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Circassian Girl, Grandmother Lizzie



Submitted by Carol Mobley

Elizabeth Metz (Lizzie) was born in Manhattan, NY on December 5, 1861 — a beautiful girl whose life was as colorful as her red hair.

There is little known of Lizzie's childhood but by the time she was 19 she was married to Ambrose Hadley, a Civil War veteran 20 years her senior. They traveled together in the Sells Circus and the Burr Robbins Circus all along the east coast and into the Midwest. Lizzie sat for photographic portraits in Baltimore, which she sold for extra income to circus attendees. She was referred to as the "Circassian Girl" which was a phrase coined by PT Barnum in the 1860's. Circassian women were thought to be the most beautiful women in the world with fair white skin and dark or red hair.

Lizzie not only had bright red hair but she teased her tresses into a style known as moss hair - something started by Barnum but soon copied by other female performers in the United States. Lizzie and Ambrose left the circus in 1884 to homestead in the west. A handmade pin made of silver dimes carved by her fellow circus performers was presented as a farewell.

There was still significant unrest with Native Americans on the plains. Many of the Native Tribes considered the color red sacred, representing sunshine and Spiritual life. Thinking to prevent attack, the group of settlers took advantage of Lizzie and her bright red hair, setting her in plain view in the front wagon.

Apparently, this was a successful strategy as they settled in western Nebraska by 1889 in a sod house. The local Native Americans did think Lizzie was special. She was presented with a ceremonial war club with a fully beaded handle and told to display it on the porch of the homestead and no harm would ever come to them. But western Nebraska proved to be too difficult so the Hadleys left the soddie and moved to Arkansas. Homesick for the Plains, within a year they moved back to Nebraska and settled in Box Butte County. Lizzie lived on the homestead farm until her death April 12, 1938.

Cabinet photographs of Lizzie still show up for sale. I am always looking for them because you see, Lizzie is my great grandmother. Are you interested in genealogy, old photographs, historical documents, postcards and other historical items? If so, come out to the Jefferson County Fairgrounds on Friday or Saturday January 18-19 for the **Denver Postcard and Paper Ephemera Show**, www.denverpostcardshow.com. Watch for my next article on Capt. Fred Hadley – Tattoo Man.



Quality and Designer Determine Prices for Rookwood Pottery

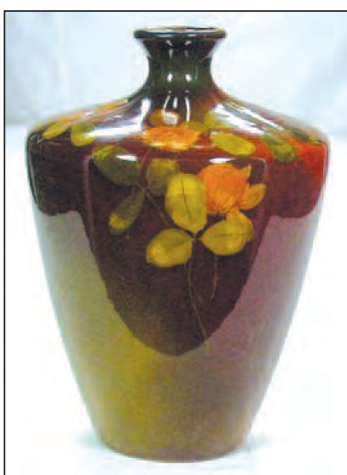
By Anne Gilbert

So you've just discovered a small pottery vase not only signed "Rookwood," but with an artist's signature at a garage sale! And, for this great discovery you paid \$90. A lot of money at a garage sale but couldn't it be worth thousands? Once home you excitedly grab your Handy-Dandy Price Guide. Sure enough the artist and a similar piece are listed for \$200. Closer examination shows the piece is a rather dull, brown matte glaze. You paid for the name and a signature, not quality.

The Rookwood Pottery, established in Cincinnati, Ohio in 1879 by Maria Longworth Nicholas Storer, was at the forefront of a growing American Art pottery movement. Initially art pottery was made by creative craftsmen as an attempt to fight against mass produced ceramics. By banding together in studios the artists-potters created objects of art priced for the masses. Rookwood used an assembly line technique for standard shapes of inexpensive mass produced lines. However, museum quality pieces were created by individual designers early on. It is these pieces that command thousands of dollars today.

Names and designs are important. Among the Rookwood artists to look for are Kataro Shiraymadani (1865-1948) who gave the subject matter of Japanese art to American pottery. Also considered one of Rookwood's finest decorators was Albert Valentien who specialized in floral motifs. Another artist, Elizabeth Lingenfelter working in 1910 began using the newly popular lighter colors. Quality earlier pieces are always higher priced. For instance, though Shiraymadani worked into the 1940s prices are lower than even the 1920s. These days quality designed pieces can fetch high thousands of dollars.

CLUES: Art pottery has been faked since the 1970s, when there was a revival of interest among collectors.



Trained potters from Japan and Italy have been faking the early Rookwood tiger eye glazes. While the clay is soft they stamp in the proper marks, including artists initials. Often, new decorations are even applied over old pieces.

Other problems for collectors can come from the many

vases turned into lamps. Don't let anyone try to palm off a Rookwood style vase-lamp on you unless it has the trademark, "Rookwood Pottery" stamped into the metal base. If you know your Rookwood, it is possible that you have a vase-lamp that had been privately taken to a shop for drilling, had a paper label, now long gone. Research, research.

The Rookwood Pottery outlasted its competitors (1880-1967). The popular, older, tiger-eye crystalline glaze was revived in the 1920s as a shimmering yellow or green glaze. The glaze was formed by the crystallization of chrome oxide crystals in the glaze during the cooling process. It continued to be made up to 1950.

Over the years there have been many marks. One of the most informative guides to marks and glazes for Rookwood and other American Art Pottery is "Kovel's American Art Pottery, Crown Publishers, 1993, by Ralph and Terry Kovel.

Since it was the fine glazes that were partially responsible for the success of Rookwood, the loss of their best technicians in the late 1940s speeded up the decline in quality. The decorative pieces made to sell inexpensively in gift shops weren't successful. Among the items you may come across are glazed ashtrays, unglazed bisque for amateur hobbyists in the form of vases, paperweights and bookends. However, since they have a Rookwood name people pay up to \$200 or more.

Photo caption (1) Rookwood vase signed Olga Genova Reed- c. 1910. from Kilpatrick On line

Photo caption: Rookwood vase designed by Lenore Asburg — "Swimming fish."

Van Briggles is Colorado's Connection to Rookwood

See related article on page 7.



