



# the mountain states collector

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ART, DESIGN  
AND HISTORY.

51ST ANNIVERSARY — ESTABLISHED IN 1972

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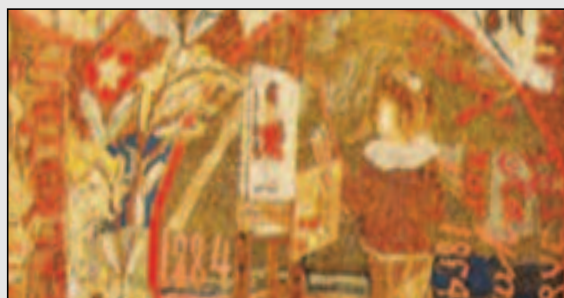
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## Meet HOF Finalist Randy Gradishar Oct. 14 at Old Crows Antique Mall

Old Crows Antique Mall is proud to present a special Autograph Event for our newest NFL HOF Senior Finalist Randy Gradishar. The event will take place on October 14 from 12-3 p.m. at the Mall. As a potential member of the Class of 2024, Gradishar will find out the results of the competition mid-January when the Hall of Fame's full Selection Committee will cast its votes. The result will determine which finalists will be enshrined in Canton later that year. In the meantime, Old Crows wants to celebrate Gradishar's selection as one of three Senior finalists. The winner will join the Modern-Era finalists and Coach/Contributor finalists as part of the Class of 2024.

Randy Charles Gradishar (born March 3, 1952) is an American former professional football player who was a middle linebacker in the 1970s and 1980s for the Denver Broncos of the National Football League (NFL). A native of Ohio, Gradishar was a two-time consensus All-American for the Ohio State Buckeyes, before playing ten seasons for the Denver Broncos.

It is little wonder that Gradishar is being considered for the HOF honor. During his 10-year career in the NFL, Gradishar left his mark as one of the most dominant linebackers in NFL history. In the 1970s and early 1980s, he was among the greats at the position, helping make Denver's famous "Orange Crush" defense one of the most famous units of its time and leading it to the franchise's first Super Bowl berth.

"In an era of pro football when running backs ruled on offense, linebackers were their natural adversaries on defense — and the most clever, ruthless and fundamentally sound made their mark at inside linebacker. And in the situations where it mattered most, there was perhaps no linebacker better than Gradishar at identifying plays, slipping the gaps and making the tackle," as longtime defensive coordinator Joe Collier said in 2020.



"Every year that he played, he led our team in tackles," Collier continued, "He was good. He was very good. He was a linchpin of our 3-4 defense. We ended up being, at that period of time, the number one defense as far as short-yardage, goal-line and inside the 20. Statistics weren't kept on that kind of stuff at the time. But the [reason] that we were so good on short-yardage and goal-line defense was Randy. Randy was probably the best short-yardage, goal-line type of middle linebacker in the history of the NFL."

Other accolades came from many of his former coaches and teammates.

"We are thrilled for Randy Gradishar to take this significant step closer to his long-awaited place in the Pro Football Hall of Fame," Broncos

*Continued on page 5*

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We look forward to  
**Witches Night Out**  
Oct. 19, 5 p.m.

-free admission-

Grab your broomsticks  
and join us for a  
Spooktacular evening.

*Gifts awarded to the best dressed witch!*

**and Vintage Trunk or Treat**

**Car Show October 29**

at Sugar Mill  
Antiques and Vintage  
Depot





• C • O • L • O • R • A • D • O •  
**ANTIQUE GALLERY**

# Amazing Autumn Finds

What a great time of year at the Gallery! Vintage Halloween and autumn decorations have been added to our Miles of Aisles of antiques and collectibles, plus all you need for party or holiday entertaining.

If you're throwing a Halloween bash or hosting holiday dinners, look no further than the Gallery for crystal, silver, serving pieces and barware galore — dining room and living room furniture — from elegant opulence to retro fun! With 285 dealers, you're sure to come across a great find.

It's never too early to start your holiday shopping and we have a great lay-away plan. Just ask our friendly, knowledgeable staff for info or help finding that certain item. See you soon!



303-794-8100



Birthdays, hostess gifts or any special occasion — a Colorado Antique Gallery gift card is the perfect gift.



Mon-Sat  
10am-6pm  
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Noon-6pm



Layaways and all major credit cards accepted.

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# Old Crows Antique Mall & Root Beer Bar

10081 West Bowles Avenue Littleton, Colorado 303-973-8648

**The Antique Brothers, Timmy & Joseph Crawford, Welcome You**

World's Largest Root Beer Bar serving ice cream floats, coffee —  
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## Meet Denver Bronco Legend Randy Gradishar Oct. 14, 12 - 3 pm

*Randy Gradishar has been named a Senior Finalist for the Pro Football HOF Class of 2024*



### CARS FOR CHRIST and Old Crows' Antiques Road Show

Get estimates on your favorite treasures. Talk to experts about your antiques, art, vintage and collectibles.

*Limit 1 item per person*

**Saturday, October 7**

12 - 3 p.m. (First Saturday Every Month)



**Saturday, October 14**

3 p.m. to 6 p.m.

### LITTLETON CAR SHOW

**Saturday, October 21**

Live at the Crows: featuring Warren Floyd performing in the Root Beer Bar, 2-5 p.m.



**Saturday, October 28**

### Celebrate the Arts

Special discounts on art-related items.



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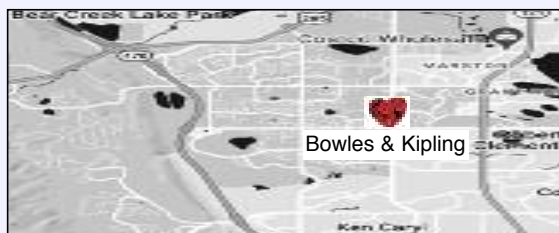
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**MARK YOUR CALENDAR — OCT. 14 — Denver Bronco HOF FINALIST RANDY GRADISHAR.**

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in Arvada

# Show Calendar October - November '23

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. 7: **CARS FOR CHRIST** and **OLD CROWS' ANTIQUES ROAD SHOW** 12-3 p.m. (First Saturday of Every Month) 10081 West Bowles Avenue, Littleton. Get estimates on your favorite treasures. Talk to experts about your antiques, art, vintage and collectibles. Limit 1 item per person. Call 303-973-8648

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 from kitchenware to corning ware, tools to furniture and Star Trek to Star Wars, the treasures await you. More info, go to www.brassarmadillo.com.

OCT. 14: **GUEST RANDY GRADISHAR**. Meet our newest Hall of Fame inductee at Old Crows Antique Mall for an autograph event. 12-3 p.m. and **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.

