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FURNITURE,
ART, DESIGN
AND HISTORY.

51ST ANNIVERSARY — ESTABLISHED IN 1972

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AUGUST 2023



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Book and Paper Fair Joins Book Lovers with Booksellers

Dozens of booksellers from around the country will be offering their most interesting, most memorable, and most hard-to-find books for two days this September at the Douglas County Fairgrounds, 200 Fairgrounds Rd., Castle Rock.

The Rocky Mountain Book and Paper Fair, now in its 39th year, is a delight for booklovers of all ages, tastes and budgets. It's a chance to see books from your childhood you never thought you'd see again, or rare copies of books you never thought you'd ever see, or books you've never even heard of that grab your attention and won't let go.

The fair also will have a large offering of ephemera: Scrapbooks, photographs, posters, letters and other documentation of times gone by.

"Book fairs are unique because dealers bring together books and other materials for just one time and for just one place, and that's what makes them such an attraction for booksellers," said fair organizer Carol Mobley. "There's also no greater accumulation of people who are extremely knowledgeable about books than at a bookfair, so this is a time to learn as well as to shop."

The fair opens Friday, September 8 at 2 pm and



runs to 7 pm. It opens again Saturday, September 9 from 10 am to 5 pm. Admission is \$7 – good for both days, but free passes are available from members of the Rocky Mountain Antiquarian Booksellers Association (RMABA.org), sponsor of the fair.

Parking is free, and food is available.

Admission is also free to anyone who is a member of a Friends of the Library group and can show a membership card.

The fair also features programs that are sure to be informative. Saturday afternoon at 1PM, Taylor Kirkpatrick is the guest speaker. His passion to promote the written word and support of the next generation of bibliophiles led to the establishment of the state of Colorado's book collecting prize (www.kirkpatrickprize.com), which has statewide participation, and which was widely promoted by the members of the Rocky Mountain Antiquarian Book Association (RMABA).

Friday evening at 6PM will be an event sponsored by the members of the Rocky Mountain Antiquarian Book Association (RMABA). Come on out to see what fun they have in store for Friday evening.

For more information, Contact CAROL MOBLEY, 303-761-3755, 7, OR DAN DANBOM, 303-880-1217, DANBOMANDSON@HOTMAIL.COM

39th ROCKY MOUNTAIN BOOK & PAPER FAIR
September 8-9, 2023
Friday 2-7pm & Saturday 10am-5pm

ADMISSION \$7.00

ROCKY MOUNTAIN BOOK & PAPER FAIR

Guest Speakers
Fri. Sept 8 at 6PM—Panel Discussion on Collecting
Sat. Sept 9 at 1PM—Taylor Kirkpatrick

Douglas County Fairgrounds
500 Fairgrounds Rd, Castle Rock, CO
www.RMBPF.org

SEPT 30-OCT. 1:

FRONT RANGE GLASS SHOW & SALE, Sat. 10-5, Sun. 10-3:30, \$7 Admission, kids 17 and under FREE, hourly door prizes, featuring American made glassware, pottery and dinnerware from 1880-1980, The Ranch Event Center Complex, McKee Building, 5280 Arena Circle, Loveland, Colorado (Exit 259 off I25 Crossroads Blvd., more info, 319-939-3837 or frontrange-glassshow@gmail.com, www.frontrangeglassshow.com



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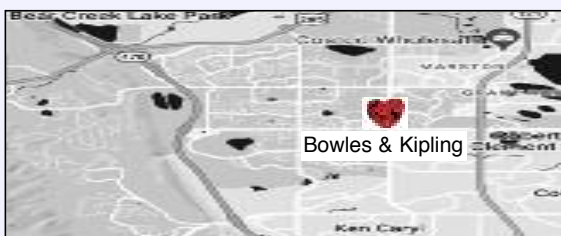
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Show Calendar August - October '23

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AUG. 5-6 SUPER VINTAGE WEEKEND SALE at the Brass Armadillo. Deals galore! 20% off any individual item priced \$25 and over. More info, go to www.brassarmadillo.com.

AUGUST 12: LITTLETON CAR SHOW 3 to 6 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.

AUGUST 19: WINE TASTING and Art Appreciation, hosted by the Historic McAllister House, 423 N. Cascade, Colorado Springs, Colorado, \$40 per person, 5 p.m. Call 719-635-7925 for more info or go to macartandwine.eventbrite.com.

AUGUST 19: LIVE AT THE CROWS at the Old Crows Antique Mall & Root Beer Bar, live performance by Warren Floyd & Friends, 2-5 p.m., 303-973-8648.

AUGUST 26: VINTAGE MARKETPLACE OUTDOOR MARKET, Earn VM Market Cash, Store-wide Sales. More info. vintagemarketplaceftc.com

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

AUG. 26, SEPT. 23 and OCT. 28: WINE EXPERIENCES at the Hotel de Paris Museum, Georgetown, Colorado, 5-7 p.m., \$55 per person hoteldeparismuseum.org (<http://hoteldeparismuseum.org/>) or call the Museum - 303-569-2311.

SEPT. 2-4: LAST BASH OF SUMMER at the Brass Armadillo, 15% off everything Let's Go Antiquing! More info, go to www.brassarmadillo.com.

SEPT. 8 & 9: ROCKY MOUNTAIN BOOK & PAPER FAIR, Friday 2 p.m. - 7 p.m., Saturday 10 a.m. - 5 p.m., Douglas County Fairground, 500 Fairgrounds Rd., Castle Rock, Colorado. More info: www.RMBPF.org

SEPT 30-OCT. 1: FRONT RANGE GLASS SHOW & SALE, Sat. 10-5, Sun. 10-3:30, \$7 Admission, kids 17 and under FREE, hourly door prizes, featuring American made glassware, pottery and dinnerware from 1880-1980, The Ranch Event Center Complex, McKee Building, 5280 Arena Circle, Loveland, Colorado (Exit 259 off I25 Crossroads Blvd., more info, 319-939-3837 or frontrangeglassshow@gmail.com, www.frontrangeglassshow.com

OCT. 9: VINTAGE ADVENTURE DAY at the Brass Armadillo, 15% off everything in the mall today. Thousands of items from your past just waiting to be rediscovered. More info, go to www.brassarmadillo.com.

An Alert for Antique Dealers

The 2023 Annual General Meeting of The International Correspondence of Corkscrew Addicts (ICCA) will be held in Denver in mid-September. Members (Addicts) will be visiting your shops. The ICCA is a social/educational group composed of people (helixophiles) who, in addition to collecting corkscrews, also contribute new knowledge related to inventors and manufacturers of corkscrews, corkscrew patents, corkscrews as art objects and corkscrews as products of engineering. The meeting is only open to members.

