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50TH ANNIVERSARY — ESTABLISHED IN 1972

Volume 51, Number 3 MARCH 2023



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## America Salutes St. Patrick

By Robert Reed

You certainly didn't have to be Irish to send a postcard of St. Patrick's Day greetings in early 20th-century America, and you didn't have to be Irish to enjoy them.

Usually there was a good bit of blarney in the colorful cards that served to salute Ireland's patron saint on March 17. One card in this collection is "From a certain girl, to a certain boy, Wishing him St. Patrick's Joy!" On the reverse it is inscribed with an Irish greeting from an American girl, "call me sometime." It is dated 1914.

St. Patrick's Day is a church holiday in Ireland, and it honors the man credited with bringing Christianity into the Emerald Isle, and driving the snakes out.

Historic records show St. Patrick was not born in Ireland, but was captured by pirates and sold in Irish slavery sometime prior to 400 A.D. Later as a missionary in Ireland, St. Patrick is said to have used the shamrock, with its three separate leaves, to explain the Holy Trinity. Consequently the shamrock, a dwarf form of white clover that is native to that country, has always been one of the symbols of the annual celebration.

And the celebration of the Irish holiday has been "Americanized" for more than two centuries. According to the standard reference, *The American Book of Days*, this country's first St. Patrick's Day parade was held in Boston on March 17, 1737. When the British evacuated that city in 1776, George Washington reportedly selected "Boston" as the password for the day, and "St. Patrick" as the proper response.

New York City began hosting mammoth St. Patrick's Day parades in the 1770s, and they have continued to draw crowds of well-wishers ever since.

By the late 19th century, the celebration of the Irish-born event was widespread in the United States, and the "wearing of the green" became popular on that special day, as did extending greetings to others.

Private printers and publishers in the United States were granted permission to produce their own postcards by 1898, and after the turn of the century they became a means of mass communication for greetings.



The zenith of postcards in general, and St. Patrick's Day cards in particular, came generally between 1907 and 1914, following the government's decision to permit handwritten messages on the address side of a penny card, and before the mass-marketing of fold-



ed greeting cards complete with envelope.

During that era, leading postcard artists such as H.B. Griggs, Mary Evans Price, Samuel L. Smucker and Frances Brundage teamed up with leading publishers for some stunning St. Patrick's Day results.

The cards drawn by Ellen Clapsaddle, with her appealing Irish children, charming young women in bonnets, and even Baby Irish, were classic.

Among publishers, some of the best Irish holiday cards came from the Winsch Publishing Company in the U.S., and Raphael Tuck Publishing, which had offices in London, Berlin and New York.

Besides the traditional shamrock and children, St. Patrick's Day cards also often featured the leprechaun, or at least his fabled top hat. Irish legend said this fairy in green could reveal the location of a pot of gold if he could be caught by some lucky person.

Other significant symbols used by artists included versions of the harp—a white one appears on the national flag of Ireland—clay pipes and outdoor scenery.

Frequently the cards carried non-English but ageless slogans such as Beannact Dia leat (God bless you), and the famed Erin go braugh (Ireland Forever).

Ironically, some of the best St. Patrick's Day cards were printed in Germany, Italy and England—not Ireland. And they were marketed, not in the country of the legend, but in America.

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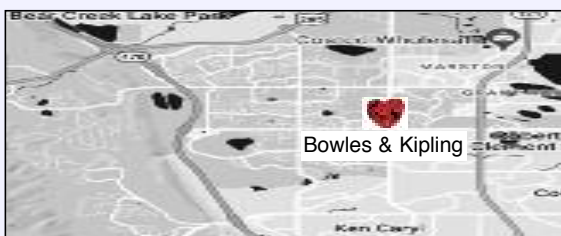
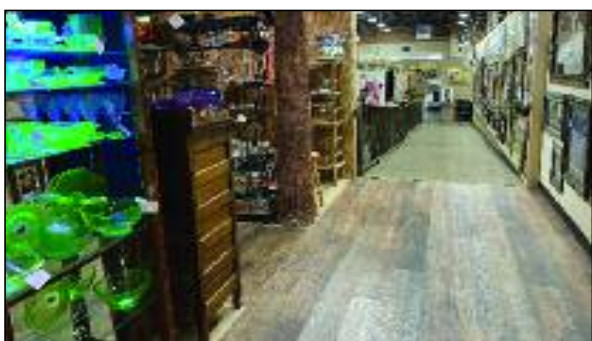
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# Show Calendar

## March - August '23

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MAR. 11: **LITTLETON CAR SHOW** 12 to 3 p.m., weather permitting, at Old Crows Antique Mall, 10081 West Bowles Avenue, Littleton. Featuring vintage and collectible vehicles. An event that is fun for the whole family. 303-973-8648 for info.

MARCH 17, 18, and 19: **SUGAR MILL ANTIQUES & VINTAGE** sponsor the COShop Hop Vintage Edition Spring 2023, a weekend of shopping small at Colorado's best vintage & antique boutiques, Special Events, Sales, Giveaways. Visit them on Facebook and Instagram @cohophop [www.coshophop.com](http://www.coshophop.com) [cohophop@gmail.com](mailto:cohophop@gmail.com) and @CoShopHop 2023. Also, at SUGAR MILL, stop by on Friday and Saturday from 11 a.m. to 5 p.m. (weather permitting) and enjoy the Thai Cuisine food truck offerings.

MAR. 18: **LIVE AT THE CROWS** at the Old Crows Antique Mall & Root Beer Bar, Waren Floyd, 2-5 p.m., Call 303-973-8648 for more info.

APR. 8: **TIMBER DAN SPRING TOY SHOW Antiques and Collectibles**, Saturday, 9 a.m. - 3 p.m., First National Bank Exhibition Bldg., Larimer County Fairgrounds, The Ranch, Exit 259 off I-25, 5280 Arena Circle, Loveland, CO, Thousands of collectibles, vintage and antique toys on display and for sale, Kids of all Ages, more info, call Loveland Lyons Club, Sherlyn Sampson, 970-663-9392 or email her at [sherlyn@sampsong.net](mailto:sherlyn@sampsong.net) or visit website at <http://www.lovelandlionsclubs.org/sites/ToyShow.htm> or Facebook at Loveland Lions Clubs/events.