OCT. 14 & 15: **PUMPKIN PIE DAYS** sponsored by The St. Vrain Historical Society to be held at Boulder County Fairgrounds, Exhibit Building, 9595 Nelson Rd., Longmont, Colorado, Admission \$10 per person (children under 12 free) More info, call 303-776-1870.

OCT. 19: **WITCHES NIGHT OUT** at the Sugar Mill Antiques and Vintage Depot, 5 p.m. Grab your broomsticks and join them for a Spooktacular evening. Gifts awarded to the best dressed witch! and OCT. 29: **VINTAGE TRUNK OR TREAT CAR SHOW** (see ad below) also at Sugar Mill, 13788 Pacific Circle, Mead, Colorado. Call 303-532-6496 for more info.

OCT. 21: **LIVE AT THE CROWS** at the Old Crows Antique Mall & Root Beer Bar, live performance by Warren Floyd, 2-5 p.m., 303-973-8648.

OCT. 21: **VINTAGE MARKETPLACE OUTDOOR MARKET**, Earn VM Market Cash, Storewide Sales. More info. vintagemarketplacefc.com

OCT. 28: **CELEBRATE THE ARTS** at **Old Crows Antiques Mall**, special prices on all artwork. Call 303-973-6648 for more information.

OCT. 28: **WINE EXPERIENCES** at the **Hotel de Paris Museum**, Georgetown, Colorado, 5-7 p.m., \$55 per person hoteldeparismuseum.org or call the Museum - 303-569-2311.

NOV. 10: **LADIES NIGHT** at the **VINTAGE MARKETPLACE**, 6520 S. College Ave., Ft. Collins, Colorado, More info, vintagemarketplacefc.com

## Hall of Fame Finalist Randy Gradishar at Old Crows Antique Mall on Oct. 14 for Autograph Signing

Continued from page 1

Owner & CEO Greg Penner said in a statement. "The heart and soul of the iconic Orange Crush defense, Randy is now on the doorstep of earning the game's highest honor. The Broncos congratulate Randy on becoming a Senior Finalist for the Class of 2024 and look forward to the full Selection Committee vote early next year."

His former coach Dan Reeves said about Gradishar, "He was as good a linebacker as I have ever been around, and I have been around some great ones. He was a leader without question of our defense while I was with Denver. He was an exceptional football player. I had a great deal of respect for him when I was at Dallas before I ever went to Denver. After I arrived in Denver and saw what kind of a leader he was my respect for him grew. He never missed a game and was a dominant force on the field. The opposing team always had to take him into account when they devised their game plans."

"If you ask me to name the five best line-



backers I played against, or had a chance to cover in my broadcasting career, Randy Gradishar would be on the list. There is no question about his credentials. Randy Gradishar belongs in the Hall of Fame," said Merlin Olsen.

After his NFL career, Gradishar continued to contribute to his community. Some of his activities included: being president of the Denver Broncos Youth Foundation from 1982 to 1992; served on the NFL Players Special Advisory Council from 1992 to 1995; worked with Promise Keepers in Denver from 1994-97; participated in the Susan G. Komen for the Cure celebrity race to raise awareness and funds for research into curing breast; serves as an Honorary Chair for the Susan G. Komen for the Cure organization.

Help Old Crows Antique Mall celebrate this truly great football player and outstanding human being on October 14. Call 303-973-8648 for more info.



What a great time of year at the Gallery! Vintage Halloween and autumn decorations have been added to our Miles of Aisles of antiques and collectibles, plus all you need for party or holiday entertaining.

If you're throwing a Halloween bash or hosting holiday dinners, look no further than the Gallery for crystal, silver, serving pieces and barware galore — dining room and living room furniture — from elegant opulence to retro fun! With 285 dealers, you're sure to come across a great find.

It's never too early to start your holiday shopping and we have a great lay-away plan. Just ask our friendly, knowledgeable staff for info or help finding that certain item. See you soon!

**VINTAGE TRUNK OR TREAT**

SUGAR MILL ANTIQUES & VINTAGE DEPOT  
FREE ADMISSION - DONUT TRUCK  
TRICK OR TREAT FROM THE COOLEST  
VINTAGE CARS AROUND!  
CONTACT US TO REGISTER YOUR CAR  
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**OCTOBER 29, 2023  
11 AM TO 2 PM**

