



SPRINGTIME IN THE ROCKIES

the mountain states collector

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COLLECTIBLES,
FURNITURE,
ART, DESIGN
AND HISTORY.

52ND ANNIVERSARY — ESTABLISHED IN 1972

Volume 53, Number 4

APRIL 2025



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Century-Old Easter Postcards Brighten the Season

By Roy Nuhn

Shortly after the turn of the 20th century, a little over one-hundred years ago, the greeting style picture postcard enjoyed immense popularity with Americans. Hundreds of millions of them, including many for Easter, were printed and sold to an eager public during a 15-year span of time leading up to World War I.

Full of dressed rabbits, frolicking chicks, sweet-faced children playing with colored eggs, and pretty young ladies enjoying the delights of spring, Easter postcards quickly became part of the customs and observances of the season. Besides being mailed or exchanged with friends, relatives, and loved ones, they were affectionately preserved in beautiful albums as cherished keepsakes.

Important publishers of Easter postcards included Raphael Tuck & Sons, International Art, Rotograph, E. Nash, and E. A. Schwedtfeger & Co. They and scores of other firms, both domestic and foreign importers, produced huge quantities for the American market.

Tuck, the London-based international giant which maintained a large, very active branch operation in New York City, brought out its first Easter postcards in 1905. These sold briskly, and from 1907 to 1912, the holiday line every year numbered almost 200 six-card sets. These were marketed in three distinct price ranges aimed at fitting every pocketbook. The postcard emporiums in the nation's large cities and the postcard sections of major department stores everywhere received the most expensive, most beautiful designs, those selling for 25¢ a handsome price for the time. Small variety and retail stores located in every town coast to coast got the ones priced at pennies each or two for a nickel.

Milwaukee's E. C. Kropp Co. offered a line of over 200 Easter postcards in 1909 and, in New York City, Davidson Brothers reported a tremendous demand for their cards and was anticipating selling record-breaking numbers of them.

Most of the commercially successful American illustrators employed by the postcard industry, whose heart and core was in New York City, did Easter topics. Their ranks included Ellen Clapsaddle, H. B. Griggs, M. E. Price and Gene Carr. Miss Clapsaddle, though, was easily the most prolific. She drew nearly 200 designs for International Art over a 10-year period.

The artistry was filled with lovely women, cute children, colorful Easter eggs, humanized rabbits and scampering baby chickens.

Most top quality cards came in sets of six, eight or

12, though they were usually sold as singles off of the racks. Chickens and rabbits acting like people rank among the loveliest and most ingenious designs used on any holiday postcard. The chickens were drawn using all sorts of transportation vehicles, including dirigibles and automobiles. They also enjoyed rides on carousels made out of eggs. Many cards pictured them dressed in eggshell costumes, living in egg homes, and cruising down streams and rivers on boats and canoes made entire out of eggshells.

Well-dressed rabbits found themselves in similar portrayals, as well as carrying wicker baskets full of colored, hard-boiled eggs; and delivering them to children and adults. The popularity of the child's game of diabolo, a sort of yo-yo, resulted in several spectacular postcard illustrations showing rabbits playing with the toy.

The religious theme, of course, pervades old Easter postcards, probably more so than any other holiday except Christmas. Large numbers of Easter postcards, some quite beautiful, were filled with crosses, angels and churches.

Among the thousands of different Easter postcards manufactured in the early years of the last century were a number of novelties. While most of the better quality cards had embossing, gilt edging and, on occasion, gelatin overlays, the novelties were another way companies had of enticing consumers to buy.

Novelties included hold-to-lights - cards which when held to a strong light underwent a change in color or scene, add-ons, disk wheel kaleidoscopes, scene changes, and those with silk, plush cushion eggs. Though these innovative postcards sold for a nickel or quarter more than standard stock, they enjoyed brisk sales.

The marvelous medley of colors, illustrations and special effects like gold embossing, and novelties made Easter postcards popular with many collectors. So much was produced in the earliest years of the 20th century that no collection can ever be considered complete. All in all, Easter postcards exert a strong appeal because they help recall the Easters of yesteryear - sweet memories of a bygone time.



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9 a.m. to 3 p.m.

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Early Bird Floor Rights \$10, 7 a.m. - 9 a.m., Saturday