MAY 26 & 27: **DENVER POSTCARD & PAPER SHOW**, Friday 11-6, Saturday 9:30 to 4. at the Arapahoe County Fairgrounds, \$5 admission - good for both days. More info, [www.denverpostcardshow.com](http://www.denverpostcardshow.com) or [camobley@ephemeranet.com](mailto:camobley@ephemeranet.com).

JULY 14 & 15: **DENVER POSTCARD & PAPER SHOW**, Friday 11-6, Saturday 9:30 to 4. at the Holiday Inn Lakewood, 7390 W. Hampden Ave., Lakewood, Colorado, \$5 admission - good for both days. More info, [www.denverpostcardshow.com](http://www.denverpostcardshow.com) or [camobley@ephemeranet.com](mailto:camobley@ephemeranet.com).

AUG. 25 & 26: **ON THE ROAD IN LA JUNTA, 2023 SAVING PLACES CONFERENCE**, Colorado Preservation, Inc.



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### DEALER FEATURE

## Colorado Antique Gallery Celebrates 31 Years

The Colorado Antique Gallery is turning 31 in 2023 and is celebrating with a month long store-wide Sale. The sale began Friday, February 24th, and will run through Monday, April 3rd. The Gallery is proudly located in the city of Littleton, Colorado, at 5501 S Broadway. The Colorado Antique Gallery has been the premiere destination for antique enthusiasts since 1992. With nearly 285 vendors under one 52,000 square foot roof, the Gallery truly has something for



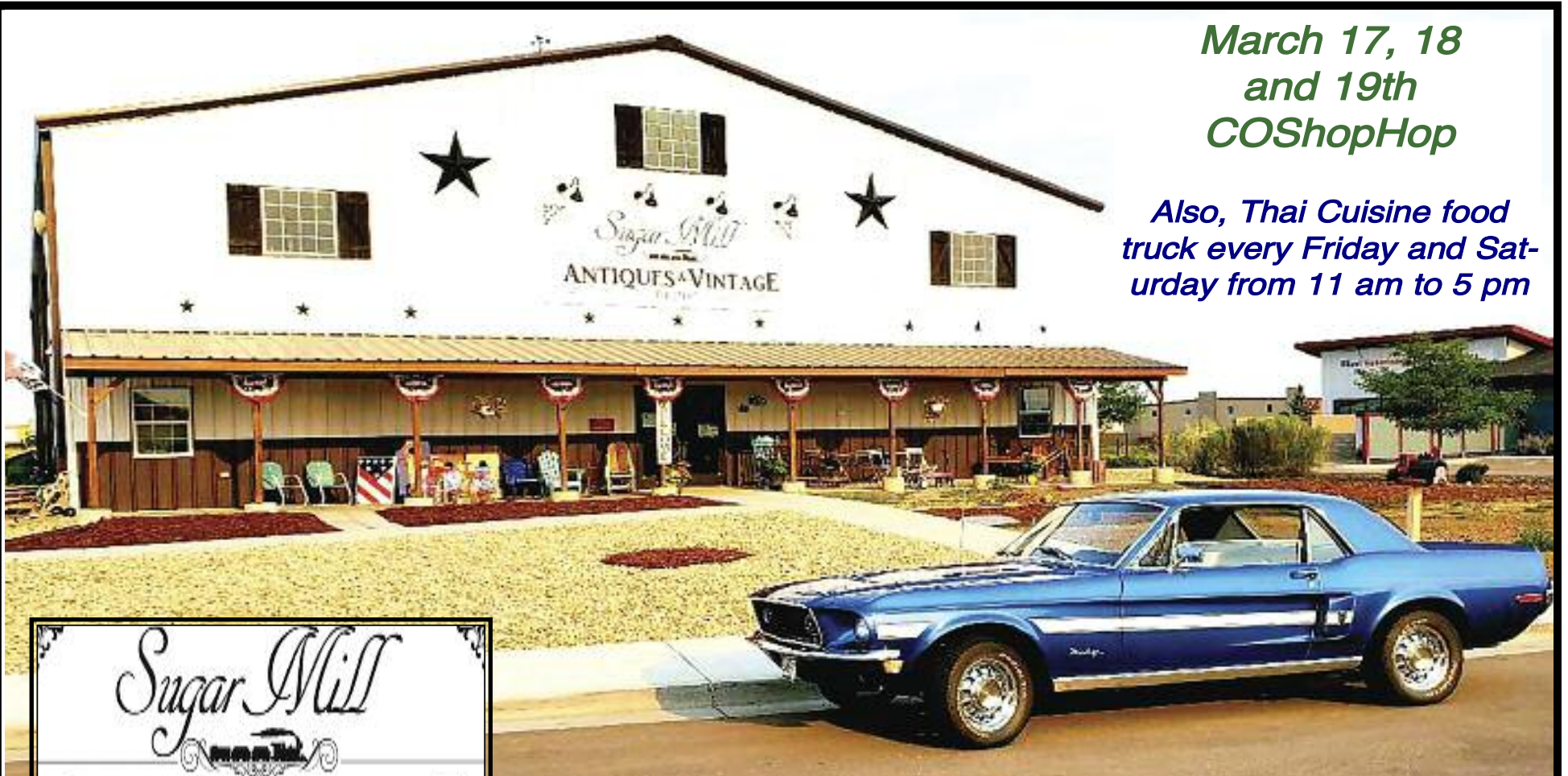
everybody. With furniture, décor, and collectibles from the 17th through the 21st Century, you never know what treasure you'll find on your next trip to the Colorado Antique Gallery. The dealers at the Gallery are the best in the state and offer a wide variety of merchandise that varies from Estate and Native American jewelry to Victorian furniture and Mid-Century décor. From funky to fun, each booth at the Gallery is owned and merchandised by local vendors who pull out all the stops to source the hundreds of thousands of great finds at the Gallery. When you shop at the Colorado Antique Gallery, you truly are supporting small business owners. Locally owned and operated, the owner and dealers truly appreciate the continued support from the antiquing community in the Rocky Mountain region and beyond. The secret to the Gallery's success is their loyal customer base and outstanding dealers who call it home. The Colorado Antique Gallery looks forward to many more years in business and looks back with gratitude to all the individuals who have made the past three decades special at 5501 South Broadway in Littleton, Colorado.





