designs that reflected special eras, such as Art Nouveau, Arts and Crafts, Art Deco and Mid-Century Modern, as well as those with rococo Victorian motifs.

Long out of fashion is the rectangular tray known as the "hair receiver." Once on every Victorian ladies' dressing table, they were made of porcelain, glass and a variety of metals. During the same period, there were dresser trays used to hold perfume bottles and toiletries. They are still useful.

Painted tin and tole ware trays, made from the early 19th century, into the 20th century, are most commonly seen in large sizes.

While fancy sterling silver trays made by Tiffany and other silver companies command top dollar, small versions are available and practical for a lesser price.

PHOTO 1: Victorian children's lithographed doll tray. PHOTO CREDIT: "My Antique Store," eBay. PHOTO 2 : Victorian beadwork and needlework tray on bun feet. PHOTO CREDIT: JMBRIDE667,U.K.



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Collectible Pipes Made of Many Materials

By Anne Gilbert

Pipes have always been a source of solace to smokers, as well as cherished collectibles. They have a long history and have taken many design forms. Among the earliest discovered are those made by Native Americans dating 500 B.C. to 500 A.D. From 900 A.D. to 1600 they were made of stone and elaborately carved into animal, duck and human sculptures. European explorers who traveled to America in the 1500s brought back not only samples of tobacco but the carved, Native American pipes. They were then reproduced and carved of clay. They are still being reproduced.

One of the many books on the subject is "The Pipe Companion A Connoisseur's Guide." Author, David Wright chronicles pipe history, detailing, how, over the centuries they have been and are, collected as works of art. For example, by the 18th century "carving centers developed throughout Germany, Austria and Hungary." Master carvers had apprentices who did the basic shipping. Details were left to the master carver.

From the 18th to the 19th century porcelain pipes be-



came fashionable. Early examples were hand painted with battle scenes, pastoral views and made by the thousands as tourist souvenirs and gifts to retiring German military personnel. Stems were long and made of cherry wood, horn and ebonized bone.

Meerschaum pipes are considered the most beautiful. Meer-schaum is a combination of silica, magnesium, carbonic acid and

water. The name is appropriate since it means "sea foam," that it resembles the German name.

In America, the early 18th, 19th century pipes were of clay. So-called "end of day" glass and novelty pipes were made from the mid to late 19th centuries in many colors.

It was however, the advent of the briar pipe in the middle of the 19th century that brought about a veritable revolution in pipe making and smoking. Made from the briar burl of the heath tree, found only in the Mediterranean Sea area, where it is harvested. The rich graining is worked in a variety of ways.

The corncob pipe became popular during the 1870s.

Popular as a collectible folk art form are pipes carved from a single piece of wood in figural forms.

CLUE: Among the many reproductions are porcelain pipe bowls. A magnifying glass will tell you if it is hand painted or a recent transfer print. Glass novelty pipes have been reproduced in England. Early, long stemmed Colonial style clay pipes are still being made at Williamsburg Village in Virginia.

PHOTO CAPTION: Painted porcelain pipe PHOTO CREDIT: pop screen.com

Antique Detective Q & A



Q. I am curious about this beautiful plate that was in my late grandmother's china cabinet. Family legend has it that the coat-of-arms motif is the Emperor Napoleon's. On the back is a blue crown over the initial "N."

Could this actually have been part of a dinner service for Napoleon? What could it be worth?

B.L. - Denver, CO

A. When the initial "N" and a crown mark appears on porcelain, instantly the owners assume the item was designed for the Emperor Napoleon and was used by him and his wife Josephine. The truth is, few, if any actually belonged to Napoleon. French porcelain companies such as Sevres and the Italian firm, Capodimonti made a variety of such china items. Your plate has the Capodimonti mark and was sold commercially. It was made in the late 19th century and could sell at auction for \$50 or more.

Q. I thought this weird china figurine was scary when I was a child. When I touched it the head, hands and tongue moved. The parts still move. On the bottom is a blue crossed sword mark. Now that it is mine I am curious about it and whether it has any value.

J. P., Jupiter, FL



A. You have what is known as a "nodder" figure, made by the German Meissen factory, 1860-80. When they were first made by Johann Joachim Kindler around 1730 and known as "Pagoda Figurines" or "Chinese Nodding Figures." Their moving parts were attached to wires. Reproductions have been made ever since. Yours could sell at auctions for \$2,000 or more.

