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Hotel de Paris Museum to Participate in Blue Star Museums

Georgetown, Colo., May 25, 2017- Today Hotel de Paris Museum, a Site of the National Trust for Historic Preservation, announced its participation with Blue Star Museums, a collaboration among the National Endowment for the Arts, Blue Star Families, the Department of Defense, and museums across America.

Each summer since 2010, Blue Star Museums have offered free admission to the nation’s active-duty military personnel and their families, including National Guard and Reserve, from Memorial Day through Labor Day. The program provides families an opportunity to enjoy the nation’s cultural heritage and learn more about their communities after a military move. The complete list of participating museums is available at <https://www.arts.gov/national/blue-star-museums>.

James Edward ‘Ned’ Burkholder (pictured below) grew up at Hotel de Paris and served in the United States Army. He enlisted during World War I and was in the Twelfth U.S. Infantry. He played clarinet and was a Musician-Third Class,” reveals Kevin Kuharic, Executive Director of the Museum. “Hotel de Paris Museum participates in the Blue Star Museums program out of respect for Ned Burkholder and his military service,” says Kuharic.

“Famous the wide world over,” Hotel de Paris began in 1875 and is older than the State of Colorado. Dating from the state’s silver mining boom, the property offered a first-class French restaurant, showrooms for traveling salesmen, and luxurious lodging. The idealized French inn catered to wealthy businessmen, railroad tycoons, mining investors, and outdoor adventure seekers during the Gilded Age.



After the Silver Panic of 1893, Hotel de Paris steadily declined; in 1954, the hotel was purchased and opened as a museum. Restored period rooms showcase the building’s original furnishings, which are faithfully arranged. The site’s authenticity provides a fascinating window into the lives of the hotel’s proprietors, workers, builders, and guests. Open daily May 27-September 30, and weekends October 1-December 10. General admission is \$7; discounts are available for youths, seniors, active military and their families, AAA, and members of the National Trust for Historic Preservation. Hotel de Paris Museum is situated at 409 6th Street, Georgetown, CO 80444. ADA accessible. Gift shop. Free parking. More information, call 303-569-1034.



Hazel Burkholder pictured on the right with camera. James Edward (Ned) Burkholder is pictured lower left.

Hotel de Paris Museum Promotes Photography as a Way to Preserve Memories

Georgetown, Colorado, Hotel de Paris Museum, a Site of the National Trust for Historic Preservation, opened its tour season to the public on Saturday, May 27, 2017. In an effort to share history and culture associated with Louis Dupuy’s Hotel de Paris, non-commercial photography will be allowed.

“Hotel de Paris Museum enforced a no photography policy for the protection of light-sensitive artifacts, tour aesthetics, and security. However, visitors wanted to snap pictures for personal use. We recognize the value of memories, so the public is now encouraged to take pictures and share them with their families, friends and acquaintances through traditional means and social media platforms, which the museum uses as well,” explains Kevin Kuharic, Executive Director. *Flash photography, monopods, tripods, selfie sticks, audio recording, and video recording are not permitted. Commercial photography must be arranged prior to arrival by calling (303) 569-1034.*

Hotel de Paris Museum, a Site of the National Trust for Historic Preservation, is owned and operated by The National Society of The Colonial Dames of America in the State of Colorado. Hotel de Paris Museum collects, preserves, and shares history and culture associated with Louis Dupuy’s Hotel de Paris, and serves as a catalyst for heritage tourism. For more information, visit <http://www.hoteldeparismuseum.org>

About National Trust for Historic Preservation— The National Trust for Historic Preservation, a privately-funded nonprofit organization, works to save America’s historic places to enrich our future. For more information, visit <http://www.preservationnation.org>

Flag Day Celebrated on June 14

We want to do everything possible to promote patriotism and to honor our beautiful, meaningful flag. This is our duty to our ancestors, the brave men and women who fought, and in many instances died, to preserve what our flag stands for. It is our responsibility to our armed forces throughout the world who are maintaining our freedom and preserving our right to fly our flag as the symbol of the United States of America.

Flag Day is celebrated each year on June 14th. The Fourth of July was traditionally celebrated as America's birthday, but the idea of an annual day specifically celebrating the Flag is believed to have first originated in 1885. BJ Cigrand, a schoolteacher, arranged for the pupils in the Fredonia, Wisconsin Public School District 6 to observe June 14 (the 108th anniversary of the official adoption of The Stars and Stripes) as "Flag Birthday."

On June 14, 1891, the Betsy Ross House in Philadelphia held a Flag Day celebration, and on June 14 of the following year, the New York Society of the Sons of the Revolution celebrated Flag Day. Following the suggestion of Colonel J. Granville Leach (then historian of the Pennsylvania Society of the Sons of the Revolution), the Pennsylvania Society of The Colonial Dames of America on April 25, 1893 adopted a resolution requesting the mayor of Philadelphia and all private citizens to display the Flag on June 14th. Two weeks later on May 8th, the Board of Managers of the Pennsylvania Society of Sons of the Revolution unanimously endorsed the action of the Pennsylvania Society of The Colonial Dames of America. As a result, Dr. Edward Brooks, then Superintendent of Public Schools of Philadelphia, directed that Flag Day exercises be held on

June 14, 1893 in Independence Square.

In 1894, the governor of New York directed that on June 14 the Flag be displayed on all public buildings. Inspired by these three decades of state and local celebrations, Flag Day, the anniversary of the Flag Resolution of 1777, was officially established by the Proclamation of President Woodrow Wilson on May 30th, 1916. While Flag Day was celebrated in various communities for years after Wilson's proclamation, it was not until August 3rd, 1949, that President Truman signed an Act of Congress designating June 14th of each year as National Flag Day.