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**Upcoming Events:**





# Irish Setters Recognized as AKC breed since 1878

Who says blondes have more fun? Any self-respecting Irish Setter would dispute that claim. These fun-loving dogs are tremendously likeable, not only for their flame-colored hair, but also for their athleticism, grace, and enthusiasm. When you live with an Irish Setter, you can be assured of having a happy, friendly companion who's always ready to rock and roll.

Originally developed as a bird dog, the Irish Setter retains the drive and energy of his forefathers. There's nothing he enjoys more than doing new things and going new places, especially if they involve birds. Although he's not seen as much in the field as some other sporting breeds, his hunting instinct is still strong. Once he's trained on birds, he never needs a refresher course.

While the Irish Setter loves everyone, he's not suited to every home. He's brimming with energy and requires a minimum of an hour of exercise daily. A large fenced yard or acreage where he can run is important, as is an active family who will include him in everything they do. He can develop separation anxiety or become destructive if he's left to his own devices.

Irish Setters come in two types: show and field dogs. Irish Setter show dogs are heavier and larger than field dogs, with a heavier, thicker coat. Both types meet the breed standard — a written description of how a breed should look and act. Regardless of size and coat, the Irish Setter should maintain his natural ability to be a gundog.

Beyond their talents in the field, Irish Setters excel at many other activities, including obedience, rally, tracking, and agility competition. With their wonderful temperaments, they make terrific therapy dogs and can be found visiting hospices, retirement homes, and children's hospitals, spreading the gift of their warmth, humor, and love.

Irish Setters are known for their intelligence, but they're also mischievous and independent. Training them requires much patience and consistency. This breed is slow to mature, so you'll have a full-grown dog with puppylike enthusiasm and activity levels for several years. Not surprisingly, they're great playmates for active older children, but they can be overwhelming for toddlers, who may find themselves bowled over by this rascally redhead.

The Irish Setter has been loved by movie stars, presidents, and ordinary people who admire him for his joyful spirit. He's a wonderful companion who will keep you fit and make you laugh throughout your life.

The Irish Setter is a high-spirited gundog known for grace, swiftness, and a flashy red coat. They are famously good family dogs: sweet-tempered companions for the folks, and rollicking playmates and tennis-ball fetchers for the children. The Irish Setter has been described by its partisans as the most beautiful of dog breeds. Standing more than two feet at the shoulder, with a substantial yet elegant build, the Irish is famed for a brilliant coat of mahogany or chestnut. Long, sinewy legs and powerful rear drive help to place the Irish among the swiftest of all sporting dogs. The Irish Setter's lovable personality has endeared the breed to sportsmen and pet owners for more than 200 years. Irish are outgoing dogs who enjoy making friends. These rambunctious redheads are big kids at heart, but they are eager to please and will respond to patient, positive training. They are said to be bold and rugged hunting partners, with a devil-may-care approach to their work.

Irish Setters become very attached to the people in their lives and can suffer from serious separation anxiety. They become very unhappy when they are left alone for more than a few hours and this unhappiness usually results in destructive behavior. Irish Setters do not make good outdoor dogs and need to stay inside, close to their family.

The high-energy, athletic Irish Setter needs room to run and the best place for him to do that is in a large, fenced yard. Irish Setters need lots of exercise and should be exercised twice a day for at least half an hour each time. Irish Setters need obedience training to channel their mischievous and sometimes stubborn nature.

Irish Setters do very well with other animals and children. It is important, however, to properly socialize your puppy regardless of the breed's tempera-



ment or your living situation. You might not have children or other pets now, but that could change. Lack of socialization can cause many difficulties.

Irish Setters need to be groomed daily or every other day to keep their long, silky coats from becoming tangled. They are moderate shedders, so you will have some hair in your house, especially during shedding seasons. Irish Setters do not mature quickly. Some dogs settle down by the age of 2, but others remain puppylike their entire lives.

Irish Setters are inquisitive by nature and will get into anything they can find or reach. This trait can also make training more difficult because they generally have a hard time staying focused. If you can keep them interested in training, they learn quickly.

To get a healthy dog, never buy a puppy from an irresponsible breeder, puppy mill, or pet store. Look for a reputable breeder who tests her breeding dogs to make sure they're free of genetic diseases that they might pass onto the puppies, and that they have sound temperaments.

## History

It's not surprising that this handsome redhead comes from Ireland, which is famous for fine and beautiful dogs. The Irish Setter appears to have been developed there in the 18th century, probably the result of combining English Setters, spaniels, pointers, and Gordon Setters.

Those first Irish Setters were sometimes called red spaniels — a clue to their heritage, perhaps — or modder rhu, Gaelic for "red dog." Often, they were white and red instead of the solid dark red we see today. Some, described as "shower of hail" dogs, had red coats sprinkled with small white spots. The Irish Earl of Enniskillen may have started the fad for solid red dogs. By 1812, he would have no other kind in his kennels. Other Irish breeders of the time who preferred the red dogs were Jason Hazzard of Timaskea in County Fermanagh and Sir St. George Gore.

A dog named Elcho was the first Irish Setter imported to the United States. He arrived in 1875 and became a star not only in the show ring but also in the field. The first Irish Setter registered by the American Kennel Club was Admiral, in 1878.