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 Sat. Sept 9 at 1PM—Taylor Kirkpatrick


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Dealers look the world over for the most extraordinary items. Be sure to spot the sale signs in many dealer booths.

Whatever you're looking for, you'll find it at the Gallery. See you soon!



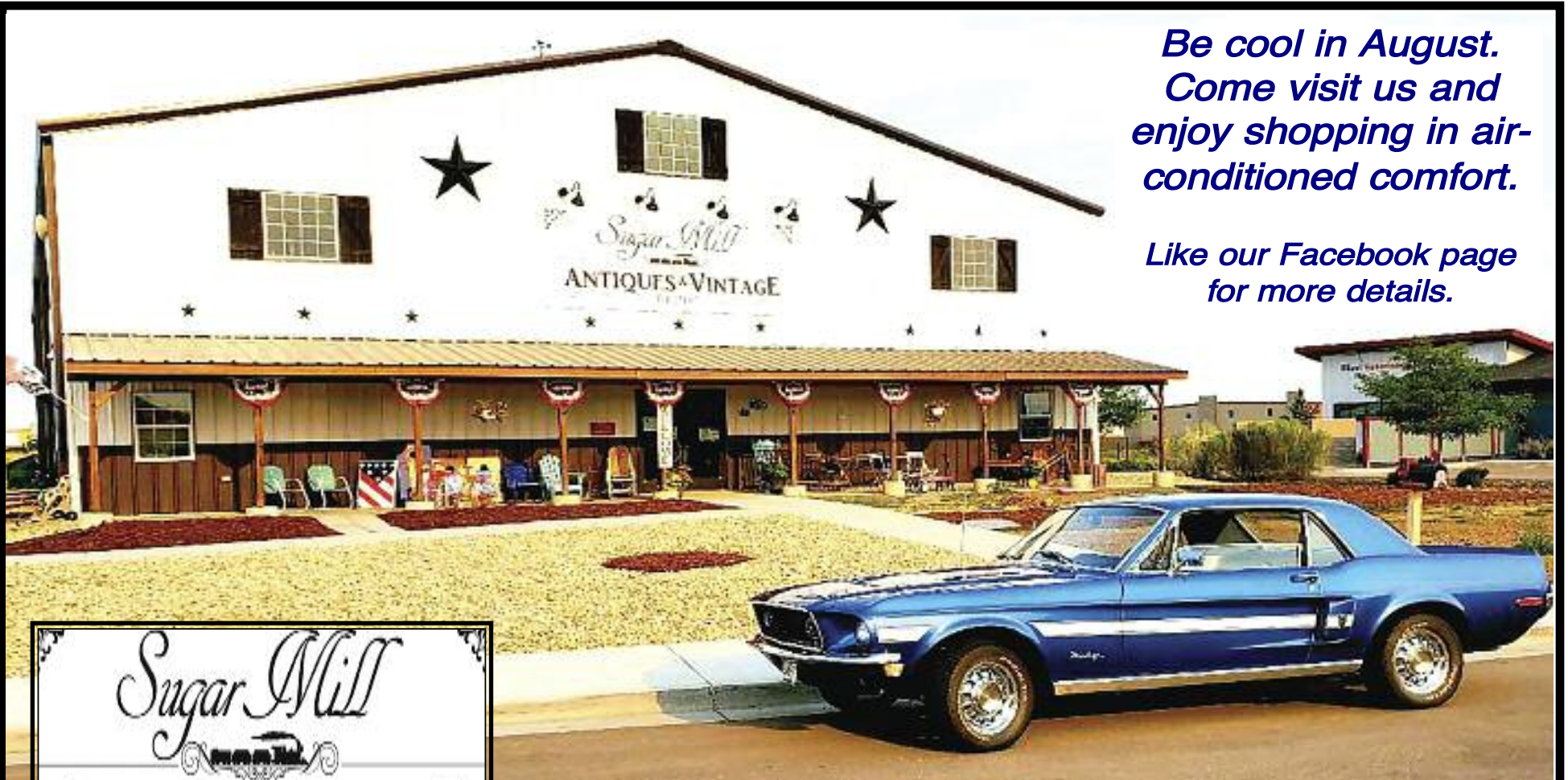
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several fall events
getting ready
to kick off.

**Witches Night Out
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and better this year.
*Be sure to join us for
these fun events.*



The Beauty of Buckles

By Maureen Timm

Buckles have been used by both men and women since ancient times. History and archeology books tell of buckles used to fit harnesses on animals and to hold weapons and garments in place. The popularity of buckles as adornments fluctuated according to fashion and politics. Archaeologists have discovered primitive belts with buckles dating back to the Bronze Age, c. 3500 to 1000 BC, and in the Middle Ages 476 AD to c.1450 AD buckles were commonly used for capes, shoes and armor. These buckles were massive in size and studded with colored glass or jewels, or embossed with ornamental bronze.

During the 3rd and 2nd century BC, the Chinese semi-nomadic people known as the Xiongnu, wore belt buckles over long tunics. These buckles were highly decorated and were worn as a mark of status. Only the rich and/or powerful could afford the materials needed to make the finest buckle. Of course, if you defeated your enemy in battle, the victor got the spoils!

In the 17th century shoe and garter buckles became popular in Europe and America. In the late 17th century, in Birmingham, England, the craft of bucklemaking started and was firmly established by the beginning of the 18th century. In the early 1700s, knee buckles became fashionable for men's knee breeches and smaller buckles started appearing as purely decorative fashion accessories.

Up until the start of the Industrial Revolution in 1760, only the elite were able to enjoy fine jewelry and fashion accessories. The Industrial Revolution made buckles more accessible to the common people.

On January 22, 1660, Samuel Pepys noted in his diary. "This day I began to put buckles on my shoes." By the mid-18th century, gold, sterling, copper and pinch-beck (a mixture of copper and zinc) shoe buckles—often oversized and curving over the instep, sparkling with real or imitation stones—embellished the footwear of all but the very poorest citizens.

Campbell's "The London Tradesman" of 1747, comments that 'the best Branch of Bucklemaking is making Silver Buckles, either plain, carved or set with stones. It is a branch of the Silver-Smith's Business and a genteel Livelihood is made of it, by working for the Shops. Those set with Stones is the Jeweler's Business and a Journeyman at either may earn from a Guinea to Thirty shillings a Week.'