The St. Vrain Historical Society Presents  
The 53<sup>rd</sup> Annual

# Pumpkin Pie Days

**SATURDAY, October 14, 2023  
10 am - 5 pm**

**SUNDAY, October 15, 2023  
11 am - 4 pm**

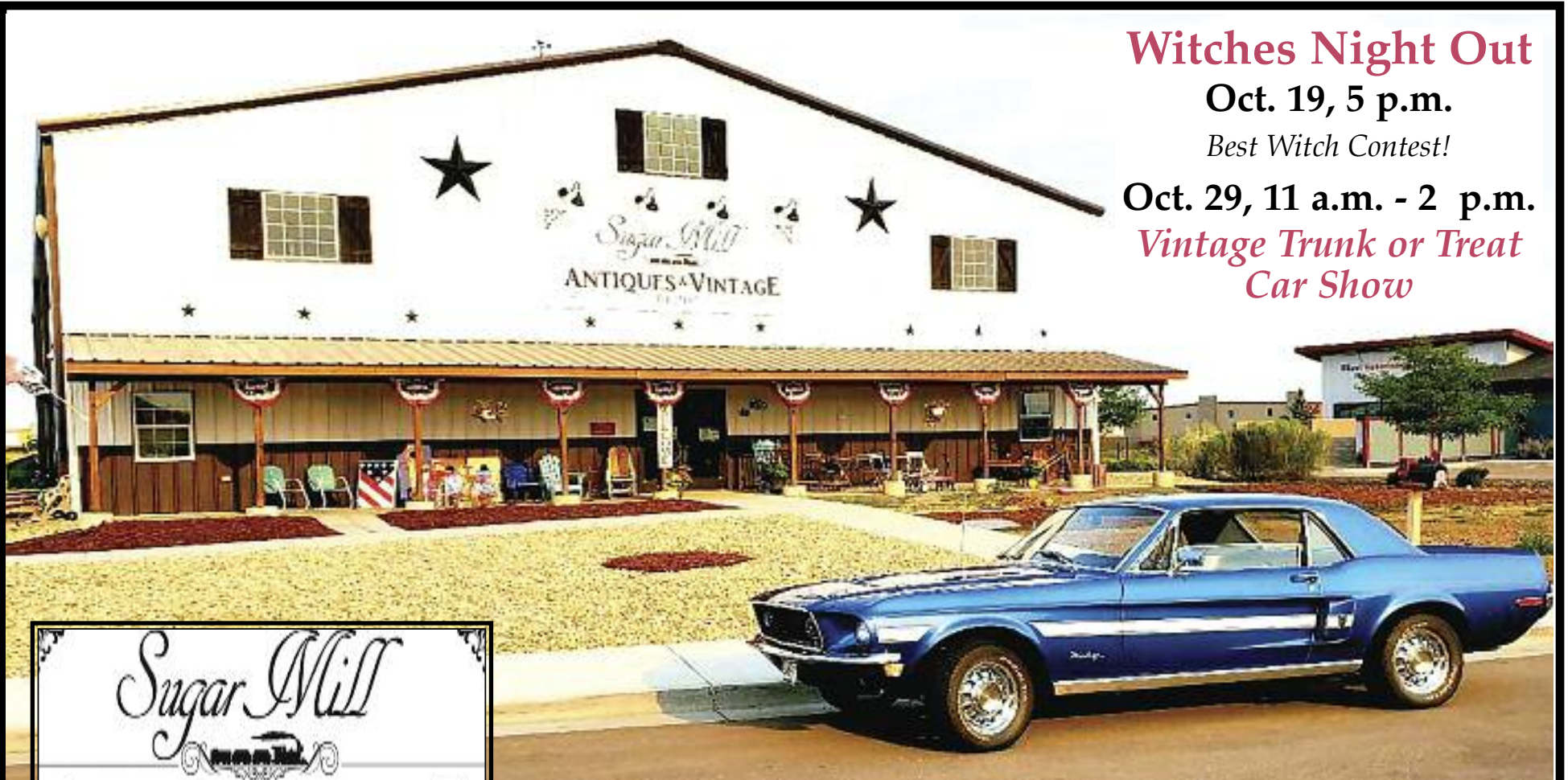
## Vintage & Antique Market

St. Vrain Historical Society Members Get Early Entry on Saturday - 9:30 am!

Boulder County Fairgrounds, Exhibit Building  
9595 Nelson Rd. Longmont, CO 80501

Admission: \$10.00 per person (children under 12 free)  
(303) 776-1870

Admissions & Café Sales Support The St. Vrain Historical Society's  
Mission of Historic Preservation & Education in the Community!  
www.stvrainhistoricalsociety.com



**Witches Night Out**

**Oct. 19, 5 p.m.**

*Best Witch Contest!*

**Oct. 29, 11 a.m. - 2 p.m.**

***Vintage Trunk or Treat  
Car Show***



**13788 Pacific Circle  
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Located right off I-25 at Hwy 66

Open 7 Days a week

Sunday, 10:30 am to 5 pm

Monday - Thursday 10:30 am to 6 pm

Friday & Saturday, 10 am to 6 pm

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We look forward to our **Witches Night Out** Oct. 19, 5 p.m. -free admission- Grab your broomsticks and join us for a Spooktacular evening. Gifts awarded to the best dressed witch!



**PUMPKIN PIE DAYS**

# 53rd Pumpkin Pie Days Antique Show, Oct. 14 & 15

Pumpkin Pie Days, one of the area's longest-running and best-loved antique shows, will be held on Saturday, Oct. 14th, and Sunday, Oct. 15th, in the Exhibit Building at the Boulder County Fairgrounds at 9595 Nelson Road in Longmont. Hours for the event are Saturday from 10 a.m. to 5 p.m., and Sunday from 11 a.m. to 4 p.m. Admission to the antique show and sale is \$10 (children under 12 free), and parking is free. Proceeds will be used by the St. Vrain Historical Society for local historic preservation and education projects.

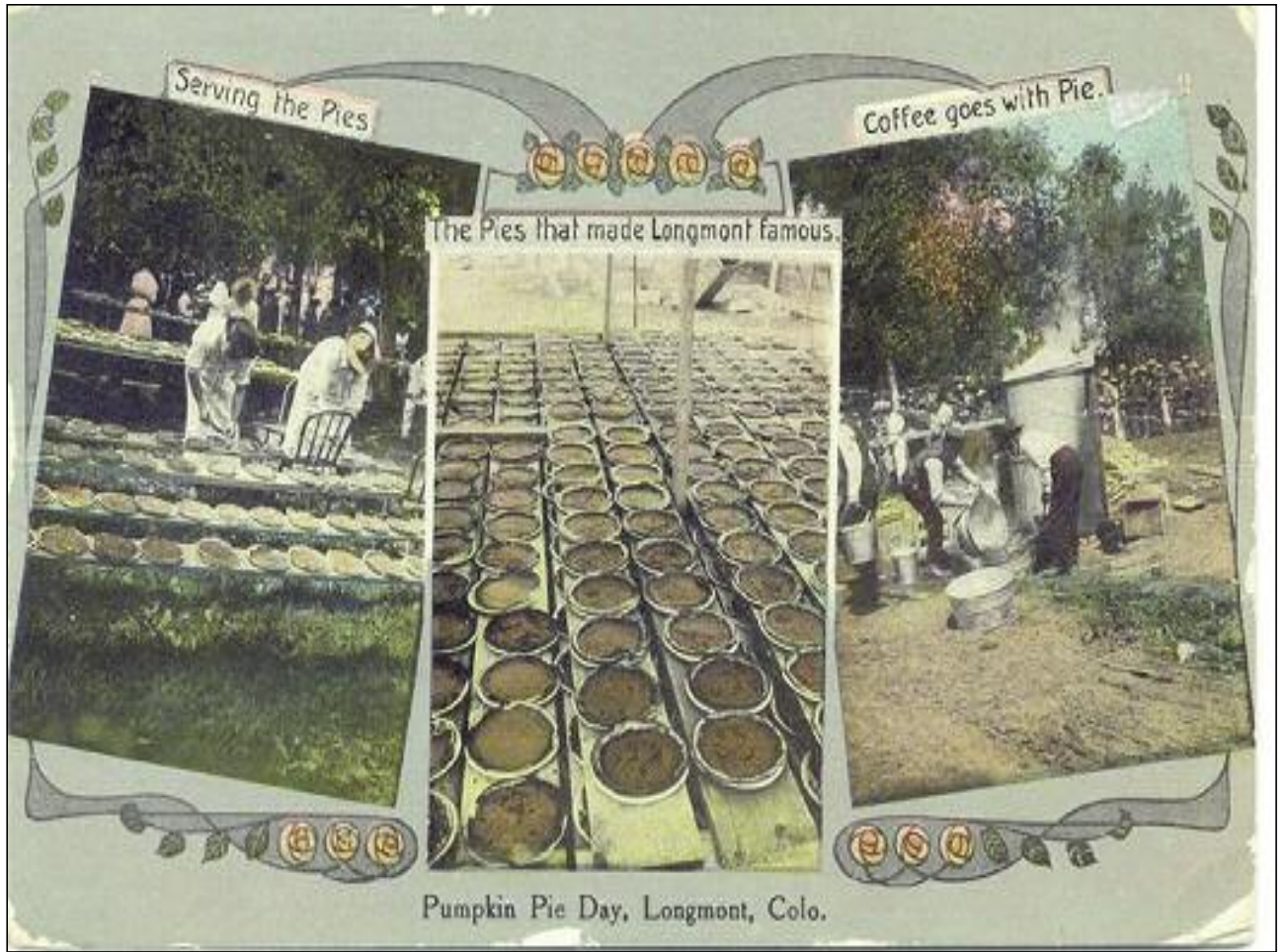
More than 80 antique dealers from Colorado and seven other states will display and sell a wide assortment of antique and collectible furniture, silver, glassware, china, pottery, quilts, vintage clothing, linens, jewelry, tools, postcards, books, dolls and toys. There will also be a glass grinder who repairs chipped china and glassware.