Contact: Sherlyn Sampson, 970-663-9392

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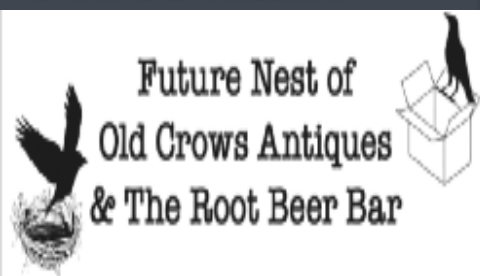
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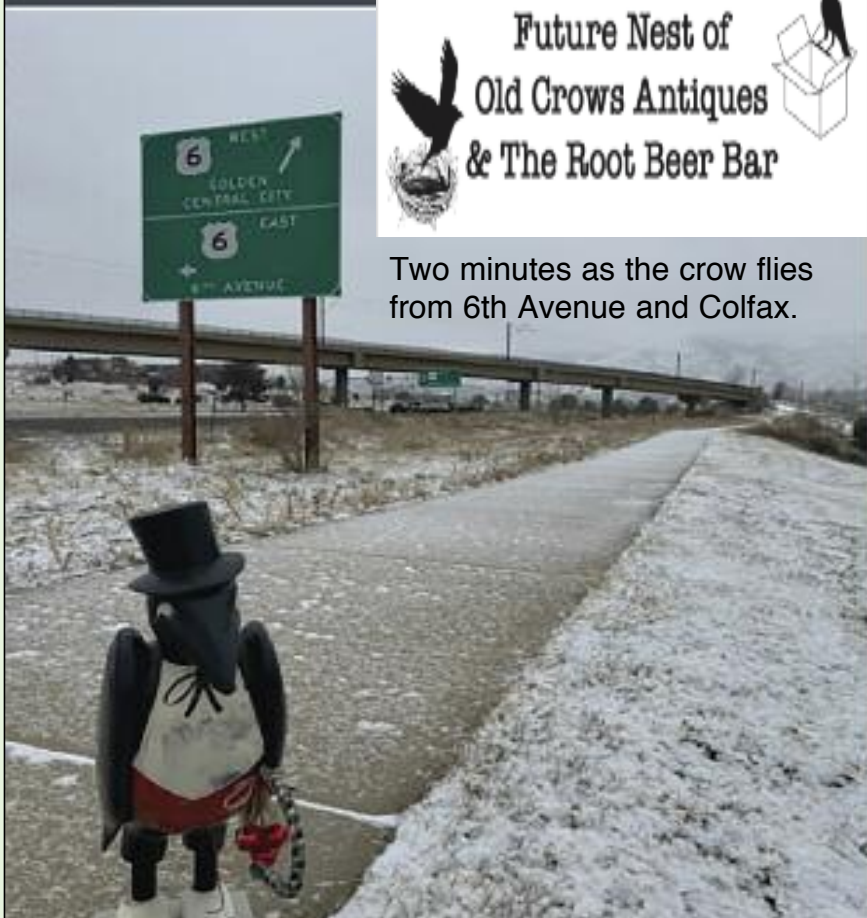


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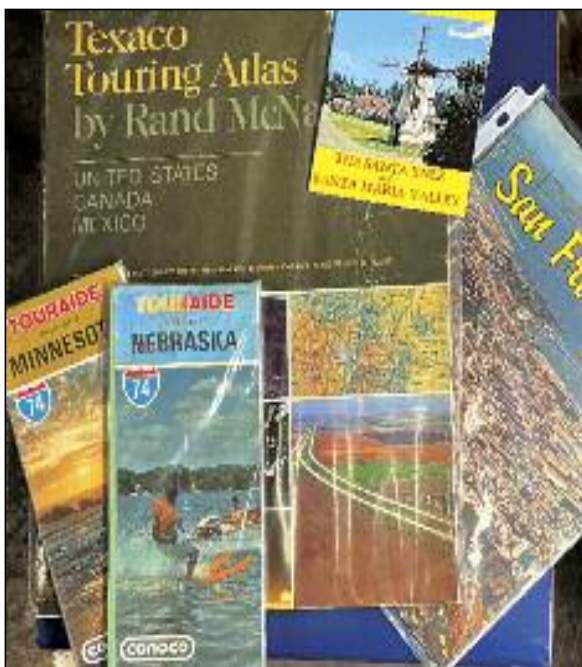
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Show Calendar: April through October 2025

APRIL 5: TIMBER DAN SPRING TOY SHOW of Collectible, Vintage and Antique Toys, the largest toy show in Colorado, presented by Loveland Lions Club, 9 a.m. to 5 p.m., Pedersen Toyota Center, North and South Halls, The Ranch Events Complex, 5280 Arena Circle, Loveland, Colorado. Admission \$5 for adults, Children 12 and under FREE, Early Bird Floor Rights 7 a.m. - 9 a.m. Saturday. Contact Sherlyn Sampson, 970-663-3592 for more information or go to sks80598@gmail.com or www.lovelandlionsclub.com

sarmadillo.com.

APRIL 19 & 20: HAPPY EASTER at THE BRASS ARMADILLO ANTIQUE MALL Double Antique Army Rewards Points on Saturday & Sunday \$100 Raffle: Every Antique Army member making a purchase this weekend will be registered for a chance to win a \$100 Brass Armadillo Gift Card. Located at 11301 W. I-70 Frontage Rd. in Wheat Ridge, the Mall is open 7 days a week, 9 a.m. to 9 p.m. For more information, call 303-403-1677 or go to www.brassarmadillo.com.