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The Rocky Mountain Antiquarian Bookshoppers Association presents
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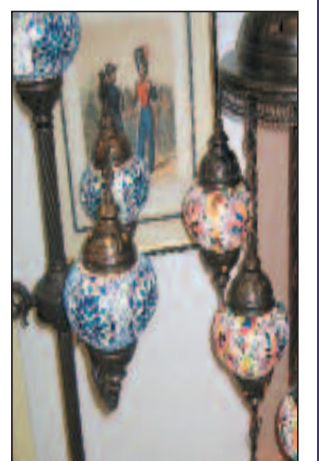
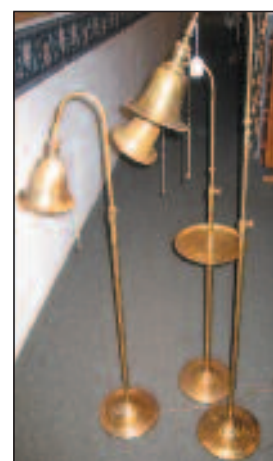
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Information **RMBPF.ORG** Advance Tickets




SHOW CALENDAR

June 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.

JUNE 3: **A PARIS STREET MARKET**, 8 a.m. to 3 p.m. rain or shine, an open-air vintage antique and artisan market is celebrating its 16th anniversary this year, at the Aspen Grove, 7301 S. Santa Fe Dr. in Littleton, Call 303-877-9457 or email them at tsvandel@msn.com for more information. Tim and Sandi Vandel are the Managing Members. Future dates are July 1, August 5, Sept. 2 and Oct. 7.

JUNE 10: **APPRAISAL EVENT @ BRASS ARMADILLO** 12:30 Be sure to sign up ahead of time. Call 303-403-1677 for more information.

JUNE 14: **LICENSE PLATES** Discussion led by Larry Gatterer 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.

JUNE 28: **COLLECTIBLES OF WWI** Discussion led by Michael Finney at 2:00 p.m. at 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.

Upcoming Events

JULY 12: **IDEAL DOLLS** Discussion led by Dorothy Bruner and Linda Shannon at 2:00 p.m. at 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.

JULY 14 & 15: **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.DenverPostcard-Show .com

JULY 14 & 15: **ANTIQUE WATCH AND CLOCK EXPO**, Jefferson County Fairgrounds, 15200 W. 6th Ave., Golden, CO 80401. Seventy tables full of antique horology. Open to the public, Friday, 10 a.m. to 5 p.m. and Saturday 9:30 a.m. to 1 p.m. Bring you questions on antique clock or watch repair. Also free appraisals available. Contact Terry Jones, chairman, for further info. 303-564-0988.

JULY 14 - 16: **THE WORLD WIDE ANTIQUE AND VINTAGE SHOW**, Friday and Saturday 10-6, Sunday 11-4, at the Denver Mart Expo Building, I-25 and 58th Ave. Both local and national dealers will help you find art and artifacts, furniture influenced by American craftsmen and European artisans, china, glass, copper, silver, Southwest jewelry, and the list

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SHOW CALENDAR CONTINUED

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goes on. Go to Findyourantique.com for more information.
Next Show: October 20-22.

JULY 26: HOLT HOWARD COLLECTIBLES Discussion led by Stephanie Davidson at 2:00 p.m. at 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.

AUG. 4 & 5: THE 33RD ROCKY MOUNTAIN BOOK & PAPER FAIR, Friday and Saturday at the Denver Mart, 451-East 58th Avenue, just East of I-25, Information and advance tickets, go to RMBPF.org

AUG. 9: ANNA & THE KING OF SIAM Discussion led by C. Yves at 2:00 p.m. at Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. Info, or if interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

AUG. 23: BEATRICE POTTER Discussion led by Suzanne Wingfield at 2:00 p.m. at 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.

SEPT. 15-17: VINTAGE AT THE HANGAR, a partnership between Nancy Johnson Events and Wings Over the Rockies Air and Space Museum, Friday 10-7 (enjoy wine and cheese 5 -7 p.m.) Sat. & Sun. 10-5. More info: www.antiquesatwings.com

Wings Over the Rockies Air & Space Museum is located at 7711 Ea. Academy Blvd., Denver, CO 80230.

SEPT. 30 and OCT. 1: FRONT RANGE GLASS SHOW at the Budweiser Events Center in Loveland. Contact Jodi Uthe at 319-939-3837 for more information.

Auctions

JUNE 3, 10, 17, 24: 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 10-5 on Fridays before auctions. Call 303-953-2087 for more info.

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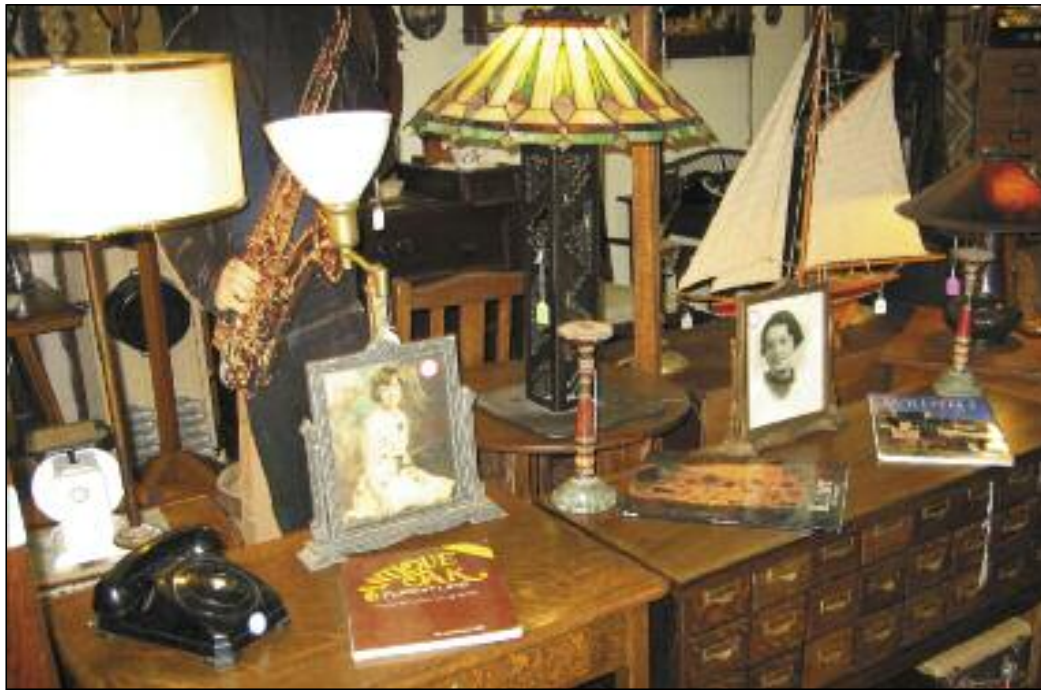
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Rachel Hoffman

The plates are made to serve the oyster without the shell as the shell would scratch the plate – so the plate has simulated 'shells' in its design. There is sometimes a center well in the plate for sauce. If your shells are smooth or depending on the finish of the plate, you can serve the shells on the plate as well.

