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AUGUST 2021

ESTABLISHED IN 1972

Volume 49, Number 8



*It's Back to
School Time!*

AMERICAN HISTORY August Anniversaries

August 5

Abraham Lincoln imposes first federal income tax (1861)

August 7

George Washington creates the Purple Heart (1782)

August 14

FDR signs the Social Security Act (1935)

August 24

British troops set fire to White House (1814)

August 26

101 Anniversary of the Nineteenth Amendment guaranteeing women the right to vote (1920)

Article and Photos
By Tom Cotter

As noted in my article on American Mid-Century Modern (MCM) Glass published in the September, 2020, Mountain States Collector, the period from 1940 to 1970 the United States experienced a dramatic change in technologies, income distribution, tastes, and designs that we now call the Mid-Century Modern phenomenon. The Mid-Century period beheld a greater sense of useful home articles; dinnerware for every day, kitchenware that could be sequenced from a refrigerator to a stove/oven and then a dishwasher, decorative pieces to sit on a bookcase, TV set, or simple furniture that begged for adornment. Also referred to as "soft" modernism, MCM saw a fantastic growth in all types of ceramics. Technology allowed smaller companies to flourish, imports declined sharply during World War II, and designers created a new sense of propriety with smoother lines, a variety of colors, and nature-inspired organic shapes. Leisure time, expendable income, mobility (cars), and in-home entertaining increased dramatically. Souvenirs from road trips became a "thing." The post-War period continued mass population movement from the countryside to cities creating a new and more dynamic suburbia. Oh, yeah, and some form of clay/kaolin

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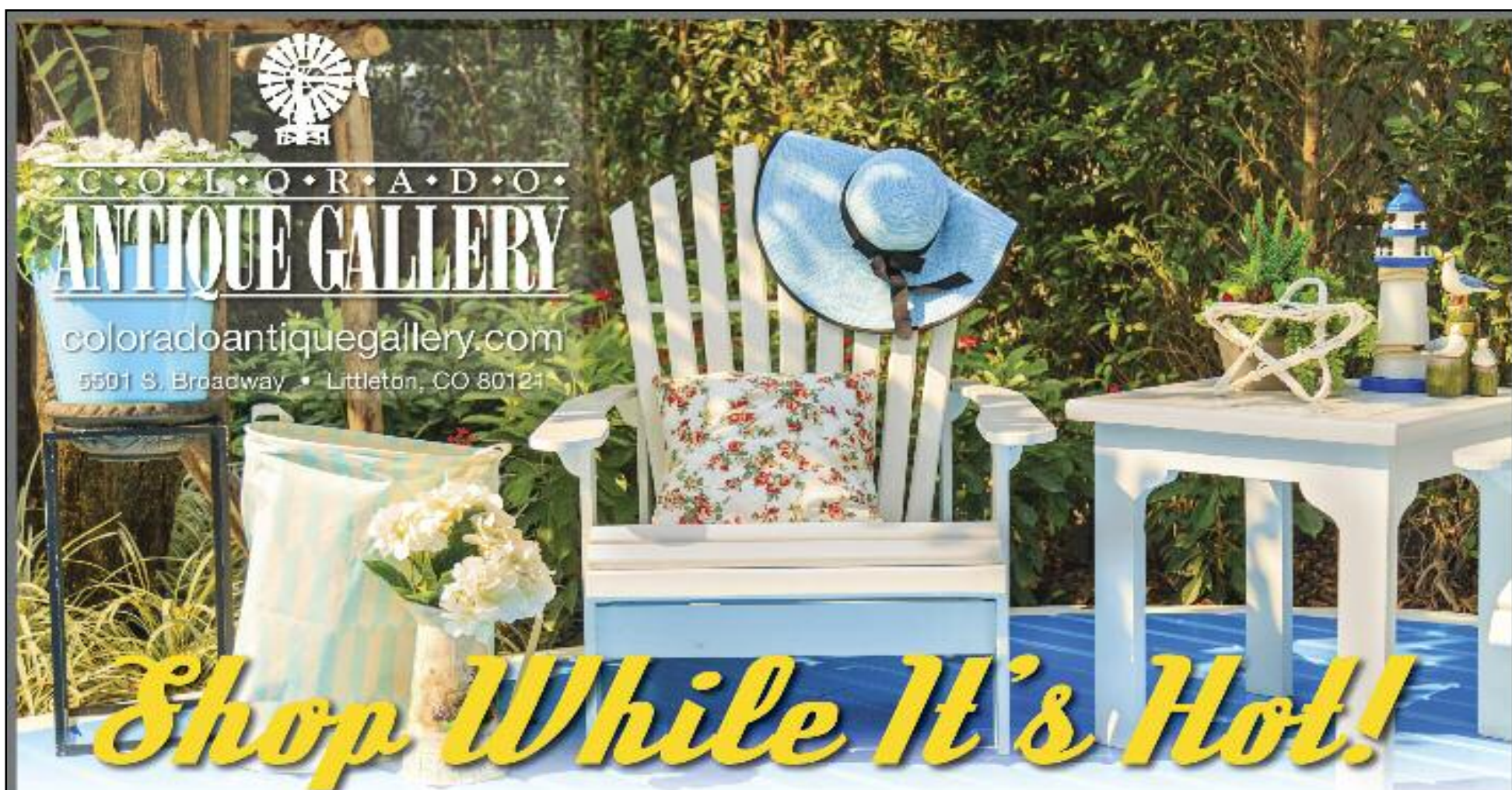