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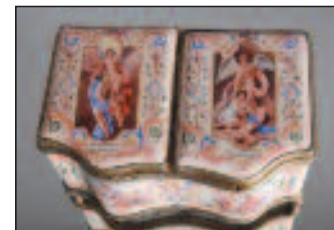
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# Antique Fire Grenade Bottles Designed to be Thrown

By Maureen Timm

Gorgeous Glass Grenades and Bottles Extinguished Fires of Yesteryear. Have you ever wondered what they had to quench a fire with in the old days, before the invention of flame-retardant chemicals and foam filled canisters? As a matter of fact, they had an arsenal of their own in the form of liquid-filled fire grenades.

Fire grenades originated in England during the late 18th century. The fire grenade was a bottle made of thin and very fragile glass designed to be thrown on the fire and to break easily. The contents were aimed at the base of the fire to quench the flames, and the grenades were designed to be light and easily handled. Grenades could be found in homes, hotels, factories, schools, trains and other commercial buildings around the turn of the century.

Various fluids have been used in the grenade and the most effective was found to be carbon tetrachloride. It was discovered that the carbon tetrachloride, when inhaled, caused respiratory problems and the liquid was then changed to salt water.

Alanson Crane was granted the first American patent for a fire grenade and around 1870, glass fire grenades became popular in the United States. These bottles were used until around 1910 when they were gradually replaced by the metal fire extinguisher we know today.

Fire grenades are usually six to eight inches high, with a narrow neck and a round body. Many grenades were sealed with a cork and cement. The cement would prevent the liquid from escaping if the cork shrank. For added protection, some grenades had a foil seal over the cork. Many grenades had a wire loop on the neck which was used for hanging the grenade from a nail or hook on the wall. Some manufacturers sold two or three fire

grenades in a wire basket.

Between 1900 and 1920, fire grenades resembling light bulbs could be purchased with a special bracket. This bracket had a spring device and a fusible link. When the fusible link melted, the spring would cause a metal arm to shatter the grenade and release its contents into the fire. Fire grenades of this era came in a metal case, such as the Shur-Stop Kit that contained six grenades.

One of the most famous manufacturers of fire grenades was the Harden Hand Fire Extinguisher Company of Chicago. Harden made grenades in 1-1/2 pints and one quart sizes. These grenades featured an embossed star with vertical ribs or a diamond quilted pattern. Early examples were made with a footed base. The glass color was usually light blue or cobalt blue. Harden's grenades are the most common of known types of fire grenades.

Harden manufactured a rare grenade in 1889. This grenade was made in three separate sections and was held together with wire. One section was clear glass, the second section amber and the third section cobalt blue.

Another large producer of fire grenades was Hayward's Hand Fire Grenade, located in New York. Their grenades were produced in blue, green, amber and smoke.

Babcock made a fire grenade called the Babcock Hand Grenade Non-freezing. Grenades were manufactured in blue, green, clear and amber colored glass.

A company named Barnum made fire grenades, including the Diamond brand. Diamond grenades were made in three and four-sided designs. These grenades are clear glass and have a patent date of 1869.

Fire grenades were also made for railroad cars. A grenade was made with the markings C & NW Ry.,



English Fire Grenade by The Hills Co.

indicating it was used by the Canadian & Northwestern Railway.

Fire has alarmed mankind for centuries and these grenades were designed to extinguish small fires. In an era when portable fire extinguishers were unknown, the fire grenade provided a minimum amount of extinguishing capability.

Fire extinguisher bottles are similar to grenades. They were made of glass and designed to extinguish

*Continued on page 13*

## DENVER



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# Belleek — The Beauty of Ireland

By Tom Cotter  
Photos by Tom Cotter

Sometimes from tragedy is born beauty. Following the great Potato Famine in the 1840s, John Caldwell Bloomfield decided to help the populace on the Castle Caldwell Estate along River Erne at the village of Belleek, Northern Ireland. He had found pottery and china quality materials and identified peat, water power, and available labor on the Caldwell Estate around 1850. Bloomfield sought capital and expertise to provide jobs and income on the estate. Through a chance meeting with Robert Williams Armstrong, a London architect, inventor, and ceramics aficionado, he found a willing co-conspirator. Armstrong partnered with Dublin investor and Caldwell friend David McBirney, brought English potters to supervise and train personnel, and designed and built the famous Belleek factory. Armstrong also arranged a train line to bring coal for kilns and remove finished products. While initial products starting about 1857 were primarily porous, lower temperature-fired earthenware, such as telegraph insulators, shaving mugs, kitchenware, and so on, in 1863 Belleek began producing its famous Parian porcelain/china, as well as high-fired stoneware. The kaolin-based porcelain became the hallmark of the factory. A series of marks accompanied products from then until the present. (photo 1) Despite periodic financial difficulties beginning with the death of the founding partners in the 1880s after which locals bought the factory, Belleek has been a grand and gorgeous Irish tradition, weathering wars and downturns. Unique pieces have been designed and produced for royalty in Great Britain and other nobility particularly following a gold medal at the 1856 Dublin Exposition. Exports to the United States, Canada, and Australia ensued.

The process has changed little in 150 years. Starting with mixed Parian raw materials ("China clay, feldspar, ground flint glass, frit, and water...") the "slip" is poured into plaster of paris molds. Set up for a given time, each piece is removed from its mold, "fettled" which clarifies the pattern, trims excess, and adds extra parts (handles, spouts, lids, etc.), then dried and sent to a biscuit kiln. Initially biscuit firing at ~1,200o C for about 6 hours precedes scouring (inspecting and cleaning), dipping in a nacreous glaze, gloss kiln firing at ~1,000o C for a mother-of-pearl finish, painting and decorating, enamel kiln firing at 650-750o C, inspecting, trademarking, wrapping, and warehousing. This is a minimum six days in process; additional time is neces-



sary for baskets and flowered pieces. Though labor-intensive and time-consuming, Belleek craftsmen create some of the most delicate, stunning porcelain in the world.