Collectors love that they have been produced in such a wide variety of styles and colors including vivid color combinations with gold leafing.

Oyster plates are made of diverse materials. Many are ceramic; others are glass, and some oyster plates rest on an attractive metal frame that elevates the dish. Oyster plates come in a variety of sizes from Germany, France, Austria, and elsewhere. For a large party, they can be purchased in sets.

The oyster plates we have in our homes pay fitting tribute to the oyster. We don't know about you but the oyster is one of our favorite foods. Some people enjoy



oysters raw or fry them, and cook them in different ways. Before recorded history, people discovered that oysters were good to eat. Ancient people left behind great piles of oyster shells, which tells us something about our ancestors. Most true pearls come from oysters, and we associate the oyster with the beautiful pearl.

Oyster plates often have a motif related to the sea and often they are exquisitely hand painted. Sometimes the motif is inspired by ancient Greece and Rome, for the Romans had many oyster farms to keep the empire supplied

with the delicacy. The various motifs on oyster plates reflect the age-old practice of eating oysters.

Changes in the style of oyster plates have continued right into the modern era, yet this unique type of plate is quite recognizable. Manufacturers of oyster plates include Haviland & Co., Limoges, and Dresden Richard Klemm. Check for manufacturers' markings on the plates when you are building your collection. They are a fantastic thing to collect!

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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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Bride And Groom Wedding Cake Toppers

By Robert Reed



Symbols of love and togetherness, figures of the bride and groom have adorned the traditional wedding cake for well over a century.

They are known affectionately as toppers.

The most famous of all wedding cake toppers, the bride and groom, are no longer just keepsakes of the newly weds. They, like so many other vintage wedding items, are attracting collectors.

"Once considered valuable only to the persons who owned them," proclaims the Antique Trader Antiques and Collectibles Price Guide, "wedding cake toppers have become increasingly sought after collectibles."

While wedding cakes were frequently seen at gala weddings throughout the 19th century, most sources agree that wedding cake toppers first came into fashion in the 1890s.

Bells, flowers, and other artifacts decorated wedding cakes of that era. But especially charming were the bride and groom toppers which could be then removed from the cake a treasured as a keepsake by the happily wedded couple.

Early examples of such figures were usually made of plaster or a gum paste, but other materials were also pressed into use depending on the creativity of the baker or the homemaker.

Toppers of the 1900s could simply be figures of the bride and groom. However there were an increasing number of options such as adding love birds, silver bells, and archway, or even placing the symbolic couple in a miniature gazebo.

The dawning of the 20th century gradually saw bride and groom wedding cake toppers made of various sub-

stances including paper, glass, and wood. Some were simply homemade, but an increasing number were commercially manufactured in America as well as Germany and Japan.

Not that the wedding cake and its delightful toppers needed any help, but they became officially acceptable in high society by the 1920.

The "wedding cake is an essential of every wedding reception," wrote in immortal etiquette expert Emily Post in her 1922 book.

Miss Post added, "the wedding cake is almost always ordered from the caterer who delivers it shortly before the hour of the reception. It is usually in several tiers, beautifully decorated with white icing and topped by small figures of the bride and groom."

However the etiquette lady, who would write volumes on the subject, warned such layouts could be expensive:

"Although the cost of ordering such a cake (complete with adorable topper figures) may be prohibitive, the charm remains, and it might be a suggestion for an unusual and thoughtful wedding gift from a family friend who is skilled in the art of baking---or very rich."

In 1924 one U.S. wholesale catalog was offering an assortment of wax bride and groom wedding cake toppers. Selections included a hatless groom or a groom wearing a "high hat" or top hat. The bride meanwhile could come with or without a cloth veil. All of the bride and groom wax figures were about two inches tall. The catalog listing offered them as a couple, or in groups of 100 for wedding favors.

Also listed under "wedding favors and novelties" in the catalog were a cupid with a bow and arrow, cupid with a violin, cupid with a banjo, dove, lamb, dog, and a stork. Additionally there were also gnome figures in four styles and assorted colors.

Appearing in the marketplace recently was a ceramic bride and groom wedding topper from a 1925 event. The

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As Essential as the Wedding Cake Itself

Continued from page 10

china figures compete with original cellophane paper and crepe paper wedding bell came with an original wedding invitation proclaiming the date. Overall the original wedding topper piece stood about seven inches tall.

The idea of wedding toppers in general and bride and groom toppers in particular had expanded enough in 1927 for the Sears and Roebuck mail order catalog it include a whole page of wedding cake ornaments. The following year Slack Manufacturing offered bride and groom figures made of celluloid. The bride wore a paper dress and the groom wore a paper suit. Both figures were about two and a half inches tall.

There were lots more celluloid imported into the United States during the 1930s. Other choices included bisque, chalk ware, and even crepe paper. Professional cake makers sometimes went to great lengths to represent the bride and groom on towering cakes. One example featured two seven inch tall white china figures upon a three-inch silk

floral accented base. Instead of merely standing side by side, this time the groom was carrying the bride over the threshold in traditional fashion.

Still other toppers of that era incorporated combinations of paper, wood, and perhaps metal. For a time tiny silver bells were a popular added decoration.

During the 1940s, with the onset of World War II, the groom topper figure often appeared in a military uniform. Army, Navy, and Marine versions were made. Some wore dress uniforms while others appeared in the more casual regular military duty attire. One chalk ware version had the groom in a U.S. Navy officer's uniform beside a bride holding silk flowers. The over all piece including archway was six inches tall.

Yet another rare 1940s wedding cake topper put the chalk ware bride and groom in a hot air balloon, apparently about to embark on a lifetime journey.