The St. Vrain Historical Society will have a table featuring a variety of publications about the history of Longmont and nearby areas and displays about current preservation projects at Hoverhome and the Hover Farmstead. In the Society's cafe area, volunteers will serve their legendary bean soup and French rolls, homemade pumpkin pie with freshly whipped cream, and an assortment of beverages.

On Sunday, Oct. 15th, between 1 and 3 p.m., visitors to the antique show will also have the opportunity to enjoy tours of Historic Hoverhome, the beautifully furnished Tudor Revival mansion built in 1913 by Charles and Katherine Hover. Hoverhome is located approximately 1-1/2 miles north of the Fairgrounds at 1309 Hover Road. Tours led by costumed docents begin on the hour and half hour with the first tour starting at 1 p.m. and the final tour starting at 3 p.m.

Longmont's original Pumpkin Pie Days were community celebrations held between 1899 and 1914. Thousands of visitors came to Longmont to enjoy the horse races, parades and free food. Pictures, postcards and other memorabilia from these early festivals will be featured in a special display at the show. In 1969, the St. Vrain Historical Society chose to commemorate this early community celebration in the name of its fall antique show. In the last 53 years the event has become a modern community tradition drawing more than 10,000 people to browse, buy and enjoy the pumpkin pie.

For more information, call the St. Vrain Historical Society at (303) 776-1870.



*Benefitting Historic Preservation & Education*

Exhibit Building,  
Boulder County  
Fairgrounds

9595 Nelson Rd.  
Longmont, CO 80501

Admission \$10  
Children under 12  
FREE

(303) 776-1870

The St. Vrain Historical Society's 53rd Annual  
**Pumpkin Pie Days**  
*Antique & Collectibles Show*

October 14 and 15  
Saturday 10 am-5 pm & Sunday 11 am-4 pm

80+ Antiques & Collectibles Dealers    Café Service    Glass Grinder    Cookbook Fundraiser

## 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.

Dates of Show: \_\_\_\_\_  
 City, State: \_\_\_\_\_  
 Name of Show or Event: \_\_\_\_\_  
 Hours: \_\_\_\_\_  
 Other Info: \_\_\_\_\_  
 Phone: \_\_\_\_\_

Send information about advertising.

For more information,  
call 720-276-2777.

Mail coupon and check to: **Spree Enterprises, Inc.**,  
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Deadline: The 20th of the month before the next issue.

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also welcome.**

## SUBSCRIPTIONS

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*Special event*  
**Outdoor Market**  
October 21st

Earn VM Market Cash  
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every Market Day!



*ladies night!*  
*vintage marketplace*

Next Ladies' Night  
**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.





## HALLOWEEN

# Witches Fly, Round-eyed Owls Cry 'Who-who-who'

By Maureen Timm

On Halloween an old witch flies  
 Upon a broomstick through the skies  
 'N' gleaming goblins dressed in white  
 Go sliding gliding through the night  
 'N' big black bats with big black wings  
 Go flop against the walls an' things  
 'N' round eyed owls cry "Who-who-who"  
 But-I'm not scared a bit, are you?

By Elsie M. Fowler

Traditions unfold through the ages from one generation to another. We follow the Traditions of our parents and grandparents and as this process continues, many original ideas become distorted and new traditions unfold. "Trick or Treat" is fun on Halloween Day, but the real history of Halloween is as follows:

Halloween's origins date back to the ancient Celtic festival of Samhain (pronounced sowin). The Celts, who lived 2,000 years ago in the area that is now Ireland, the United Kingdom and Northern France celebrated their New Year on November 1. This day marked the end of summer and the harvest and the beginning of the dark, cold winter, a time of year that was often associated with human death. Celts believed that on the night before the New Year, the boundary between the worlds of the living and the dead became blurred. On the night of October 31, they celebrated Samhain, when it was believed that the ghosts of the dead returned to earth. In addition to causing trouble and damaging crops, Celts thought that the presence of the otherworldly spirits made it easier for the Druids, or Celtic Priests to make predictions about the future. For a people entirely dependent on the volatile natural world, these prophecies were an important source of comfort and direction during the long dark winter.

To commemorate the event, Druids built huge sacred bonfires, where the people gathered to burn crops and an-

imals as sacrifices to the Celtic deities. During the celebration, the Celts wore costumes, typically consisting of animal heads and skins, and attempted to tell each other's fortunes. When the celebration was over, they re-lit their hearth fires, which they had extinguished earlier that evening, from the sacred bonfire to help protect them during the coming winter.

By A.D.43, Romans had conquered the majority of Celtic territory. In the course of the four hundred years that they ruled the Celtic lands, two festivals of Roman origin were combined with the traditional celebration of Samhain. The first was Feralia, a day in late October when the Romans traditionally commemorated the passing of the dead. The second was a day to honor Pomona, the Roman goddess of fruit and trees. The symbol of Pomona is the apple and the incorporation of this celebration into Samhain probably explains the tradition of "bobbing" for apples that is practiced today on Halloween.

The tradition of dressing in costume for Halloween has both European and Celtic roots. Hundreds of years ago, winter was an uncertain and frightening time. Food supplies often ran low and for the many people afraid of the dark, the short days of winter were full of constant worry. On Halloween, when it was believed that ghosts came back to the earthly world, people thought they would encounter ghosts if they left their homes. To avoid being recognized by these ghosts, people would wear masks when they left their homes after dark so that the ghosts would mistake them for fellow spirits. On Halloween, to keep ghosts away from their houses, people would place bowls of food outside their homes to appease the ghosts and prevent them from attempting to enter.