For the collector, the selection is vast. In many pieces, age often determines the rarity and price of a piece or set. Belleek artists created statuary made as busts of Dickens, Shakespeare, Gladstone, the Queen of hops, and others. Other figurines include children, Venus, Meditation, St. Patrick, leprechauns, and many others. These may be unusual and pricy, as a "Prince of Wales" Icepail, originally designed for Prince Albert, can still be found on the factory website for \$4,800 U.S. Made on order only. For the more budget conscious, cats, pigs, dogs, frogs, owls, swans, fish, fantastic dolphins, and other creatures are collectible. (picture 2)

Intricate baskets are and were made from a dried slip and gum arabic mixture, which is more resilient than the normal porcelain. All basket parts have been produced by hand; plaited bottoms, extruded basket rods attached to the bottoms as lattice work. Flower petals, stems, buds, twigs, and shamrocks have always been individually hand-formed, carefully combined, and attached. Leaves were and are molded. Even the smallest basket has 273 "separate and distinct parts: twenty seven panels of four rods each, plus sixteen flowers and shamrocks of more than 165 separate segments." (picture 3) Baskets are hand-packed in a sand-filled refractory basin lined with paper before firing to maintain structural integrity. All this leads to exquisite detail.

Tea sets and accompanying wares may be the most recognizable and popular collectible items of Belleek china, particularly Shamrock Ware, with its woven basket and shamrock-decorated forms. Particularly unique are many sea-



inspired designs, provided by Robert Armstrong's talented wife, Anne. These include lines such in Limpet, Neptune (a mixture of whelk and cockle shells, I believe), Tridacna (giant clams), Echinus (sea urchin), and Shell (scallops and coral), found in individual pieces and sets. Rare older tea sets may have dragons, geese and grass, thorns, artichokes, bamboo, Celtic designs, Claddagh pieces, hexagons, lilies, masks, and thistles, among others. (picture 4)

Holy Water fonts, crosses, and other religious items are available, along with a series of Christmas plates. Vases appear in an amazing variety of forms and sizes. (picture 5) Candlesticks, jugs, flower pots, and center pieces can be sought out. Of course, as noted earlier, there is an active Belleek website for current production and information. Periods from 1926 through 1980 contain in the trademark the words "DEANTA IN EIRE-ANN" (made in Ireland). May it continue so.

(Bibliography available upon request at rmdgs.com)

Footnotes: 1 Richard K. Degenhart, Belleek, The Complete Collector's Guide and Illustrated Reference, Second Edition, p. 48, 1993 2 *ibid*, p 57.



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# The American Eagle—Symbol And Treasure

By Robert Reed

At the height of the country's quest for independence and freedom from foreign domination, America's leaders selected the eagle as its national symbol.

Historians note that the American eagle was officially adopted in June of 1782 by an act of the Continental Congress. It was a suitable choice.

In writing suggestions earlier to the selection committee Philadelphia sculptor William Rush movingly endorsed the "elegant figure" of the eagle. Rush the artist visualized, "the American Eagle darting upon and destroying the vitals of tyranny, the shackles of despotism....and hurling them under the feet of the Genius of America."

To be specific the nation's choice was not just any eagle.

The founders, for example, ultimately rejected the idea of a traditional double-headed eagle which prior to that time had often been used as a heraldic representation. It was simply too much in the realm of old country royalty.

Neither would any single eagle serve the purpose. Eagles had been used as symbols before in the Colonies, but when it came to the Great Seal the choice centered on a particular native species the American Bald Eagle. The term 'bald' was a bit of a misnomer since the bird simply had white head and tail feathers rather than the full brown coloring of other eagles.

As officially adopted on the Great Seal the American eagle had outspread wings and clutched arrows in one claw while holding an olive branch in the other. It also had a crest with 13 stars representing the 13 then existing states.

Almost immediately, if not before, the American eagle appeared everywhere in the United States as a popular and powerful symbol. As the nation's first president, George Washington, toured the states after his inauguration he was greeted at each stop by carved and painted American eagles.

It was carved on ship's figureheads, scratched on powder horns, fashioned from all manner of folk art, added to flagpoles according to observations by author Katharine McClinton. Further it appeared on everything from hand-stitched quilts to shop signs. Throughout the so-called Federal period it was proudly displayed as an architectural motif and stood above doorways and on mantle pieces inside.

McClinton in *The Complete Book of Small Antiques* further describes, the American eagle carved and inlaid on furniture of the period, and mounted on clocks. Further it could be found, "embroidered with gold thread on bright silk." A particular popular item during the War of 1812 in the states were cotton printed kerchiefs showing the eagle emblem in a sweeping design together with scenes of naval battles and portraits of Washington or Thomas Jefferson.

One especially striking example of fashionable eagle-adorned clocks was cast in bronze with gold gilding. The early 19th century shelf clock featured the American eagle clutching olive branches and a shield with the motto, E Pluribus Unum inscribed on it. Standing alongside of the eagle and the clock was George Washington. For all of this patriotic glory how-



ever, it had been crafted in France and noted in the United States.

"Such American symbols were added to everything from clocks to earthenware jugs made in Europe early in the 19th century in an attempt to appeal to the growing American market," notes author Erwin Christensen. Writing in *The Index of American Design* Christensen adds, "when they appeared in this country, they found eager buyers."

When France's Marquis de Lafayette visited the United States in the 1820s he found a great deal of glassware similarity bearing the American eagle. The glass flask, in particular, featured several different designs all starring the country's own version of the eagle.

By the Erie Canal ceremonies of 1825 the American eagle emblem was wildly popular on folk art, imprints, and all manner of souvenirs. A water keg decorated with the painted eagle was used in dedication ceremonies and is now displayed by the New York Historical Society. Meanwhile there was an abundance at the time of eagle motifs on pressed-glass plates, salts, and cups. The Sandwich Glass Company was especially prolific with the eagle image offering in a wide range of glass which included blue, yellow, opalescent, as well as clear white.

The American eagle also appeared on a wealth of milk glass covered dishes, fire-fighting helmets and other related equipment, drinking glasses, wallpaper designs, and even carefully stitched coverlets.