MAY 17 & 18: STRAWBERRY FESTIVAL Show is held at the Boulder County Fairgrounds in Longmont.. On October 11-12 St. Vrain Historical Society will also sponsor their Pumpkin Pie Days Festival.

MAY 17 & 18: RETROMANIA COLLECTIBLES SHOW, Heritage Event Company <https://www.heritageeventcompany.com> denver-retro The Denver area RETROMANIA Collectibles Show is at the Arapahoe County Events Center in Aurora, Colorado.

JULY 18 & 19: DENVER POSTCARD AND PAPER SHOW at the Holiday Inn in Lakewood, Colorado, a wide variety of antique and collectible postcards and trade cards, stereoview cards, photographs and other paper ephemera. Door prizes, food available on site and plenty of parking. For more information, go to www.denverpostcardshow.com or contact Carol Mobley at camobley@ephemeranet.com.

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Look for the Red & White SALE Tags!

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Saturday 10 am-5 pm & Sunday 11 am-4 pm

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Earth Day History and Celebrations

Did you know? A highlight of the United Nations' Earth Day celebration in New York City is the ringing of the Peace Bell, a gift from Japan, at the exact moment of the vernal equinox.

Who Started Earth Day?

Elected to the U.S. Senate in 1962, Senator Gaylord Nelson, a Democrat from Wisconsin, was determined to convince the federal government that the planet was at risk. In 1969, Nelson, considered one of the leaders of the modern environmental movement, developed the idea for Earth Day after being inspired by the anti-Vietnam War “teach-ins” that were taking place on college campuses around the United States. According to Nelson, he envisioned a large-scale, grassroots environmental demonstration “to shake up the political establishment and force this issue onto the national agenda.”

Nelson announced the Earth Day concept at a conference in Seattle in the fall of 1969 and invited the entire nation to get involved. He later recalled:

“The wire services carried the story from coast to coast. The response was electric. It took off like gangbusters. Telegrams, letters and telephone inquiries poured in from all across the country. The American people finally had a forum to express its concern about what was happening to the land, rivers, lakes and air—and they did so with spectacular exuberance.”

Dennis Hayes, a young activist who had served as student president at Stanford University, was selected as Earth Day’s national coordinator, and he worked with an army of student volunteers and several staff members from Nelson’s Senate office to organize the project. According to Nelson, “Earth Day worked because of the spontaneous response at the grassroots level. We had neither the time nor resources to organize 20 million demonstrators and the thousands of schools and local communities that participated. That was the remarkable thing about Earth Day. It organized itself.”



national priorities followed Earth Day 1970. When polled in May 1971, 25 percent of the U.S. public declared protecting the environment to be an important goal, a 2,500 percent increase over 1969.” Earth Day kicked off the “Environmental decade with a bang,” as Senator Nelson later put it. During the 1970s, a number of important pieces of environmental legislation were passed, among them the Clean Air Act, the Water Quality Improvement Act, the Endangered Species Act, the Toxic Substances Control Act and the Surface Mining Control and Reclamation Act. Another key development was the establishment in December 1970 of the Environmental Protection Agency, which was tasked with protecting human health and safeguarding the natural environment—air, water and land.

What Do You Do For Earth Day?

Since 1970, Earth Day celebrations have grown. In 1990, Earth Day went global, with 200 million people in over 140 nations participating, according to the Earth Day Network (EDN), a nonprofit organization that coordinates Earth Day activities.

In 2000, Earth Day focused on clean energy and involved hundreds of millions of people in 184 countries and 5,000 environmental groups, according to EDN. Activities ranged from a traveling, talking drum chain in Gabon, Africa, to a gathering of hundreds of thousands of people at the National Mall in Washington, D.C. Today, the Earth Day Network collaborates with more than 17,000 partners and organizations in 174 countries. According to EDN, more than 1 billion people are involved in Earth Day activities, making it “the largest secular civic event in the world.”

The theme of Earth Day 2020 is “climate action.” It will be celebrated with The Great Global Cleanup, a day dedicated to removing trash from green spaces and urban centers alike. EarthDay.org hopes will be the largest volunteer event in history.

The First Earth Day: April 22, 1970

On the first Earth Day on April 22, 1970, rallies were held in Philadelphia, Chicago, Los Angeles and most other American cities, according to the Environmental Protection Agency. In New York City, Mayor John Lindsay closed off a portion of Fifth Avenue to traffic for several hours and spoke at a rally in Union Square with actors Paul Newman and Ali McGraw. In Washington, D.C., thousands of people listened to speeches and performances by singer Pete Seeger and others, and Congress went into recess so its members could speak to their constituents at Earth Day events.

The first Earth Day was effective at raising awareness about environmental issues and transforming public attitudes. According to the Environmental Protection Agency, “Public opinion polls indicate that a permanent change in



Book of Bridge Postcards Spans Both Time And Types

Bridges, A Postcard History is a massive book that manages to span both the centuries and the types of structures for the curious and eager reader.