When European immigrants came to America, they brought their varied Halloween customs with them. Because of the rigid Protestant belief systems that characterized early New England, celebration of Halloween in colonial times was extremely limited there. It was much more common in Maryland and the southern colonies. As the



beliefs and customs of different European ethnic groups, as well as the American Indians, meshed, a distinctly American version of Halloween began to emerge. The first celebrations included "play parties," public events held to celebrate the harvest, where neighbors would share stories of the dead, tell each other's fortunes, dance, and sing.

Continued on page 10

## DENVER



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# Halloween Dates Back to an Ancient Celtic Festival

Continued from page 9

Colonial Halloween festivities also featured the telling of ghost stories and mischief making of all kinds. By the middle of the 19th century, annual autumn festivities were common, but Halloween was not yet celebrated everywhere in the country.

In the second half of the 19th century, America was flooded with new immigrants. These new immigrants, especially the millions of Irish fleeing Ireland's potato famine of 1846, helped to popularize the celebration of Halloween nationally. Taking from Irish and English traditions, Americans began to dress up in costumes and go house to house asking for food or money, a practice that eventually became today's "trick-or-treat" tradition. Young women believed that on Halloween, they could divine the name or appearance of their future husband by doing tricks with yarn, apple parings, or mirrors.

In the late 1800s, there was a move in America to mold Halloween into a holiday more about community and neighborly get-togethers, than about ghosts, pranks, and witchcraft. At the turn of the century, Halloween parties for both children and adults became the most popular way to celebrate the day. Parties focused on games, foods of the season, and festive costumes. Parents were encouraged by newspapers and community leaders to take anything "frightening" or "grotesque" out of Halloween celebrations. Because of their efforts, Halloween lost most of its superstitious and religious overtones by the beginning of the 20th century.

By the 1920s and 1930s, Halloween had become a secular, but community-centered holiday, with parades and town-wide parties as the featured entertainment. Despite the best efforts of many schools



and communities, vandalism began to plague Halloween celebrations in many communities during this time. By the 1950s, town leaders had successfully limited vandalism and Halloween had evolved into a holiday directed mainly at the young. Due to the high number of young children during the fifties baby

boom, parties moved from town civic centers into the classroom or home, where they could be more easily accommodated. Between 1920 and 1950, the centuries old practice of trick-or-treating was also revived. Trick-or-treating was a relatively inexpensive way for an entire community to share the Halloween celebration. In the

ory, families could also prevent tricks being played on them by providing the neighborhood children with small treats. A new American tradition was born, and it has continued to grow. Today, Americans spend more than \$2.5 billion annually on Halloween, making it the country's second largest commercial holiday.

## Letters to the Editor

Hi! Great article on fishing lures!! I have fished with the Red Devil Lure & we kept 16 fish that day we were out. We could keep 4 each, but we turned many back. Nice Rainbow, Sam! Look at Jack!! How cute is he!! Fun article & pictures of very special guys.

Lynda Moore

The advertisement you did for our September 30th Timber Dan Toy Show is awesome. Thank you very much.

Sherlyn Sampson

Chair, Timber Dan Toy Show  
Loveland Lions Club

Peggy: Would you put an ad in for the museum? It's for a bed and dresser set that was donated to us. It is Victorian and quite beautiful. Here is the description:

*Circa 1880 bedstead (full size) and matching dresser/dressing table available. Eastlake style. Headboard, footboard, side rails, slats, dresser, mirror, marble counters. Burlled panels. Secret drawer for documents, etcetera. All dresser knobs present. Valued at \$1,000.00 but asking \$500. Pick up only at Hotel de Paris Museum, 409 6th Street, Georgetown, CO 80444. Interested? Contact Kevin at 303.569.2311 or kevin.kuharic@hoteldeparismuseum.org.*

Thank you, Kevin



## NORTHGLENN



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Northglenn, Colorado

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<https://oldwagon.wixsite.com/antique>

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# Hooked Rug Traditions

By Robert Reed

For centuries the method of pulling loops of colored material through a mesh of open fabric was well known but the settlers who came to America enhanced it.

The enduring hooked rug was to be sure quite specifically a home craft of this country.

"Rug hooking was a craft born of necessity," notes Jessie A. Turbayne the author of *Hooked Rugs*. "The technique of pulling up or hooking rag strips and woolen yarns through a woven fabric base proved to be an economical and undemanding method of making floor coverings for drafty homes."

Even more "the simplicity of the hooking process allowed rug makers the freedom to express their individual creativity," Turbayne points out. "Hooked rugs were functional art, an art of need and poverty."

Hooked rugs began to appear in homes in substantial numbers in the 1850s. They had been made prior to that time, but in the mid-19th century jute burlap from the Indies—more enduring those earlier materials—became more common to the household.

Homemakers could place burlap feed sacks on a wooden frame, draw a pattern with a charcoal stick, and then draw yarn or thread through the burlap.

While the result was usually artful as well as very practical, crafting was not usually a brief task. Often delicate and intricate patterns took the crafter nearly as long as it took to complete a full quilt.

By the 1860s the art of making hooked rugs had spread to all of New England, and was reported gaining in popularity also in areas like Tennessee, North Carolina, and Ohio.

By 1867, Philena Moxley of Massachusetts had begun stamping patterns of horses, dogs and other animals onto the burlap to allow homemakers to then produce hooked rugs without first sketching a pattern. By the 1870s peddlers were going from pale to place offering stenciled designs on burlap.

Soon shopkeepers offered the patterns, and a few began to stock completed rugs. Reflecting on this, George Francis Dow wrote while curator of the Society for the Preservation of New England Antiquities:

"When I was a small boy even the country grocer had a stamped burlap the farmer's wife could buy and hook into patterns provided, and these were rugs that are now sold as antiques. When I say small boy that means 1870."

Ebenezer Ross enhanced the process of hooked rug making in 1886 with the invention of a mechanical punch-hook' in Toledo, Ohio. Prior to that time various tools were used by crafters including cro-

chet-like hooks made of wood, bone, or metal. Colonials in the late 1700s used a tool specifically designed for tambour furniture work.

Ross and his company became a major supplier of the punch hook in the eastern and central United States, and by 1891 offered a catalog of 56 color-printed patterns as well. In 1895 the Montgomery ward spring and summer catalog featured patterns that included a Spaniel dog with lake and mountains in the background.