Q. This platter is a sample of some of our family dishes that include plates and serving pieces. On the backs it is printed, "Windsor Ware, Johnson Brothers, England" and a castle, all within a cartouche. It also says "a genuine hand engraving." The pieces have a fruit motif surrounded by a decorative brown border. How old is it and does the

pattern have a name? What is the set worth?

S. T. Lancaster, PA

A. Your pattern is "Harvest Fruit" and was made by Johnson Brothers from 1960 to 1965. They made many patterns popular with collectors. A six piece place setting with serving pieces could sell in a retail setting for \$2,000.

Since you didn't tell me how many pieces you have I suggest you go on eBay and check out individual prices.



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Chesterfield Goes to War

By Barry Krause

Cigarettes were a valuable barter commodity during World War II in battle-torn Europe and elsewhere, as we all know from watching movies and TV dramas in which American soldiers make some fast bucks (or francs or pounds or lire, etc.) by trading or selling cigarettes to fellow service men or civilians.

It was a time when your very life might depend on how lucky you were to avoid being in the path of a stray bullet or hand grenade, and habitual smokers enjoyed any cigarettes that came their way, hardly concerned about possible health problems forty years in the future if they smoke a lot in that time period.



"Head and Shoulders over others" has double meanings on this Chesterfield ad from 1944, meaning that both the cigarette brand and the military man outclass their inferiors, to the delight of the young woman holding a pack of Chesterfields in her gloved hand as she embraces her soldier boy. Overlaying a red, white, and blue shield at upper left is an artistic banner saying, "FOR YOUR FIGHTING MAN BUY MORE BONDS," referring to the popular U.S. war bonds sold to the public to defray some of the huge expense of fighting World War II by the U.S. government.

Some American brands were extremely in demand by American service men who had smoked them before entering the military, and by foreigners who admired the consistent quality of American-made goods in general, especially when the local shortages of cigarettes were chronic due to the war's disruption of normal tobacco commerce.

In those days, to be in possession of a number of fresh packs of Camels, Lucky Strikes, or Chesterfields was the same as

walking around with a valid credit card, in the sense that you could barter the smokes for just about anything, or simply sell them for the available currency of buyers who were fortunate to have any money.

What we need to remember is the lucrative advertising of American cigarettes on the "home front" during the war, not neglected by the tobacco companies who saw every opportunity to associate their products with the prevailing patriotic fever sweeping the country. Such ads appeared in newspapers and magazines, on billboards and, in the state-of-the-art electronic medium then, on the radio, as well as on displays in stores, train stations, theaters, and other public edifices where cigarettes were sold or at least promoted.

It's fun to track down and study these cigarette ads from an era in American history when smoking was more acceptable than it is now, when it was even marketed specifically to American military personnel, their families and friends, and, by association, to any freedom-loving patriotic tobacco consumer who could imagine their nation's war heroes achieving great deeds in overseas combat, if the least we could do was smoke the same cigarettes that were destined to carry us all "from Here to Victory," as this "Ladies' Home Journal" ad declares in a 1942 issue.

At that time, Chesterfields were produced by the Liggett & Myers Tobacco Company, which noted their copyright for Chesterfields in fine print underneath the ads.

How times have changed! Today Chesterfields are made by a giant business conglomerate of the Altria Group of New York, with Philip Morris subsidiaries that actually manufacture the cigarettes, with overseas offices in such places as Munich, Germany and Tokyo, Japan!

Munich was Hitler's old stomping ground during his rise



"From Here to Victory It's Chesterfield" is the heading on this Chesterfield cigarette full page ad in the September, 1942 "Ladies' Home Journal," showing a U.S. Army Air Corps aviator lighting up a Chesterfield with his cigarette lighter bearing the same insignia that is on his war plane, implying that service men who smoke Chesterfields will help win the war.

"one last smoke" shared with a comrade was a moment of intense emotion, a little more substantial than the typical contrived entertainment that we see on TV today.

Let me be blunt. I think our World War II combat veterans are the real "American Idols" and true "Survivors" for all concerned. Chesterfields may not have actually won the war, but a lot of brave soldiers who smoked them did win it.