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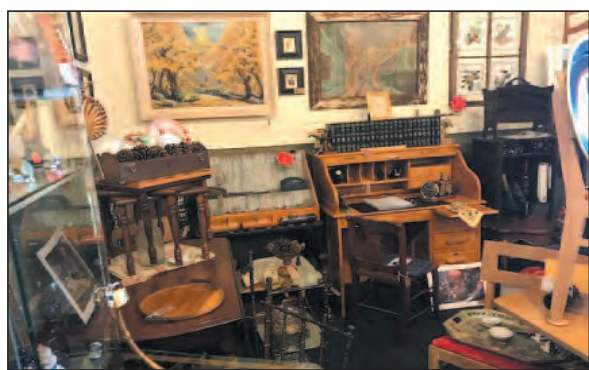
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SHOW CALENDAR

January Events

FIRST SATURDAY OF EVERY MONTH: **TENTS EVENT** at **THE NEST** in Westminster, 7265 Lowell Blvd., 10-4, 10-50% Off inside store. Call 720-630-4203 for more information.

JAN. 9: **MID-CENTURY ART POTTERY** 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.

JAN. 14-19: **WINTER "RDF" SALE** at **LA CACHE** Now that the Christmas trees and menorahs, dreidels and Santas have been packed away and all the tinsel and lights, unstrung, it's time to gear up for 2019 with its special occasions and holidays at La Cache's 50% off sale. All items located in our 404 Annex marked "RDF" (stands for "Red Door Fund") are half off from Monday, January 14 through Saturday, January 19. Shop early and often as "new" merchandise will be put out during the week. Regular store hours are 10 am to 4 pm. Telephone 303-871-9605. And remember....all proceeds from these much-anticipated quarterly sales benefit Children's Hospital Colorado.

JAN. 18 & 19: **DENVER POSTCARD AND PAPER EPHEMERA SHOW**, Jefferson County Fairgrounds, More info, call 303-761-3755 or go to DenverPostcardShow.com

JAN. 23: **CHARLES TWELVETREES ILLUSTRATOR** Discussion led by Cheryl Miller 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

FEB. 6: **INTO THE WILD BLUE The Uniforms and Insignias of the Army and Air Forces of World War II** 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.

FEB. 16: **TIMBER DAN SPRING ANTIQUE AND COLLECTIBLE TOY SHOW AND SALE**
 Hours: Sat, 9 a.m. to 3 p.m., First National Bank Exhibition Building. North Hall, Larimer County Fairgrounds ("The Ranch"), I-25 exit 259, Loveland, CO Admission \$4. For more info, contact: Jennie Votaw, 702-371-6776 or email jennievotaw@yahoo.com or visit website at <http://www.lovelandlion-slubs.org/sites/ToyShow.htm>.

FEB. 20: **MENUS** Discussion led by Stacy Stryker 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.

MAR. 8-10: **WORLD WIDE ANTIQUE AND VINTAGE SHOW** Denver Mart Expo Building, I-25 & 58th Ave., Get tickets at www.FINDYOURANTIQUE.com, Show hours Fri.-Sat. 10 a.m. - 6 p.m., Sun. 11 a.m. - 4 p.m. Treasures from around the Globe.

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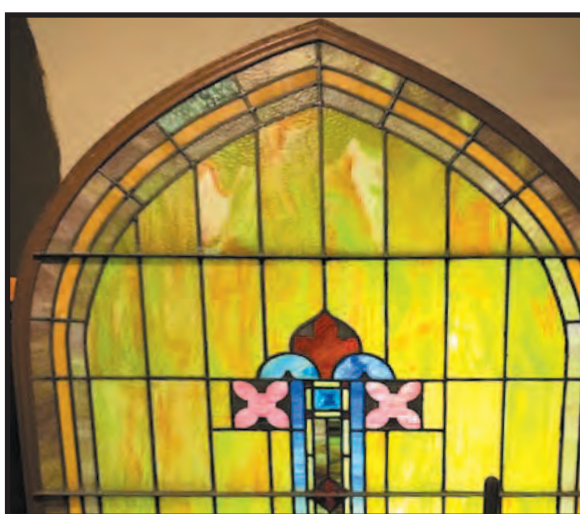


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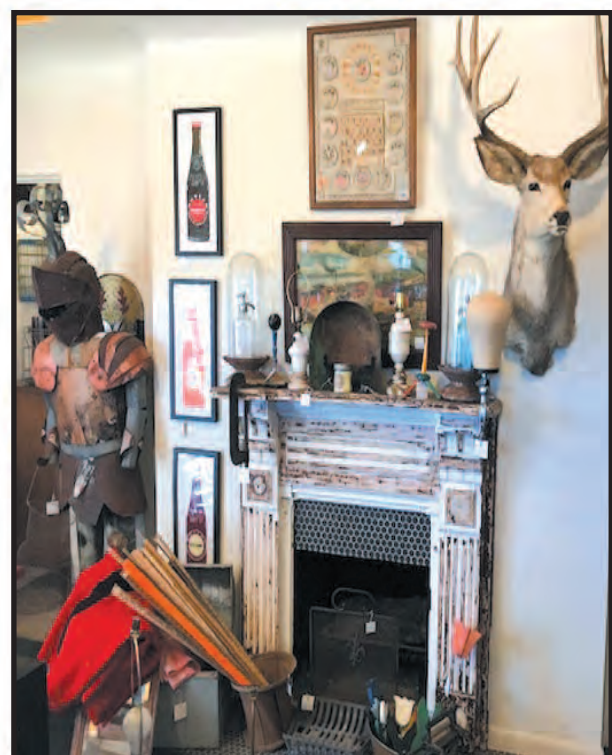
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Van Briggles — Colorado's Connection to Rookwood

By Ann Brandt

Artus Van Briggles lived only 35 years, but he left behind an artistic legacy. Van Briggles has been called a genius, an artist and a potter. He was all those things, working with intensity, fueled in the last five years of his life by the knowledge of impending death from tuberculosis.

Before Van Briggles' work became widely known, most art pottery was finished with a high gloss and colorful decorations, in the Victorian fashion of ornate design. That style changed toward the end of the nineteenth century with the advent of Art Nouveau when European artists and architects began exploring a new and modern type of art. Van Briggles was a key figure in bringing the concept of Art Nouveau to the United States. The satin sheen, the softened and curved designs, and motifs drawn from things of nature and legend make a Van Briggles piece unique in art pottery.