Concluded the catalog, "every household has its supply of odds and ends, rags and raveling which can be woven into articles of beauty and utility

"The makers wanted their rugs to be attractive and pleasing," explain hooked rug specialists Joel and Kate Kopps, authors of *American Hooked and Sewn Rugs*, "and it is logical to assume that hooking would not have become so widespread and varied in the 19th century had it not been for the appreciation and imitation by neighbors and friends."

The two points out that people, ships, and landscapes required far more skill on the part of the maker than the simpler designs and therefore appeared less fre-

quently. To those unable to purchase a commercial pattern, "often a member of the family or talented friend would draw in the design and the actual hooking might then be done by one or several members of the family."

Aside from the pictorial rugs, two other types—floral and geometric—were quite popular for a period of time in America.

Floral patterns very often involved combinations of trees, flowers, vines, branches, and leaves. They were frequently produced on commercial patterns following the Civil War and into the 1920s and 1930s.

Geometrics meanwhile were done simply freehand at home just about as often as they appeared in store-bought patterns. Usually circles, ovals, rectangles, and squares were incorporated into the overall rug design.

Still commercial patterns persisted. Among the many innovators was Edward Sands Frost, who, according to the *Illustrated Companion to the Decorative Arts*, even though a disabled veteran "began the sale of patterns made from metal stencils to the women of New England and built up a business which flourished into the 20th century."

Pattern choices were abundant by 1908 when Sears, Roebuck and Company offered a selection that included a pretty flower design, Arabian horse, a large lion, and two kittens playing on a carpet.

Interestingly, the making of hooked rugs both in the home and later as a cottage industry, varied somewhat in intensity by region.

"Pennsylvania German women never turned to the making of hooked rugs with the eagerness and concentration of the women of New England," wrote Frances Lichten in *Folk Art of Rural Pennsylvania*. "Hooked rugs in New England, designed with elegance and refinement, made them fitting companions to the mahogany furniture of the earlier Colonial period."

On the other hand, the Amish and other religious sects whom often settled in the Pennsylvania-New York regions took strongly to hook rug making. The Amish, in fact, even allowed the use of bright colors in quilts and rugs while holding out for more subdued colors in all other textiles.

During the 1920s and early 1930s cottage industries of hooked rug making flourished in sites like Deerfield Industries in Deerfield, Massachusetts, Rosemont Industries in Marion, Virginia, Pine Burr Studio in Apison, Tennessee, and the Spinning Wheel in Asheville, North Carolina.

With interest in the home and in the booming 'cottage communities, at a peak, Ella Shannon Bowles wrote in her 1927 book, *Handmade Rugs*, that "the hooked rug mania is sweeping the country with as much spirit as the interest in early American glass. You have only to try to collect rugs to find out how everybody is looking for them."

Over the past two centuries the production of hooked rugs had generally ebbed and flowed. Major popularity peaked in the mid-1800s, again in the 1890s as part of the Arts and Crafts Movement which lasted well beyond the turn of the century, and as part of the American Colonial Revival of the latter 1920s. It again briefly surged in the 1940s.



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# AMERICAN HISTORY

## October Anniversaries



### October 9

Columbus Day  
Indigenous Peoples' Day

### October 10

50th Anniversary of Spiro T. Agnew's resignation as U.S. Vice President (1973)

### October 13

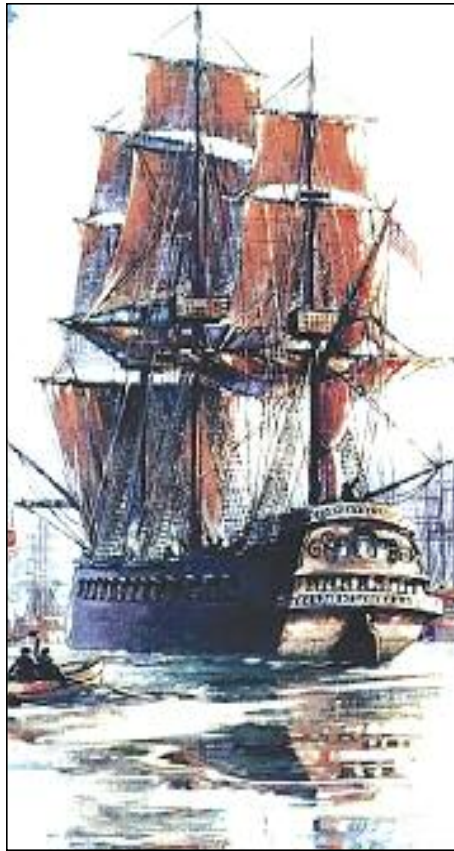
Congress establishes U.S. Navy (1775)

### October 19

Victory of Yorktown (1781)

### October 28

Grover Cleveland dedicates Statue of Liberty (1886)



*USS Alfred, Flagship First Navy Squadron, October 13, 1775 - 1778*

## Our Apologies

The Labor Day graphic (seen below) that we used last month was too hard to read. We have tried to transcribe part of it so that you can see the words better.

Here is the beginning part...  
For most Americans, Labor Day signifies little more than the end of the summer season but the holiday means much more than a free day off from work. The century old tradition of Labor Day is rich in history and is the legacy of America's labor movement that rose to prominence during the industrial revolution.  
Despite the fact that Labor day was first created by the trade unions, Labor Day was meant to be celebrated by all who labor. This day of rest is a tribute to the contribution workers have made towards the well-being of society.  
Samuel Gompers, founder of the American Federation of Labor described Labor Day as "the day for which the workers in the past looked forward, when their rights and their wages would be discussed. The workers would put down their tools of labor for a holiday but upon which they may touch shoulders in marching parades and feel the stronger for it."

We promise to be more careful in the future so that the artwork we use contains type that you can read. Please forgive us.  
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*The Mountain States Collector*, a tabloid newspaper dedicated to promoting the enjoyment of antiquing 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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sprepub@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  
Shaleen Moore, Shaleen @blackbirdmediainc.com

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# Coal Mining Thrived During the Industrial Revolution

By Barry Krause

Coal mining had been around since prehistoric times but it was best known during the Industrial Revolution of the 18th and 19th centuries when coal-fired factories and eventually railroads and steamboats replaced muscle power in manufacturing and transport.

Picks and shovels were the only tools of many 19th century coal miners, and genuine antique examples are choice collectibles today. In those days, women and children hauled coal out of the mines, and thousands were killed in accidents on the job.

Books, articles, original photos and family correspondence about those long ago coal miners are great paper collectibles, often passed down to later generations in the coal mining districts where they can end up as prized local museum exhibits.