Elaborations and materials varied considerably in the 1950s and 1960s. In the late 1950s the Coast Novelty

Company produced a bride and groom topper holding hands beneath an arch. The arch itself was decorated with fabric flowers, and the plastic bride wore a gown of white satin. Early in the 1960s Wilton marketed a plastic couple complete with a battery operated light in the wedding bell above them.

Vintage Wedding Cake Toppers by Penny Henderson offers very generous coverage of such items from the 1890s through the 1980s. As an aide to dating various wedding couple toppers the book provides extensive



comparisons on clothing styles. Also included are examples of the many substances used in construction including earthenware, glass, marble-like, metal, plastic, and porcelain.

"Some collectors specialize in particular eras," according to Henderson, "but I find that the majority of collectors, like me, collect every time period and every variety they can find."

On occasion toppers were marked or even dated by the manufacturer. Generally however they lacked such details, leaving the collector to depend on other means. Clues include clothing styles of course, hairstyles, and vintage wedding photographs. The Henderson book includes 600 topper photographs as well as values.

Besides brides and grooms, the wedding topper field also expands to include doves, the bridal shoe, wax hands, cherubs, bells, and other decorative adornments relating to love and marriage.

"My love and passion for wedding cake toppers will never end," concludes author Henderson.

Recommended reading:

Vintage Wedding Cake Toppers by Penny Henderson (Schiffer Publishing).

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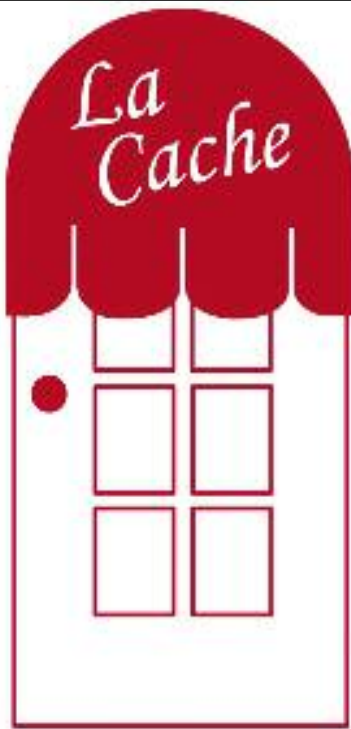
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Novel Birdcages Rate Tweets

By Anne Gilbert

Did you know that some birdcages are seriously collected and costly? In fact there are birdcages that look like buildings. These days no birds allowed in these 19th and early 20th century birdcages that can sometimes cost thousands of dollars. They can be an architectural design or a whimsical. They can be made of tin, brass, wood and porcelain.

Architectural birdcages were popular in 19th century America, England and Europe and a “must” for wealthy Victorian homes. Popular at the time were birdcages that copied real buildings. This included replicas of their own homes. Others copied well known churches and museums.

The typical Victorian birdcage was made of wood and wire-work, topped with one or two domes.

For centuries the Chinese have been creating birdcages that are works of art. Some were made of carved ivory and tortoiseshell. They are considered to have reached their peak of perfection during the Ch’ien-lung period (1735-1790) when caged birds were a status symbol. Even the more common rustic varieties of bamboo and teakwood, that are still being made in the old styles



are being added to collections.

In 18th century England entire rooms were devoted to live birds and their cages. Even furniture designer Thomas Chippendale designed birdcages. They often included Sevres porcelain feeding bowls and silver water containers.

At the same time the Dutch were making birdcages of wire, combined with Delftware inserts and bases.

During the 19th century mass produced brass birdcages were created. Thousands were marketed into the 20th century.

Birdcages were made during the 1920s, 30s, in the popular Art Deco designs using materials popular at the time. They were often designed by architects.

It was pretty much over for birdcages in the postwar 1950s. The small, brass cages were utilitarian, not decorative. However, with the growing interest of antiques collecting in the 1970s, birdcages made a comeback as a decorative accessory and collectible.

CLUES: During the 1970s reproductions began turning up at antique shows. Many were artificially aged or painted. These days authentic oldies can be priced at auction from \$500 to thousands.

PHOTO CAPTIONS: (1) Architectural birdcage. PHOTO CREDIT: (1) Helga Homer, Inc. (2) 19TH Century Dutch Delft birdcage. Sold for \$28,125.00 PHOTO CREDIT (2) Sotheby’s.



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COLLECTIBLES

Extremely Old Arrowheads: How to Spot Them

By Randy Gardner

Several factors determine value prehistoric arrowheads: size, quality of workmanship, symmetry, beauty of material, and age. Though the first four are often self-evident and readily discerned, the last is not always so apparent but is the most important when assigning worth to old stone tools. Prospective buyers can utilize several techniques when trying to evaluate artifacts represented as very old and thus very valuable.

How Old is "Very Old?"

As a result of years of applying dating techniques to bone, charcoal, and a variety of other materials, experts have devised a comprehensive chronology of prehistoric culture groups who have inhabited what is now the United States. Three broad groupings and the dates that accompany them include Late Prehistoric – A. D. 1 to the 1800s, Archaic - 6,000 B. C. to A. D. 1, and Paleo-Indian – 10,000 to 6,000 B. C. Essentially, the farther back in the chronology a stone tool was produced, the more rare it is and the higher its value in today's antiques market. Cultures in the earliest of the three categories have been assigned geographically significant labels such as Clovis, Folsom, Goshen/Plainview, Hell Gap, Eden/Firstview, and others. Well-made, authentic arrowheads from the Clovis or Folsom eras can easily bring \$5,000 to \$10,000 each, while equally fine Late Prehistoric arrow points may bring \$100, making age a most crucial factor.

Certificates of Authenticity

The most reliable method for determining artifact age is a certificate of authenticity, pro-



An assortment of prehistoric arrowheads ranging in age from PaleoIndian (10,000 to 6,000 B. C.), the six points in the left 1/2 of the group, to Archaic age (6,000 B. C. to A. D. 1), the two horizontal points to the right of center, to Late Prehistoric arrow points (1 to 1800 A. D.). Note the mineral patination, mineral deposits indicating considerable age, on the two PaleoIndian points at the top of the group.

duced by an expert, guaranteeing that the tool is as old as the seller claims. Along with its age, the certificate names the culture group represented by the artifact, and references established terms like Clovis, Folsom, Hell Gap, and so on.