The eagle appeared in furniture too. Sometimes a standing or soaring eagle adorned a delicate candle stand, chair or table. There was eagle-decorated pottery made in American locations such as Pennsylvania and Ohio, and also in the Staffordshire region of England as well. A transfer decorated pitcher from Liverpool, England paid tribute to Washington in 1840 bearing the inscription, "Washington in Glory, America in Tears." It also bore the American eagle and the seal of the United States. Beyond the pots and pitchers, there were also butter molds and mugs, and more.

By the middle of the 19th century the American eagle had made quite an impression as a weathervane on a vast number of rooftops around the country. Often copper or zinc, or combinations of both, most were of the spread wing variety. Often they appeared perched on globe or metal stands.

When the Civil War arrived in the 1860s the northern armies carried the American eagle off to battle, often in the form a brightly colored image on a drum. The eagle stood on various drums of that era. Smaller drums, usually carried by drummer boys around 12 years of age, typically bore an eagle with a shield and a sunburst beneath it. Larger drums used for parades and ceremonial marches were often even more lavishly decorated with the American eagle.

During the Civil War the eagle also frequently had a renewed patriotic role on decorated quilts. A cotton Civil War memorial quilt was made by Mary Bell Shawvan of Wisconsin for her soldier husband John Shawvan. When her husband was killed in the battle of Chickamauga in Tennessee, Mary was left a widow with six children and only a Civil War widow's pension. Still the quilt with its spread wing eagle and shield among meandering flower vines and perching birds was impressive. Nearly a century and a half later the historic eagle-dominated quilt sold at a major east coast auction house.

During the second half of the 19th century the mighty American eagle was often the center of a wide range of carvings from signs and ship's figure heads to small hand-held objects.

One of the most famed eagle carvers of that era was John Hale Bellamy. An artist and sculptor of considerable note, Bellamy's flourished in Massachusetts and later in New Hampshire. His shop boasted the ability to "service a single order for 100 eagles" and they could be accompanied by "emblematic frames and brackets" too. Bellamy advertised his talents at "house, ship, furniture, sign and frame carving....furnished at short notice."

The grand eagles created by Bellamy were usually large and often embellished with all type of slogans from Don't Give Up The Ship to simply Happy New Year.. Typically the eagle and U.S. flag were decorated with red, white and blue paint. Among Bellamy's most impressive eagle carvings was an 18-foot figurehead personally made for the U.S.S. Lancaster.

At the other end of the carved eagle scale was now memorialized folk artist Wilhelm Schimmel. At about the same time Bellamy was carving giant-sized eagles in New England, Schimmel was going from town to town in Pennsylvania carving small eagles and other animals in exchange for hand-outs or liquor. Decades later his pine eagles shaded in brown, black, red and yellow became highly sought as classic examples of late 19th century folk art. In 1890 "Old Schimmel" died in a Pennsylvania poorhouse, and a newspaper noted, "his only occupation was carving heads of animals out of wood, he was apparently a man of a very surly disposition."

Today surviving American eagles once made by the transit Schimmel bring \$15,000 to \$25,000.

As late as the 1960s, antiques historian and author McClinton observed that the American eagle "is one of the most sought after collector's items" in the country today. McClinton attributed the fascination in part to the nation's history and the eagle's personal symbolism for individuals.

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# AMERICAN HISTORY

## March Anniversaries

### March 1

Ratification of the Articles of Confederation (1781)

### March 2

Read Across America Day

### March 3

Employee Appreciation Day

### March 11

Congress establishes Army Corp of Engineers (1779)

### March 12

Daylight Savings Time begins

### March 16

James Madison "Father of the Constitution" born (1751)

### March 17

St. Patrick's Day

### March 22

Stamp Act passed by Parliament (1765)

### March 29

50th Anniversary of the last American soldier leaving Vietnam (1973)

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At home we lived the "simple life,"  
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And chicken stew on  
Sundays, too,  
(With nary a bit of  
chicken in her).

But when you "find"  
some rabbits in  
The landlord's ground  
(a poacher's trick)  
It's wise to call them  
something else—

And so we called our  
rabbit "chick."

You take and cut the  
rabbit up,  
And boil with half a  
cup of rice;

Then add some  
dumplings—parsley,  
chopped—

A clove or two to give  
it spice.

"And what are 'pint and praties?'"

Sure, I should have told you—  
'twas my fault—

We eat the plain potatoes boiled,  
And merely "pint" them in salt.



## COLORADO SPRINGS

### McAllister House Museum A Great Place to Visit

Major McAllister made his home in this small house until his death in 1921. For the next 30 plus years the house was rented by the family of Mrs. Fanny Robbins who used the house for a candy and "wedding gift" shop. Upon her death in 1958, the family sold the house.



In 1961 a historic preservation group, the National Society of the Colonial Dames of America in Colorado, with the help of the El Pomar Foundation and Shepard's Citations, was able to buy and restore this Colorado Springs (Fountain Colony) house. Why not visit this lovely house and enjoy the historically true restorations?

## IRISH STEW

About two pounds of the neck of mutton, four onions, six large potatoes, salt, pepper, three pints of water and two tablespoons of flour. Cut the mutton in handsome pieces. Put about half the fat in the stew-pan, with the onions, and stir for eight or ten minutes over a hot fire: then put in the meat, which is sprinkled with the flour, salt and pepper. Stir ten minutes, and add the water, boiling. Set for one hour where it will simmer. Then add the potatoes, peeled, and cut in quarters. Simmer an hour longer, and serve. You can cook dumplings with this dish, if you choose. They are a great addition to all kinds of stews and ragouts.

### DUMPLINGS for stew

Two teacupfuls best flour sifted with two teaspoonfuls baking powder, one teaspoonful sugar, one half teaspoon of salt, sweet milk to mix. Cook for twenty minutes.