Various sections of this comprehensive book provide sections on the evolution of bridge types and specific bridge construction. There are also significant sections on landmark bridges in America and elsewhere, bridges on The National Road, bridges on the U.S. highway system, and structures within the Interstate highway system.

Coverage of bridge types section is extensive. It includes stone arches, beam bridges, reinforced concrete arches, steel trusses, steel arches, suspension bridges, cable-stayed bridges, and even moveable bridges.

For all of its variety however it gives only four examples among its hundreds of illustrations of my personal favorite---covered bridges.

The author Geoffrey Goldberg notes in the preface that “this book makes use of images carefully culled from my extensive postcard collection, and augmented occasionally by images that man has produced.”

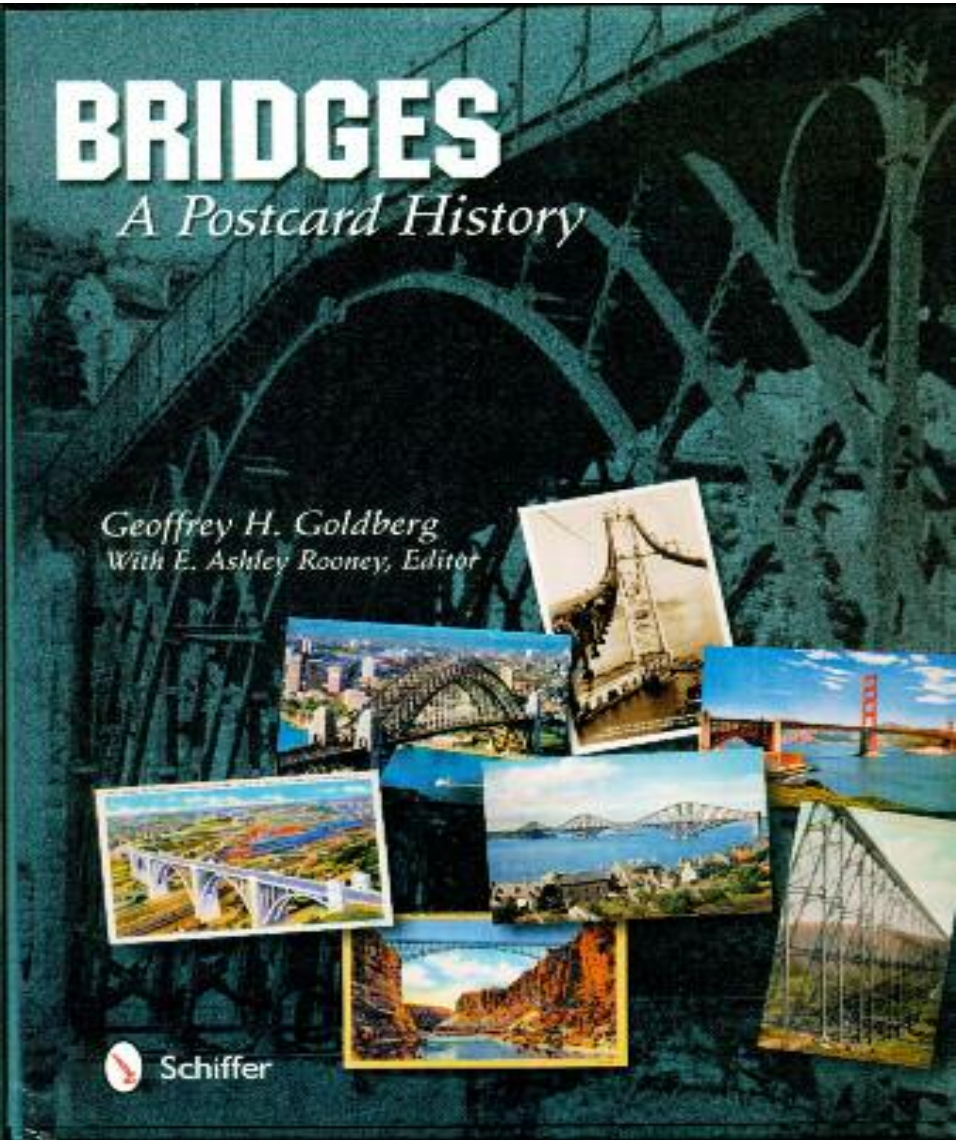
“We will not only describe the various bridges, but we will examine the reason each was built, and why one bridge type was selected over another in the context of its location and time,” the author adds.

The section on landmark bridges includes London Bridge, the Brooklyn Bridge, the George Washington Bridge, and the Golden Gate Bridge among others. Postcards elsewhere in the volume also feature an array of bridged ancient roads and superhighways.



Featured in the bridge construction section are postcards depicting cantilevered construction, cableways, concrete forming, and suspension bridges.

More than 480 postcards of bridges are presented in the extensive book, most are in full color. None are given values. And as vast as the coverage in the book is lots of bridges in little towns and small cities that would have held strong appeal for many postcard collectors are omitted. Goldberg works as a bridge engineer in Pittsburgh, Pennsylvania. Ashley Rooney who served as editor for the book is the author of numerous postcard-related histories as well as other books ranging from architectural themes to regional ghosts.