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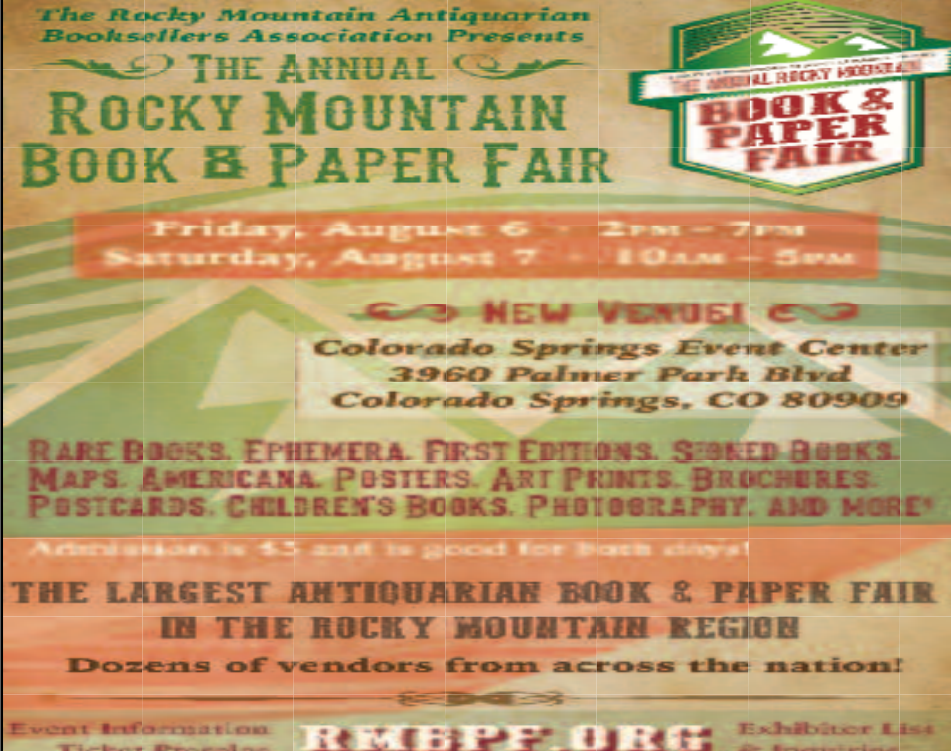
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SHOW CALENDAR

Upcoming Shows 2021

AUG. 6 & 7: **THE ANNUAL ROCKY MOUNTAIN BOOK & PAPER FAIR**, Friday 2 - 7pm and Saturday 10am to 5pm. New Venue: Colorado Springs Event Center, 3960 Palmer Park Blvd., Colorado Springs, CO 80909. The largest Antiquarian Book & Paper Fair in the Rocky Mountain Region, Dozens of vendors from across the nation. RMBPF.ORG for event information, Ticket Presales, Exhibitor List & Inquiries, Rare Books, Ephemera, First Editions, Signed Books, Maps, Americana, Posters, Art Prints, Brochures, Postcards, Children's Books, Photography, and more. Admission \$5, good for both days!

OCT. 2 & 3: **FRONT RANGE GLASS SHOW & SALE**. Saturday 10-5, Sunday 10-4, To be held at *the Ranch* Event Center Complex in the McKee Building, 5280 Arena Circle, Loveland, CO 80538, Exit 259 off I25 Crossroads Blvd. \$6 admission, kids 17 and under are Free, Free Parking. Featuring American-made Glassware, pottery and dinnerware from 1880 to 1980. Quality dealers from across the U.S., Hourly Door Prizes. More info, call Jodi Mauthe at 319-939-3837 or go to www.frontrangeglassshow.com.



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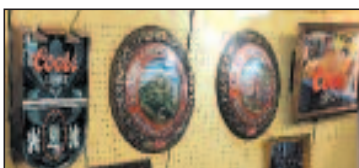
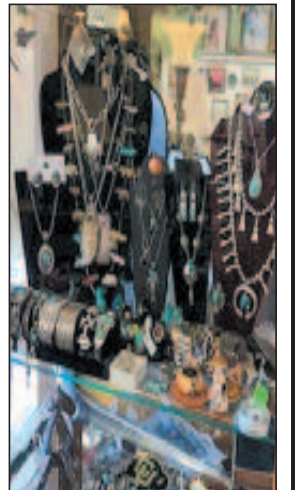
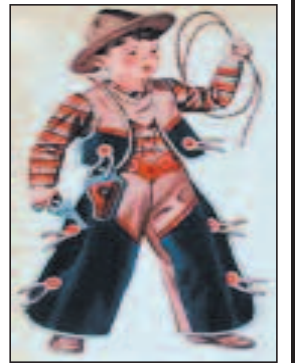
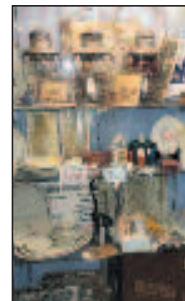
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American Mid-Century Modern

Ceramics, Part 1, East is East (U.S.) Pottery and China

Continued from page 1

suitable to make pottery and china exists almost universally. My focus in this article will be on ceramic production companies east of the Mississippi River, since western states, especially California, generated their own flavors during the MCM era. I am writing a second article highlighting those western U.S. producers for the September Mountain States Collector.

In the pottery, china, and ceramics area, MCM pieces ranged from nostalgic to ultramodern, both in shapes and surface designs. Tina Broderson, my wife, succinctly and appropriately stated, “People were recapturing their roots while extending their branches.” Thus, we see everything from bucolic farm scenes and a vast array of sentimental animal and human figurines to ultra-modern shapes and surreal surface designs. Roosters particularly became very popular, generating a whole chicken-inspired set of themes on dinnerware and as figurines. Nostalgia flourished and sometimes combined with or distanced itself from avant-garde. Results could be kitschy; vivid orange and green creations to blend with Harvest Gold, turquoise, ochre, mauve, and other “earthy” hues. The introduction of television cabinets and proliferation of Scandinavian inspired pale furniture begged for decoration with MCM ceramics.

