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SEPTEMBER 2019

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Volume 47, Number 9



Florence's Baker's Rack All Things Kitchen Grand Opening Sept. 21



By Mary McGrail

A new gadget and gift shop has opened in Florence at 118 East Main. Bakers Rack is an all-encompassing shop for kitchen utensils, home decor, placements, and much more!

Owners Mary McGrail and Debbie Price are two friends that saw a need for a home goods store in Fremont County. McGrail owned Classic Catering for 10 years and has enjoyed cooking for friends and family for even longer. McGrail would seek out interesting and unusual kitchen utensils. And Price has over thirty years of experience in the floral industry. She is making beautiful artificial wreaths and arrangements and will do special orders. Price will be making fresh arrangements for the shop. Price also loves cooking and gadgets.

It was their drive to offer new and exciting home goods to the community that started the Baker's Rack. Many items offered at Baker's Rack aren't available anywhere else in Fremont County. The Baker's Rack contains many great gadgets such as collapsible items for tiny houses or campers, dog biscuit recipes, children's construction and garden themed plates and silverware.

The Baker's Rack also has local handcrafted place mats, aprons and cutting boards by Tina's Threads and Transfers. They have handcrafted jams, jellies and salsas by Ripley's Jams. They also have vintage table runners and other cute textiles by Valorie.

Baker's Rack is a beautiful and inclusive shop with the goal of connecting families and friends with kitchen and home goods. The grand opening will be Sept. 21. Store hours are Tuesday thru Saturday 10am to 5pm and Sunday 11am to 4pm. For information call 719-784-7141 or email bakersrackallthingskitchen@gmail.com

The 1930s Collectible Colors Change During the Great Depression

By Tom Cotter

Fenton photos by Barb Garrison;
Fenton Mandarin Red Roberta
Hankins, Cambridge and New
Martinsville photos
by Tom Cotter

This article continues my exploration into the grand era of color in the U.S. glass industry between 1920 and 1940 (see Mountain States Collector, September, 2018, The Colorful 20s). What could possibly happen to the U.S. glass industry during the Great Depression? Disaster? Lack of creativity and color? Hardly. While many companies within the industry declined, went out of business, or merged with others, glass firms evolved and even flourished in some instances. Other writers and I distinguish between less expensive, true "Depression Glass" and more costly and normally higher quality "Elegant Glass".

The term "Depression Glass" is now identified with inexpensive machine-produced, high-volume, "continuous tank" glass. A



Cambridge 4 introduced in 1932,
Amethyst, Forest Green, Royal Blue, Carmen

major innovation came along at the just the right time in 1928, as Jeannette Glass perfected the methodology for making mass production tank-based glass. Aptly, the "Adams to Windsor Depression" patterns begin and end with Jeannette designs. Even as Pattern Glass makers mimicked American Brilliant cut glass during the Victorian Era, Depression ware makers included patterns in their mold to imitate "Elegant Glass" fine etchings. This gave us dozens of lines like Cher-

ry Blossom, Patrician (Spoke), and Sylvan (Parrot). While pinks, greens, ambers, and yellows comprised many offerings, a host of other colors included ruby, shades of blue, ultramarine, teal, amethyst and opaque colors in black, white, (Monax, Cremax, Vitrock, and milk), blue (Delphite), green (Jadeite/Jade), and solid pinks. At times, glass appeared as premiums in boxes of cereal, bags of flour, and everyday purchases such as toothpaste. Movie theaters and gas stations gave out glass as premiums. During the 1930s, Woolworth's and other "five and dime" stores sold Depression Glass at affordable prices to brighten U.S. homes. Hazel Atlas, Hocking, Lancaster, L.E. Smith, and others brought color and interest to kitchens, dining rooms, and bedrooms throughout the U.S. when the population needed cheering.

Meanwhile, Elegant Glass companies continued to satisfy the tastes of consumers wishing "a bit more" quality and conced-



Cambridge 1236 Ivy Balls

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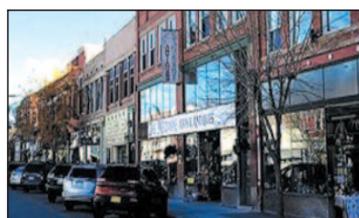
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Front Range Glass Show & Sale

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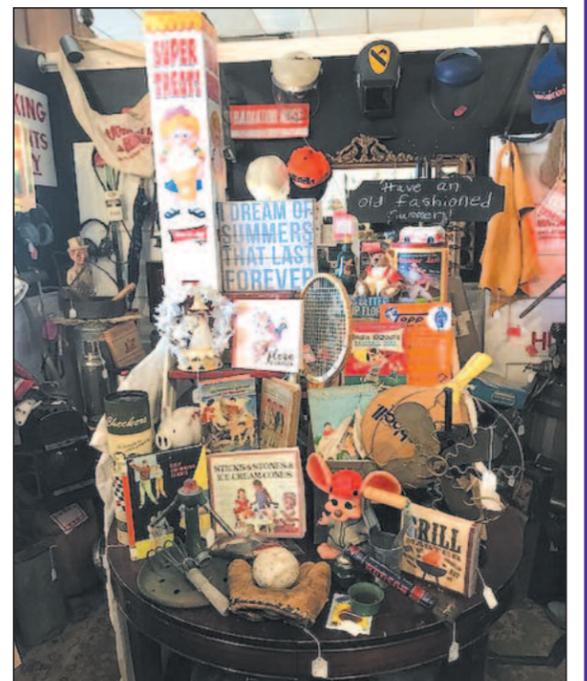
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September Events