Bridges, A Postcard History by Geoffrey Goldberg, hardcover, color illustrated, index, 208 pages is \$49.99 plus shipping from Schiffer Publishing, www.schiffer-books.com. Originally published in 2011.



GEORGETOWN



The Hotel De Paris Museum™, a site of the National Trust for Historic Preservation, is owned and operated by The National Society of the Colonial Dames of America in the State of Colorado. The Museum is located in Georgetown, Colorado, just west of Denver off Interstate 70.

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Spring Is Here At Last: What Are You Collecting?

Spring is here at last. Nature is coming to life after its long slumber. Collectors of fine antiques love the season. They know spring has nurtured the creativity of craftsmen for centuries. Many beautiful items have the spring as their theme. Life is wonderful in spring.

The pace of events quicken in springtime. Birds



are mating. Fish are leaping. Bees are humming. Beavers are constructing dams. You get the picture. Inspiration is everywhere summoning collectors. Sunshine has sharpened the eyes of expert collectors in search of treasure. The young are treading new paths and finding new meanings. Spring is a wonderful time to introduce young people to collecting.

We especially see the love of springtime in vintage and antique items from these five categories.

(1) INSECTS (butterflies, bees, beetles, spiders, etc.) Insects have fascinated man since time immemorial. There is no culture on earth that hasn't created artifacts in their likeness. Each species represents a unique aspect of life. Even the common housefly has a place in art. The ancient Egyptian scarab, or sacred beetle, for example, has been used on many of amulets and seals. It symbolizes eternal life. Great jewelry has used figures of insects in splendid designs.

(2) LANDSCAPES (paintings and prints of mountains, meadows, lakes, etc.) Spring calls to mind the beauty of our planet. Paintings, prints, photographs, tapestries, ceramics and many other an-

tiques feature landscapes. They please the senses and stir the heart. They promote ecology. Thus they have endured the test of time.

(3) WILDLIFE (buffaloes, birds, fish, bullfrogs, etc.) Animals were one of the first themes in art. They were depicted in prehistoric cave painting. Through the centuries, artisans have fashioned images of animals in every conceivable manner with diverse materials from gold to glass. The noble lion is an excellent example. Its claws are iconic on antiques.

(4) PLANTS (wildflowers, houseplants, trees, etc.) Plants are valued as a food source and medicine and for their lovely flowers. Plants are featured in many antiques. The fleur-de-lis is often used in heraldry. The shamrock is a symbol of the entire Irish people. The rose is associated with love and beauty. And the lotus is a sacred symbol of Eastern philosophy. Great and beautiful vases and pots in every shape and design serve to highlight plants. Leading manufacturers have produced them.

(5) FAIRIES (any and all imaginative and magical beings). Springtime brings fairies and mythical creatures to mind. Fairies are associated with the landscapes, wildlife, plants, and insects we love. The most powerful of the mythical beings were called gods and goddesses. Children love myths and fairy tales. The mermaid represents the sea. The light-footed fairy characterizes wishes and wonderful trans-