For arrowheads priced at \$1 00 or more, the seller customarily provides a 'Certificate along with the item. If one is not offered, the buyer can request that one be obtained and defer purchase until the artifact evaluation has been completed. Sellers reluctant to supply normal authentication are often trafficking in fakes and should be avoided. To locate recognized authenticators, check for contact information in publications like Indian Artifact Magazine and Prehistoric Antiquities Quarterly.

Continued on page 23

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Tall Case Clocks Still Standing Tall in America

By Robert Reed

In England they were long case clocks, and in America they were tall case clocks.

By any name, even the sentimental 19th century term grandfather clock, they were a majestic structure which towered over the rest of the household's furnishings.

Their from-the-ground-up existence began in the latter 17th century in parts of Europe. By most accounts they were soon attracting attention in America as well.

Furniture historian Charles Montgomery, writing in the distinguished volume *American Furniture: The Federal Period* observes, "the tall case clock was then, and remained to this day, the Cadillac of clocks."

Basically the advent of the tall case clock was simply to accommodate the long weights and eventually an equally long pendulum. Progressing to the amble pendulum caused such clocks to be expanded directly below the center of the base. Thus the case housed the essentials, and along the way, also provided protection from dust and outside damage.

It soon followed that such tall case clocks were intricately decorated with generous applications of bronze and an abundance of delicate lines.

For all of their beauty and appeal they were not for everyone in Colonial America. For one thing they were just about the most expensive item of furnishing a house could hold. And for another they were costly to maintain.

"During the 17th century, few Americans owned such clocks, and those who did had trouble keeping them running," according to the authors of *Southern Furniture, The Colonial Williamsburg Collection*, "partly do to a shortage of suitable artisans."

Research by the two, Ronald Hurst and Jonathan Prown, suggests many timepieces listed in early appraisals often described them as not working, out of order, out of kilter, and other apt phrases.

Despite the costliness and the need for continuing maintenance more and more of them were seen in 18th century. Part of this could be ascribed to the ingenuity of American-based clockmakers like Benjamin Bagnall of Boston.

Bagnall was born in England but eventually ended up in the clock trade in Colonial America. Tall clocks were imported from England early in the 18th century, but many credit Bagnall with one of the first American-made tall clocks. It was a pine case example, inside the door was written, "this clock put up Jan. 10, 1722."

By the 1730s Bagnall was turning out other quality tall clocks. Eventually he was assisted by two of his several children, Benjamin Junior and Samuel Bagnall. Later some legendary names would be added to annals of American clock making including Simon Willard and family, Eli Terry, Seth Thomas, and Silas Hoadley.

Not surprisingly the style and grace of long case clocks varied somewhat by the skills and tastes of the maker.

One particular tall clock design between 1780 and 1820 was known as the Roxbury style. According to Montgomery and others it included open fretwork over a founded hood with three cup or urn finials of brass. In Philadelphia particularly, "inlaid geometric panels were often heavily outlined by cross-banding or patterned stringing." These devices came as opposed to "high swan-neck pediments and many inlaid ellipses and circles" which were typical of cases made in the New Jersey region.

Decorative touches for tall case clocks came from different



Two Federal mahogany inlaid tall case clocks, early 1800s. (Skinner Inc.)

places. Cast ornaments were available through hardware supplies in England. Some Colonial clockmakers were known to have ordered spandrels and engraved face plates from those foreign sources. Other domestic clockmakers fashioned their own, or turned to suppliers in their own city.

Replacements were quite necessary too. Finials were easily damaged and routinely replace. Likewise pediments—the gable over the clock's portico—were often damaged and required repairs.

Typically dial hands on long case clocks were crafted from blued steel to provide a sharply contrasting over the otherwise light face of the clock. The 'moon-lit' face often included an actual moon discs depicting the phases of the moon just above the clock face.

While pine and similar woods were initially used in America, by the latter 18th century mahogany was the wood of choice at home and abroad. A Federal mahogany inlaid tall case might include a glazed 'tombstone' glass door with a gilt dial inside. Clocks of this period might have pierced fretwork joining reeded moldings, as well as the desired gilt dial showing phases of the moon.

Less frequently seen than mahogany long clock cases, were those crafted of walnut during the same latter 18th century periods. While gilt metal was frequently added early in the 19th century to such clocks, the emphasis was an inevitably on the quality an overall appearance of the distinguished wooden outside.

For many years such a distinguished tall case clock stood in the West Wing reception room of the White House. Also called the Appointments Lobby, the west wall served as background for the Hepplewhite style clock with delicate fan inlays. It was crafted in 1810 Philadelphia.

Wood, by the way, was generally not a good idea for the working parts inside. At some point there was a trend by some clockmakers to reduce costs by avoiding brass works for much less expensive wooden works. Usually such wooden works were much more subject to warping, jamming, and other ill effects from the atmosphere.

Today, not surprisingly, condition plays critical role in determining the value of a long case clock of the past.

"The highest prices for tall case clocks are realized for signed clocks in their original cases in excellent original condition," notes Frederick Korz author of the *Official Price Guide to Collecting Clocks*.

Likewise lesser prices are realized for clocks with obvious troubles such as damaged cases, faulty dials or movements, poor restorations and missing parts.

"Signed tall case clocks always sell for more than comparable unsigned clocks," concludes Korz. "Re-cased tall case movements always sell for less than movements in original cases."

Recommended reading: *Official Price Guide to Collecting Clocks* by Frederick Korz, House of Collectibles.

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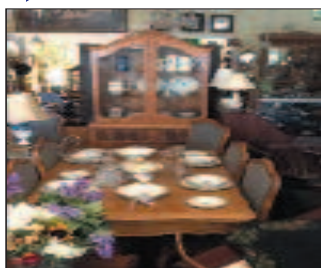
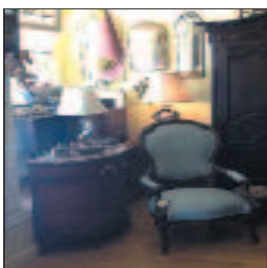
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Collectors Loving 60s, 70s Designs Sense of Humor

By Anne Gilbert

Little did I know when I wrote my book “60’s, 70s Design and Memorabilia, in 1994, that the objects would still be collected these days and at high prices. One of my disbelief-favorites is a molded plastic dog house with a step stool. Though it was designed in 2001 the look was a tad of 50s and 70s. It sold at a John Toomey auction this year for \$531.25.