After serving an apprenticeship at Avon Pottery in Ohio and continuing art studies at the Cincinnati Art School, Artus worked at Rookwood Pottery Company. In 1893 the company sent him to Paris where he lived for three years, attending art classes and studying the work of old masters. There, he became interested in Oriental potteries, visiting museums and admiring the dull gloss glaze of ancient art works. Fascination with the "dead glaze" used during the Ming Dynasty of 1368 to 1644 would lead Van Briggles into a lifelong task of rediscovering and perfecting a recipe for the unique glaze that collectors recognize in a Van Briggles piece.

A catalyst to the creation and success of Van Briggles' work was the Arts and Crafts movement. During the mid 1800s to the early 1900s, the industrial revolution and its mass production of goods and materials stimulated many artists and craftsmen to greater efforts in handcrafting beautiful things for a wide market. Art Nouveau (new art) in America grew out of the American Arts and Crafts movement with its emphasis on simplicity of design and good craftsmanship.

The final event that put into place the creation of Van Briggles Art Potteries occurred in Artus's relocation to Colorado Springs in 1899 when his failing health indicated need for a dry climate. On the advice of his doctor, Van Briggles began taking long walks in canyons in and around the Garden of the Gods. Using clays from that region as well as imported clays he continued mixing and firing with experimental glazes until he had brought back to life the Ming glaze. During the summer of 1900, Van Briggles' first exhibit of the dead glaze was held at the Paris Exposition. By the time he arrived in Colorado, he had won silver and gold medals for his work in Paris. Just months before his death, he won six medals at the 1904 St. Louis Exposition.

In December 1901, the first public display and sale of Van Briggles art pottery resulted in a sell-out of all 300 pieces. The pottery company was formally established in February 1902 in a small workshop with one assistant. That year Artus married Anne Lawrence Gregory whom he had met while studying in Paris years before. Together they worked out the Van Briggles logo—a double A inside



a square that continues to be used and is found on virtually every piece of Van Briggles.

After Artus died in 1904, Anne became president of the company and continued to run the expanding pottery for an additional eight years. In 1910, financial problems contributed to a company reorganization and renaming—the "Van Briggles Pottery and Tile Company. Following a series of ownership changes, natural catastrophes, and financial troubles, the pottery moved in 1955 to the Midland Terminal Roundhouse near U.S. Highway 24 where it is owned and run by Craig Stevenson who is also in charge of the Van Briggles Art Pottery design work.

Artus had developed a process for making tiles just before he died and it is said that Anne sketched out the designs for the tiles. Art tiles continue to be a part of the company line. The older tiles are quite expensive, running up to \$600 for one tile. No one knows the exact number of older homes in Colorado Springs containing fireplaces decorated with Van Briggles tiles; estimates range from two dozen to two hundred. Now, tiles produced at the pottery are considered an economical way to begin a Van Briggles collection, and groups touring the pottery might enjoy the opportunity of hand pressing a tile. New collectors purchase the tiles to use as trivets or hot pads for the dining table.

In addition to tiles, vases, and bowls, the pottery produces figurals, works in which a figure is an integral part of the overall design. The Lorelei, which is based on the famous legend of the lady on the Rhine River luring sailors to their death, is one of Artus's first and most famous designs. Values on the Lorelei vary from \$875-\$1,025 for a piece from the 1920s to \$125 to \$325 for a piece produced in the late 1980s. The original Lorelei is in the Louvre.

The Chalice Cup—sometimes called the Toast Cup—is another of the most famous creations, with a price of \$6,500 to \$8,000. Designed by Artus in 1900 and produced in the 1920s the original is found in the Colorado Springs Pioneer Museum.

Another famous Van Briggles is Despondency, depicting a man curved around and blended into the top of a large vase. This design is thought to have been conceived while Artus was reflecting on his impending death. It was purchased by the Louvre for \$3,000 after it won first prize at the Paris Salon exhibit. However, you can purchase a new Lorelei or Despondency for under \$200.

Lamps with the distinctive butterfly-pattern shades have been a part of the Van Briggles line also, varying in price from \$75 for a lamp from the 1980s until the present to over \$400 for older lamps. You can look for Van Briggles creations on e-bay, at auctions, or at art shows. Vases, bowls, and figurals sometimes appear at garage sales, often when the seller does not realize the full worth of the piece. However you acquire a Van Briggles piece, it will grow in value.

Artus wanted his art pottery to mirror the colors of the Colorado landscape: the brilliant turquoise of the sky, the reds, grays, browns, yellows, blues, and purples that exist in striking contrast in Colorado's mountain canyons, and in the subtle tones of dawn and twilight on the plains. Especially charming are the pieces that show a blend of colors.

The glaze colors in Van Briggles art pottery have varied through the years. From 1912 until the 1920s, Turquoise Blue or Ming Turquoise, Mulberry, and Mountain Craig Brown glazes were used. Persian Rose, a lighter maroon than Mulberry, was



used from 1946 to 1968. Other colors included Moonglo, Honey Gold, Jet Black, and Trout Lake Green. From 1970 until the present, Ming Turquoise as well as variations of Moonglo, Russet, Midnight, and other colors appear in Van Briggles creations.

Determining the date of production in a particular piece, especially pottery produced after 1920, is difficult for beginning collectors. Experienced collectors look at the color of the clay, bottom glazing, glaze color and type of lettering. All Van Briggles is signed with the company logo—the double "A" inside a square.

Today, the pottery continues under the name of its founder. Stevenson once said that Artus could walk in now, start working, and feel right at home; the techniques that he instituted have not changed. A group of dedicated artists and craftsmen continues the work that brought Art Nouveau from Europe to the United States and made it ours.

SIDEBAR

Sasicki, Richard and Josie Fania, *The Collector's Encyclopedia of Van Briggles Art Pottery*, Collector Books, Kentucky, 1993. The book contains extensive information on identification and dating.

Raga, David and Suzanne Perrault, *Miller's: How to Compare & Value American Art Pottery*:

www.amartpot.org American Art Pottery Association — an online interchange of information, opinion, and comments on the art pottery scene.

www.vanbriggles.net The Van Briggles Pottery Collectors Network.