During the first two decades of the century, small, rectangular buckles of silver fastened shoes high on the ankle. During the 1720s buckles began to get larger, with more variety of shape, and from the 1740s color and sparkle were introduced with stones and paste. As the century progressed rococo scrollwork gave way to a more restrained neo-classicism, exemplified by the cut steel buckles of the late 1770s decorated with Wedgwood jasper ware plaques. By 1790 they were losing their popularity, surviving into the next century only in Ceremonial and Court dress. Buckles reached their largesse in the 1770s, when Sheridan's Lord Foppington in "A Trip to Scarborough" expounded that whereas



Mourning Shoe Buckle of Japped Brass c. 1737.

buckles used to be worn to keep on the shoe 'the case is now quite reversed and the shoe is no earthly use, but to keep on the buckle.'

On a more sober note, mourning buckles were in steady demand, usually made of base metal, which was japped or varnished black, but sometimes of faceted jet.

In the wake of the French Revolution, the elite associations that surrounded the buckle caused its popularity to wane, only to be nostalgically revived during the late 19th century. Over the next few decades, once again fashionable buckles adorned cloaks and fur stoles, hats, belts, shoes, and sashes (the latter worn over one shoulder and fastened on the opposite hip with a brooch or buckle). Technological advances fueled the creativity and intricacy of the designs. Many early 20th century buckles dazzled with new machine-made gems known as rhinestones, along with glittering cut-steel and marcasite jewels. From the 1870s through the 1930s, materials such as celluloid (and from 1907 on, Bakelite, an entirely man-made plastic) resulted in elegantly sculpted buckles that resembled glass, coral, jade and marble.

Buckles have reflected events and trends; a stamped-brass buckle depicting Admiral Perry at the North Pole, c.1910; A silver slide buckle, c.1900 with flowing Art Nouveau curves; a sophisticated Art Deco triangle buckle, c.1925. When the opening of King Tut's tomb in 1922 created a fascination with all things Egyptian, buckle design reflected this discovery. Buckles were also made from wood, shell, horn, leather and ivory. These can be carved, painted, engraved and decorated with other materials, or used as decoration on other materials.

Horn and Hoof were also used for buckles. In the early 1800s a Frenchman, Emile Bassot, patented a process for molding horn and hoof material in 1830. The British were also major manufacturers of horn products. Molding was done by pressing the horn sheets between



Shoe Buckle of Marcasites in a pattern of knotted ribbons c. 1780-90.

hot molds or dies. To retain its shape the buckle remained in the mold until cool. While in a softened condition the material can be bent into any shape or made to adhere to itself. Horn can be dyed almost any color, but buckles made of horn were mostly black or dark brown.

Buckles were made of ivory which has always been considered a precious material. The elephant tusk is considered to be the true ivory, but commercially, the teeth and tusks of the hippopotamus, walrus, narwhal and sperm whale are also included.

Buckles have been made from a variety of mollusk shells and are usually referred to as pearl, or mother-of-pearl. The use of shell in jewelry and fashion accessories, including buckles, became popular in the 18th and 19th centuries. American manufacturers began making shell buckles by the late 1890s from clam shells found in rivers. Shells come in shades of brown, gray, lavender and cream, but fresh-water shells lack the iridescence of shells harvested from salt water.

Shell is a soft material and therefore easy to carve, engrave and polish, which was done almost entirely by hand. Shell, especially pearl, was used as an inlay in many different materials.

Wood is readily available and easily worked and can be used when other materials are scarce. During World War II, metal was limited for the jewelry industry and wood was used. Wood was often used in combination with other materials and has been inlaid, carved and painted.

Currently belt buckles are experiencing a fashion revival. They have become an integral accessory of men's and women's wardrobes. The Western belt buckle is an American original. The Old West is a unique period of our national history. However, cowboys did not invent the Western buckles as we know them today. Actually, those first Cowboys wore suspenders to hold up their pants. Those buckles were dreamed up by Holly-

Continued on page 9

CALENDAR LISTINGS

Calendar Listing Information

Promoters: send us your calendar information. We will publish it free (and in bold-face type) with your display ad. Otherwise the cost is \$35 per issue. Calendar entries are published on a three-month basis (month of show and two months previous). So send in your info as soon as possible. It's never too early. Stories and features about shows are provided free with your display ad.

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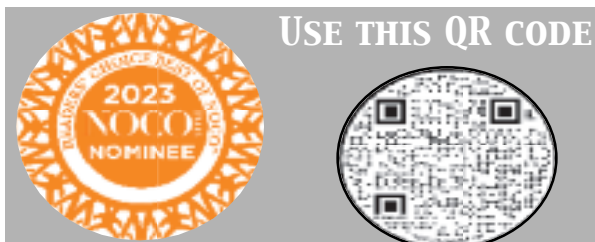
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October 21st

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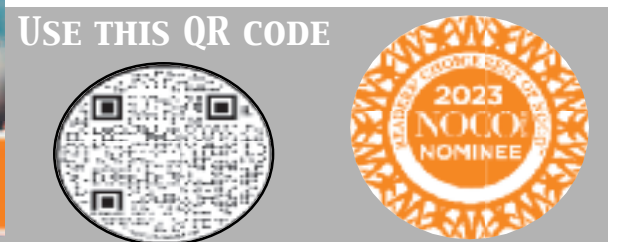


Future Ladies' Nights — Sept. 15th and Nov. 10th

4:00 to 8:00 p.m.

Storewide sale 10-50% off, scavenger
hunt for prizes, \$5.00 Vintage Market
Cash given to everyone who comes
starting at 4.

Drinks and treats provided.



The Beauty of Buckles

Continued from page 7

wood when Cowboy movies were big box office. The costume designers wanted the Cowboys to look stylish and distinctive; buckles set them apart. Today Cowboy belt buckles are worn by movie stars, celebrities and just about anyone else who wants to be uniquely dressed. Western buckles are highly prized and some custom buckles sell for thousands of dollars.

Today, fashionable belts and buckles are once again an integral part of a person's

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Diamond and Sapphire Shoe Buckles c. 1750



Buckle, Unmarked Pearl Horseshoe Shape c. 1900

wardrobe for both men and women. Buckles come in all sizes and are made of all kinds of materials such as plastic, silver, wood and even gold. Buckles are made to be seen.