SEPT. 4: **CLOISSONNE** Discussion led by Tom Roth at 2:00 p.m. in the L&M Cafe at the Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More info, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

SEPT. 7: **A PARIS STREET MARKET**, 19th SEASON, an open-air, vintage, antique and artisan market, 7301 S. Santa Fe Dr., Littleton, CO 80120, 8 a.m. - 2 p.m. rain or shine. Future date: Oct. 5. 303-877-9457.

SEPT. 13 and 14: **10TH ANNUAL TRI STATE DOLL SALE 2019**, Fri. 12 noon - 6 p.m., Sat. 10 a.m. - 4 p.m., Jefferson County Fairgrounds, 15200 West 6th Avenue (Frontage Road), Golden, Colorado 80401, The sale will feature antique and modern dolls, doll accessories, high-end collectibles, miniatures, bears and much more. Appraisals, doll repairs and doll stringing available. Sale Coordinator Lorella, 303-988-8591

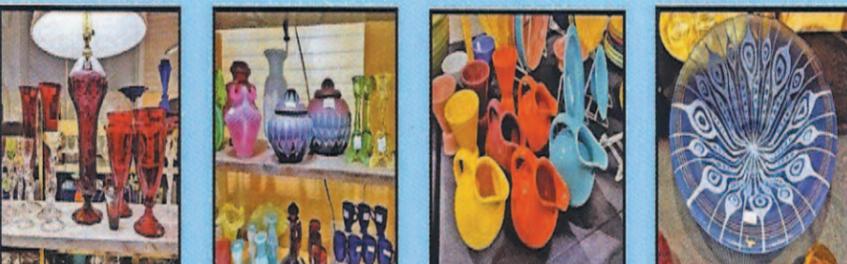
SEPT. 14: **HOMESTEAD ANTIQUE MALL FALL OUTDOOR ANTIQUE MARKET** 8 a.m. to 3 p.m. at the Homestead Antique Mall located at 6530 Wadsworth Blvd., Arvada, Over 70 dealers with a wide variety of antiques, vintage furnishings, glassware, jewelry, collectibles, primitives, shabby chic, Western, Native American, home decor & more will be represented.

SEPT. 18: **VICTORIAN HAIR MEMORIALS** Discussion led by C. Yves at 2:00 p.m. in the L&M Cafe at the Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More info, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

SEPT. 21 & 22: **FRONT RANGE GLASS SHOW & SALE**, Sat. 10-5 • Sun. 10-4 at The Ranch Event Center Complex, McKee Building, 5280 Arena Circle, Loveland, CO 80538, Exit 259 off I25 Crossroads Blvd., \$6 admission, Kids 17 & Under are FREE, FREE Parking, • Quality dealers from across the U.S. • Hourly door prizes, • Featuring American Made Glassware, pottery and dinnerware from 1880-1980. Contact Mark & Jodi Uthe for show information 319-939-3837 or fronrangeglassshow@gmail.com or go to www.fronrange glassshow.com

SEPT. 21: **A PARIS STREET MARKET INAUGURAL SEASON**, an open-air, vintage, antique and artisan market, 8401 Park Meadows Dr., Lone Tree, CO 80124, 9 a.m. - 3 p.m. rain or shine. Future date: Oct. 19, More info, call 303-877-9457 or go to aparisstreetmarket.com.

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Front Range Glass Show & Sale

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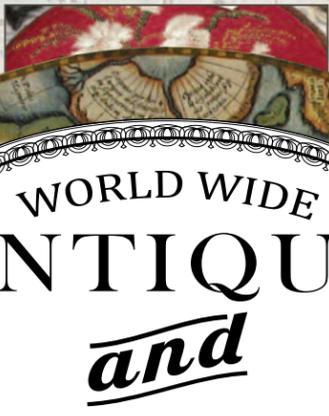
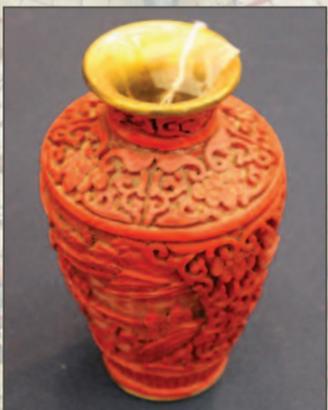
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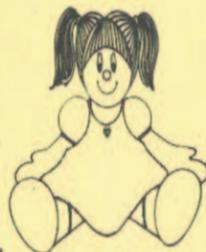
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SHOWS AND EVENTS

Continued from page 5

Upcoming Shows and Events

OCT. 5: **A PARIS STREET MARKET**, 19th SEASON, an open-air, vintage, antique and artisan market, 7301 S. Santa Fe Dr., Littleton, CO 80120, 8 a.m. - 2 p.m. rain or shine. Future date: Oct. 5. 303-877-9457.