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Tips on Buying Supposedly Antique Furniture

By Anne Gilbert

The good news for beginning collectors of antique furniture is that it is being sold at auctions for low, almost give-away-prices. Now is the time to buy if you are knowledgeable. Consider that there is more supposedly 18th century furniture now than the population at the time who would have used it. When you see examples at shows, auctions and shops the wood is beautiful, as are inlays and the figured woods and carvings. Antique English furniture has always been something of a status symbol not only to wealthy Europeans but Americans.

Granted the pieces you see at shows and quality shops are gussied up to look their best. Hear this! The purist collector knows that the look of wear is important, such as where the family dogs chewed on the leg means an authentic, not a reproduced, antique. However, for some reason American buyers want their antiques to look new.

Take a tip from the Brits who know better. If all you are looking for is something that appears to be English or American antique furniture no problem. When big money is involved the finest antiques can and are being reproduced. Among the most expensive pieces are those of painted and inlaid satinwood, showing the French influence on English furniture makers in the 18th century. Runners up are early Queen Anne pieces and Charles II. American 18th century pieces by known makers are holding top prices.

CLUES: Look for signs of wear in obvious places. For instance, on chairs, there should be wearing on the arms and stretchers of a chair. Think of how chairs were used. They were often dragged across the floor. Hence there should be scratches and some discoloring on the feet or the bottoms of the legs. And, when you move a chair you touch it on the top. There should be some discoloration from

several centuries of being touched. Beginning in the 19th century English and American furniture of earlier periods was continuously reproduced. When looking at any antique furniture, first look at the style. A combination of styles could be a reproduction or a revival piece. It is important to familiarize yourself with the style changes that happened toward the end of a period.

Any major alterations or replacements should lower the price. Consider that feet and finials have often broken off over the years. While furniture refinishers can work wonders, check for color differences that would point to restoration.

A so-called “married piece” is often passed off for a hefty price. This usually happens with a highboy, chest or book-case desk.

One of the problems with buying online is not being able to do a hands on examination. Are the brasses original? How can you tell if you can’t examine the inside of a drawer? Are the saw marks proper for the period? Circular saw marks indicate a 19th century piece. 18th century marks should be cross-hatched.

Since many countries copied English furniture a study of woods used is important.

While the finest woods and graining were used on the outside of chests and bookcases, the so-called secondary woods were placed where they couldn’t be seen. It is these woods that help identify the country of origin. For instance, fruitwood interiors were used in European pieces but not in England. Pine and cherry were on American interiors.



Another tip. Feel under drawers and on the back of pieces that were meant to be placed against the wall. In the 18th and early 19th centuries they were left rough.

Photo Caption: Reproduction Federal table. \$485.00
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The Venerable Lloyds of London

By Henry J. Pratt

To top things off for the famous and exotic, Lloyd's of London insured the shapely legs of Marlene Dietrich, the velvet eyes of Elizabeth Taylor, and even the sensitive nose of a perfume sniffer worth his weight in gold.

More than 100 years ago, Lloyd's reputation as a sound, reliable insurance operation was solidly demonstrated to Americans after San Francisco's disastrous earthquake in 1906. Lloyd's was one of the few catastrophe insurers who gave the quake victims or their survivors fully-responsive and prompt claims service.

When you talk about large, interesting and world-wide insurance operations, you can't help thinking first of Lloyd's of London. The respected name in British marine insurance history recently opened its doors for public viewing.

You can now visit Lloyd's new, modernistic headquarters on a free public tour. A glassed-in elevator whisks tourists to the visitor gallery, where you can learn all about the fascinating history of Lloyd's, which dates back to 1688.

Established by Edward Lloyd, the original headquarters was a coffeehouse close to the docks and waterfront shipping operations in London. The coffeehouse was used frequently by financiers, shippers and other marine businessmen.

Right away, Lloyd practiced getting reliable shipping information direct from the "horse's mouth." He regularly sent his dependable messengers down to the ships to bring back accurate and current reports on various shipping events.

Over a cup of joe at Lloyd's, it wasn't surprising to find house regulars discussing ship schedules, cargo loadings and unloadings, marine trends, sales techniques and related information. It wasn't long until Lloyd's coffeehouse gained a reputation as a place for one to keep reliably informed.

This marine information was valuable to those Lloyd's customers involved in underwriting insurance for the shipping trade. At that time, Edward Lloyd was not concerned specifically with insurance underwriting, but through his Lloyd's News he assisted others who were. His publication provided readers with shipping and gen-

eral news during the 1690s.

The News didn't survive very long, but a second publication started by successors of Edward Lloyd did. Still being published today, Lloyd's List was founded in 1734.

During its history of more than 300 years, Lloyd's has occupied eight different sites in London. A sky-scraper on Lime Street is the current site, and it includes a uniquely-designed visitors' area. Public displays trace the history of Lloyd's, while they also explain what, for many, is the mysterious business of underwriting insurance—especially the kind that insures against fires, earthquakes, environmental oil spills, athletes' arms, and the eyes and legs of Hollywood stars.

Lloyd's second building location years ago included dining tables that doubled for use as insurance underwriter desks. The site had a rostrum used for making major announcements, like the "Now hear this" first word about a disastrous fire, earthquake or other major catastrophe somewhere in the world.

The marine insurance field by the mid-1700s had become more specialized and controlled than ever before. In response to the South Sea Bubble fraud in which investors lost a fortune, the British Parliament set up restrictions and tight controls over who could henceforth become an insurance underwriter.

It wasn't long after that a group of underwriters founded their own center—their own prestigious society, as it were. This new center marked the creation of the famous Lloyd's of London as it is known today.

In order to join the society, individual insurance under-



The 1986 Lloyd's building on Lime Street is the current headquarters of Lloyd's

writers had to be willing to put their entire fortunes on the line to meet claim demands on the policies they issued.

One can apply to Lloyd's for practically any kind of insurance. Who knows but the athletes, owners and families themselves just how many football quarterbacks, baseball pitchers and boxers have had their golden arms insured by Lloyd's.

The firm's fame and fortunes have grown beyond marine and shipping insurance, and now includes fire, property and other disasters. In fact, about the only kind of insurance that you can't get today through Lloyd's of London is long-term life insurance.