Certainly, anyone can make a collection of one or more industrial designers’ products from the MCM era, as evidenced by a book devoted to Russel Wright who, with wife Mary created lines for Steubenville, Iroquois, Bauer, Knowles, and others. Credited with devising Homer Laughlin’s Fiesta and Harlequin, Frederick Rhead may be in a sense the most collected of all ceramics designers. Like several others, Vincent Broomhall provided styles that crossed from Art Deco in the 30’s to post-War Modernism for Edwin Knowles, Continental Kilns, which he founded and directed, and Homer Laughlin. Others included Eva Zeisel (“probably because I consist myself of curves instead of straight lines, meaning I’m a little bit fat.”¹ for Castleton, Hall, Red Wing), Belle Kogan (Nelson McCoy, Red Wing), Charles Murphy (Red Wing), Ben Seibel (Iroquois, Roseville), and brothers Don (Homer Laughlin, Glidden) and Viktor Schreckengost (Salem), all created and influenced “new” looks for a number of ceramics companies. Viktor Schreckengost’s influence was extraordinary, since he taught at the Cleveland Institute of Art (CIA) for 50 years, followed by a Professor Emeritus position until his death. Many students from the CIA contributed to MCM ceramics and other designs.

You might choose to collect a specific company or line of ceramic dinnerware for a Mid-Century Modern collection. The wealth of local resources, clay/kaolin materials, energy from wood, coal, natural gas, and electricity, a growing population of skilled workers, increasing markets, and exceptional transportation via the Ohio River, then railroads and highways, made the East Liverpool, Ohio/Newell and Chester, West Virginia, a wellspring of pottery and ceramics companies. A 19th century pioneer in East Liverpool, Harker created Cameo, Royal Gadroon, Wright-designed White Clover, and Stone China in White Cap, Blue Mist, Seafare, and Shell Pink. For giants like Homer Laughlin (HL), this could be daunting, although Century (Mexicana, Hacienda, Conchita and Riviera solid colors), Fiesta, Harlequin, Kitchen Craft, Rhythm, Jubilee, Modern Star (Quaker Oats), Golden Wheat (Duz detergent), and Epicure are available in many pieces, decorations, and/or colors. Broomhall’s HL pattern contributions in the 60’s included Dover, Granada, Orbit, and Victoria. HL and others distributed wares through Sears, Montgomery Wards, Woolworth’s, other five and dime, gift, appliance companies, and department stores, as well as through magazine, food, beverage, and detergent companies and also stamp programs. Remaining in East Lancaster after HL moved across the Ohio River to Newell, Hall China was certainly renowned for teapots, but Jewel Tea’s home delivery (decades before Amazon!) offered Hall Autumn Leaf decalware products with a classically MCM simple flavor in muted seasonal colors. Hall also provided Century and Tomorrow’s Classic china lines created by Eva Zeisel (“normal” handles be damned!) with various decal offerings. On the south side of the Ohio River, Edwin M. Knowles presented Broomhall’s Deanna and Plaid, and ventured down memory lane with Currier & Ives and Classicque, apparently both available through S&H Green Stamps. Chester’s Taylor, Smith & Taylor had a hugely popular line of Luray dinnerware, with tasteful curves and becoming pastels, along with their chicken-themed Reveille.

Made elsewhere east of the Big Muddy, Free Form (avant garde-ish) and Christmas Eve (traditional) pieces for Salem China came from Viktor Schreckengost, while other Salem designs included Grantcrest (for W.T. Grant), Main Street, and Ranch Style. Near Salem in Sebring, Ohio, Royal China made modernist decorations/lines Star Glow and Blue Heaven in addition to “traditional” Tam O’Shanter, Colonial Homestead, the Old Curiosity Shop, and their version of Currier & Ives. Zanesville, Ohio, saw Roseville’s 1950’s last gasp including Seibel’s Raymor collection. Other Zanesville producers are mentioned in the following art pottery section of this article. Downstream from Chester, Paden City pottery thrived with lines like colorful Caliente, Highlight, Minion, and Preview (with numerous decal decorations. Minnesota’s Red Wing remains hugely popular among collectors, including Casual line Bob White, quintessentially MCM with simplicity and flow. Other Redwing dinnerware lines and decorations include Concord (Fantasy, Fruit, Lotus, Quartette), Town and Country (Eva Zeisel, with the pre-AI Capp playful Shmoo salt and peppers), Pompeii, and others, with several stoneware lines. American Modern (R. Wright) is one of the most in-demand and produced lines of the era, but Steubenville also had lines dubbed Fairlane, Shalimar, and Horizon. Iroquois China produced Ben Seibel’s lines Impromptu, Informal, Inheritance and Intaglio, as well as Russel Wright’s Casual, mostly in typically soft colors. Lena Watts



executed stamped and hand-painted vibrant flowers, leaves, fruits, vines, and rustic scenes that adorned their products for Blue Ridge Southern Pottery of Tennessee. Southern’s wares found markets through Sears and Quaker Oats in the 40’s and 50’s. Lincoln, Illinois, home to Stetson China, which produced stenciled, hand-painted designs like Spruce, Dogwood, and other floral items. Kresge owned Mt. Clemens Pottery in Michigan, selling products through its five and dime and, later, K-Mart. New England and the mid-Atlantic had companies like Stangl in New Jersey making decal-printed styles by Kay Hackett such as thistles, fruits, flowers, and so on.