OCT. 5: **TIMBER DAN FALL TOY SHOW AND SALE**, Loveland, Colorado, 9 a.m. to 3 p.m., at the Larimer County Fairgrounds ("The Ranch"), First National Bank Exhibition Bldg. North Hall. Thousands of collectible, vintage and antique toys on display and for sale. Admission, \$4. Sponsored by the Loveland Lions Club. For more info, call Sherlyn Sampson at 970-663-9392 or email: sherlyn@sampsong.net or visit website at <http://www.lovelandlionsclubs.org/site/ToyShow.htm>

OCT. 18-20: **WORLD WIDE ANTIQUE and VINTAGE SHOW**, Denver Mart - Expo Building - I-25 & 58th Ave., Fri.-Sat.. 10am-6pm, Sunday 11-4pm. Get tickets at FindYourAntique.com.

OCT. 19: **A PARIS STREET MARKET INAUGURAL SEASON**, an open-air, vintage, antique and artisan market, 8401 Park Meadows Dr., Lone Tree, CO 80124, 9 a.m. - 3 p.m. rain or shine. Future date: Oct. 19, More info, call 303-877-9457 or go to aparisstreetmarket.com.

Auctions

SEPT. 21: **ANTIQUÉ ESTATE AUCTION**, 11 a.m. at Bruhns Auction Gallery, 50 W. Arizona Avenue, Denver, CO. For more information, call 303-744-6505 or email Tom at Bruhns_auction@aol.com.

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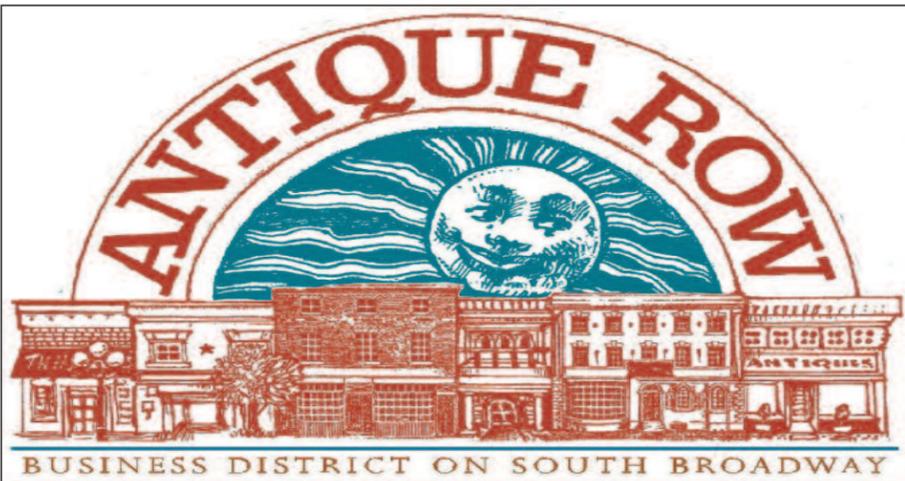
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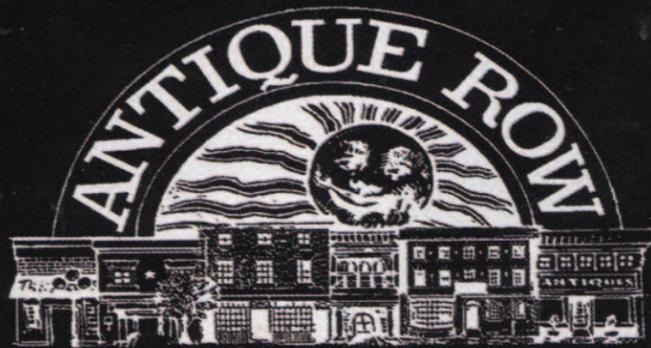
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Vintage & Antique Tex-Mex Items Interesting

By Anne Gilbert

It's been a couple of decades since antique and vintage objects from Mexico and New Mexico were "HOT" collectibles. This included rare Spanish Colonial furniture and religious pieces. However, once again there is a growing interest in the craftsmanship of those eras.

New-Mexican furniture was made until about 1850 by skilled Spanish and Indian "carpinteros" with shops in settled communities. Their tools came from Mexico. Many of the pieces were not only carved but painted in what we recognize as the folk tradition. A shop price these days for a small, hand-carved Mexican table could be as much as \$600 or more.

Copper and tin were turned into not only functional but decorative accessories around the early 19th century. Tin crosses, candelabra and mirror frames were carefully made. Many have survived. Prices for vintage tin candelabras can be around \$200 for a pair.

What has always distinguished Mexican and New Mexican pieces is color. Back in the 1930s, 40s, travelers to New Mexico brought back brightly painted chairs. They were decorative and cheap.