We study and collect historical smoking memorabilia, not because we approve of smoking, but because we are curious about all aspects of human behavior, as evidenced in material artifacts that survive for us to ponder. The evolution of cigarette advertising in the 20th century is a legitimate field of collectibles, with many examples inexpensive to buy today.

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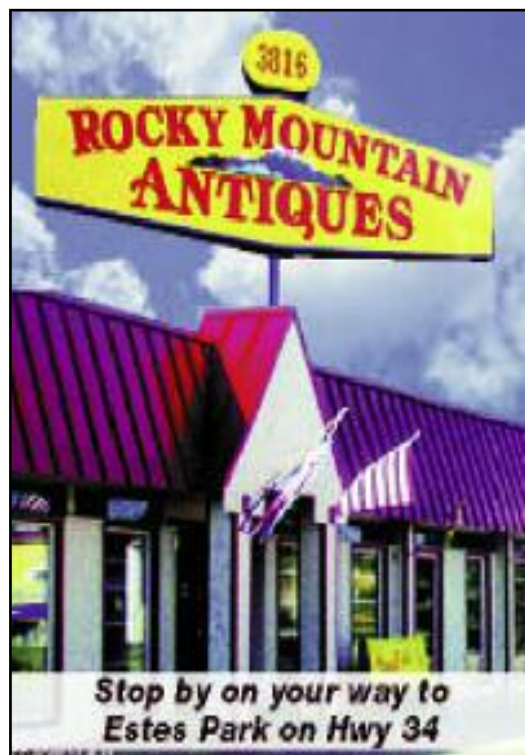
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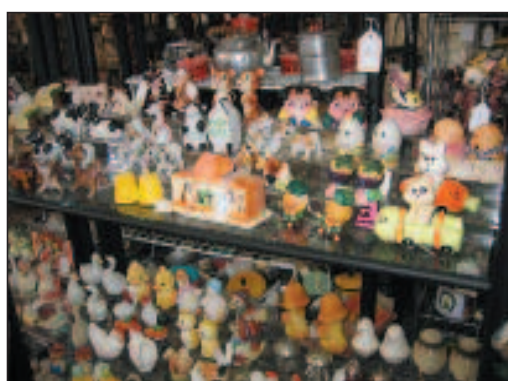
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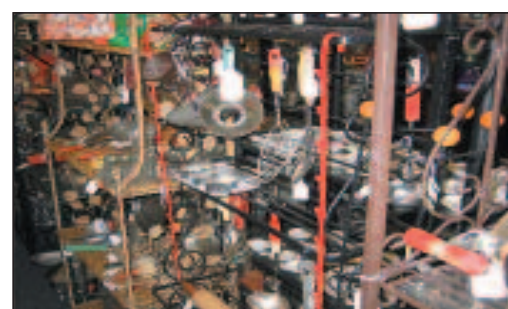
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Postcard Memories of Presidential

By Roy Nuhn

This month America once again celebrates the inaugural of an elected chief executive - our 57th such happening. Such ceremonies hark back more than two hundred years to April 30, 1789. On that long-ago Thursday, George Washington stood in New York City's Federal Hall and was sworn in as our first president.

More than 50 presidential swearing-ins have taken place during the life span of the republic. Beginning in 1841, when a hatless and coatless William Henry Harrison caught his death of cold while delivering his inaugural address on a freezing and stormy March day, deaths - and a resignation in 1974 - have unexpectedly elevated nine men into the Oval Office. In all, we've been witness to 65 presidential inductions.

Presidential inaugurations have always been gala affairs, a sort of national big bash that have often lasted several days. Though the U.S. Constitution prescribes only the actual oath of office, much hoopla and many traditions have sprung up over the centuries. The themes, speeches, celebration balls and festivities of the inaugurations have been almost as diverse and unpredictable as the men who have served as president.

George Washington, for instance, crossed over from New Jersey to New York City in a 47-foot barge rowed by 13 men dressed in white uniforms for his inauguration. Thomas Jefferson, on the other hand, merely walked one short block from his boarding house to the new Capitol for the ceremonies. Returning shortly afterward for the dinner meal, Jefferson found his fellow lodgers reluctant to make room at the table for him because of his tardiness!