Art, souvenir, and homeware ceramics abounded in the Mid-Century period. It seems that everybody made ash trays. Perhaps introduced in the U.S. about 1929 by McCoy (Ohio), ceramic cookie jars found a huge place MCM history made by McCoy, American Bisque (West Virginia), Abingdon (Illinois), Shawnee, and others, likely encouraged by better home appliances and the post-War baby boom. Cookie jars to collect might include Mother Goose and fairy tale characters, including Cinderella’s Coach, Little Red Riding Hood, Humpty Dumpty, Three Bears, etc.; TV and cartoon personalities like Davy Crockett, Hanna Barbera creations, Disney characters, and Sesame Street figures; animals such as kangaroos, penguins, koalas, bears, and squirrels; product brands styled from Coca Cola, Quaker Oats, and Hamm’s Beer; fruits and vegetables in bananas, strawberries, pineapples, or peppers; and shapes including the Liberty Bell, space capsules, sports balls, covered wagons, milk jugs, and myriad others. Hull made a few cookie jars, but focused on other items such as adornments like Tokay, Serenade, and Ebb Tide, as well lots of smiling piggy banks, and added a House 'n' Garden kitchen line in the ‘60s. Like others, Shawnee Pottery marketed and distributed through, national and regional retailers like Sears, florists, and others, providing distinctive planters (lots!), vases, wall pockets, figurines including oriental characters, coffee and teapots, the novel grinning elephant, cat, and pig kitchen wares, and the unique “Corn King” line. Spaulding China’s Royal Copley offered quality “gift shop merchandise at chain store prices”² including myriad vases, planters, and figurines in animal and especially birds (chickens!) and human representations, sometimes with popular Chinese figures, also produced by other companies.

Beside the above Ohio companies, other states boasted active ceramics makers. Purinton Pottery (Pennsylvania) provided teapots for McCormick Tea and vases and accessories for NapCO and Smith, Taylor & Smith, but marketed their own unique Brown Intaglio, Apple, Normandy Plaid, and Pennsylvania Dutch. Near Philadelphia, Pennsbury Pottery supplied pure Americana representations of Amish country including, of course, roosters, along with small bird vases. Red Wing art pottery included Belle Kogan-created Textura and Tropicana, or Charles Murphy’s Crackle and Fleck lines. A significant contributor, Illinois-based Haeger Potteries made collectible vases, lamps, and TV cabinet planters and accessories. Stangl augmented its housewares with a line of very popular Audubon-based bird figurines. Trained at New York’s Alfred College of Ceramic Arts Glidden Parker remained near his alma mater creating cutting edge soft stoneware shapes, decorations, and colors and making technological innovations to fuel success for his Glidden Pottery. Alfred graduate and celebrated ceramicist George Fong Chow designed Charcoal and Rice, Gulfstream, and New Equations for Glidden. Wisconsin’s Ceramics Arts Studio (CAS), distributed by Marshall Fields, produced a wide variety of historically costumed, ethnically attired, and religiously and fictionally based people. In addition, CAS designs mainly by Betty Harrington gave us dogs, cats, elephants, giraffes, zebras, lions, tigers, bears, budgies, parrots, penguins, chickens (who would have thought it?), and fish, often paired interestingly as salt and pepper shakers. Vermont had Bennington Pottery in the town of that name and Burlington’s Stanley Ballard.

If I have missed your favorite Mid-Century Modern Eastern ceramics company, I apologize. This article offered way too many paths. In (Lois) Lehner’s Encyclopedia of U.S. Marks on Pottery, Porcelain & Clay the author notes that her book contains over 1,900 companies of marked wares. The Mid-Century Modern era saw the rise and demise of many, many firms. So what killed Mid-Century Modern ceramics production in the U.S.? A vast combination of changes in taste, dang cheap imports from Japan and China, and increasing labor costs all played a part. However, the Mid-Century Modern production in ceramics products insures that there is a supply and there is definitely a demand.

A fantastic place for discovery is Kirkland Museum of Fine & Decorative Arts, a unique treasure-trove of art in downtown Denver. Books that could pique your interest and satisfy your curiosity include Leslie Piña’s Pottery: Modern Wares 1920-1960, Keller & Ross’ Russel Wright, Dinnerware, Pottery & More, and Mike Schneider’s Animal Figures, Ceramics Arts Studio, The Complete Cookie Jar Book, and Royal Copley. is For a hand-on experience, come to the Front Range Glass Show Saturday and Sunday, October 2 and 3, 2021, at the Ranch Event Center Complex near Loveland. Jodi and Mark Uthe will provide a number of dealers offering educational and collecting opportunities. Our friends Peggy and Jon DeStefano continue to educate, enlighten, and intrigue us with articles and ads in *the Mountain States Collector*. Thank you, Jodi and Mark, Peggy and Jon. If you are interested in collecting and live in the Denver area, the Rocky Mountain Depression Glass Collectors provides great opportunities for learning and collecting. We will have a booth at the Front Range Glass Show, with members, including myself, offering items for sale, information, and insight into the local collecting scene.

Learn, hunt, collect, enjoy.

NOTE: Bibliography available on request.

Footnotes: ¹“Raising the Curve: Designer Eva Zeisel”. Ludden, Jennifer. NPR, <https://www.npr.org/templates/story/story.php?storyId=4510966>, February 26, 2005. ²“Royal Copley, Royal Windsor.” Sebring Ohio Historical Society, <http://www.sebringohiohistoricalsociety.org/SpauldingChina.html>.