Even the most modest homes had colorfully painted and carved doors. These days there is a market for those old doors. Many collectors are using them as headboards

or simply as outdoor sculpture. The least trace of old paint can up the price.

The utilitarian objects once used inside and outside are now yet another type of collectible decorative objects. Vintage hand-carved vessels such as sugar molds and wooden dough bowls are decorative collectibles. Prices vary, depending where you find them. Many of these items have been handed down for centuries in families. These days they find their way into contemporary American homes. A good example is Mexican grain "mortars" that are in bowl form. They make novel garden sculptures. Tortilla tables can be reborn as coffee tables.

CLUES; A problem for collectors are fake examples

of antique religious objects. Searching for authentic antique furniture can be iffy. There are chairs and cabinets recently built around one old leg. The real bargains are simple painted trunks and stands. However, there are bargains to be found in pieces needing restoration. As viewers of Antique Roadshow know, a small amount of professional restoration up the value.

Check out the many books on the subject, and internet dealers.

PHOTO CAPTIONS: (1) Vintage, hand-carved Mexican table. PHOTO CREDIT: CCVintage Mix

PHOTO CAPTION: (2) Mexican tin candelabra PHOTO CREDIT: Merkins & Gherkins, Pasadena, CA.





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chock-full for our opening!

The World's Longest Yard Sale — Great Fun!

By Dave & Kathryn Hoffman

We love Road Trips, but, boy were we excited to go back to the World's Longest Yard Sale. The Yard Sale is on Highway 127 and runs from Alabama to Michigan - 690 glorious miles! The yard sale is 4 days long Wednesday through Sunday. It also happens to be in August and it can get really hot out there - you must come prepared - lots of water, sunscreen and bug spray! We did not let



these obstacles get in our way.

We spent 2 days traveling through Tennessee - from the southern border all the way to the northern border. The South has a lot of collectible items that you would not see in our home state of Colorado.

As you would imagine, you are driving along Highway 127 and start to see small yard sales here and there. Then much to our surprise out-of-nowhere we came across pastures and fields that were set up like full-on flea markets with many vendors displaying their wares.

We learned from a previous trip it is not so easy to pull a trailer along as parking can be at a minimum - instead we chose to take an SUV and a truck this time!

We were lucky to travel with our daughter and 2 grandkids. Grandpa Dave is teaching Ely and Hunter how to be good pickers. They both had money of their own to purchase some items they loved. Vendors were so kind, Ely and Hunter ended up with a few gifts along the way. Needless to say as all grandparents can relate we used the words "Don't touch" - many times!

Some of our favorite items that we picked along the route this year were Old Coins, Arrowheads, Rocks & Crystals and lots of farm antiques.

The scenery was beautiful, lots of farmland and pastures, great southern dialects and kind folks.

Anyone that loves to pick would have a wonderful time at the Worlds Longest Yard Sale. Whether you drive or fly - spend a few days picking and few days exploring America's Heartland.

We will definitely be planning another trip to the World's Longest Yard Sale.



Editor's Note:

We are so grateful to Dave and Kathryn Hoffman for sharing their World's Longest Yard Sale experience with us. Owners of the **Pine Country Feed Store**, 13581 S. Glen Dr. in Pine, they are avid collectors and enjoy the whole collecting experience. They not only carry *the Mountain States Collector* in their store but they have a wonderful selection of Western Collectibles ranging from jewelry, plaques, art, home decor, saddles and tack. Of course, they provide all the feed and supplies for your animals including horses, dogs, cats, goats to chickens and wild and domestic birds. Why not give them a visit and share your collecting enthusiasm? You can connect with them at: katnohat@aol.com. or give them a call at 303-838-5186.



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America's Romance With the Armchair

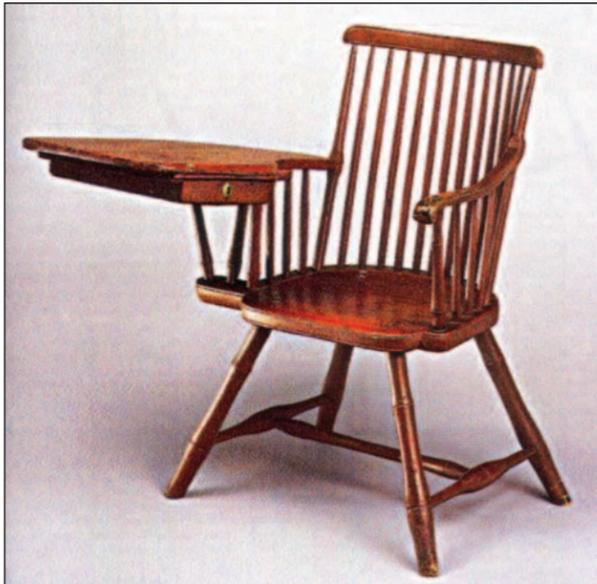
By Robert Reed

It might be difficult to determine the fairest armchair of all in historical America. There were many styles with many origins.