Then there was Jimmy Carter in 1977 who, hand-in-hand with wife Rosalynn, strolled his now famous mile-and-a-half inaugural walk. And, will historians ever tire of telling us about Andrew Jackson's backwoods followers who took over the White House for the day in 1829?



The cost of putting someone into the presidency has ranged from the bargain price of only \$11 for Martin Van Buren, in 1837, to Richard Nixon's close-to-a-million tab in 1973, and beyond since.

Luckily for us taxpayers, the winning party, and not the government, picks up most of the tab for these extravaganzas. The Democrats or Republicans pay for them by issuing or authorizing a cornucopia of novelties, trinkets and commemorative items such as medals, sculptures, prints, buttons and hats.

Collectors of all stripes enjoy a wide choice. Along with all the official items, there are literally tons and tons of inaugural memorabilia produced by large and small firms every four years to take advantage of the public's interest or to sell to the hundreds of thousands of visitors flocking to the nation's capital to witness the inaugural ceremonies.

Also to be found are newspaper and magazine pictor-

ial articles all the way back to the 19th century, sheet music of specially-written inauguration ballads, as well as all sorts of unique postal ephemera.

Among the most reasonably priced and available of these are the many souvenir postcards of inaugurations published over the years. Also, in the earliest years of the 20th century, a number of patriotic and presidential postcards have portrayed both inaugurations of the past especially Washington's, and contemporary ones like Taft's and Wilson's.

Taft's inauguration in 1909, and that of Wilson's four years later, occurred during the picture postcard's "Golden Age" and many cards were

published about these two events. Probably the best were done by the important commercial photographic and printing house I. & M. Ottenheimer, which produced lengthy multi-card sets of both the inaugural parades and the proceedings. These easily rank as among the most significant of all presidential and historical postcards of the 20th century.

Patriotic greeting cards enjoyed widespread popular use on important national holidays in the years before World War I. Some featured George Washington's and Abraham Lincoln's inaugurations, events that had become, with the passage of time, great historical happenings. Raphael Tuck & Sons/ P. Sander and E. Nash were just a few of the many publishers which mass marketed postcards for Washington's Birthday, Independence Day and Lincoln's Centennial (1909) containing inaugural scenes.

In the late summer of 1923, Vice President Calvin Coolidge was vacationing at his father's Vermont farm

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Inaugurals

when word arrived of Warren G. Harding's death. At two o'clock in the morning of August 3, Coolidge's father, a local magistrate, swore him in as president by the light of a kerosene lamp. Postcards of this unusual scene and of the family Bible used were top sellers during the 1920s and early '30s.

A few hard-to-find cards picture FDR, Ike and Richard Nixon taking the oath of office. These are crowd scenes and the President is usually hard to find.

Closer to our own era are the postcards sold by Coral-Lee, small specialty California publisher, chronicling the presidencies of Jimmy Carter and Ronald Reagan. Among the several hundred different colorful chrome postcards published of current events, the presidency and important entertainers of the 1970s and 1980s by Coralie Sparre, the person behind the company, are a few excellent inaugural pictorials. Collectibles of all presidential inaugurals will soon be very much in the spotlight. And none more so than the picture postcards printed and sold from 1900 to the present. They are visual reminders of our heritage and history and very accessible to everyone.

Photos: On the previous page is the postcard depicting George Washington being rowed across the river from New Jersey to New York for his inauguration and his New York City oath-taking (double view postcard by Raphael Tuck & Sons, from their Series No. 124, printed in 1908).

Above is a postcard of the "Inauguration of Abraham Lincoln" (1861), part of Raphael Tuck & Sons' 1909 series No. 155, "Lincoln's Birthday" of postcards.