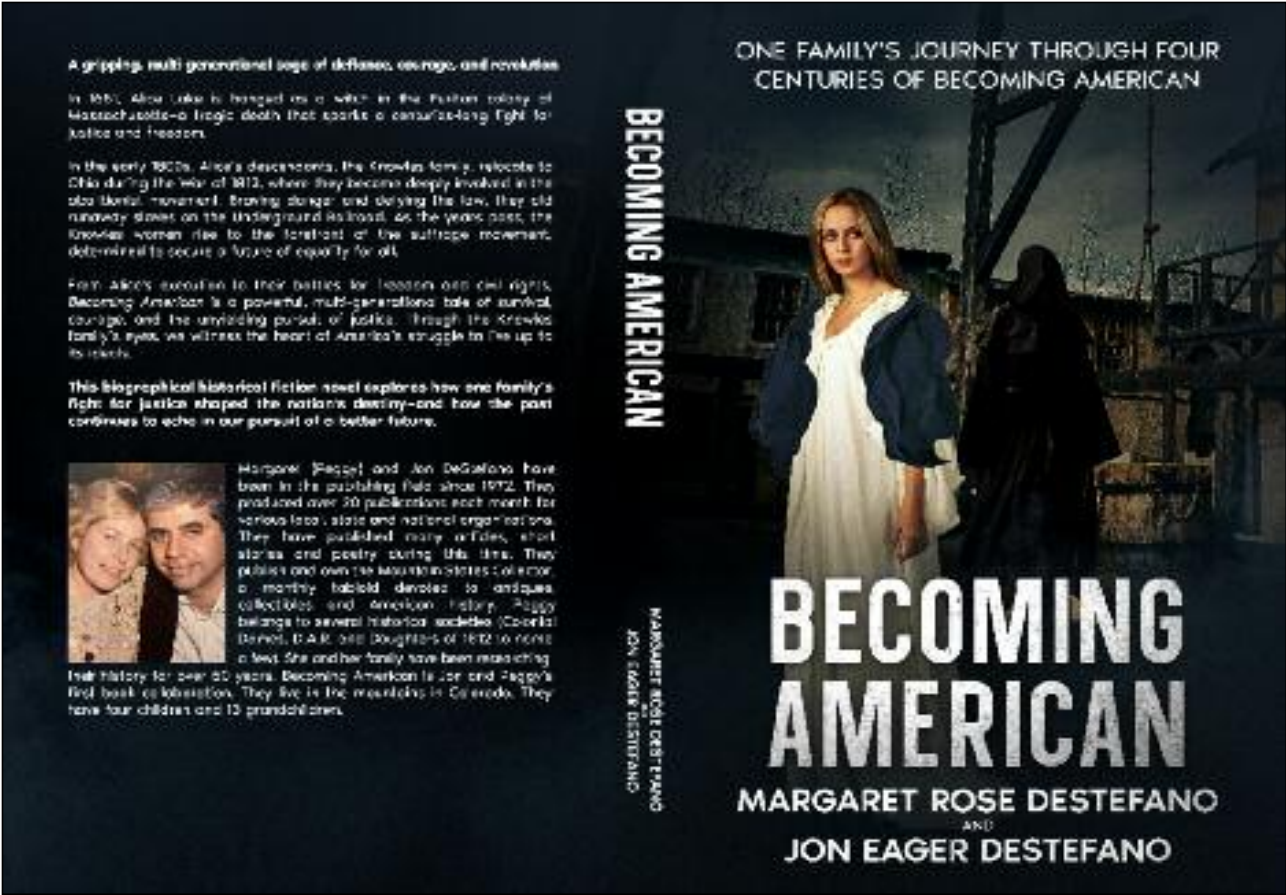
formations. But brownies, elves, and gnomes are thought to be mischievous. Fairy lore, for example, has shaped some antique toys.

The best collectors understand the creative process and have amazing imaginations. What are you collecting? And how are you planning to use your imagination this spring?

To learn more about Rachel Hoffman's appraisal practice, visit www.rachelhoffmanappraisal.com



BECOMING AMERICAN NOW AVAILABLE



Becoming American Is Now Available For Purchase

Peg and Jon DeStefano have recently completed their first book collaboration. *Becoming American* has been a labor of love for the couple as they wanted their children to know their ancestors. This book covers four centuries of the Knowles' family experience in America which began in the early 1600s. This side of the family stems from Peggy's maternal grandmother's side.

The book is based on the genealogical research that Peggy's sister Mary Sikora spent a lifetime recording. All the ancestors are real people. Their place in history helps bring to life America's path up to this time. The book is an historical novel that captures history in a three-dimensional way that old-time history books never could capture.

It is now available through Kindle as a paper back. The electronic version is now available.

Rooster Collectibles –

By Robert Reed

One of the most enduring symbols in earlier America was the rooster. It was a dominate image for this coun- try’s classic folk art including weather- vanes, wood carv- ings, and windmill weights.

later the traditional rooster would be crowing on an assort- ment of American-crafted things including hooked rugs, cookie jars and even salt pepper shakers.

Historians suggest that the rooster was one of the ear- liest choices for weathervanes de- signed in the United States and Canada. Prior to the 18th centu- ry it had been widely used in Europe on church steeples of the Christian faith. To Chris- tians the rooster represented the New Tes- tament’s account of Peter’s three-time denial of Christ when such an animal crowed twice.

The French referred to such a rooster image as a chantecler, other name variations included cockerall or often times in the case of a weathervane, the weathercock. By whatever name they were readily visible atop shrines, churches and barns throughout North America during the 1700s and 1800s.

Certainly one of the oldest rooster designs used in America was the copper cockerall which adorned



the steeple of the Dutch Reform Church at Albany, New York. The symbol dated from the 1650s and made largely of copper. Another early rooster weathervane, crafted in 1715, stood atop the Rocky Hill Church, in Amesbury, Massachusetts. It too was riveted from sections of copper.

During the 1720s on of the most famous weathervane makers in New England, Shem Drowne, was

fashioning rooster weathervanes in the roost- er image. One of his best works was the giant Revenge Cockerel which stood atop the First Revenge Church of Christ. Said to be ham- mered from copper kettles, it weighed more than 170 pounds. History records it was blown down during a storm and crashed through the room of a nearby house landing in the kitchen.

At times the basic copper of rooster weathervanes was enhanced with sections of gold leaf and decorated further with yellow paint. By the 1790s such roosters were fre- quently painted and sometimes wood and metal were in- corporated to form a complete unit- ed. On occasion rooster legs were make of wrought iron.

By the early 19th century the rooster weathervane re- mained popular and could be found made simply of wood or constructed of whatever metals were available. Typi- cally the wooden roosters were finished with a paint coat of yellow or reddish brown.