According to one expert writing many decades ago it could have been the Windsor armchair. Initially such chairs, with and without arms, were made in small villages in a certain region of England. However, the American cousin of such chairs was, in the opinion of Harold Bond author of the distinguished *Encyclopedia of Antiques*, much more attractive.

In 1937, Bond maintained the American Windsor armchair crafted throughout the 18th century was "more graceful and more harmonious in proportion and design," than the British version or practically any other kind.

Certainly America's romance with the armchair devel-



oped long before that time.

There is evidence that some basic examples were in use in early colonial America. During the middle 1600s the few available armchairs were basically square with carved oak panel backs. Some armchair backs, toward the latter 1600s, were fairly elaborate with punched out stars or other symbols.

However, even by the dawn of the 18th century chairs in general and armchairs in particular were not all that plentiful among the majority of colonial families. A survey would likely have found them only in the more prosperous homes. When in use the large armchair "functioned as both a place to sit and as a symbol of patriarchal power...and would have been used by the head of the household," notes author Charles Venable in the volume *American Furniture in The Bybee Collection*. "His wife may have had a lesser version of the same chair, while children probably sat on benches, stools, or even tree stumps."

A majority of existing armchairs in America during this period were basically rather square with plain or carved oak backs. Certainly many in New England were characteristic of the so-called Wainscot chair with broad, solid back panels and a boxed bottom. In some cases the backs of such chairs were given elaborate gothic designs. Such chairs were to have been derived from 'wain' the German word for wagon and 'schot' or crossbow. Eventually the term applied to this European style chair that came to be crafted frequently in the colonies.

There was also the banister-back chair seen in the early 1700s with upright spindles. They appeared both with and without arms, and traditionally had four back spindles for support. Such spindles could be entirely flat or half round in appearance. Similarly there were basically slat-back chairs of that era, often made of ash or maple, which followed a very simple form.

Additionally there was, as Bond had noted with favor, the American style Windsor chair that was a favorite in colonial homes from the early 18th-century on for many decades.

Distinctive and durable, most of the early American examples bore relatively thick turnings in their crafting. An adaptation of the Windsor armchair was the desk chair, which expanded to include a widened arm for writing, sometimes such chairs also had a drawer directly beneath the arm for books or writing materials. Others had a drawer instead at the bottom of the chair.

Toward the middle of the 18th century colonial America was enriched with beautifully crafted armchairs following highly admired Queen Anne and Chippendale styles. A prime example was Philadelphia cabinetmaker Solomon Fussell whose slat-back maple armchairs were the highest essence of Queen Anne design. Typically they employed six arched slats flanked by turned stiles joined to shape arms with scrolled terminals. Fussell's finest works were created in 1740s. During that period William Savery apprenticed with Fussell and went on to make notable armchairs himself Savery's armchairs with divided three lobe feet had exceptional merit and sold for significant sums at, 'the Sign of the Chair, a little below the Market, in Second Street' in the city of Philadelphia.

Talented craftsmen of Philadelphia tended to make a wide variety of chairs for a wide range of customers in the 1750s and beyond. Relatively inexpensive turned chairs were available for use in the lower and middleclass



homes, as well as for service areas of the finer residences. The most costly and fashionable of all the Philadelphia chairs were the armchairs made of fine woods such as mahogany or walnut.

Some of the most striking of the Philadelphia chairs of the 1760s and 1770s offered wide balloon seats, richly carved shell motifs, and solid urn-shaped backs. Among the elite were those with claw and ball feet, and stumped back legs.

Meanwhile in New York armchairs in the Chippendale tradition were in some favor with a tendency toward more solid splats in tapered backs. New York during that era was also witness to a number of Queen Anne style armchairs with vase-shaped splats, often a combination of walnut and walnut veneer over pine as well.

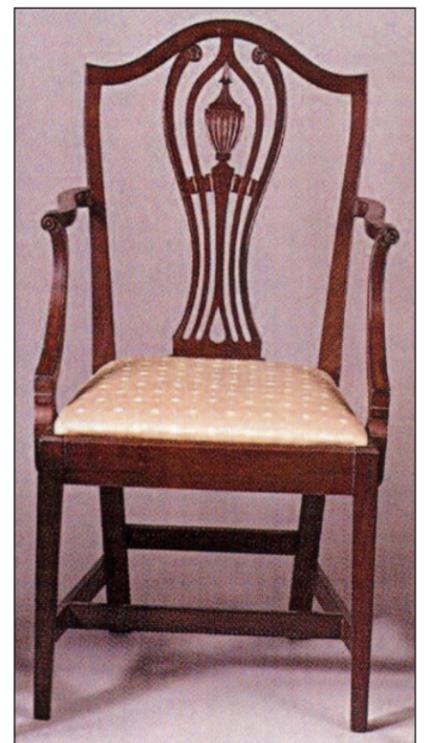
Historians note of a distinguished armchair made by Philadelphia chair maker Ephraim Haines early in the 19th century. Ephraim included the armchair with high rising French elbows in a set of black ebony furniture sold to financier Stephen Giard. For such work Haines charged the then staggering sum of \$500, which was acceptable to Giard who was one of Philadelphia's wealthiest citizens.