Here’s a bit of history for you Millennials and in touch with these times of protest. The items designed in the 60s and 70s were a form of protest of the Post war generation. Plastic was no longer a dirty word. Traditionally shaped furniture and decorative objects had new looks, materials and funny names. Who can forget the “womb” chair or the red, plastic “lip” sofa. Many were made and still come to auctions, at high prices. Then, there is the “roll top desk” that is barrel shaped and made of walnut and leather. Looks like a beer keg on legs. It fetched \$585 at a recent John Toomey auction.

New name designers in America, Italy and Denmark who embraced the changes included Wendell Castle, Vernor Panton and Joe Colombo. One of Wendell Castle’s most famous pieces, “molar love-seat,” c.1967, was made of white polyester reinforced plastic. At the time he told me, “it was initially done in white. I wanted the look of a perfect glass automobile finish. I think of my work as sculpture.” It did indeed look like teeth.



While acrylics were used in furniture manufacture from the 30s, through the 50s, it was in



the late 60s that the look changed. Furniture designer Vladimir Kagan, for example, used sculpture acrylics and combined them with rare woods and expensive upholstery.

Glass took on a sculptural form. Whether it was lighting, decorative accessories or pottery, a variety of materials were combined, including plastic, metal, wood and stone.

Fulvio Bianconi, one of the most important names in Italian glass during this period created a series of heads and glass cubes with figures drawn in glass that are encased within.

Important American glass artisans include Michael and Frances Higgins who created new concepts using fused, enameled and sheet glass.

Art pottery took on strange shapes and color combinations. It made its way into even utilitarian designs. Important names include

Eva Zeisel, Edwin and Mary Scheier, in America.

CLUES: Many of these designs have been reissued. Some of Wendell Castle’s small pieces such as boxes and mirrors have been forged. Upholstered pieces by other designers come to auction with new fabrics. This lowers the value. Avoid damaged plastic pieces. Unlike wood they are difficult to repair.

While there are now many books on the subject, one of the best ways to keep up with what is happening, are the catalogues of John Toomey Auction Galleries in Oak Park, Illinois, and other auctions featuring 60s, 70s items.

PHOTO CAPTIONS (1) 60s, 70s roll top desk (2) 1970s Gucci cocktail Set, silver plate, white metal and leather. (3) 2001. Dog house. Molded plastic with step stool. Sold for \$531.25 PHOTO CREDIT: John Toomey Auctions, Oak Park, IL



What Do You Know About Friggers?

By Anne Gilbert

You may have some friggers and not even know it. To add to the confusion friggers are also known as end-of-the-day glass and “whimsies.” They were made in the 19th century by Victorian glass makers at the end of their working day. If you have inherited some novel 19th century glass figural objects in a variety of shapes and multi colors, could be that is what you have. They also come in a variety of categories from darning eggs and rolling pins to decorative canes. Unknowingly, collectors often lump them into other categories. For instance bell collectors often include them with ceramic and metal bells. Rolling pin collectors add them to ceramic and wooden rolling pin collections.

Historically, they were made of multi-colored glass, as early as 1790 in England. Those made in Nailsea, England, are known for glassware with colored louping of opal glass. However what shows up these days are the Victorian whimsies. The practice spread to

other glass works in England and by the 1880s to American glass houses in Sandwich, MA, and Pittsburgh, PA.

When machines took over the production of glass, glass blowers no longer could get the glass for their off-hours creations.

Superstitions in the 19th century played a part in the popularity of the canes. They were placed over the front door to repel germs. The germs were supposed to swirl around the colors (like moths in front of a flame) and bypass the house.

Friggers also had a romantic touch in the 1800s. Sailors would inscribe hollow glass rolling pins with hearts and verses to their sweethearts. They were tasty love gifts when filled with rum or tea. The rolling pins had a practical side when they had metal stoppers.

Collectors love and look for the glass darning eggs not only made in colored glass but in a variety of types of Art Glass.

CLUES: Reproductions have never stopped being made. They are difficult to tell the old from new. One way however, the glass is heavier. Since pieces aren’t marked the makers are unknown.

Friggers in aqua or clear glass were probably made in a window or bottle factory. Many decorating and glass-blowing techniques were used to create friggers. Not only the familiar Nailsea types but also colors swirled to resemble Venetian glass, peach blow and milk glass. Don’t worry if they have a few nicks and chips. Could be a sign they aren’t reproductions.

Prices vary depending on age, rarity of form or decoration: from \$100 up.

PHOTO CAPTIONS: (1) Nailsea glass walking stick friggers PHOTO CREDIT: (1) World Collectors Net, U.K. (2) Cranberry glass Nailsea rolling pin frigger PHOTO CREDIT: (2) Potteries Auctions, Staffordshire, U.K.



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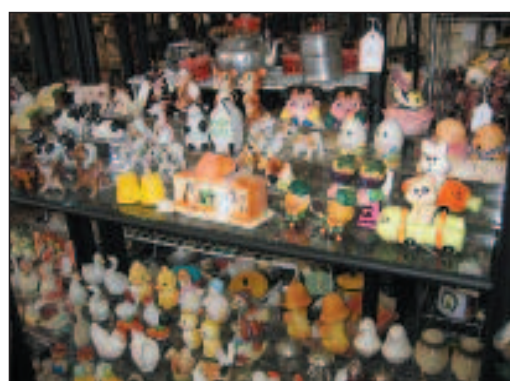
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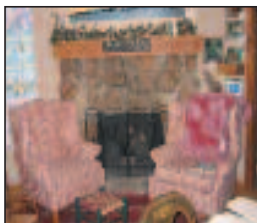
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APPLE RECIPES

Comfort Me

By Beatrice S. Levin

We know that apples have a long history because the lovely Song of Song includes the lines: "I raised thee up under the apple tree; Where thy mother brought thee forth..."