While the wooden versions could be repainted from time to time, often they eventual- ly gave way to the ravages of weather. As a re- sult it is dif- ficult today to find prime exam- ples of 19th century wood- en rooster weathervanes.

Weathervane manufacturing had become a prosper- ous trade by 1850 and the strictly wooden roost- er had been generally replaced with metal versions. In many ways the use of metal allowed for more cre- ativity.

Typically such rooster weathervanes were the

Continued on the next page

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Something to Crow About

hand- made by a small group of craftsmen working together in the second half of the 19th century.

“Usually only three of four craftsmen, often members of the same family, comprised a company,” according to Adele Earnest author of the book *Folk Art in America*. “Usually a professional wood carver was hired to create the original wood model. The design might be adapted from a popular print. The piece molds were cast from the carving; dies into which two copper sheets could be hand- hammered and soldered together to create the three-di- men- sional (but hollow) weathervane.”

In some cases profiles were cut from hammered sheets and metal to form the rooster. The profiles were pierced so they would better withstand strong winds be- fore being joined together. Some craftsmen used an origi- nal wooden form inside the sheets to provide a more sub- stantial shape before joining the sheets.

Next came the painting which, like earlier p- ractices, involved a base coat of yellow paint. How- ever golden gilding was also added as a final touch to the metal, and it could be updated from time to time.

“The fact that copper was so easily hammered gave the artist a good chance to get texture into the features of the rooster,” noted Erwin Christen in *The Index of Amer- ican Design*. “This was done more for the sake of variety than zoological accuracy.”

And while rooster weathervanes were popular in the latter part of the 19th century they were not



the only form of the familiar barnyard animal. In Pennsylvania for ex- ample, carver Wilhelm Schim- mel traveled the country- side during the 1870s fash- ioning roosters and other crea- tures from pine wood. Today prize examples of the paint- ed works are found at the Henry Ford Museum and the Mu- seum of American Folk Art.

Elsewhere there were roosters of chalk ware, and in- tricate roosters in whirligigs which often sat atop wind- mills in rural areas of the country. Addition- ally there were roosters used as targets in late 19th cen- tury shooting gal- leries, and even a brief attempt at carving roosters to go along with other animals for carousel rides.

“It was hoped that novelty would attract trade,” explains Christensen. “However it was soon discov- ered the children invariably chose the horses and particularly the dappled kind. After that, the strange menageries, also in- cluding bears, reindeers, and gi- raffes, was abandoned.”

America in the 1890s witnessed a significant number of commercial companies in the business of manufactur- ing rooster-type weathervanes. Firms like J. W. Fiske, I. W . Cushing & Sons, E.G. W ash- burne Company and J. Howard and Company pro- vided an endless variety of roosters. Some examples included hens, and some came with stylized pineap- ple finials which were said to denote hospitality.

Materials varied considerably shortly before the dawn of the 20th century. Wood was used on a very limited basis while the selection of metals everything from cop- per to zinc. There was also a trend toward

use of cast iron at least for parts of the rooster weath- ervanes.

The 1890s also saw a rise in another form roost- er, the mill weight. A major contributor was the Elgin Windmill Power Company of Elgin, Illinois. The firm used animal forms for many sizes of mill weights ranging from eight to 85 pounds. The cast iron im- ages were typically from 15 to 18 inches tall. In prac- tice they were individually at- tached to the wind- mill and used to pump water to other parts of the farm.

Elgin and others continued to make rooster- image mill weights into the 20th century, and while earlier ex- amples were simply painted white later issues were some- times given red and yellow detail- ing. Today such surviv- ing figural mill weights, even those with slight surface imperfections, can be highly collectible.

As early as the 1930s the Pottery Guild of Amer- ica had adopted the rooster’s wistful likeness for crafting cookie jars. In later years other cookie jar makers followed suit including Sierra Vista, Ameri- can Bisque, Gilner, McCoy, and even California’s Twin Winton.

By the middle of the 20th century roosters of the past were being re-discovered as grand American folk art. Weathervanes and wood carvings were re- trieved from playgrounds and attic trunks to be claimed as prized col- lectibles. Today such classic rooster images com- mand major attention at leading shops and auction galleries.



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AMERICAN HISTORY

April Anniversaries

April 7
76th Anniversary of the World Health Organization being established by the United Nations (1948)

April 13
Thomas Jefferson's Birthday (1743)

102 Anniversary of the State of Massachusetts opening all public offices to women (1922)

April 15
Congress ratifies peace with Great Britain (1783)

April 17
52nd Anniversary of the first Boston Marathon in which women are officially allowed to compete (1972)

April 18
Patriot's Day

82nd Anniversary of the Doolittle Raid on Japan (1942)

April 19
American Revolution begins (1775)

April 22
Earth Day

April 28
Arbor Day



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Be sure to check out George Washington's Mount Vernon at mountvernon.org or go to libraryprograms@mountvernon.org

Also, check out the video devoted to George Washington's Gardens at @BobbleheadGeorge and @mountvernon for a tour of the beautiful gardens at George Washington's Mount Vernon! Mr. Raymond, Mr. Graham, & Mr. Gimbi take a close look at George and Martha Washington's Upper Gardens, Lower Gardens, Botanical Gardens, and Green House.