Underground coal miners were injured or killed by cave-ins, falling rocks, falling long distances, poisonous



"Miners going down the Shaft of Coal Mine" is the caption on this picture postcard published by the Illustrated Postal Card Co. of New York and mailed in 1903. In those days, about a thousand American coal miners died working in their mines every year.

gases, explosions, fires or, as we have seen in China recently, drowning in subterranean water floods.

Artificial light and ventilation were needed in deep underground coal mines and have created practical objects that are highly collectible, such as carbide head lamps that miners wore on their helmets to electric fans to circulate the air.

Miners' clothing and safety gear can be overlooked and unrecognized for what it is if not identified when offered for sale. Rock bolts for stabilizing overhead rocks in underground tunnels gather dust as junk metal at garage sales until an informed mining collector snaps them up.

I suggest browsing through the 160 page guide book of "Antique Mining Equipment and Collectibles" by Pearson and Bommarlot, published in 2002 and covering thirty categories including advertising, assay equipment and surveying gear, tokens and hundreds of tools and artifacts with color illustrations, \$29.95 retail price.

New collectors are surprised to learn that many early 19th century miner's lamps survive. A cast iron example with a reservoir four inches high and a hanging hook is pictured in "The Encyclopedia of Collectibles," Volume 9 (1979).

It was not unusual for a coal miner to bring home a souvenir of his daily work, such as a piece of coal or colorful geode of mineral crystals, a scrap of timber with sentimental significance, a friend's I.D. tag or other personal possession given as a gift to a fellow miner for help rendered in a crisis. Good luck on buying these with authentic provenance (ownership history) and clear title.

Old mining company stock certificates are fascinating collectibles. Look for old certificates with ornately engraved vignettes (little pictures) of miners at work, with no cancellation holes or other defects in the paper.

The well known dealer R.M. Smythe & Co. of New York City will do research on antique stocks and bonds for a fee to learn if they still have investment value, but this can be a waste of money in the typical case where the issuing company is obsolete and insolvent.

I suggest that you enjoy the antique fiscal paper such as coal mining stocks and bonds for their own sake as colorful historical pieces to study and collect. They are often signed by prominent officers of the mining firms, whose lives figure a lot in local history where their mines were located.

Methane gas is highly explosive and coal dust itself can ignite spontaneously. A coal mine fire at Cherry, Illinois killed 259 miners on Nov. 13, 1909, and a coal mine explosion killed 447 at Omuta, Japan on Nov. 9, 1963. Coal mine disaster memorabilia, such as picture postcards of the destruction and eyewitness letters, ensure that those lost miners won't be forgotten.

In the old days, most coal miners and their families lived in "company towns" where they were likely to be paid in script instead of cash. This script was spent at the overpriced company stores and can be scarce to find today because it had no value if saved.



"Tunnel Entrance at Coal Mine" is the title of this early postcard showing coal miners posing for the camera with their mule-drawn railcar full of coal freshly dug. Mules and horses still worked in some American mines as late as the 1940s, but today the heavy hauling is done by machinery.

Most coal miners were hopelessly in debt to their company, as we heard about in the song lyrics of:

"Sixteen tons, and what do I get? Another day older, and deeper in debt. Saint Peter, don't you call me, 'cause I can't go. I owe my soul to the company store!"

Anything related to the rise of coal miner labor unions and the often stormy struggles between miners and their bosses is collectible history. Look for signed employee contracts and strike notices, original newspaper accounts of labor disputes, company broadsides that were nailed to the mine entrances, legal documents regarding worker rights and old photographs of rallies and protests.

If you are ever visiting Chicago, spend a day at the world famous Chicago Museum of Science and Industry where they have a life size model working "Coal Mine" exhibit. Retired Illinois coal miners will guide you through this realistic mock-up of a southern Illinois coal mine, complete with elevator shaft, moving underground rail cars which you get to ride on, and an assortment of modern coal mining tools that are explained and demonstrated.

This Coal Mine tour is always popular, so go early in the day and expect to wait in a long line. It requires an extra fee besides the Museum admission price, but is well worth it.

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# Collecting Scrimshaw

Jack H.T. Chang, M.D

Scrimshaw is defined by E. Norman Flayderman as "...the art of carving or otherwise fashioning useful or decorative articles as practiced primarily by whalers, sailors, or others associated with nautical pursuits. The basic materials of the artifacts are from the whale. Other materials may be taken from various forms of sea life, shells, or diverse materials gathered in areas visited by ships, as well as woods, metals, etc. normally carried or used aboard ships. The artifacts must have a nautical association in respect to one or more of the following: maker, motif, method, or materials."

Flayderman's Scrimshaw and Scrimshanders, first published in 1972 remains an authoritative text on the subject. The etymology of the term scrimshaw is not known and there are many variations of its spelling: scrimshoning, scrimshorn, skimshontering, scrimshonting, scrimson, skrimshonting, scrim-shorn, schrimphong, and squimshon. The earliest dated piece of scrimshaw, a sperm whale tooth, was 1817 and the term was first found written in a whaling ship's log of 1826. The material of scrimshaw was primarily the teeth and jaw bone (pan bone) of the sperm whale and baleen of orqual (right, gray, humpback, etc.) whales.

Whaling in the mid-nineteenth century involved three to four year voyages from New England around Cape Horn into the Pacific Ocean. Their prey of choice was the sperm whale due to the high quality of the oil as well as for spermaceti, a waxy head case substance for the production of superior candles. After the 1820s,




the abundance of whalers resulted in an overabundance of sperm whale teeth which previously had been used to barter with South Sea natives who held such teeth nearly sacred. Whale-ships were usually overmanned as many were needed to chase, kill, and process the whale while few were necessary to sail the ship. Thus, during lulls of sometimes weeks or even months before whales were sighted, these men, really teenagers, needed some diversion. The only spare material at hand was, of course, the residual products of the whales: teeth, bone, baleen and shells and woods found in foreign lands. Sperm whale teeth are ivory (like other mammals: man, elephant, hippopotamus, etc.) and its jaw bone is particularly compact and strong. Baleen which the orqual whales use to sieve and retain foodstuff is flexible and accounts for their usefulness in a world before flexible metals as steel. Baleen consists of keratin like the hoofs of quadrupeds and nails of humans. The folk art form of scrimshaw was nearly limit-

ed to the one hundred years of the nineteenth century. By 1900 whale oil had been replaced by petroleum and baleen by plastics and steel.