‘Canaries’ — Women Munitions Workers in World War I

By Barry Krause

Women workers in the British munitions factories in World War I were nicknamed “canaries” because the high explosive chemical they used to fill shells was trinitrotoluene (TNT) which turned their faces bright yellow, and made their hair a bright ginger color. The color wouldn't wash off, but it wore off gradually if they quit munitions work.

A wonderful book of eyewitness accounts of people's experiences in World War I was republished, *The Imperial War Museum Book of The First World War* by Malcolm Brown, reissued by Pan Books in London, England, with 288 hardbound pages and a recommended retail price of 25 British Pounds.

I've read a lot of books about World War I, but this book is one of the most “readable” and dramatic in its expert presentation of information through the eyes of people who actually saw battle or served in support work for soldiers at the front.

For example, this book tells us that the “canaries” had no effective disguise. They stood out for all to notice when going to or from work. Caroline Rennles, who was employed at the famous Woolwich Arsenal, describes her train trip between her home and work:

"Sometimes the trains were packed, so of course the porters knew that we were all munition kids, and they'd say, 'Go on, girl, 'op in there,' and they would open first-class carriages. And there'd be officers sitting there and some of them used to look at us as if we were insects... Of course the conductors used to say on the trains 'You'll die in two years' ... So we said, 'We don't mind dying for our country.' We were so young we didn't realize. I was very patriotic in the First World War, everybody was. If you saw a chap out in the street you'd say, 'Why aren't you in the army?'"

Worker discipline had to be strict in the munitions factories because one mistake could create a devastating explosion. Smoking was absolutely forbidden, as was the carrying of matches or anything made of metal in the work rooms. The girls weren't allowed to talk to each other while they worked, so that they could concentrate on their dangerous repetitive tasks.

Lilian Miles describes an incident at her munitions factory in Coventry where a friend of hers forgot to remove a

match from her pocket before coming to work:

“She went to pullout her handkerchief and out flew this match. And, of course, the foremistress saw it... I tried to tell them it was quite accidental... but they said it didn't matter what I said, and ... they took her away to prison, to Winston Green. And she never got over it. Within a few months she died. She was twenty years of age.”

The same politicians who sent endless regiments of young men to die in four years of the stalemate nightmare of trench warfare in World War I also made young women work in often atrocious conditions and risk their lives in the munitions factories.

Gabrielle West worked at a factory in Pembury, South Wales, where she witnessed these working conditions for the girls:

“The change rooms are fearfully crowded, long troughs are provided instead of wash basins, and there is always a scarcity of soap and towels. The girls' danger clothes are often horribly dirty and in rags... Although the fumes often mean sixteen or eighteen casualties a night, there are only four beds in the surgery... There were until recently no lights in the lavatories, and as these same lavatories are generally full of rats and often very dirty the girls are afraid to go in.”

There were serious accidents at times. Gabrielle West describes one such disaster at her factory:

"At about 6 o'clock there was a tremendous explosion and then a whole succession of little bangs. I rushed upstairs and from the window saw flames and smoke coming from the factory in volumes. The landlady wept and flapped and said poor Miss Buckpitt was no doubt already dead, and all the poor dear girls blown to atoms..."

In my opinion, if politicians had to go fight wars and put their families in hazardous munitions factories where they order strangers to work, there would be no more wars. I have no respect for armchair generals in World War I or any other war.

The “canaries” were also known as “munitionettes” in Britain, a reference to the then militant “suffragettes” who were fighting to get women the right to vote. Women in many countries, including Great Britain and the United states, did not achieve full voting rights in their political elections until after World War I ended, and many women



A woman munitions worker in Britain's largest shell-filling factory during World War I at Chilwell, Nottinghamshire. One of the many dramatic photos in the excellent republished volume of “*The Imperial War Museum Book of The First World War*.”

in the world still can't legally vote.

Our “forgotten heroes” of war include munitions workers who often risk their lives just as much as the soldiers on the battlefield.

Seeking something new to collect in the line of wartime memorabilia? How about anything connected with the World War I “canaries?” Their letters, diaries and memoirs are obvious collectibles, but don't forget vintage photos of them in their factory work garb or the actual clothing or tools they used at the munitions factory, if you're lucky enough to find them for sale and can recognize them for the historical artifacts that they truly are.



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McAllister House

Thank you so much for including the McAllister House Museum in your newsletter! This issue of *the Mountain States Collector* looks wonderful and we are grateful for the opportunity to be a part of it.

We would love to have you and your readers visit the McAllister House sometime soon! Our interpretation at the museum has changed a bit so the tour would be something new for everyone. Hope to see you soon!

Deanna Traczek, Visitor Services Manager
McAllister House Museum
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LETTERS TO THE EDITOR

TOUR TIMES: Thurs.- Sat., 10:30 am, 12:30 pm & 2:30 pm Private Tours, Teas, and School Programs also available.

Irish Ancestors Found

Congrats on producing such a powerful account (in *the Mountain States Collector*) of the search for your Irish ancestors. I'm not sure how the locals in Colorado viewed the article, but your "cousins" in Ireland were enthralled with your account of the search. Next time you (or Mary or any members of your extended family) come to Ireland, I'll make sure you get to see the place where your Sweeney ancestors once lived. Thankfully, the residents in that rural community today do not suffer the hardships (poverty, tyranny, lack of education, no employment opportunities, etc., etc.) that faced Owen and Patrick in the 19th century. But even so, the population continues to

fall as most young people head to the cities for employment (maybe the "remote working" scenario brought about by Covid will change all that!).