Back in New York City during the early 1800s arguably the nation's most famous cabinetmaker, Duncan Phyfe, was busy making armchairs among other things.

In fact Phyfe and his shop of nearly 100 workers made a range of armchairs in the course of providing furnishings to the wealthy class of New York. However one of the most notable examples was fashioned after the ancient Greek klismos chair. This classic form reappeared in the Empire period at the start of the 19th-century. In keeping with its popularity Phyfe's workshop crafted a stylish scroll-back armchair in the enduring Greek tradition.

Still another armchair which attracted wide attention early in the 19th century was the type that would later be referred to as the Martha Washington chair. This upholstered armchair had a distinctive American appearance with tall back and slim tapered arms and legs. At the zenith of its popularity in New England, was sometimes known as a lolling chair meaning one for relaxing or reclining. While it was clearly a product of the Federal Period in America, the connection with the nation's First Lady have never really been fully explained.

Whatever the reasons Americans maintained a sustained romance with beloved armchair, both foreign and domestic, for generation after generation.



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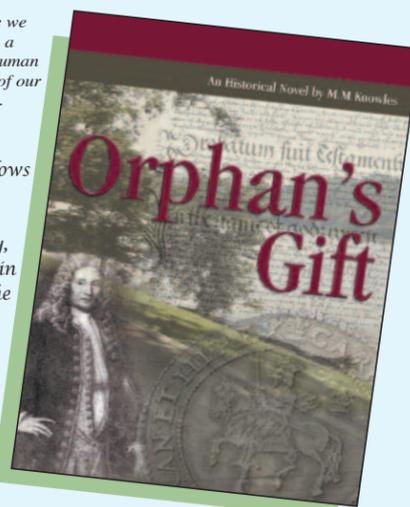
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The Mountain States Collector, a tabloid newspaper dedicated to promoting the enjoyment of antiques and collecting in the Rocky Mountain region, is distributed the first weekend of every month through shops, auctions, flea markets and antique shows,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

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

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The 1930s Collectible Colors - Depression Glass

Continued from page 1

ing more cost. Using better formulas, pot-based batches, and hand-processing including manual pressing, blowing, etching, and adding handles, feet, and/or stems, corporations such as Cambridge, Fenton, Fostoria, Morgantown, and New Martinsville continued to hold their business base. By contrast, Elegant patterns retailed through department stores such as Macy's and through jewelry and gift shops, but occasionally through Woolworth's and others. One major contribution to survival and growth of the Elegant glass firms came when the states repealed Prohibition in December, 1933. While decanters, stemware and steins had been produced and marketed since 1920, the repeal legitimized and encouraged lines of alcohol-related pieces. Continuous changes by these companies included new patterns, shapes, decorations, and, of course, new or renamed colors. White (milk, Moonstone, Ivory, etc.) and black (Ebony) glass offerings came from many of the companies, often as accents. New Martinsville produced Smoke, a grey transparent. Fenton in particular began to



Fenton 30s Ruby

reheat glass pieces to create opalescence, as had been done by Northwood, Dugan, and Jefferson glass some years earlier. Additionally, Fenton introduced Blue Ridge in 1939, with a thin lip of cobalt glass around the top of a piece, heralding the extremely successful Crest pieces with a ribbon of contrasting color or crystal around the top edge in subsequent decades.

Among other choices, rich, deep purples, blues, and reds appeared in the 1930s, mostly in transparent pieces. Reversing the order in last year's article, we look at indigo and violet glass first. Heisey Alexandrite, Fostoria Wisteria, and Cambridge Heatherbloom represented subtle neodymium-based glass changing from orchid/lavender to soft blue under different light conditions. Morgantown's Lilac crossed over to a pale opaque. Consolidated and Phoenix produced pastel purples in a number of Art Deco lines. Vibrant purples appeared in medium to dark shades from most of the Elegant Glass companies. These included Fostoria Burgundy in addition to Cambridge and Morgantown Amethyst, all in the Violet area of the spectrum. Blue glass offerings grew, some in paler shades continued from the 1920s like Fostoria Azure, with others introduced later in the decade, including 1938 Cambridge Moonlight and Tahoe Blue. However, dark blue seemed the choice of the 1930s, some bordering on the Indigo segment of the spectrum. Among the

blues were Morgantown Ritz Blue, Fenton and Cambridge Royal Blue, and various cobalt creations by Duncan-Miller, New Martinsville, Heisey, Paden City, and others. Innovative Fenton offered opaque blues with streaked Periwinkle and soft Pekin, while Cambridge countered with icy Windsor Blue. Aquamarine and teal, more commonly made by a couple of "Depression" firms, straddled the green and blue lines, including Stiegel Green by Fenton.