One estimate shows Lloyd's generates a yearly income of one billion pounds. In a single day alone, more than 20 million pounds in premiums are apt

to be generated. In the syndicated insurance system that Lloyd's pioneered, there are now over 30,000 underwriters in more than 70 countries with the London firm.

One of the Lloyd's visitor center's most dazzling exhibits, the Nelson Collection of Silver, harks back to the years when England was achieving world supremacy as a naval and trading power. Numerous gleaming bowls, platters and other interesting trophies were presented by Lloyd's of London to Navy officers who successfully protected merchant vessels insured by Lloyd's underwriters.

Visitors to Lloyd's can also see the multi-level offices occupied by the working underwriters. You can see flickering computer screens, copiers working overtime, messengers on the run, and insurance underwriters talking and writing fast and furious.

Now hear this: Lloyd's of London is hectic these days, but you, too, will find it one heck of an interesting place to visit if you ever get to England.

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New Year's Day is Special for the Whole World

By Bobbie Sweeney

New Year's Day is a special day for everyone in the world. Most countries have observed the first day of the year as an important day for thousands of years. Although customs vary from nation to nation, and the time of year varies for different reasons, the meaning is the same to all. The beginning of a new year is a time for a fresh start.

People of the Christian faith celebrate the Feast of the Circumcision, and Catholics respect the day as a holy day of obligation. People of the Jewish faith celebrate the Day of Atonement, and the 10 holiest days of the year occur for them between Rosh Hashanah and Yom Kippur. Moslems celebrate the new year as the coming of the Prophet Mohammed, hundreds of years before.

In most countries, there is much preparation given to the arrival of the new year. The night before, New Year's Eve, is always a gay, festive time for families and friends. But at the stroke of 12, the first day of the new year becomes a solemn, prayerful occasion. Visiting and exchanging small gifts is universal among all nations.



The new year for many people of the world occurs on the 1st of January, in accordance with the Gregorian calendar. Those who celebrate at a different time use the solar calendar.

The Chinese used the ancient lunar calendar for thousands of years, until China adopted the Gregorian calendar. When the lunar calendar was in effect, the new year was celebrated at the time of the second new moon following the winter solstice. The winter solstice, in the Northern Hemisphere, is when the sun is farthest south of the equator. Then the new year started in late January or early February.

It is the Chinese custom to decorate with flowers that have special meaning. The white narcissus brings good fortune, the pink blossoms of the peach or plum trees mean long life, and peonies assure them of wealth and honor in the coming year. Any red flower is appropriate, because the Chinese believe red to be the color of good luck and happiness.

The Chinese celebrate everyone's birthday on New Year's Day. No matter when the real birthday occurred, a person is considered to be one year older on the first day of the year.

Whether they live in Israel or in other countries, the Jewish people celebrate the new year in the autumn of each year, September or October. The day is called Rosh Hashanah, and it commemorates the traditional date for the creation of the world. It is a serious and solemn time for the Jewish people, unlike their other festivals, which are holidays and are celebrated with fun and frolic.

The Christians in Egypt celebrate the new year on the 1st of January, but the Moslems celebrate at a different time of the year, the middle of July. The Moslem New Year is a holy day. The day is determined by the appearance of the new moon according to the old Arab calendar, which has been in use for over a thousand years.

In South America, the people in Brazil and Bolivia celebrate on Jan. 1, much the same as North America. Brazil has a tradition of serving lentil soup or lentils with rice at the first meal of the new year, because lentils signify wealth.

The Indians in Bolivia do not celebrate in the modern fashion as the Spaniards do. They observe the new year at planting time. After the day's planting is done, families gather at one of the fields and hold a solemn ceremony in honor of Mother Earth, who they believe to be the goddess of the fields and crops.

In Austria and Belgium, the first day of the year is recognized as a time for looking into the future; while in Germany, it is a day when they attempt to live as they would like to live the next 12 months of the year.

New Year's Day in Iran is celebrated in the springtime. The first day of spring is March 21, according to the ancient Persian solar calendar, which they have used for thousands of years. Everyone enjoys the outdoors on that day. It is considered bad luck



if anyone stays in the house.

When spring comes to Ethiopia in September, the new year begins. The Julian calendar has been followed by these people for hundreds of years. The new year arrives after the rainy season, when the grass is green and the yellow daffodils are in full bloom.

People living in the British Isles believe the manner in which they behave on this day is an example of how the rest of the days of the year will be spent. They make new year's resolutions too, and fully expect them to be broken the next day or so.

The Scotch and Irish consider New Year's Day an important holiday of the year. But to the English and Welsh, it is not that important, and they go about their work as usual.

The Scotch have a superstition that the "first foot" to enter the home on New Year's Day determines their luck for the rest of the year. If the foot belongs to a dark-haired man, they will have good luck. If the man has red hair, they will have bad luck. The foot must never be that of a woman to enter first, or they will have very bad luck.

The Irish let their imagination run rampant, and claim that fairies are active the night before the new year, and they advise all good people to stay indoors, so that no mischief will befall them.

In the United States, we look forward to the celebration of New Year's Eve. Families and friends gather together for parties in the home or in some night spot. At the stroke of 12, everyone toasts the new year with champagne and wish all a happy new year. Since television has come into our homes, and the fact that time changes across the nation, we can watch the first celebration in New York, and follow across the country for three hours to watch the celebration on the West Coast in California. New Year's Day is a time for

visiting friends and relatives, and wishing them luck and happiness in the coming year.

It was not always a gala affair in America. The Pilgrims refused to celebrate this day, because they thought of it as a pagan custom. But when other people came to live here, things changed. The Dutch, who settled in New York, continued to enjoy the celebrations they had enjoyed as children in their homeland.

The Swedish colonists introduced the custom of dressing in fancy costumes and parading through the streets with masked faces. The English colonists introduced the actors known as "mummers," who dressed in fancy clothing and went about acting in pantomime or silent plays. A combination of these two customs resulted in the famous Mummers' Parade, which is held on New Year's Day in Philadelphia.

It is a custom in the United States today to watch TV with friends while eating and drinking, and enjoying the gorgeous parades from California to New York and the seemingly endless parade of football games.