In your *Mountain States Collector* article the description of the Sweeney background in Ireland, and of many of the historical events that befell this country which all influenced our shared history, was very accurate. Specifically, the article was correct in stating that the Sweeney branch in Sligo descended from a tribe of Scottish mercenaries (Gallowglasses) who prospered greatly in Ireland in the middle ages. However this family, also known as McSwyne, lost their vast estates and castles in Sligo to the army of Oliver Cromwell in 1650. Family members who survived the battle were "scattered" to other regions in the county.

Our more recent Sweeney story starts in the 1830s when a
Continued on page 11

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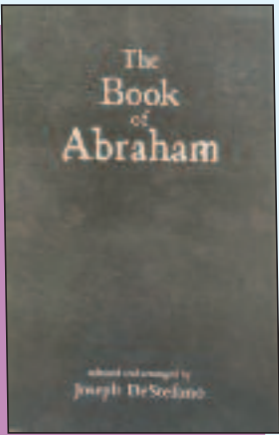
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CIVIL WAR BOOK NOW AT BARNES AND NOBLE, TOO

The subtitle of the book is "A Biblical Version of the American Civil War." Whether to distinguish it from, or to draw it closer to The Bible, one might suspect Joseph DeStefano is wanting to reclaim our attention with circumstances and characters of bygone, perhaps nobler times. But, as he makes clear in his preface, it is the times we are living in, "Now, in 2020," with their own potential of nobility, and of ruin, that makes his effort seem "especially relevant" to him. He writes:

"I take up the spiritual content of our worst national crisis to date in an attempt to inspire us to ask and answer old questions anew — within ourselves."



And, indeed, the first speech of Abraham Lincoln, only a few pages into the first part, might just as well have been written yesterday as 160 years ago. And so it is with the words and actions of Jefferson Davis, of Grant and Lee, of Sherman, Forrest, and Frederick Douglass, and of all the rest. In *The*

Book of Abraham, the crystalline prose of Bruce Catton, the breathtaking stories of Shelby Foote, together with the research of Joshua Wolf Shenk, James McPherson, and Ibram X. Kendi, are interfused with extractions of *The Old Testament*, and of other ancient works, and with poetry, oratory and song of more modern authors and actors — interfused, that is, with inspiration available to all our current creeds.

Answering old questions anew, himself, DeStefano is obviously only interested in that which has proved timeless. He offers it all as "A Gift," for us to wonder at its startling power, yes, but more to help us recognize the challenge of its continuing pertinence. This book believes in us — in what we are now: both what we have been and what we can be."

The Book of Abraham's author Joseph DeStefano is a graduate of Washington University in St. Louis, Missouri. He teaches high school English in Littleton, Colorado where he lives with his wife and children.

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Celebrating the Celebrity Dolls

By Robert Reed

Delightful dolls have paid tribute to the real-life people of prominence for more than a century.

From war heroes to movie stars and from presidents to quintuplet children those of fame have been further immortalized with a doll in their image. Typically doll makers have sought to capitalize on the popularity of genuine celebrities, and usually that effort turned out to be very worthwhile.

As early as the 1850s certain China head dolls were given celebrity names even though they merely resembled someone famous. A good example was the Jenny Lind doll which looked very much like the much heralded Swedish signer who made concert tours to the United States during that decade.

By the 1860s other China head dolls were identified with First Lady Mary Todd Lincoln, Queen Victoria, singer Adelina Patti, and many others. In reality the facial features and hairstyles of the dolls did look somewhat like photographs of these famous women, but they were certainly not official designs.

In 1869 a remarkable likeness of General U.S. Grant was sold at the Paris International Exposition. The 14-inch poured wax doll with highly detailed facial features wore a black wool suit with shirt and vest. One of the dolls, purchased at the event by an American family, was sold at Theriault's famed doll auction in 1996.

The Spanish-American War of 1898 gave military leaders a renewed popularity, and some of them such as Admiral George Dewey and Admiral W. S. Schey were the subject of dolls. Some of the finer examples had doll heads produced by Germany's distinguished Cuno & Otto Dressel. At times some such dolls were assembled and distributed by Simon and Halbig in Germany.

Celebrity dolls became a product of American doll makers early in the 20th century with Ideal Novelty and Toy Company clearly becoming one the leaders in that effort.

For decades Ideal "was a forerunner in using licenses of famous celebrities or fictional characters for their dolls," noted Judith Izen in the second edition of Collector's Guide to Ideal Dolls. One of Ideal's earliest celebrity dolls came in 1911 in the image of famous baseball player Ty Cobb. The doll had a composition head and hands, cloth body, and nifty wool uniform.



Early in the 1920s the Horsman Doll Company produced a composition doll named after child motion picture star Jackie Coogan. It also had a composition head and cloth body. Ultimately, however, the most significant celebrity doll of that era would be a non-doll in the image of actress Mary Pickford.

Exacting research by Theriault's shows that the woman on the silver screen had directed her agent to meet with Germany's Simon and Halbig firm to come



up with a suitable Mary Pickford doll. A lovely head for the doll was sculpted by Lilly Baitz and there were even specifications for clothing and hair.

Despite all the time and effort involved, the doll was never mass-produced. One of the few known existing prototypes of the Pickford doll was auctioned by Theriault's in recent years. In excellent condition, it came with an assortment of documents and promotional materials.

There is no doubt that the greatest celebrity doll of the 20th century was issued in behalf of child movie star Shirley Temple.

The fabled Shirley Temple dolls alone brought in more than six million dollars during the 1930s making Ideal one of the more profitable toy companies in the United States. There were different versions of the doll, wearing different outfits. One of the most distinctive was the 18-inch composition issue with sailor suit. In addition to Ideal's variety, there were also several look-a-like imitations marketed by rival firms during that period.