Greens came in many shades and intensities, with most companies including Consolidated offering paler greens. Fenton made opaque malachite-like Mongolian Green and pale Jade (also made by Beaumont). Transparent greens ranged from rich medium offerings by New Martinsville, Paden City, Fostoria (Empire Green), and Cambridge (Forest Green) to Morgantown's deep, shadowy Stiegel Green. Next in the rainbow is yellow, with which I have included Amber for simplification. Many firms continued these colors from the 1920s. Consolidated/Phoenix offered pastel yellow and Honey (amber); Cambridge Gold Krystal (yellow), amber, and 1938 Mocha; Heisey Sahara (yellow) and amber; Fostoria and West Virginia Specialty Glass Topaz (yellow); Central, Fenton, New Martinsville, and others mainly amber.

From those colors we move to orange, pink, and red. Orange remained rare, the most notable being very pricey Heisey Tangerine, while Cambridge experimented with but did not put orange into regular production. Pink colors flourished: Cambridge Peach-blo, Dianthus, and 1938 LaRosa; Fenton and Fostoria Rose; while New Martinsville, Paden City, and others made various pink pieces. A pink variation came in the 1930s when Cambridge (and Henry Hellmers) introduced flesh-toned opaques Crown Tuscan and Coral. Hellmers also developed a similar Aladdin Alacite mixture later in the decade, but with uranium salts included. About 1939, Fenton began making a Cranberry color, which would become a major company boost throughout its extended future. Among transparent "red-reds" were ruby shades by Duncan-Miller, Fenton, Fostoria, New Martinsville, Paden City,

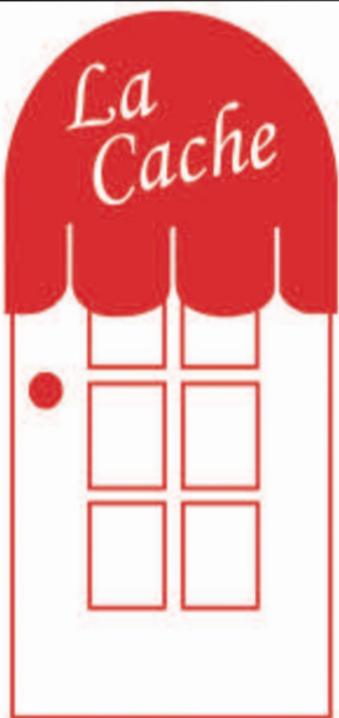


Cambridge Experimental Orange



Fenton Flip Vase 302

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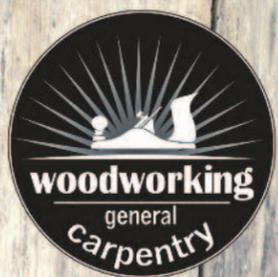
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The 1930s Collectible Colors

Continued from page 15

and West Virginia Specialty Glass. Cambridge attached the label Carmen to their "full-bodied" red. Morgantown used Spanish Red. Variation among these reds was substantial, from deep crimson to sullen blood red. Fenton reissued opaque Mandarin Red in a number of stunning decorative pieces.

I cannot guarantee that you will find all these colors at the Front Range Glass Show September 21 and 22 at the Ranch Events Complex near Loveland, but I do assure you there will be exceptional American glass, pottery and china from the 1800s through 1980. Jodi and Mark Uthe have again gathered a great lineup of dealers from across the country. Also, there will be exhibits to nudge your interest. My thanks go to Peggy and Jon DeStefano for providing information and interest in our region with *the Mountain States Collector*. Information for the show is on the Rocky Mountain Depression Glass Society website, where our meeting and our library information can be found at www.RMDGS.com. This also links to <http://www.frontrangeglassshow.com/>, which has more specifics



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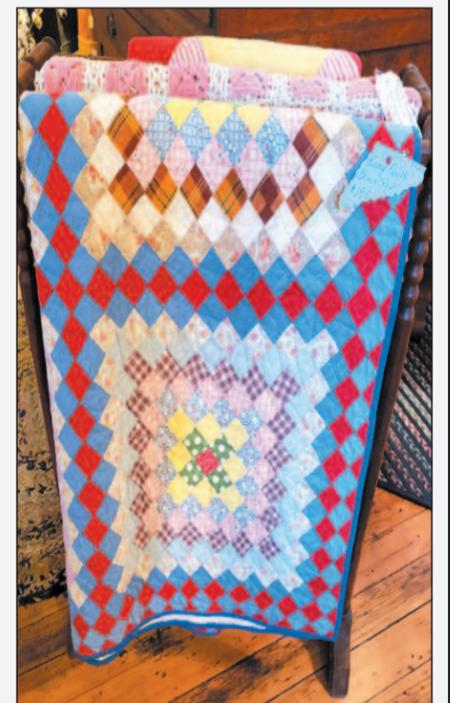
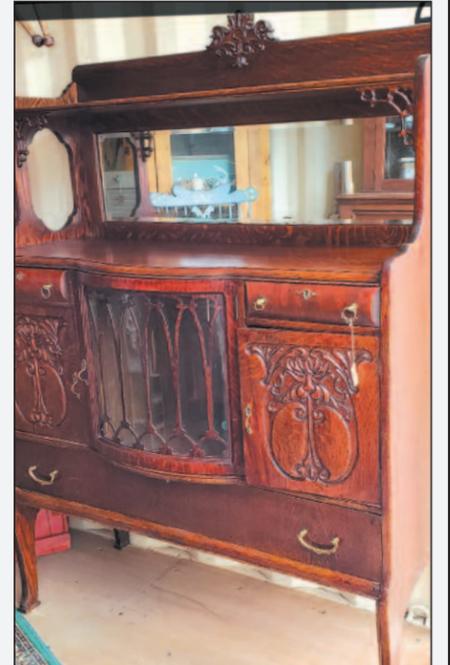
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By Paula Svincek