### IRISH SALAD DRESSING

Put yolk of egg into bowl, add one-half teaspoon mustard, one teaspoon salt and a taste of red pepper. Mix well. Add one-half teaspoon sugar, and one teaspoon each of lemon juice and vinegar. Add gradually a cupful of olive oil. Finally, add another teaspoon each of vinegar and lemon juice and beat with egg beater for five minutes. The "Irish" touch is given by a dash of any pure green coloring. The seasoning, too, may be a trifle altered to taste, but be sure to keep to the rule in the mixing.

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

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**Spree Enterprises, Inc.**  
P.O. Box 1003  
Bailey, CO 80421  
[spreepub@mac.com](mailto:spreepub@mac.com)

#### Executive Director

Jon DeStefano

#### Managing Editor

Margaret (Peg) DeStefano,  
NSCDA/Colorado, D.A.R.,  
FFHC (hcgs), Ohio-USD1812

#### Webmaster

Sam DeStefano  
[sam@mbrealestatepros.com](mailto:sam@mbrealestatepros.com)  
Shaleen Moore, Shaleen  
[@blackbirdmediainc.com](mailto:@blackbirdmediainc.com)

#### Production

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Peg DeStefano  
Jon Patrick DeStefano  
Sam DeStefano

#### Printing

Wyoming News



# How Freedom of the Press Began in America

By Jon DeStefano

It is amazing what treasures are waiting to be found in America's great antique stores. A special thanks to **Pine Emporium** in Pine, Colorado, where we stumbled upon two volumes of the *The Philatelic History of the United States*, Volume 1 (1565-1806) and Volume 2 (1807-1866). We have added these treasures to our library.

The stamps which are featured with this article help us learn of the Peter Zenger Trial which occurred August 4, 1735 in New York, New York.

Peter Zenger was the publisher of the *New York Weekly Journal*, established in 1733 with the backing of a Chief Justice who had been unjustly dismissed by the corrupt British governor of New York. When the paper satirized the governor, he had Zenger arrested for criminal libel. The publisher was tried on August 4, 1735, and the defense was undertaken by a brilliant lawyer-friend of Benjamin Franklin. The "not guilty" verdict was a noteworthy step in affirming the doctrine of the freedom of the press in America.

The "Freedom of the Press" stamp, designed by Lester Beall and Frank Goslin, features a hand printing press, within a design resembling a type frame, and a hand holding a quill pen. The 13¢ stamp, designed by Bradbury Thompson, is based on a portrait by S.J. Wolff.

In 1732 the British governor of New York,

William Cosby, was one of the most corrupt in the colonies. Lecherous and unjust Cosby had managed to alienate everyone in New York except for the few sycophants who owed him their jobs. His greatest insult to the people, upon taking office, was to dismiss a much admired judge, Chief Justice Lewis Morris, and replace him with James de Lancey, the son of one of Cosby's cronies.

Morris and his supporters sought redress. Since there was no legal course open to them, they turned to the press, and John Peter Zenger, a printer. In 1733, backed by Morris and with an accomplished young attorney named James Alexander as editor, Zenger began publication of a newspaper called the *New York Weekly Journal*, which was primarily designed to attack Cosby and his administration. Zenger, innocent of the political intrigues but anxious for the business, went along with his backers.

After one especially insulting satire, Cosby had Zenger arrested for criminal libel. Eventually, Zenger's cause was taken up by the Sons of Liberty. In Philadelphia another printer, Benjamin Franklin, persuaded his friend and an eminent attorney, to take the case. Hamilton began the defense on August 4, 1735 by admitting the publication of the offending article. At that time such an admission was tantamount to a plea of guilty.

Then, with great court presence, he proceeded to sidestep Judge de Lancey completely. Hamilton took



The stamps pictured above are the 4¢ commemorative issued in 1958 to honor the 50th anniversary of the founding of America's first School of Journalism at the University of Missouri and the 13¢ Adolph Ochs commemorative issued in 1976 to mark the 80th anniversary of his acquisition of *The New York Times*.

his case — the truth of the statements involved — directly to the jury. Electrified by their sudden importance in a Cosby court, the jury ignored the letter of the law and returned a verdict of "not guilty!" Visibly shaken, Cosby and de Lancey let the verdict stand. America had passed its first successful test of the doctrine of freedom of the press.

# Antique Fire Grenade Bottles Designed to be Thrown

Continued from page 9

fires. Fire grenades were made to be destroyed in case of fire. Many extinguisher bottles were filled with a dry chemical that could be shaken out onto a fire. Fire extinguisher bottles were mounted on early automobiles in case of engine fires.

The Dri Gas Fire Extinguisher manufactured in Chattanooga, Tennessee is a popular extinguisher bottle to collect. This clear 13" bottle has a diamond quilted pattern and was filled with a sandy colored, dry chemical. The directions on the bottle state: Throw contents forcibly at the base of the fire by quick swinging motions.

The Larkin Fire Extinguisher was a bottle made of brown glass that contained a dry chemical. It had a paper label, a bottle cap style top and mounting bracket. These grenades are popular with collectors as they were made in many unique shapes and patterns. Many grenades are embossed with the name of the manufacturer, such as Harden's, Hayward's, Babcock, Harkness, Little Giant, Comet, to name a few.

When purchasing a grenade or extinguisher bottle, check for cracks, chips or repairs to the glass. Try to find examples with the original seal and contents. Many bottles can be found without their contents and are still prized by collectors. Some grenades are quite rare, such as a clear Hardens, or a light green Hayward. Harden's star fire ex-

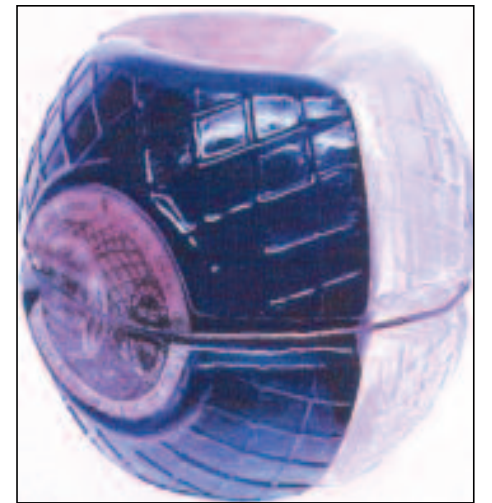
tinguisher sells for \$100 and up and the rare colors are priced in the hundreds. Rare grenades in excellent repair are priced from \$2000 and up.