In 1936 the Curtis Publishing Company made a promotional doll out of a Shirley Temple issue. She was offered "dressed in a fluffy party dress like Shirley's own" as a premium for subscriptions to Ladies' Home Companion magazine.

Other notable Ideal celebrity dolls of the 1930s and slightly beyond included movie starlets Deanna Durbin and Judy Garland.

Madam Alexander also provided some significant celebrity dolls in that same time span including entertainer

Jane Withers and ice skating champion Sonja Henie. The Henie doll was especially striking wearing a black velvet skating costume and gold skates.

However the major celebrity contribution of the Madam Alexander firm during the 1930s were dolls which celebrated the birth of the famed Dionne quintuplets. There were various issues including one set which provided figures of the doctor and nurse as well as the five infants.

Interestingly some of the early composition Dionne quint dolls were designed by Bernard Lipfert, the very same person who designed the early Shirley Temple dolls. Initially the quint dolls retailed at \$1.98 in department stores and other outlets, generally much less than other celebrity dolls of that decade.

During the 1940s, in the midst of World War II, the Freundlich Novelty Company issued a General Douglas MacArthur portrait doll. The composition figures had painted featured and wore a military cap molded to the head. Terri Lee Inc. went with western movie star Gene Autry in 1949. The plastic Autry doll wore an entire cowboy outfit including belt, boots, and cowboy hat.

In 1950 the Allied Grand Doll Company produced a 13 inch composition doll honoring baseball great Jackie Robinson. The finely made doll in a Brooklyn Dodger uniform was billed as "the promotional hit of the year" by the manufacturer.

Other 1950s celebrity dolls included Juro Novelty Company's Dick Clark the star of American Bandstand, Ideal's Mary Hartline of Super Circus television fame, and Ike and Mamie Eisenhower from Martha Thompson Portrait Dolls. Meanwhile, Nancy Ann Storybook Dolls issued hard plastic Dale Evans and Roy Rogers dolls in full western dress including guns and holsters.

Ideal was back in the celebrity scene during the 1960s with several sections including singing artist Diana Ross. "She's the luscious Supreme and she's making the scene big," said advertisements, "She's Ideal's Diana Ross." In England, Primrose released a doll in the image of still another singing artist, Barbara Streisand.

Mattel moved into a leadership role with their own choice of celebrity dolls in the 1970s. Drawing from popular television shows the company issued dolls in the form of Donny and Marie Osmond plus Charlie's Angels stars Cheryl Ladd and Kate Jackson. Other Mattel offerings in that decade included singer Debby Boone and actress Kristy McNichol.

Elsewhere in the '70s, Madam Alexander introduced a series of president's wives dolls which included Dolly Madison and Martha Washington. And the Mego Corporation's starring lineup included a new Diana Ross doll, Charlie's Angels Jaclyn Smith, and Suzanne Somers.

Some celebrity issues even survived into the 1980's. Effanbee Doll Company offered up Humphrey Bogart and Eleanor Roosevelt. Mattel honored hockey super star Wayne Gretzky, and enduring Ideal provided Bud Abbot and Lou Costello celebrity dolls wearing baseball uniforms.

Today many of the celebrity dolls of the past are highly collectible, and some even extend to the historic and rare range among collectors.

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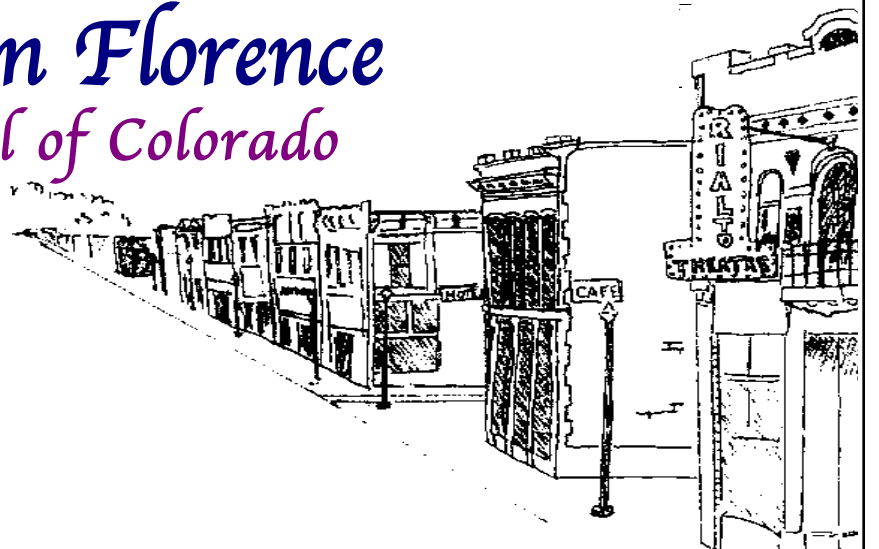
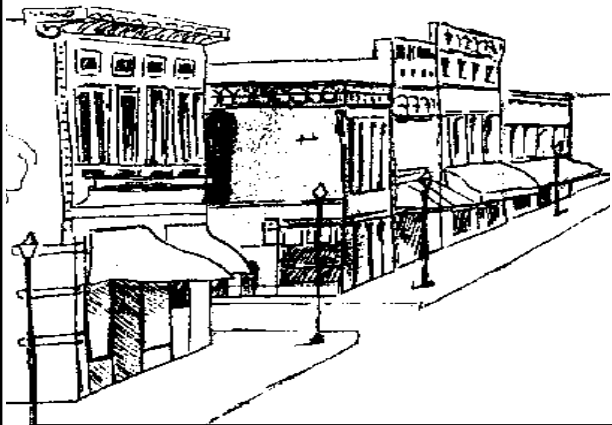


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Collecting Art in Florence: Who Would Have Thought It?