Some are covered with Rhinestones as well as Diamonds. Currently, the new fads are belt buckles that light up and some are even digital bearing messages. These LED buckles are fun and stylish; some are unique one-of-a-kind. Throughout the ages belt buckles have been created and utilized to denote a person's profession and status. Military buckles may denote rank and perhaps decorative vital information. Various professions have decorative buckles that signify their association i.e. fireman, military, police and, of course, rodeo belt buckles are some of the coolest designs around. More and more people in today's society realize that the belt buckle can definitely dress up any given outfit. Buckles do not have to be expensive to do the job in expressing ones individuality.

There are buckle designers who are true artists, like Dan Ellis, Clint Orms and Edward Bohlin. They command high prices for their buckles. In their design they use fine materials such as Silver and Gold and incorporate precious stones like diamonds, rubies and emeralds in their buckles. Those who can afford them usually want their personalized work of art, and must patiently wait for their very own distinctive belt buckle. Amazingbeltbuckles.com is an expert's expert in the field of belt buckle, an excellent on-line source of some of the finest belt buckles in the world, as well as having a line of belt buckles to meet everyone's preferences.

Although rarities run as high as \$2,000, it is still possible to build a terrific collection of fashion buckles without spending more than \$100 for any of them.

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The Games People Played

By Carol J. Perry

I was a lucky little kid. My Dad worked for Parker Brothers, the famous Salem, Massachusetts game manufacturer. I was raised, it seems now, amidst a cheerful, colorful clutter of wonderful games.

Sometimes I was allowed to visit the big old rambling factory where Daddy was foreman of the Box Department. I watched, fascinated, as bright, shiny paper labels passed quickly over rollers revolving in trays of steaming hot glue. (The glue came from Lepages in nearby Gloucester, and contained some fish by-products which gave it a unique fragrance!) Upstairs, on the top floor, was where the famous "Pastime Puzzles" were made. There a special crew of women (never men) operated the jigsaws. Sometimes they cut pieces into fanciful shapes like birds and rabbits, and often worked their own initials into the puzzles.

Today, many of the games I played and watched being manufactured are being avidly sought by collectors. The idea of games as collectibles wasn't a widespread one until fairly recently, even though the games themselves have been part of America's everyday life for generations.

Back in the middle of the 19th century, thanks to the industrial revolution, rich and poor Americans alike found that they had some free time. There was a need for leisure activities, and American entrepreneurs were quick to produce some acceptable amusements for the ladies and gentlemen of the day. It was important that these distractions compromise no Victorian virtue. Playing cards were out (the devil's picture books.) So were dice (Satan's playthings.) It was the perfect time for the "board game" to become part of the American scene.

The board game, which means exactly what it says, a game played on a board, is actually an extremely old pastime. At a site near Ur of the Chaldees an archaeologist dug up several sets which appear to be forerunner of backgammon. These boards, inlaid with lapis lazuli, have been dated as early as 3000 B.C.

The very first American board game is generally considered to be The Mansion of Happiness. Produced and developed in 1843 by the W. & S.F. Ives Co. of Salem, the game was clearly a moral one. The daughter of a New England clergyman thought it up. The hand-colored game let players embark on a journey from squares marked "Justice" and "Piety," past such dangers as "Cruelty," "Immodesty" and "Ingratitude," all the way to "Eternal Happiness."



Another of the very early games bore a manufacturer's name which is still a familiar one to today's game players-Milton Bradley. Bradley was one of the first major game publishers in the country. His 1860 board game, The Checkered Game of Life relied heavily on moral instruction. The object of the game was to move a token through School, Honor and Truth until finally arriving at Happy Old Age. Of course, such pitfalls as Crime or Idleness could lead the unwary player into Poverty, Disgrace and – ultimately – Ruin. Then during the Civil War Bradley thought up something he called Games For Soldiers. This was a package of games made of lightweight pasteboard, adding little weight to the soldiers' pack. After the war games became the national rage. Wise hostesses often included a few games as ice-breakers. Games for the whole family were popular. Of course, they had to teach moral or ethical lessons.

Today's collectors of 19th and 20th century board games are intrigued by the many things these colorful amusements of the past tell us about life in America a century or more ago. Times changed, and so did the objectives of the games people played. While Milton Bradley's Checkered Game of Life offered "happy old age" as the winner's prize, a couple of decades later a teenager named George Parker invented a game with a different kind of reward. Parker's Banking offered players a chance to make 10% interest on "investments." Parker had enjoyed playing games as a kid, even though he thought that Mansion of Happiness was dull and altogether too preachy. Sixteen-year-old George's game promised that instead of joy in the next world, the smartest player would get the most money in this one. Parker's friends really liked playing the game and he figured that other people would too. So he spent forty dollars he'd earned picking berries to have 500 sets of Bankino printed up. He spent his school vacation calling on Boston stores. The game was a hit and Parker Brothers was born. That was in 1883. By 1887 Parkers had bought out W. & S.B. Ives, and by 1888, Parker and two of his brothers had thirty different games for sale in America's stores.

Parker Brothers has always been what, in today's terminology, would be called "trendy." When the country was seriously reading Horatio Alger novels, which told stirring tales of young men rising from humble beginnings to the top of their chosen fields, Parker published The Office Boy. Here players could follow the fortunes of an ambitious boy who could work his way up to Head of the Firm. When gold was discovered in Alaska, Parker was right there with Klondike, a game which let players search for gold in the comfort of home. When Sherlock Holmes became the hero of the literary world, Parker Brothers marketed The Game of Sherlock Holmes. With the advent of the automobile, a series of popular games featuring bicycles made way for The Motor Carriage Game, complete with breakdowns and flat tires.

Even when the great depression hit the country, board games weren't doomed. In fact it was the depression which moved a salesman from Pennsylvania to design a game inspired by happy days when he



used to take his family to Atlantic City for holidays. Charles Darrow based his game on buying and selling New Jersey real estate. He called it Monopoly. George Parker wasn't crazy about the game when Darrow offered it to him. It violated two cardinal rules for board games – it takes too long to play and the directions seem complicated. Parker Brothers turned it down at first, but Darrow persisted and they eventually introduced it in 1935. It is still the best selling board game in the United States and is published in many other languages around the world.

Many collectors admire the early games more for the graphic art on their boxes and boards than for their entertainment or educational content. The artwork on



these games offers a nostalgic and often very funny glimpse of the fashions, activities and attitudes of the past. The multicolored boards produced during the mid to late 1800s are especially valuable because they were usually printed by a lithography process. McLoughlin Brothers Inc. made the very nicest ones and their games present a real challenge to the collector. They stopped production in 1920 and in addition to their wonderful box covers and spectacular board designs, their games often included lead playing pieces, making them even more desirable. If you feel that you must have a McLoughlin for your collection, be prepared to part with several hundred dollars for a nice one.