In ancient tradition, the apple was the forbidden fruit in the Garden of Eden. In classical mythology the apple was sacred.

There are countless varieties to choose from. Jonathan and McIntosh are the most popular for eating. Baldwin, Delicious, Fall Pippin, Greening, R.I., Rome Beauty, Wealthy and Winsap are excellent for baking pies. The rule for buying apples is to look for the best in season. These are best and usually least expensive.

The famous French author, Alexandre Dumas wrote novels and stories for income, but produced his culinary masterpiece, the Grand Dictionnaire de Cousine, because he loved food. His useful, entertaining book, published in 1873 offers this recipe for a special breakfast.

Omelet with Apples

Put into a bowl 2 tablespoonfuls of flour, mix in with a little salt and sugar, 2 whole eggs, 2 extra yolks, 3 ounces of melted butter. Mix this thoroughly with one cup of tepid milk.

Peel and slice 6 russet apples. Saute in tablespoon butter. As soon as apples are hot, pour the egg mixture over them, spreading evenly. Keep on the fire, lifting here and there to let the liquid run under and cook. When the omelet becomes detached from sides and bottom as you shake it, lift it to put a tablespoon butter underneath. Sprinkle the sauce with brown sugar. Turn the omelet over with the aid of a plate. Slip the omelet back into the skillet. Use a hot fire to glaze the sugar. When you judge the omelet ready, turn it onto a platter. If it proves a bit underdone, give it a few minutes more in the skillet.

Apple Indian Pudding

Try an easy side dish with an inexpensive packet of corn meal mix. Empty the mix into a bowl and follow package directions. Then add two cups sliced, pared apples to the mixture. Bake according to package directions.

Apple Rings and Bacon

Serves 3 to 5. 1 pound bacon, 3 red apples, 1/3 cup sugar, 1/4 cup water

Cook bacon according to package directions. Remove from skillet. Place on paper

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With Apples

towels and press out excessive grease. Cook but do not pare the apples. Cut apples into 2 inch slices. Brown lightly in bacon grease in skillet. Sprinkle sugar over apples and spoon fat-and sugar mixture over slices until they are glazed. Add water. Cover and simmer ten minutes.

Stuffed Baked Apples

Wash and core an apple for each person. Remove an inch of peel from stem end. Place in a baking dish. Fill the cavity of each apple with ginger, or raisins, currants, nuts, cooked prunes, crushed pineapple, chopped figs or dates. Add a cup of boiling water to the baking dish. Bake at 75 degrees, F. about 30 minutes or until tender. Serve with vanilla ice cream or whipped cream.



Arabian Night Baked Apples

This dessert serves 8-10 and has an exotic name. 12 large tart apples, 1 (8 oz.) package dry mincemeat, 1 1/2 cups brown sugar, 2 cups water, 1 cup orange juice or cup of cranberry juice.

Wash, core and remove apple peel down from the stem end. Cut mincemeat into 12 equal portions. Fill centers of apples with mincemeat. Place in baking pan.

Mix together and boil brown sugar and water for 5 minutes. Pour mixture over apples and bake at 400 degrees for 40 minutes. Pour either orange juice or cranberry juice over apples. Cooked fresh cranberries may be added for more color.



Favorite Apple Pudding

Serves 16. 6 cups sliced winesap apples, 1/2 cup granulated sugar, 2 cups brown sugar, 1/4 lb. Butter, 2 cups flour

Peel apples and slice thin. Butter 8 x 14 baking pan. Sprinkle with sugar. Cream butter and brown sugar together in food processor. Stir in flour. Pat out dough and cut in cookie shapes. Place close together on top of apples. Bake until golden brown in pre-heated oven, 350 for 45 to 50 minutes. Serve warm with cream or ice cream.

Apple Coleslaw

Serves 8 to 10. 1 1/2 large head of cabbage, shredded 6-8 apples, peeled and sliced, 5 long celery stalks, cut up small. 1 tablespoon celery seed, 1 3/4 cups mayonnaise, 1 cup sour cream

Combine all ingredients and marinate for 2 to 3 hours in the refrigerator. Taste for seasoning. Toss well. Serve in a chilled bowl.

For a leg of lamb or for your holiday ham, add slices of apples in the baking pan during the last half hour in the oven. When using a prepared package of stuffing, adding sliced apples and onions to it for a roast chicken or turkey makes it special.

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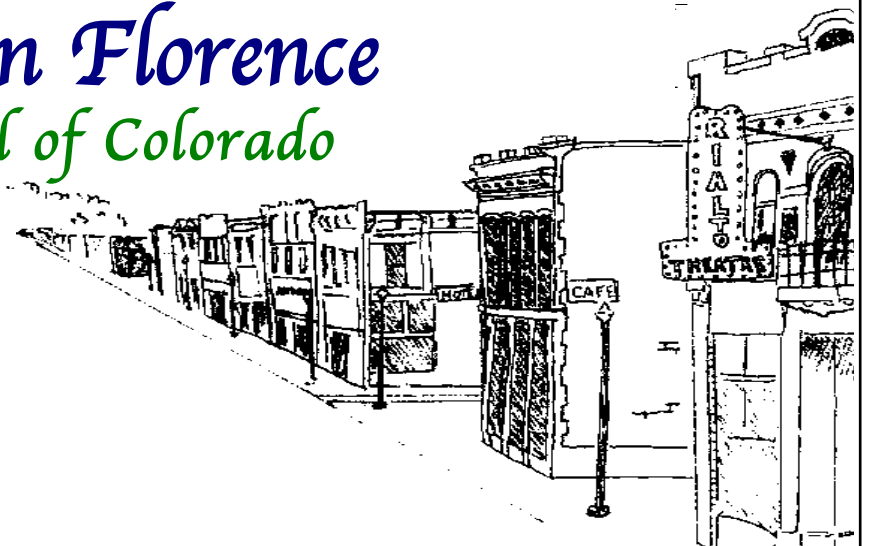
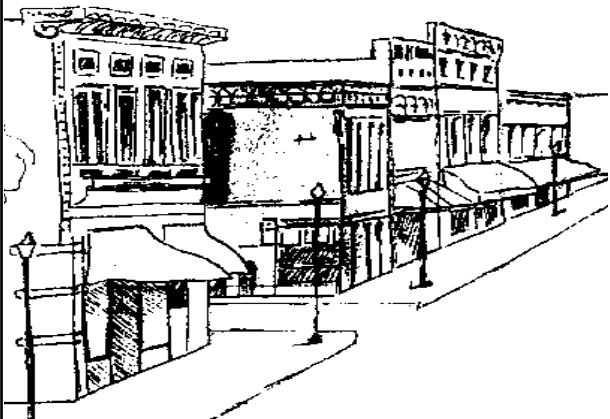
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Florence — Antique ‘Boom’ Town