However the first day of the year is celebrated in any part of the world, the same greeting is imparted to all: a truly sincere wish for a happy and prosperous new year.

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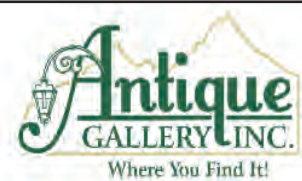
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Collecting Match Safes and Match Books

By Maureen Timm

In 1680 an Irishman named Robert Boyle discovered that if you rubbed phosphorus and sulphur together they would instantly burst into flames. He discovered the principle that was the precursor of the modern match.

The next discovery was by an Englishman. In 1827 a pharmacist called John Walker produced "Sulphuretted Peroxide Strikeables," which were a yard long and then developments followed reasonably quickly. John Walker's invention was copied by Samuel Jones of the Strand, and it was Jones who first sold it as a "Lucifer."

There was a rather dangerous match invented in 1828 called a Promethean. It had a small glass bulb with sulphuric acid and the bulb was coated with potassium chlorate, sugar and gum, wrapped in a paper spill. One would break the glass bulb with his teeth to "strike" this match.

In 1832 small phosphorus matches were manufactured in Germany and they were extremely hazardous. They could ignite with a series of explosions that scattered dangerous bits of fire over the carpet. They would also explode when trodden upon which increased the danger of having them around.

In 1836 a patent was registered in the United States by Alonzo D. Phillips for the manufacturing of friction matches called "Loco Focos." A Loco-Foco (supposed to mean "self-lighting") was originally a self-igniting cigar patented in New York in 1834 (and probably the original exploding cigar).

It then became applied to the Lucifer match. It was later applied to a political party, the Democrats, after an incident at a party meeting in 1835 at which opponents of the radical element within the party turned out the gas lights, but the radicals promptly produced candles which they lit with Loco-Focos. Protection was needed and the containers known as match safes were invented.

In the 19th and early 20th centuries, craftsmen created lidded safes and open holders made from painted tin to platinum and gold. The most valuable of the pocket match safes are those created of precious metals and stones and signed by the foremost jewelers of the mid-19th and early 20th century. Tiffany & Co., Unger Broth-

ers and Gorham Manufacturing Co. in the United States; Sampson Morden in London and Peter Carl Faberge of Imperial Russia. These early Faberge examples were selling for as much as \$10,000 each in the late 1970s.

Some match safes were celluloid covered advertisements and others were souvenirs such as the glass Liberty Bell that was sold to tourists visiting the 1876 Philadelphia Centennial Exposition.

Some match safes were made in the form of pigs, cockroaches, the man in the moon and even tombstones.

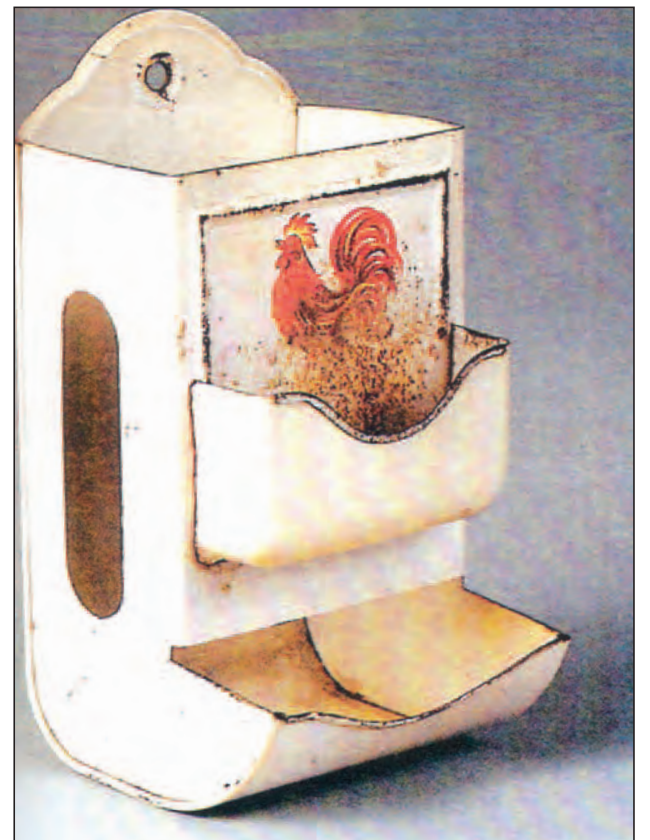
Among the scarcest match cases are silver pocket safes with enameled pictures, most of which depict pretty girls or mythological scenes such as St. George slaying the dragon and safes that have lids that flip up like those on modern cigarette lighters.

Larger safes and holders were made to hang on a wall or to rest on a table. Most of the ones that have survived are made of cast iron or painted tin. Those made of papier-mâché, glass or ceramic are rare and desirable.

The most sought after table safes are the mechanicals, designed to dispense just one match to a customer in hotels and cigar stores. These safes have moving parts that extract a single match from the container.

Some people use match safes for cigarettes and others use them as miniature wall-hung planters. Collectors may find other uses for the endless variety of cast iron, glass, china, and brass-match safes.

The small and compact match safes can be found at flea markets and garage sales or in old trunks in the attic. Wall safes are often sold with old kitchen equipment.



movie star set of match books for the American market. These matchbooks quickly began to sell at all local Five 'n Dimes as collectible sets. Once again Diamond pulled out of a hole. Diamond went on to also manufacture collectible sets with not only movie stars, but professional sport teams and athletes.

With new life back into the match industry and the need of popular patriotic and military advertising, the Office of Price Administration insisted that a free book of matches accompany every pack of cigarettes. Free match books became an instant mainstay.

Some match book collectors accept only the books without matches, but most collectors want complete books and will reject a book from which one match is missing if there is a full package obtainable.

One of the variants of match book collecting is the "feature match" in which the stems are in figural form, diecut into rows of chefs, bottles, bananas, hot dogs and thousands of other themes.

Collectors value matchbook covers of unusual shape, size or design; examples include the Jewelite which is shaped like an hourglass, and thin matchbooks that held only 10 or 12 matches instead of the standard 20. A number of collectors try to acquire the matchbooks that are provided by hotels or motels.