Scrimshaw may be divided into two categories: decorative and utilitarian. Decorative scrimshaw includes the engraved sperm whale teeth, engraved pan bones and objects made entirely for its esthetic value. The many utilitarian objects are made for a specific purpose as a pie crimper (jagging wheel), corset busk, swift, cane, etc. There is obvious overlap as some utilitarian objects as four to six wheel pie crimpers are not made for use but simply to be admired. These objects were generally made to be personally used or brought home for a loved one. These young artists and handicraftsmen had no idea that one hundred and fifty years later, some of these casual objects would be worth a small fortune. Thus, it is also very infrequent to find attributions as to artist, date, or location.

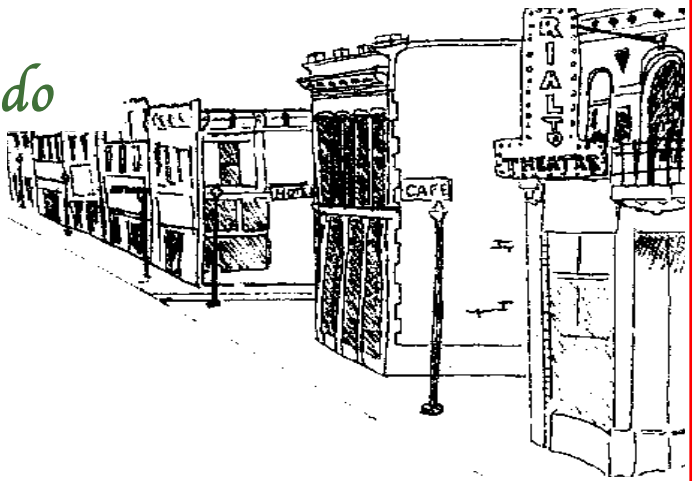
The engraved sperm whale tooth is the quintessential object of scrimshaw. As originally prepared, the tooth surface's shallow longitudinal ridges are smoothed with a file. Shark skin and or pumice further prepare the surface for polish with leather and oil. The tooth may then be placed in brine to soften the ivory. Engraving is done with a knife, sail needle, or any object with a sharp edge or point. A colored media is then applied to the surface and the grooves hold the coloration when the excess is removed. While the majority of scrimshaw media is black, the exact material (Chinese ink, iron gall ink, lampblack plus tar or oil) has not

*Continued on page 15*



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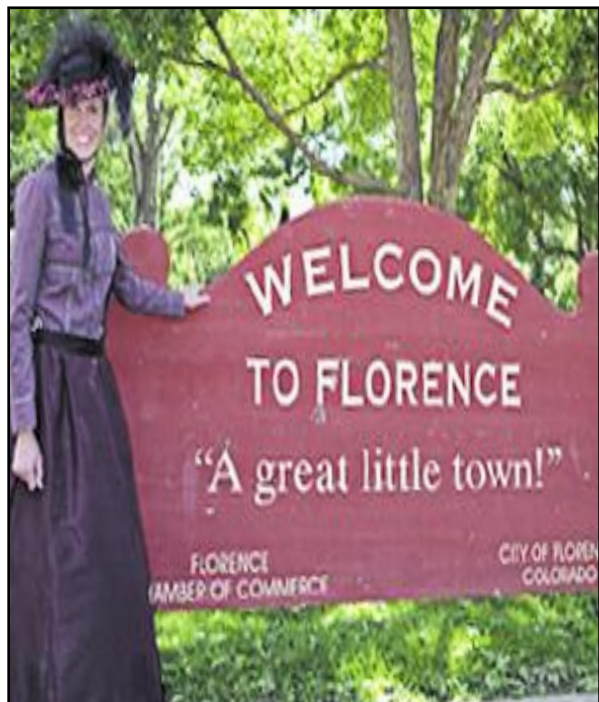


## Great Fall Outdoor Events

As fall approaches, 'tis the season of great outdoor events across the country. Florence is no exception. It is the 201 Anniversary of the Santa Fe Trail and the 151st of the platting of Florence by James McCanless. The history of Florence is filled with stories of how entrepreneurs got rich in gold, oil, and the railroad, but it is the traders, merchants, miners, farmers and ranchers that made Florence what it is today.

These pioneers traversed hundreds of miles of prairie and desert to follow a dream of freedom, profitable trade and/or adventure. They left their homes in the east because they believed there was something better "out west." They fought and/or befriended the Cheyenne, Comanche and Arapahoe already here. Many of us would not be here today if not for those pioneers and pathfinders who settled in southeast Colorado.

Want to find out more about our "colorful" Colorado history? Visit the Florence Pioneer Museum. Check their website for location and times of operation.



Rena Pryor



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## September's What Is It?



We had three correct answers for our September's What Is It. Yes, it is Scrimshaw. This particular example is Scrimshaw of Honolulu Fort ca 1820 - 1840. Roger B. Wilschke of Denver, Colorado said, "This is a good example of a scrimshawed whale tooth probably 300 years old." Jerome McLaren of Conifer, Colorado adds, "It was created by a sailor back in the 1800s to pass time by scratching art on whales teeth, ivory and bone." Loretto Luckett adds "Based on ship image on horn it looks like it is from New England. Maybe done by sailors on a long journey."

Congratulations to our winners. You have all won a year's subscription to *the Mountain States Collector*.

## Collecting Scrimshaw

Continued from page 14

been determined. Occasionally, colored media is used. These may be waxes or pigments from inorganic or organic sources. The jaw or pan bone provides a large flat surface for panoramic scenes. Its strength allows for its use as the shaft for canes and the handle for implements. Baleen is simply inscribed by a sharp tool. Its layers vary in shades from black to grey and inscription through the surface reveals the contrasting coloration of a deeper layer. This is particular effective on flat corset busks or on the curved sides of baleen containers. It is beyond the scope of this article to describe in detail all scrimshaw objects.

The collecting of scrimshaw is no different from that of any antique. Knowledge and exposure are keys; the more you know and have seen and touch, the less likely you are to be duped with a fake. And fake antique scrimshaw abounds. In the 1960s scrimshaw was collected by a limited number of people usually in New England and on the coasts.

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## October's What Is It?



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

## GEORGETOWN

Peggy: Would you put an ad in for the museum? It's for a bed and dresser set that was donated to us. It is Victorian and quite beautiful. Here is the description:

*Circa 1880 bedstead (full size) and matching dresser/dressing table available. Eastlake style. Headboard, footboard, side rails, slats, dresser, mirror, marble counters. Burred panels. Secret drawer for documents, etcetera. All dresser knobs present. Valued at \$1,000.00 but asking \$500. Pick up only at Hotel de Paris Museum, 409 6th Street, Georgetown, CO 80444. Interested? Contact Kevin at 303.569.2311 or kevin.kuharic@hoteldeparismuseum.org.*

Thank you, Kevin



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