By Sandy Dale

As I plan ahead for the annual Paint the Town event sponsored by the Florence Arts Council, I decided to mention this month how steeped in the arts our great little town is. I started out door-to-door downtown to see what shops might have old paintings or new paintings. It would take a lot less time to tell you what shops do NOT have paintings. I was amazed. I, myself, am an artist of sorts and had no idea how much art existed in our "antiques capital of Colorado."



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People collect art, specifically paintings, for as many reasons as...well, as there are people. A few of those reasons are because the paintings may be valuable and/or may increase in value as they age. Or the artist is well known internationally or locally. Or the subject matter is appealing or nostalgic. Someone may purchase a painting because they just like it and have no idea why. Or they may take it home because it matches the sofa...or it will cover a hole in the wall perfectly. Let me tell you that whatever reason you may have for purchasing a piece of art, you will find the perfect painting in one of the many shops in Florence. Not only are the prices more than reasonable, but the choices can range from an 18th century Spanish Colonial painting of a saint (Legends and Lace) to landscapes by one of our popular local artists Tom Lockhart (Barn and Barrel). Or check out Blue Spruce Arts and Antiques with its salon-style display of wall-to-wall art by local contemporary artists. Or take in one of the Bell Tower's monthly themed art shows/sales featuring the work of regional artists. You can spend an afternoon on an Art Scavenger Hunt, finding original paintings and googling the artists on your phone.



This all brings me back to Paint the Town, October 11-16, one of my favorite events in Florence. Artists spend five days plein-air painting in and around Florence. Then there is a reception and sale at the Bell Tower Cultural Center. The 16th year of this event, the art is always astounding...definitely a place to collect art. To register to paint or for more information contact The Bell Tower @719-784-2038 or see their social media.

Rena Pryor



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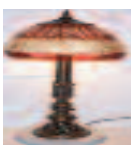
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In Search of Irish Ancestors

Continued from page 8

decision was taken to divide the family farm between 3 brothers: James (my direct ancestor), Owen (your ancestor) and John. The practice of subdividing farms in Ireland was common in the early 19th century. In the absence of viable emigration and other employment options, splitting farms became the only alternative for countless rural families in the Irish countryside. But these smaller and smaller properties became economically unviable, especially when the Great Famine hit the country after 1845. Post the famine, the subdividing practice was outlawed by the Landlords and emigration became the norm.

The Sweeney family farm was (and still is!) located in the townland of Crimlin, parish of Achonry, in south Co. Sligo. I was born there 67 years ago, but have lived most of my life in Dublin. My grandfather, Edward Sweeney, a re-

turned American immigrant, purchased Owen's share of the original property from the then owners, so in a sense merged two of the three units back to their original form. While Owen's cottage no longer exists, its location is well known - my eldest brother well remembers the day in the 1950s when it was finally leveled. My younger brother still owns most of the farm which has been in the family possession for over two centuries.

It is now known that Owen Sweeney (1797-1878) had (at least) two children - your ancestor Patrick, and a daughter Mary. The very small family farm was barely capable of supporting even one family so all the children (bar one) would have been forced to emigrate or to marry a local landholder. There were simply no other options available in the mid to late 19th century in rural Ireland. In accordance with Irish social customs, a son usually stayed behind to retain the "valuable" farm in the family name and to care for his parents in their old age. In this case for whatever reason, that responsibility fell to Mary (1833-1908). She married a neighbor named Hunt, and had four daughters. Shortly afterwards, the farm was sold to my grandfather. . .

Kind Regards,
Ed Sweeney, Dublin, Ireland
Editor's Note: Our family's history is extensive as you may guess. Due to space limitations we could only provide parts of this correspondence. Nevertheless, our family wants Mr. Sweeney to know we are extremely grateful to him for sharing his research.

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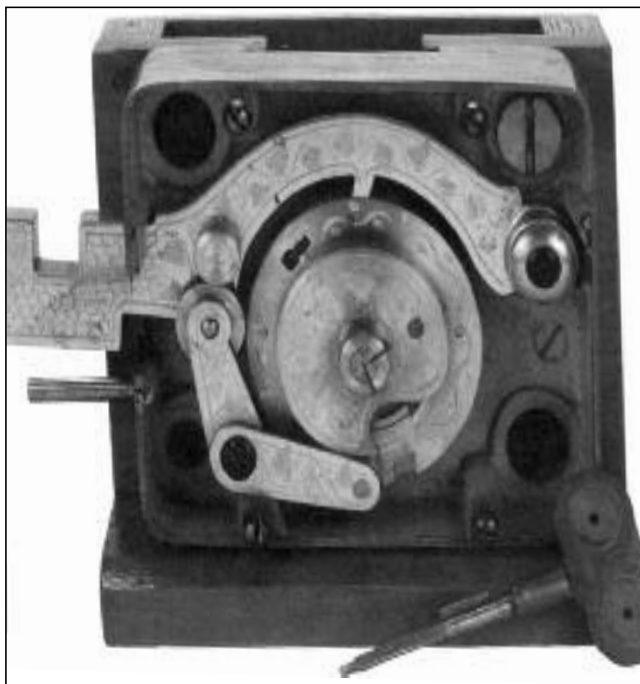
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CONTEST

July's What Is It?



We had no correct answers for our July's What Is It. Perhaps if we had shown the front view it would have been easier to identify.

This object is a combination lock made in 1869. The exquisite workmanship, even its brass mechanism, visible in this rear view, is decorated.

It was made by the Herring Company of New York City. The key, inserted from the rear, was used to reset the combination.

Give August's What Is It a try. We wish you luck!

August's What Is It?

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



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