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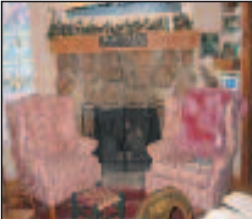
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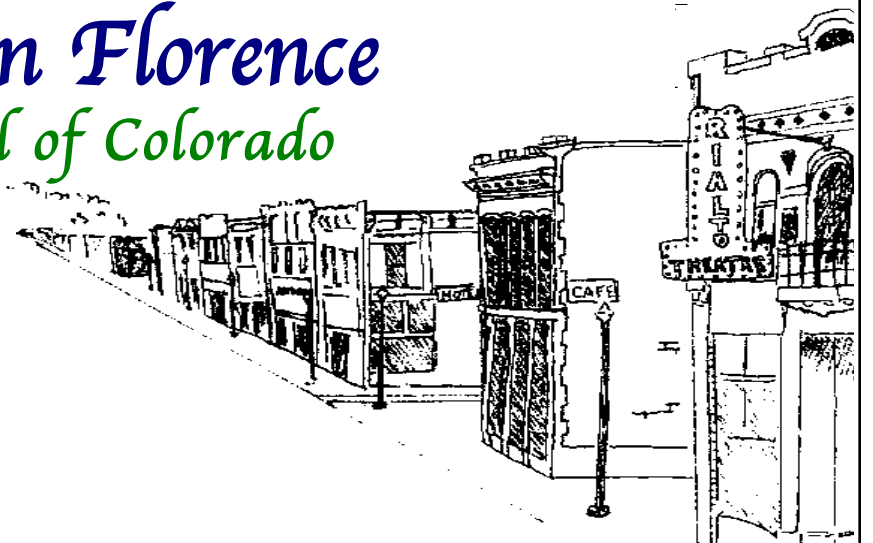
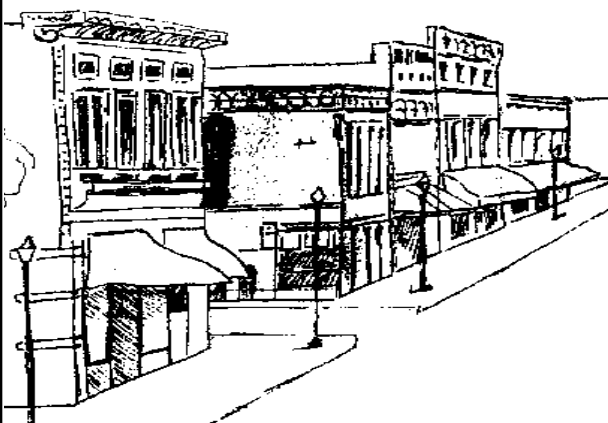
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Antiquarian Adventures

By Sandy Dale

It is the time for Resolutions again. This year, however, I am going to repeat last year's resolves. They worked well for me. Only three. I figured I could accomplish three with little stress or disappointment. And so I did, and so I will again. Here they are: 1. Discover – go different places; do different things or discover different aspects of the places and things I think I know. 2. Be inspired – experience and absorb fully those different places, things and aspects. 3. Inspire – share what has inspired me by writing, painting, singing or in whatever way I can pass on my inspired experiences in the hopes that at least one person will strike out on an adventure of his or her own.

I'm going to relate two of my favorite adventures. I am extremely blessed to experience these any time I choose because I live here in Florence. The experience of writing this little blog thingy for Mountain States Collector has taught me to look more closely at my quaint little town. I discovered five more antique shops than I thought we had, twelve more places to eat, and two places to get free popcorn. I also discovered that each of the shops has its own personality. In some of the larger antique stores, a different personality is revealed in each booth.

As of late, I have been reading Victorian novels and find myself to be an "antiquarian." That is to say, a student of antiques...or more correctly, I enjoy the "antiquarian experience." I do not have the space here to relate the many experiences I have on a daily basis in Florence, but I will share two of my favorites.

Piled on the sidewalk in front of Florence Antiques, was an array of junky shelves covered with assorted statues and gadgets. Hidden in this mélange, were two awesome oriental antique trunks and a Victorian writing desk. I looked in the window at a display more crowded and varied than that on the sidewalk. I ventured inside. Fall leaves littered the carpet just inside the door and vintage music blared from somewhere far back in the shop. Glass cases reaching to the ceiling held oriental dolls, crystal goblets and old costume jewelry to mention just a smattering of the treasures. Tea chests and trunks cluttered the aisles. I stepped over an old picnic basket and ducked under a leaded glass shade hanging in a precarious position. I felt I had entered Dickens' Old Curiosity Shop. I have to admit this is one of my favorite shops and I come here often. Every time I do, there are more treasures to discover.

On a blustery day last month, I encountered Elsie putting up lights and big bows on the statues and arbor in front of her shop, Heartland Antiques. The window was filled with beautiful white snow elves and sparkling snowflakes. I went inside to see what other fabulous displays she had created. Heartland is like a Victorian parlor times ten. Straight out of Jane Austen. Linens and lace. China and crystal elegantly placed on exotic carved sideboards. Displays of silk flowers and ferns tucked into corners and cabinets. I come away from this shop with a sense of gentility and refinement inspiring me to write the flowery Victorian descriptions you are reading.