September is brimming with events and activities in Florence, considered by many as the Antique Capital of Colorado. If history and bicycling are your passions, we have the Tour de Coal Towns sponsored by the Florence Pioneer Museum and Research Center on Sept. 14th.

The first Florence Pioneer days festival was held in 1928. Since then, it has expanded to include a parade, festivities in the park, a flyover, food vendors, and a tractor pull. This year, the coronation of the Pioneer Day Royalty on Sept. 20th will be held at the G.I. Jive Big Band Bash at the Fremont County Airport in coordination with the Fremont County Airshow the following day. The annual parade and semi-annual airshow will be on Sept. 21st. Many of our local antique stores carry vintage clothing that will assist you with your costuming or accessorizing needs. The nostalgia of radio broadcasts can be revisited with the vintage radios in several of our stores. Memorabilia from past military conflicts can be found in Florence's unique emporiums.

The Junktique Antique Show and Market will be "in the street" Sept. 27-28. After a full day of shopping, the 2019 Florence Arts Council Bi-Annual Art and Antique Auction will be held Friday Sept. 27th with a preview of artwork by regional artists beginning at 5 PM with the auction at 7 PM at the Bell Tower Cultural Center on 201 E. 2nd St. Proceeds this year will be dedicated to finishing the roof replacement at the bell tower.



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August's What Is It?



We had no correct answers for our August What Is It. This item is an ancient baby-feeding device. Roman terra-cotta bottles, such as the rare Third Century A.D. nurser pictured above have been uncovered, with dried milk inside, at infant burial sites. It may have been the very thing that caused the baby's death. The mortality rate for bottle-fed children was worse than breast-fed babies. The reason was that bacteria bred furiously in the milk soaked nursers. It wasn't until the great French scientist Louis Pasteur demonstrated that bacteria could cause fatal infections that the connection was made. Rubber

nipples and sterilization eliminated the bacteria, enabling nursing bottles to become the safe equipment they are today.

The older a nursing bottle is and the less familiar in shape and material it is, the more likely it is more valuable. Most collectors strive for a well-rounded collection with representative samples of such popular types as 19th and 20th century glass, early-19th century pottery, 17th and 18th century pewter. (Metal, particularly pewter, was a common material for nursers in Europe during the 17th and 18th centuries. The lead content in that alloy may have contributed to the infant mortality rate as well, but the material makes such nursers very desirable—and costly—collectors' items. Most were melted down long ago for their metal.)

September's What Is It?



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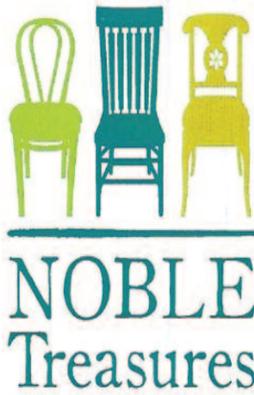
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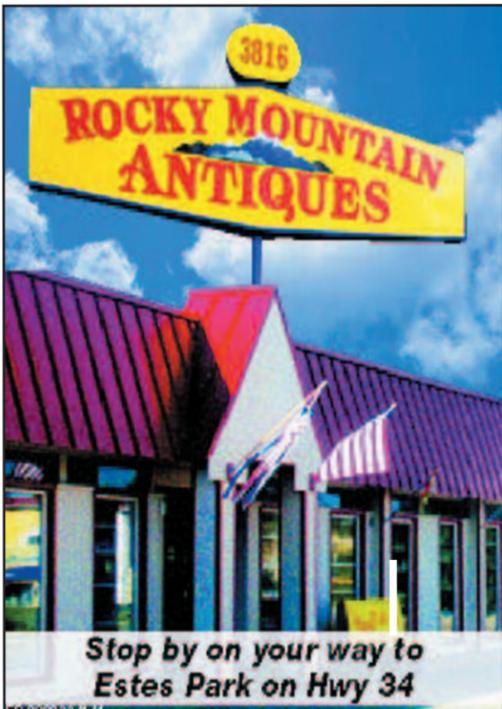
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STOREWIDE SALES

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THE Brass Armadillo®

antique mall

11301 W. I-70 Frontage Rd.
Wheat Ridge, CO 80033

303-403-1677
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Open 7 Days a Week
9 am - 9 pm



The Brass Armadillo is a professionally operated business that takes antiques and collectibles seriously. We work to have quality items at good prices.

The mall is open from 9am to 9pm. every day, except Christmas. We host seminars, workshops and training events.