"VIP" covers which show or mention famous people, are desirable, along with "politicals" which portray candidates. Collectors also try to acquire complete sets—for example, a series of 60 covers portraying ice-hockey players that was issued in the 1930s.

One collector of record has over twenty-five thousand packs of old wooden matches in original containers, still encased within the original wholesale package wrappings of 144 packages. There are wooden matches, wax stick matches, slivers, curls, flats, blocks, all dating from before 1870. These are considered antique matches. There were no strike-any-where or "Lucifer" matches of American make before 1835.

Many collectors started with 19th century match books and are now collecting 18th century antiques.

Current day match book advertising is just as popular as it was back when it first began. A case of match books can run about \$80 which is less than 2 cents per match book. You can see match books in almost every restaurant, hotel, candle shop, pool hall, gas stations and smoke shops all over the United States. Match books will continue to thrive in the advertising industry as one of the cheapest and most effective advertisements used.



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Match Books

The earliest known commercial match book advertising was in 1895 and was distributed by the Mendelssohn Opera Company. The advertisement from the one surviving example advertising pursuit was "A cyclone of fun - powerful cast - pretty girls - handsome wardrobes - get seats early." On the front was a photo of the star of this comic organization by the name of Thomas Lowden, who was a trombonist. The opera purchased several boxes of blank

match books (estimate of 100) from the Diamond Match Company and the cast members would sit up late at night while pasting photos and writing clever slogans and phrases on matchbooks. It was all done by hand. Each different cast member would design their own types of match books to advertise with.

In Barberton, Ohio, the first Diamond Matchbook Company factory was built. In 1895 the matchbooks production figure clearly exceeded 150,000 match books a day. The Diamond Match Book Company's objective was to produce a quality match book which would be sold to the public. Diamond soon turned the match book division over to a highly motivated young salesman named Henry C. Traute. Traute's marketing genius and interest in the industry propelled him to the top of his trade. Traute began to target big business and started with the Pabst Brewery which ordered 10 million match books. His biggest order came when he ventured into Wrigley's chewing gum who placed an order of 1 billion match books.

Throughout the 1920s, match books quickly earned money for every industry and became the most popular form of advertising in America. Case after case, stories kept pouring in about how match books helped even the smallest stores to advertise their business. At that time a professionally printed case of 2500 match books would cost just under \$5.00. In October 1929, when advertising budgets began to dwindle down, the match book manufacturer's began to feel their business hurt with the decline of sales they were receiving. In 1932 Diamond Match Books decided to produce the first

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Old Glass Shades Light Up Collections

By Anne Gilbert

If you like the look of old glass shades but can't afford one of those big, super costly Tiffany chandeliers or table lamps there is a solution. Think small. Consider building a collection of individual glass lamp shades that may have been part of a wall fixture or a hanging chandelier with several shades. In the mid 20th century many could still be found in old apartment buildings slated for the bulldozer, or, as out-of-fashion relics, in attics and basements. Often when one of the shades on a brass fixture was broken, the remaining shades were saved and the fixture was tossed. The shades may have been real beauties made by Steuben, Quezal and Tiffany. Prices were around \$20 for even Tiffany Favrile. These days they turn up as "singles" at auction for from \$500 and up.

Successful glass shade collectors tell me part of the fun is where you find the shades. One lucky collector paid \$20 for a Tiffany-Favrile shade, wrapped in a newspaper, on the bottom shelf of a kitchen cupboard.

Other collectors can haunt salvage yards who have learned

to identify the importance of a single glass shade that was once part of a ceiling fixture.

CLUES: How can you recognize a collectible shade? Apply the same method of identification to shades you would to any old glass. While the choicest pieces were made between 1890 and the 1920s, there were good shades still being made in the 1930s. Familiarize yourself with glass techniques such as Aurene, iridescent, Ivrene, acid cut-back, cameo and crackle-glass surfaces.

Many of the small Tiffany shades bear the initials L.C.T., or L.C.T. Favrile. Other times merely numbers. Quezal was also signed with an XZ, acid-etched or engraved. The Company was named for the quezal bird with brightly color feathers. The bird was used on a paper label for a short time in 1907. Steuben used either a fleur-de-lys or a Steuben signature. Many others are unsigned. It is up to you to recognize the technique and the maker. Some made by Durand and Fostoria, used paper labels that have long since turned to dust. Lucky is the hunter who turns up a Carnival glass shade made by the Imperial Glass Company of Ohio.

Be aware of the patterns that were most often used by other makers. Among them are variations of peacock feather, drape, spider webbing, drag loop, leaf and vine. The chain or "guilloche" design was used by both Tiffany and Steuben. The Tiffany example would be more expensive

Once you know what to look for you may be fortunate enough to discover a King Tut pattern shade. This design uses threads that have been pulled in a swirled or hooked pattern. The threads are color-contrasted to the shade. Because of the fineness of the threads (many no thicker than a human hair), remarkable workmanship was required.

It was so named by the Durand Vineland Flint Glass Works to tie-in with the discovery of King Tut's tomb just after the turn of the 19th century. A similar Tiffany design is known as Damascene. Quezal and Steuben had their own variations.

There are many excellent reference books on the above mentioned glass houses and their techniques, as well as various internet sources.



PHOTO CAPTION: (1) Antique cranberry glass shade. PHOTO CAPTION: (2) 1920'S Holophane (prism glass) shade. PHOTO CAPTION: (3) Handpainted early 20th century glass shade. PHOTO CREDIT: All from "OLDE GOOD THINGS"

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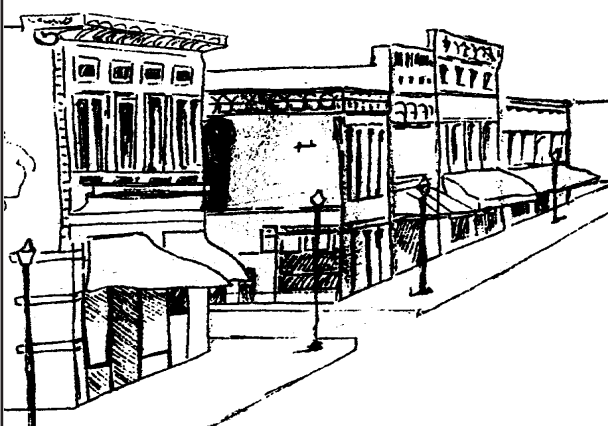
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Old Year Out, New Year In

By Sandy Dale

Well, I hope everyone had jolly holidays and survived the family gatherings. Now, we are settled in for the new year with our list of resolutions and our renewed enthusiasm for accomplishing them, right? Well, what if, in 2019, we resolved to not resolve? Except for resolving to help make the world a better, more peaceful place, of course. We could "decide" (not resolve) to be open-minded, curious, impulsive and do at least one thing a week we have never done before. Try new food. Investigate new shops and galleries. Try playing a musical instrument...the list of options is enormous. The object is to step out of our comfort zones and experience something completely different.