By Sandy Dale

I overheard a conversation between two car buffs at our Merchants’ Annual Car Show last Sunday. It went something like this:

“Man, do you remember when this show was just one block long? Just one block shut off, no band, no food trucks. It was cool back then – the old cars and all, but nothin’ like this.”

“Yeah, I remember, but look at this – four blocks plus the side streets. You gotta love the old sixties band...and the valve cover car race. What a hoot. I can’t believe Florence looks like this now. Trees shading the sidewalks, benches, the street packed with folks havin’ a great time.”

I was reminded myself of how all this happened...

I’ve called Florence “home” for nearly seventeen years. During that time, this little dusty coal-mining town has become the Antiques Capital of Colorado, now with over twenty antique shops. I moved here to help start Blue Spruce Arts and Antiques, a co-operative artists’ gallery and the first gallery in Florence. Now there are seven galleries and the Bell Tower Cultural Center. There were two or three places to eat. Now, eight really good restaurants within a six-block walk. All of them owner-operated. Florence is now a little arts and antiques “boom” town.

You may wonder what the force was behind this burst of energy during what some would call difficult economic times. Well, of course, there have been lots of factors, but the merchants have been the primary one. And one merchant in particular – Peg Piltingsrud, owner of The Fox Den of Antiquity. Eighteen years ago, she and her sister Kit started an antique shop, and then they expanded to two stores. They schmoozed folks (like me) into moving to their cute little town and taking part in its rebirth. What happened next, as they say, is history. As president of the merchants’ association, Peg became the force behind this super-group of merchants. As president of the Florence Arts Council, she enticed artists to “check out” Florence. They did.

The change in Florence has been spectacular. And now Florence will have another big change. Peg is retiring. She has closed The Fox Den of Antiquity, sold her building and stepped down as president of the merchants’ association. She has left the merchants’ group in the capable hands of the new president and business will bustle as usual.

But she will be missed. On any given day, you could walk into The Fox Den and find a group of townsfolk gathered at the sales counter discussing events of the day. If you needed to know what was happening, Peg had the most accurate information.

No one I know has worked harder to make Florence what it is today. The merchants, townsfolk, and Peg’s faithful customers know that she deserves an awesome retirement... time to pursue her painting, time to spend with her family, and time to enjoy her great little town of Florence. Thank you, Peg.

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May's What Is It?

We had several correct guesses for our May's What Is It. Yes, these are pharmacist measurers. Tapered glass graduates with calibrations in ounces and drams are easy to find. They are still made, but most modern ones have metric markings in addition to the apothecary measures. These are from about 1875.

Our winners are: Dottie Unruh of Lakewood, Colorado (Dottie tells us "My father was a pharmacist and used these a lot in compounding prescriptions. Love your paper!"); Christine Green of Westminster, Colorado; Jacque Rutledge of Tyler Hill, Pennsylvania; Terry Cook, Fort Morgan, Colorado; and Dennis Thode (retired clinical pharmacist) of Broomfield, Colorado (Dennis shares with us that "the size was from one ounce and up to 2 liters. The smaller ones were fairly expensive, as I remember from breaking one in my early career. I have collected a few for my personal collection.")

Thank you for all of your contributions and kind words. And, congratulations. You have all won a year's subscription to *the Mountain States Collector*.



June's What Is It?



Send your answers to the What Is It contest, postmarked by June 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***.

Extremely Old Arrowheads: How to Spot Them

Continued from page 15

Wear Indications

Another technique for establishing age is to examine the artifact for signs of use or wear. Wear indications occur in the form of small dings or damage to blades or tips and the smoothing of what had once been sharp edges. Overall shape is sometimes diagnostic, since it was common practice for prehistoric tool users was to resharpen dulled tips or blades became, slightly changing a symmetrical blade to one with an off-balanced form or even a distinctly diagonal bias.

Additionally, a characteristic of freshly knapped flint is the presence of tiny opaque areas where the chipping tool didn't cleanly remove flakes, while knives and arrowheads subjected to normal use have long since lost the opaque flakes, often along with some of their sharp edges.

Patination

Many old stone tools have patination from minerals adhering to them because of soils they've been buried in or exposed to as they've lain for hundreds of years in old lake beds or mineral-rich areas. Some minerals, like calcium and gypsum, form crusty deposits that vary noticeably from the original lithic material. Other patinas consist of algae which has grown on the surface of stone tools, just as it has done with other materials like moss rock in areas where conditions are favorable for such growths.

Other Alterations

In addition to other changes, there are alterations that indicate age and signify prehistoric use. Flint material heated before chipping to make it easier to flake often has a decidedly oily or



A group of 3 recently made arrowheads, each with tiny, translucent flakes that would have been worn off if the tools had been subjected to normal use prehistorically.

greasy texture. Other stone subjected to high heat may show signs of having changed color, like red or orange becoming milky white. Flint artifacts used in close proximity to cooking fires also may have "pot lids" or circular fire-pitted areas on their surfaces. If these alterations are minor and superficial, they can provide clues to authenticity and won't drastically lower the value of the artifact.

Conclusion

A final word of caution would be the reminder that anytime a collectible item has the potential to be profitable, someone will find a way to replicate it. Being an informed buyer and watching for obvious fakes can help prevent problems when dealing with old Indian artifacts. Very old prehistoric artifacts can be intriguing and profitable if buyers and sellers attend to a few critical considerations: size, symmetry, quality of craftsmanship and beauty of material, authentic wear or use-alterations, patination, and certified authenticity.

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