Sometimes the work of a particular artist makes a game especially valuable. A 1921 Parker Brothers game called Soldier Ten Pins featuring art by Maxfield Parrish brought \$1700 at a 1998 auction.

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What is Moroccan Amethyst?

By Les Stewart

I struggled with the name for this article. I wanted to call it "When is Moroccan Amethyst really Moroccan Amethyst?" That is because collecting Moroccan Amethyst can be quite frustrating. Amethyst means purple in color, but, not all purple glass is Moroccan Amethyst. A lot of the glass listed for sale on web sites such as EBAY as being Moroccan Amethyst are really some other glass entirely!

Moroccan Amethyst glass was made in the early sixties by the Continental Can Company. I have never found when it stopped being made, but believe it ended production in early 70s. The trade name was Hazel Ware. The Continental Can Company and Hazel Ware names are both usually on original boxes of Moroccan Amethyst. Hazel Atlas seems to have become Hazel Ware when merged into the Continental Can Company. Experts use the Hazel Atlas and Hazel Ware names interchangeably when talking on Moroccan Amethyst. Some sides of boxes will only have Hazel Atlas so this may have been a gradual change in name.

The color is almost everything for Moroccan Amethyst collectors. People collect Moroccan Amethyst for the shapes and for its beautiful purple color. The Moroccan Amethyst pattern or shape of glass is found in other colors and not always considered to be Moroccan Amethyst. Most Moroccan Amethyst shaped pieces can also be found in a beautiful light blue color that was sold under the Capri name. Similar shaped glass from the same molds are also found in solid white milk glass, crystal, opaque green, and opaque amber. When the Amethyst and Milk Glass are used together the box will be labeled Alpine.

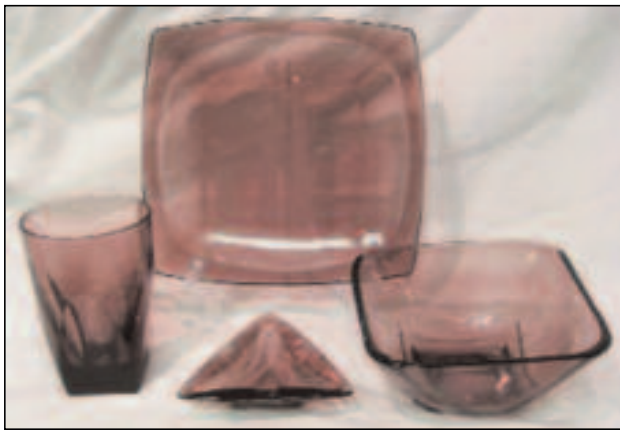
So Moroccan Amethyst is like Royal Ruby in that the color identifies the collectible pattern name as much as the shape. But, to be Moroccan Amethyst it must have both the correct shape with the purple color or it just some other glass and made by Hazel Atlas. Where sellers get in trouble to me is calling all Amethyst Moroccan shapes Moroccan Amethyst. To me, the crystal and non-Amethyst colors are just Hazel Ware and are not Moroccan Amethyst. I will leave that up to you, but I would never list a milk glass eggnog set as Moroccan Amethyst. Especially will not because in the original box it is called Colonial Milk-White Hostess Service by Hazel Ware and not Moroccan Amethyst.

There are different shaped patterns within Moroccan Amethyst with variations. The square and round items are part of a shape called Colony by authors. Colony was the company reselling for Hazel Atlas and probably not the pattern name. Simplicity is on many of the boxes containing the round & square Moroccan Amethyst. So I am guessing the pattern name may have been really Simplicity.

The rounded items frequently have a swirl running from top to bottom like in the tumblers. This is the largest grouping of Moroccan Amethyst including serving items like the vase, cocktail shaker, ice tub, and two sizes of candy dishes.

The more often thought of shape is the other 8-sided, Octagon shape. The tumblers that go with this shape do not have the swirl and have either a stemmed or flat bottom. There are also 3-sided ash trays. Collectors find it neat that the 3-sided ash trays have both rounded corner (goes with Colony shaped items best) and pointed corner (goes with the Octagon shaped items best). There are no large serving pieces in this shape.

I'm sure that people mix and match Moroccan by the Amethyst color. However, some pieces have to be interchangeable because only one shape exists. The coffee cup seems to be the only piece that was shipped from the factory with both round and square Colony shapes and the 8-sided Octagon shape. It has a rounded cup



which seems to fit better with Colony. The sharp lines and edges of the handle seem to fit better with the Octagon shaped items. This seems to be an effort to design a cup that went with both lines.

There are two more shapes for cups and both have a very strong swirled design. Both the snack set and punch set cups have a swirl continue into the base of the cup. This ends up with a cup that is almost footed that fits perfectly on the snack plate. Of the many snack sets I have seen, the Hazel Ware ones are the only ones that have the plate and cup molded to almost snap together. You can tilt the snack plate substantially and the cup just sets in place as designed. The snack set cups have a closed handle and punch sets have an open hooked handle to allow them to hang on the punch or eggnog bowl. Snack sets are found in amethyst, Alpine color combination, milk glass, crystal, and when in blue they become Capri sets. The punch sets I had only seen until recently were in the Alpine milk glass with amethyst colors. This is because the only base I had seen was amethyst and the punch bowl was in milk glass or crystal. The punch bowl was seen in photos recently in amethyst, but it arrived broken. The crystal and milk glass bowls are also seen in boxed Eggnog sets without a base. A crystal punch base was seen recently so it appears an all crystal punch set was also sold.

Another cross over item is the dinner plate. The only diner sized plate was made just in the 8-sided Octagon shape. So you must use different shapes together to set a table. The square Colony plates are too small and I contend they were meant to be luncheon plates. They are the same size as ones from the snack set without the cup indentation in the snack plate. Be care with those square ones because the snack version seems much less expensive and way more available than the luncheon plates.

Tumblers are found in three different shapes. The tall swirl ones were thought to only go with the Colony round/square shape. The footed style was thought to only go with 8-sided Octagon shape. The footed goblet shape can also be found in flat footed tumblers. Then there are the square footed one. I believe these go with the square colony items best.

You can make a whole collection out of searching for Moroccan Amethyst still in original boxes. There are many to watch for in Moroccan Amethyst:

Σ Punch sets in alpine color. Note the box clearly shows there should be a plastic ladle with the set. There needs to be 12 amethyst cups, one amethyst base, one milk glass swirled punch bowl, and one plastic ladle to be complete.