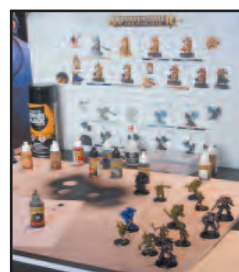
In November, I rambled on about Change... something about appreciation and acceptance of change. I didn't mention that you yourself sometimes need to initiate changes in order to hone your perceptions and, well, to experience living. Here in Florence, we like to cling to Times Past...the nostalgia and the wonderful "stuff" of bygone eras. I am comfortable with old things because I am an old thing. But last week I ventured into one of our new shops on Main Street – The Hangout. I suddenly realized I need to get out more...

I had heard a rumor that a "comic book" store was opening soon in Florence. The owners, John and Emily Arnold, would be the first to tell you it might be a bit beyond "comic book". In fact, it feels like another world – lots of other worlds. As an artist, I had given a passing glance at Fantasy Art over the years and had a brief interest in the old Dungeons and Dragons gaming, but...my goodness, how this market has changed.

Most of us are familiar with video games, but John is much more interested in the face-to-face fantasy card and board games, and in creating a space for gamers to interact with each other. There are tables and comfy chairs and couches for playing the games or perusing the amazing "graphic novels" which are works of art (definitely not your old-time comics). John and Emily plan a Coffee Bar soon and Special Events; Friday evening card tournaments, Saturday Remote Control Car Races and RC Airplane Events, and Sundays (4pm) Role Playing Games. Sorry, forgot to mention the selection of RC planes and cars, oh, and drones...

So you can see that change can be really exciting. Come time travel in Florence – from the Elegant Past to the Fantastic Future...find it here.

The Merchants of Florence and I wish you a fabulous New Year!



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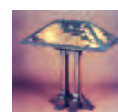


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CONTEST

December's What Is It?



We had one correct answer to our December's What Is It. Bill McLaren of Anchorage, Alaska correctly identified the item. He says, "The picture shows the front and back of a roly poly tobacco tin advertising Mayo's Cut Plug Tobacco, probably early 20th Century, head lifts off." Bill is right! He wins a year subscription to *the Mountain States Collector*. Congratulations!

Advertising tins in every category from cookies to tobacco are finding buyers willing to pay from a few dollars to over \$200. It doesn't seem to matter whether the art work is mundane or colorful. Age and rarity can make a price difference as well as the popularity of the category. Even 1970s reproductions of a rare antique tin, such as the Roly Poly tobacco tins can sell for up to \$100. Certain original Roly Poly tins, such as the "Inspector" have sold in shops for over \$1,500.

Collector interest in old advertising tins took off in the 1960s. At that time there were still plenty of authentic and unusual examples to be found in basements and at flea markets for under dollar. Back in the 1960s, when small grocery and drug stores closed to make way for supermarkets, old advertising items, including tins, were tossed. Hard to believe but old Coca Cola tins and breadboxes and signs were considered trash. Those same items can be worth hundreds, sometimes thousands of dollars. These items are considered serious investments, these days, insured by their owners.



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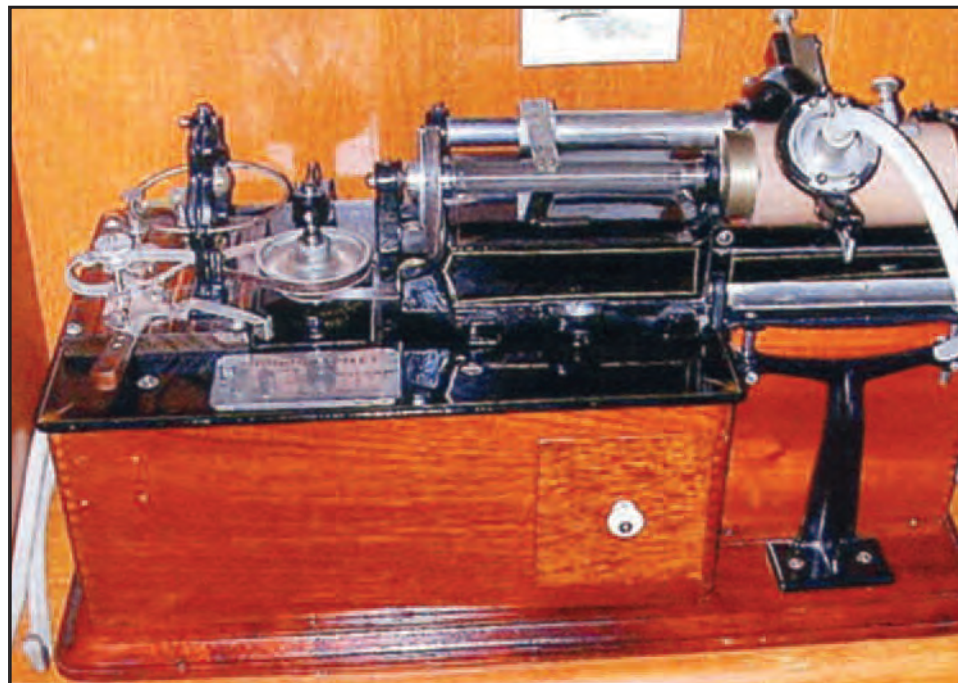
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January's What Is It?



Send your answers to the What Is It contest, postmarked by Jan. 20, to *the Mountain States Collector*, P.O. Box 1003, Bailey, CO 80421. Three winners will be drawn. Winners will receive a year's subscription to *the Mountain States Collector*.

**Happy
New Year!**
from the
**Mountain
States
Collector**



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