S. F. Hayward published a catalog in the late 18008 describing its glass grenade fire extinguishers as "glass globes" of about four inches in diameter filled with a chemical fluid which generates enormous volumes of extinguishing gas when brought into contact with fire. As the bottle is hermetically sealed and the fluid itself is not susceptible to the influence of the atmosphere, no fermentation or evaporation can take place. It is in fact a cheap, simple and durable fire extinguisher that will not freeze, and can be used by man, woman, or child.

Sizes ranged from half-pint to two quart, the most common sizes being pints and quarts. The contents contained such simple chemicals as saltwater, bicarbonate of soda, and muriate of ammonia. The addition of salt allowed the grenade to be advertised as non-freezing. Corks were cemented in to prevent evaporation. The grenade came into existence around 1868 and lost its appeal about 1903.

Bottles can be found in many places such as farm houses, local auctions, under porches, basements, attics, old homes, flea markets, antique shops and antique bottle shows. You can dig in the trash pit or privy of an old house. Over a hundred years ago it was common

practice to throw garbage into the privy or local trash pit. The most rewarding digging can be found in the East where most of the glass-houses were first settled. The Western States also have an abundance of good digging areas, which can be attributed to the gold rush in the late 19th century.



Harden Improved Three Piece Grenade

While their fire-extinguishing days are long over, fire extinguisher grenades and bottles make a lovely and attention getting addition to any glass collection. Their jeweled tones and unique shapes are sure to elicit spirited conversation - just see how long it takes guests to figure out their original purpose!

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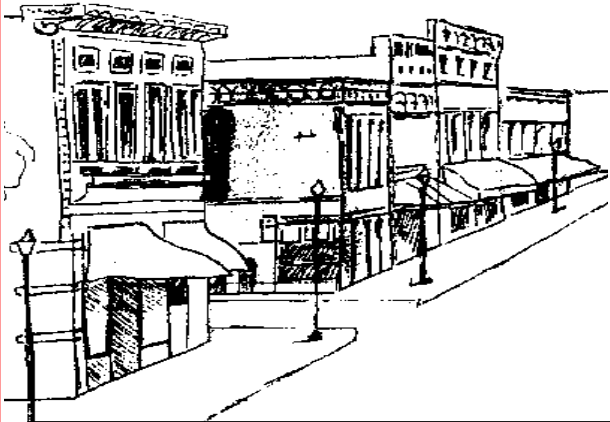




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## Dear Mountain States Collector Folks

from Sandy Dale



I have been writing my little "blog thingey" for seven years. Of course, it doesn't seem like it. I am desperately trying to replace my ailing Apple Macbook and also fix my ailing truck. It has been a real trial to do anything digital these days. I have made a commitment to myself to complete the book I've been writing for 5 years and get a few others published before my computer actually dies (or the truck does).

All this brings me to the real point of this note. I want to thank you guys for printing my down-home thoughts. Most of the time, it was real fun and really good for me. I had lots of compliments from folks who read them. I have retired from writing the ad copy, so I hope the merchants' association will find somebody else...or maybe this will just be a long sabbatical and I'll be back sometime in the distant future. I officially resigned two weeks ago and perhaps they have already replaced me. Anyway, thank you so much for your kind words and support. I know many people enjoy your paper. Keep up the great voodoo you do.

Sandy Dale

Oh, Sandy,

We will miss you so much. I love how your articles added that "down-home" touch.

I hope you get both your truck and your computer moving!

I gave my truck away about a year ago. It had 400,000 miles on it and I just couldn't put money into it. I miss it so much.

My computer is a different story. I had to get a new one because our new printer had to use different programs. I'm glad I had to buy a new one. I keep my old one plugged in and connected because I have years and years of old stuff I need to connect with.

Take your MacBook to the Mac store. Maybe they can upgrade it or revitalize it. Maybe you could buy a new one and pay for it on time.

I wish I could help you.

So glad you are getting back to your book. You will feel so great when you finish it! I'd love to see a copy of it when you are done.

Take care, Sandy. Stay in touch.

Peggy D., MSC

Thank you for the sweet note, The 400,000 miles was encouraging and I know I have upgraded about as far as Pinky (my computer) can go, but I'll check into revitalization...I'm probably the one that needs that. I'll definitely send you a copy of Rumble of Destiny when I finish it.

Sandy



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**CONTEST**

**February's What Is It?**



Now we're cookin'! We had several correct guesses for our February What Is It. We think many people have fond memories of Princess Grace of Monaco.

Bill Evans of Elizabeth, Colorado, tells us "The February What Is It is a 3 franc Air Post stamp issued in 1966 by Monaco to commemorate the birth of Princess Stephanie of Monaco on February 1, 1965 to Prince Ranier III and Princess Grace of Monaco.

Terry Cook of Fort Morgan, Colorado adds "Precisely: Monaco C67, MNH Michel 825 Princess Grace, Albert A. Louis, Stephanie and Caroliine, 1966." She adds, "It sells for \$1.70 on ebay."

Loene McIntyre of Fort Collins, Colorado writes, "This was easy as my husband is a philatelist. It is a 1966 airmail stamp from Monaco, catalog value (mint, unhinged) is \$2.00. The picture is a of actress Grace Kelly and her children. She married the Prince if Monaco, Prince Ranier."

Carolyn Kundel of Roland, Iowa adds, "Maybe it was to honor Princess Grace on their Mother's Day or Valentine's day or 10th wedding anniversary."

Other correct answers came from Nancy Alcorn Briggs, Denver, Colorado; and Dottie Unruh of Lakewood, Colorado.

**March's What Is It?**



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