Σ The salad set consists of the large and small round bowls in the Colony shape along with a plastic fork and spoon.

Σ There is a 7-piece "Bartender's Set" combining the chrome top cocktail shaker with 6 of the next to smallest drink glasses.

Σ There is a 4-piece "The Magic Hour" cocktail set combining the cocktail stirrer with metal stir spoon and 2 of the smallest drink glasses.

Σ There is chip & dip set. Or at least I have a box that says that is the contents. The box has never been opened so I will not know the shape of the metal clip to link the bowls together until I see another set.

Σ A favorite of mine is the 4-place setting box. A favorite because it has the 8-side Octagon shaped items with the common cup and the back of this box shows Colony shaped items to buy to go with the Octagon shaped place setting. If you think back to my comments on the three tumbler shapes you probably need to toss out those theories. This set in 8-side Octagon shape has both the footed and swirl tumblers as pieces to add to the 8-side set.

Σ There is a boxed set of Hazel Ware with the tall

swirled ice teas and milk glass coasters. I may be wrong, but the only box I have seen was years ago and believe it said Alpine on it. This set went at huge price for the time so I passed and have regretted ever since, as I have not seen a second boxed set after years.

Σ Snack sets are available in all amethyst or as Alpine sets with amethyst plates and milk glass cup. They are available with the seashell shaped plates and also in square shape. The square shaped snack box has the company Colony name on it. I do not consider the crystal sets Moroccan Amethyst. To me they are just a Hazel Ware crystal snack set as is the blue version found with the Capri name.

Σ There is a 12 place setting box. That would be 4 plates, 4 saucers, and 4 small bowls in Octagon shape with 4 cups.

Σ The last one I can talk about is the most recent and precious find. This is the tall candy in a box for just it. This of course begs the question of what other individual Moroccan Amethyst items had their own box. I am betting the large serving items like the small candy, ice tub, and vase at a minimum had their own box. I scan this category over whole Internet multiple times weekly so if there are more boxed sets then hopefully I find them.

Σ REMEMBER, to collectors of sets the box is frequently as much or more important than the glass. So PLEASE do NOT mark on the boxes. There is a rapidly growing group of collectors looking for items in original boxes and sadly dealers are not making sales because they've damaged the boxes or even worse thrown them away.

There are many oddities to watch for in Moroccan Amethyst:

Σ The Alpine sets with the combined purple and milk glass colors make them very desirable to collectors, which in turn makes them more difficult to find.

They really are not complete without the correct plastic ladle.

Σ There is no cream/sugar to use with Moroccan Amethyst. Seems so hard to believe they would make three shape versions of Moroccan Amethyst and none have cream/sugar. Hazel Atlas made amethyst colored cream/sugars in other patterns and have seen more than one design. Neither of those shapes or designs seemed to fit the Moroccan theme so I have not added a cream/sugar go-with yet.

Σ Same for pitchers. One sold recently in the amethyst color in some other Hazel Atlas shape and it went high so am sure it will be used within a Moroccan Amethyst collector's home.

Σ Same for candles. The star shaped ones I have are go-with items. Books show them with Moroccan Amethyst and we will use with it, but doubt sincerely they were marketed as Moroccan Amethyst. Look at the bottom of the candles to see the same rays with dot feet as on the coaster.

Σ Same for a butter dish. It is worse because I have not seen another shape from Hazel Atlas in the amethyst color at all.

Σ Coasters are maybe one of the rarest of go-with items. Hazel Atlas made other coasters with the same knobs so be careful. The ones sold with Moroccan have the swirl like a pin wheel. I have seen other styles of Hazel Atlas coaster with flowers so they may have made many similar, but not correct coasters with the same knob design.

Σ There are both bowls and ash trays with flowers or apples in the mold.

The apple ones get pricey very fast.

Another area that can be its own collection are the many go-with items that contain added metal. Tidbits, center handles, holders, and many more are out there. The stacking tidbits can be found in many different shapes of glass. Same for the handles being added to most all pieces of glass. Some of the neatest are twisted wire holders that contain Moroccan Amethyst glass. One example is a jam dish with two of the 8-sided bowls and I find it exceptionally well done.

Salt & Peppers are a whole other area. There are at least 3 amethyst colored shakers sets that can be found with the HA Hazel Atlas trade mark. There is one pair in a reference book. I think this set fits the Moroccan Amethyst shape or style best.

Moroccan Amethyst is indeed becoming more difficult to find. I attribute that to the large interest in Mid-Century or Modernism items that this pattern fits into nicely.



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 Social Security Act (1935)

August 24

British Troops set fire to White House (1814)

August 26

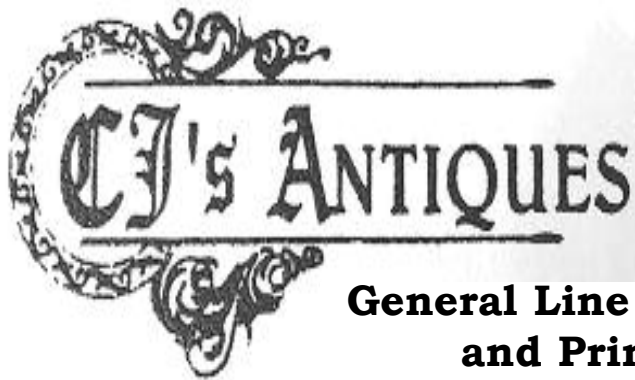
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The Mountain States Collector, a tabloid newspaper dedicated to promoting the enjoyment of antiques and collecting in the Rocky Mountain region, is distributed the first weekend of every month through shops, auctions, flea markets and antique shows,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

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

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Printing Wyoming News

Hurricane Collectibles of Value and Interest

By Barry Krause

If the hurricane season has ever seriously damaged your family or property, you may not be in a mood to "collect" any hurricane memorabilia, preferring not to be constantly reminded of your personal loss with such artifacts sitting around forever.

However, a fascinating range of objects can be collected and studied as hurricane-themed collectibles, not because we approve of disasters in nature, any more than we admire warfare by collecting war souvenirs, but because hurricane items are important historical and scientific evidence of what happened when these storms affected communities, and so that we might be better prepared to withstand the assaults of future hurricanes.

For example, recent newspapers and magazines give us a contemporary eyewitness account of what took place before, during and after the latest hurricane storms to hit the southeastern United States and elsewhere. These periodicals are of permanent reference value in preserving the story of these hurricanes. Many people are saving them right now.