For unique and varied Antiquarian Adventures of your own, visit Florence. You will find them here, I promise.

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Insure Those Valuable Antiques

By Michael Remas

Are your antiques insured? What about your collectibles or other valuables? Items that you cherish should be insured, not only because of their monetary value but for their sentimental attachment as well.

Imagine how devastated you might feel if Grandma's silverware or that collection of stamps, coins or sports cards you've been compiling for perhaps numerous years is suddenly lost, stolen or destroyed.

No doubt you've heard or read many times about someone "losing" valuables that weren't protected. It seems the victims just never got around to doing so or believed such an occurrence wouldn't happen to them.

As we all know, it can happen — but there are steps you can take to ease the pain should such a loss strike you.

CHECK YOUR POLICY

First, determine if you already may be protected via your homeowners insurance coverage, which also protects personal property — but with limitations of what it will pay. The average policy doesn't cover the risks associated with antiques, collectibles, artworks, jewelry, collectibles and the like, but you can check your policy or contact your agent to be sure. After all, insurance policies can be befuddling.

Most regular policies won't replace what some insurers call "items of antiquity," sometimes meaning an item over 25 years old, a good reason to make sure you have a separate rider added to your policy or you can switch to all-risks coverage to insure them. Ask your agent about the particulars, prices and if a deductible is involved. And while you're at it, ask him what the firm does not cover or pay for.



Some insurers, for example, offer coverage of expensive jewelry in which your items would be listed, with each item described and valued. Also available are blanket policies for possessions worth perhaps no more than \$2,500 or \$3,000 each; these often include artwork, jewelry, silverware, furs, wine, stamps, coins, musical instruments, collectibles, antiques and the like.

In any case, you must report such possessions to your agent when purchasing coverage; you can't suddenly claim later that a \$10,000 painting has been

stolen, damaged or destroyed. With documentation already in hand, you should be able to get replacement value and skip the bargaining with a claims adjuster.

Make certain you obtain coverage that provides the replacement cost of the items being insured so you won't be reimbursed solely with cash value following the insurance firm's depreciation judgment.

It's also advisable to have your most-valuable items appraised so you and family members know their true value. Have it done by a reputable appraiser who will give you a certified record of his judgment. Retain it in a secure place, like a bank safe deposit box.

You also may want to give a copy to your insurance firm and a family member to keep them informed. You can shop around to determine what various appraisers may charge but the expense will be worth it for peace of mind alone.

Taking photographs of your valuables is another good move to help establish proof of loss.

That said, should you be fortunate enough to already have, find, buy, inherit or discover a valuable item, be sure to follow that advice you often see and hear on television's *Antique Roadshow* — insure it!

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CONTEST

December's What Is It?

We had two correct answers for our December's What Is It. Vicky Kellen of Castle Pines, Colorado guessed that the item is some sort of mold. Her mother-in-law has a cast iron rabbit mold and this reminds her of it. Suzanne Lee of Centennial, Colorado believes this is an ice cream mold. She is right!

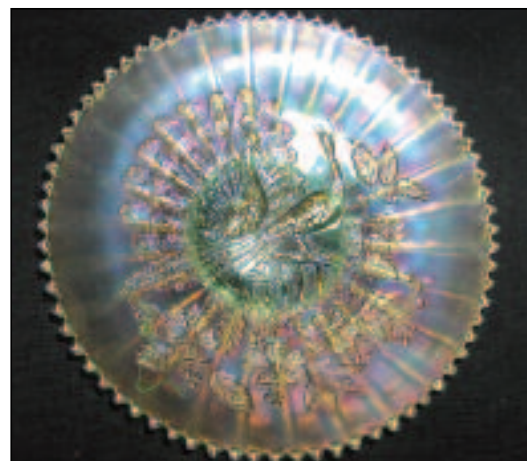
Yes, this is a pewter ice cream mold. These molds were used by many fashionable restaurants at the beginning of the 20th Century. This is a three-part sleigh.

Congratulations, Vicky and Suzanne. You have both 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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