Other paper memorabilia, such as evacuation notices, official and unofficial telegrams about the storm dangers, personal correspondence from hurricane sites, photographs, gasoline rationing coupons (if any), paper advertising brochures of local business firms selling hurricane protection provisions and offering to do after-storm building repairs, and maps of hurricane forecasts are collectibles that explain the hurricane's impact on a community.

Hurricane warning flags and banners, search-and-rescue equip-

ment actually used successfully to save potential victims, do-it-yourself building reinforcement kits and first aid supplies, and local law enforcement artifacts such as "do not cross" tape from disaster zones are ideal memorabilia for the serious collector and student of a community's efforts to survive a hurricane. A museum exhibit could be set up with such treasures, properly displayed and explained for all to ponder.

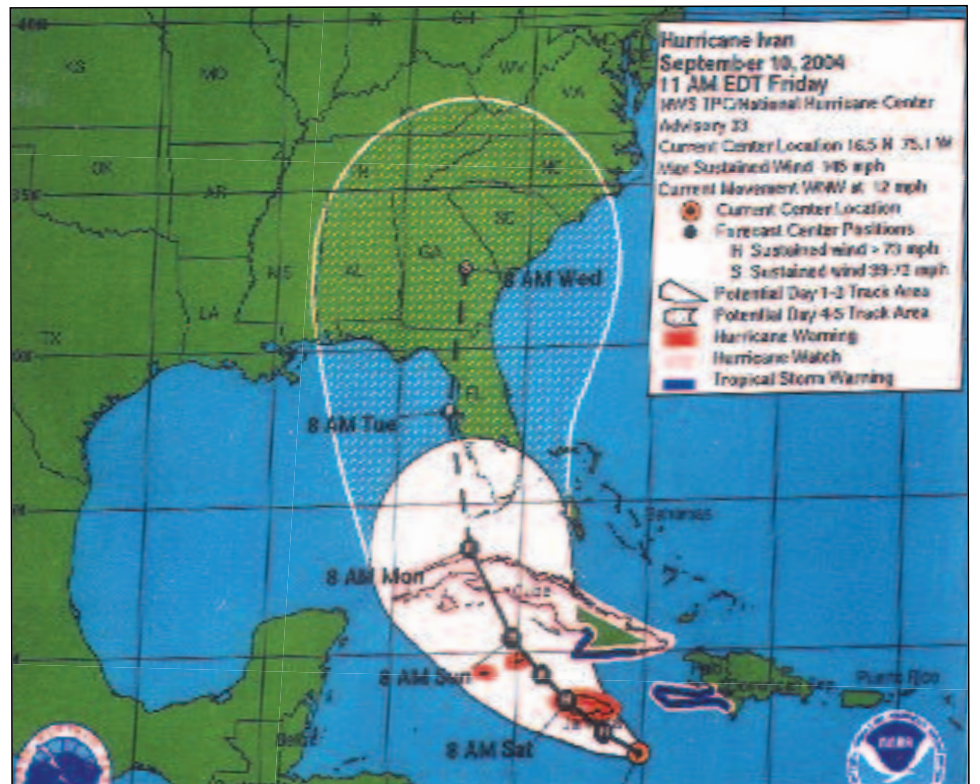
The U.S. National Weather Service has free maps for downloading on its Internet site, giving hour-by-hour forecasts of the projected paths of specific hurricanes affecting America's coasts and inland. The one illustrated here shows Hurricane Ivan as it existed at 11:00 A.M. on September 10, 2004, just southeast of Jamaica, with a possible path to Florida's west coast several days in the future.

Ivan, you may recall, did strike Jamaica the next day, with sea waves two-stories high, winds over 100 miles an hour, and extensive property damage, plus a number of residents killed and injured. Ivan then traveled to attack the United States, with continuing destruction.

Hurricanes are tropical storms that form on the ocean's surface, near, but not exactly on, the equator, and they then travel until they lose their energy and dissipate.

Hurricanes do damage with strong winds at least 74 miles an hour, heavy rains, as well as wave destruction along coastal areas.

In the early 20th century, there were no space satellites or radar warnings of approaching hurricanes, so there was often greater loss of life because people couldn't evacuate to safety in time. For example, about 6,000 people were killed in the Galveston, Texas re-



This National Weather Service forecast map of September 10, 2004 shows the then position of Hurricane Ivan off the southeast coast of Jamaica. This timely hurricane paper collectible item was obtained for free from downloading from the Internet.

gion by a hurricane in 1900, and picture postcards of its destruction are still avidly sought by collectors of hurricane memorabilia.

Hurricanes have wrecked havoc in some foreign countries in modern times. Over a quarter million people drowned in a storm surge from a tropical cyclone in East Pakistan (later called Bangladesh) in 1970, and floods from Typhoon Nina killed over 100,000 people in China in 1975.

Hurricanes used to be named only for women, but, in the late 1970s, male names have also been given to specific hurricanes each season. Many people in the Bahamas, Florida and Louisiana were affected by Hurricane Andrew in 1992 which killed 54 people and caused about \$22 billion in damage.

Survivors of Andrew collect

artifacts and memories of it. Entire books have been written about specific hurricanes in history, and an interesting collection of non-fiction and fictional hurricane-themed literature might be assembled by the collector at modest cost, and even read for pleasure and profit.

"Hurricane survival manuals" are specialized books. Of greater drama would be any genuine items that were actually hit by a hurricane, such as strong metallic objects twisted out of shape by the force of the wind, pieces of buildings that exploded in tornadoes spawned by hurricane storms, and objects that saved a life when a person was hiding behind them for protection. These items might be better donated and exhibited in a local museum if the collector lacks space for storing them at home.

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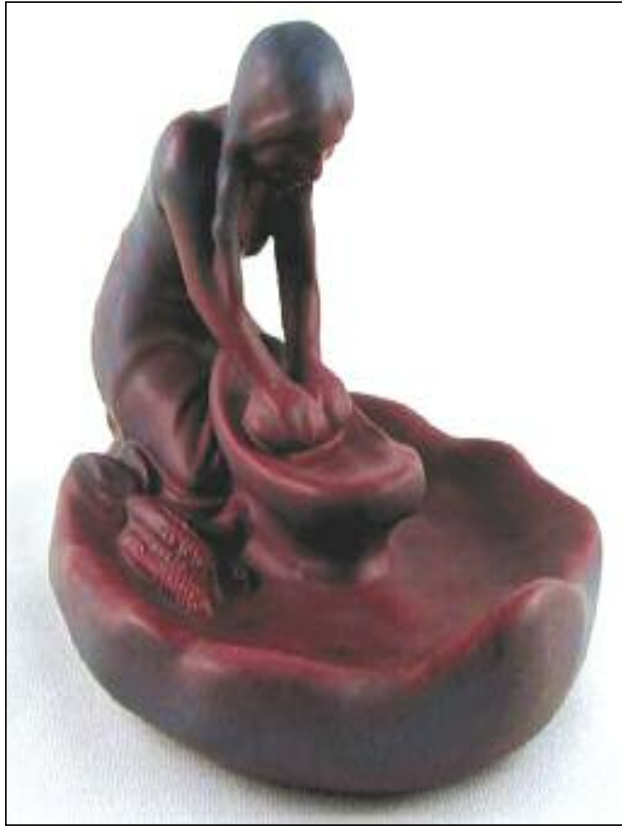
Van Briggles — The Master Pottery Maker

By Ann Brandt

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

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

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



A catalyst to the creation and success of Van Briggles's work was the Arts and Crafts movement. During the mid 1800s to the early 1900s, the industrial revolution and its mass production of goods and materials stimulated many artists and craftsmen to greater efforts in hand-


crafting beautiful things for a wide market. Art Nouveau (new art) in America grew out of the American Arts and Crafts movement with its emphasis on simplicity of design and good craftsmanship.

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

In December 1901, the first public display and sale of Van Briggles art pottery resulted in a sell-out of all 300 pieces. The pottery company was formally established in February 2002 in a small workshop with one assistant. That year Artus married Anne Lawrence Gregory whom he had met while studying in Paris years before. Together they worked out the Van Briggles logo—a double A inside a square that continues to be used and is found on virtually every piece of Van Briggles.

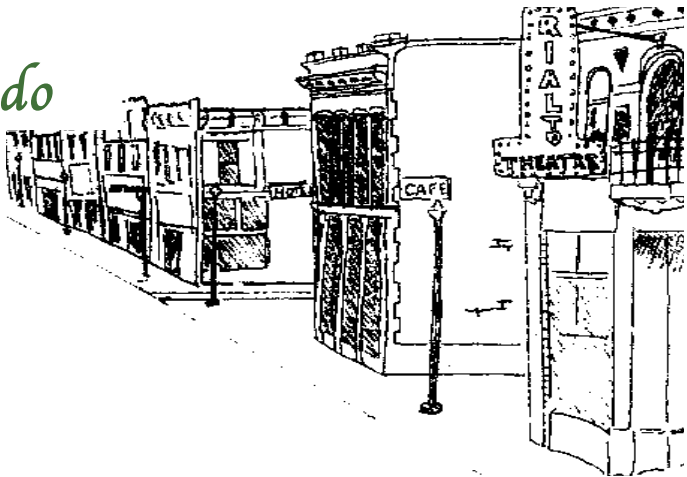
After Artus died in 1904, Anne became president of the company and continued to run the expanding pottery for an additional eight years. In 1910, financial

Continued on page 15



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CONTEST

July's What Is It?



Almost everyone of our guesses for the July What Is It identified the object as a desk ink blotter. Our source said it is a paper weight. This particular one has had an outdoor working life. It is six-inch cast-iron engraved weight used to anchor newspapers at a kiosk in New York. Decorative weights like this one are still in use so they are hard to collect. Those with logos of now defunct newspapers are more easily found.

Since these objects could be used as ink blotters, we are going to go ahead and give a year's subscription to *the Mountain States Collector* to those who guessed that it was their purpose. Congratulations to our winners.

William McLaren of Anchorage, Alaska adds, "The July What Is It appears to be a Victorian-era paper weight of cast iron with scrolling. It is probably an example of the Eastlake style. Such items were popular in the late 1800s and early 1900s."

Our other What Is It winners include Jean Helzer, Arvada, Colorado; Cheryl Miller, Ft. Collins, Colorado; and Christine Green of Westminster, Colorado.

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*.



Van Briggle — The Master Pottery Maker

Continued from page 14

problems contributed to a company reorganization and renaming the "Van Briggle Pottery and Tile Company. Following a series of ownership changes, natural catastrophes, and financial troubles, the pottery moved in 1955 to the Midland Terminal Roundhouse near U.S. Highway 24 where it is owned and run by Craig Stevenson who is also in charge of the Van Briggle Art Pottery design work.

Artus had developed a process for making tiles just before he died and it is said that Anne sketched out the designs for the tiles. Art tiles continue to be a part of the company line. The older tiles are quite expensive, running up to \$600 for one tile. No one knows the exact

number of older homes in Colorado Springs containing fireplaces decorated with Van Briggle tiles; estimates range from two dozen to two hundred. Now, tiles produced at the pottery are considered an economical way to begin a Van Briggle collection, and groups touring the pottery might enjoy the opportunity of hand pressing a tile. New collectors purchase the tiles to use as trivets or hot pads for the dining table.

In addition to tiles, vases, and bowls, the pottery produces figurals, works in which a figure is an integral part of the overall design. The Lorelei, which is based on the famous legend of the lady on the Rhine River luring sailors to their death, is one of Artus's first and most famous designs. Values on the Lorelei vary



from \$875-\$1,025 for a piece from the 1920s to \$125 to \$325 for a piece produced in the late 1980s. The original Lorelei is in the Louvre.

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

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

Lamps with the distinctive butterfly-pattern shades have been a part of the Van Briggle line also, varying in price from \$75 for a lamp from the 1980s until the pre-

sent to over \$400 for older lamps. You can look for Van Briggle creations on e-bay, at auctions, or at art shows. Vases, bowls, and figurals sometimes appear at garage sales, often when the seller does not realize the full worth of the piece. However you acquire a Van Briggle piece, it will grow in value.

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

The glaze colors in Van Briggle art pottery have varied through the years. From 1912 until the 1920s, Turquoise Blue or Ming Turquoise, Mulberry, and Mountain Craig Brown glazes were used. Persian Rose, a lighter maroon than Mulberry, was used from 1946 to 1968. Other colors included Moonglo, Honey Gold, Jet Black, and Trout Lake Green. From 1970 until the present, Ming Turquoise as well as variations of Moonglo, Russet, Midnight, and other colors appear in Van Briggle creations.



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

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

To Compare & Value American Art Pottery:
www.vanbrigglenet The Van Briggle Pottery Collectors Network.

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