The Mount Vernon Ladies' Association was the first national historic preservation organization and is the oldest women's patriotic society in the United States. Its pioneering efforts in the field of preservation set an important precedent and have served as a model for many. This intrepid group of American patriots have been preserving and promoting George Washington's Mount Vernon for more than 160 years. They continue to restore and maintain the Mansion, grounds, and outbuildings so that the millions of people who visit each year can experience the estate as it looked at the time of Washington's death in 1799. They are proud that Mount Vernon does not accept government funding. They are a 501(c)(3) nonprofit organization and rely solely upon patriotic individuals, foundations, and corporations to help preserve George Washington's home and to educate visitors from all over the world.

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Advertising information: call or text Jon DeStefano at **720-276-2777** or for any other information, call Peg DeStefano at **303-910-2604** or email us at spreepub@mac.com

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Quilts And Coverlets: 1760-1900

By Beatrice Levin

On view at the Museum of Fine Arts, Texas, until Feb. 17, 2002, a remarkable exhibit of fascinating old quilts and coverlets displays quilts and coverlets, mostly from Bayou Bend, the home of Ima Hogg's famous American antique collections.

From our earliest history, weaving and quilting bedcovers has been a medium for creative artistry. Since quilting became elevated from a home craft to a respected creative art, it also has become appreciated as a textile antique for its symbolism.

European immigrants brought not only quilts to the colonies, but also quilting skills that developed and flourished. Eventually, the quilt made for winter warmth evolved into a collectable. Some, like an Eagle quilt together with a symbolic dove and intricate squares of flowers and vegetables and American flag, symbolize hope for peace during a time of unease then and now. This Baltimore Quilt, (c. 1840s) is made entirely of cotton, and incorporates unusually fine aesthetic elements of design and color.

The Stars and Stripes and the American eagle appear in countless 19th century quilts. A popular song of the century, "I was seeing Nellie home; It was from Aunt Dina's Quilting Party, I was seeing Nellie home," expressed a convention of women working in sewing circles for religious or charitable causes. The friendship quilt, created usually by neighbors or members of a



group, church or family became a tangible example of how the women bonded to each other. Objects of both utility and beauty, quilts became documents revealing the values of the needlework of these friends.

As early as the War of 1812, the patriotic quilt became beloved and cherished. During the War of Mexican Independence (1846-48) and especially in the Centennial celebration in 1876 such quilts were publicly displayed with pride.

Many women who had been making tiny stitches by hand turned to the sewing machine when it became available just about the time commercial quilt patterns became available. In this exhibit, we see how the album quilt became popular between 1845 and 1855 in Baltimore, Md. While these patterns limited the ingenuity of theme and composition, women could still sign the quilt and add a touch of originality. In this exhibit, Texas women added a reference to their state by incorporating a red "lone star" into their designs.

Quilters work with three layers of material, a center batting, and a backing sewn together. Among quilting styles developed between 1750 and 1825, wholecloth or calimanco quilts were made from lengths of fabric that had not been pieced into a design. Instead, the lengths were woven on narrow looms and then stitched together.

The fabric was given a glossy sheen by being run through a roller. Stitching through all the layers of cloth created the decorative pattern.

During the Industrial Revolution, men became professional weavers in shops that specialized in coverlets. By the 1820s, a Frenchman named Jean Marie Jacquard patented a loom attachment that used punch cards to control yarns. This made it possible for professional weavers to control the yarns. Certain detailed patterns could be mass-produced. These usually had patriotic symbols, architecture, flora and fauna, and even portraits of patriots.

By mid-19th century, machine powered looms turned yarn into fabric. Roller printing was developed in 1815, and it was not long afterwards that the patterns on American quilts were roller printed. An English chemist, William Henry Pekin, experimenting with synthetic dyes created reds, purples, greens and oranges. Before long, American quilters were using vibrant colors and intricate patterns. By 1880, Philip Schum, a German immigrant, had a weaving business in Lancaster, Penn.

Among the favorite quilts in this exhibit is one by Linda O. Lyssett. She longed to leave her mark on history, and in one simple unpretentious quilt she created a medium that would outlive even many of her husband's houses, barns and fences. She signed her name in friendship onto cloth and in her own way wrote: "Remember Me."



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FLORENCE

Treasures in Florence

It is often said that when shopping for antiques, you didn't know what you needed till you saw it. Or maybe, it is like a day-long scavenger hunt. These are both accurate ways to describe my recent visit to Florence's newest shop, Treasures. There are, of course, antiques, but also much more to tantalize the scavenger. The Bohemian style of the shop incorporates original art (Ari Hope and Sylvia Andrews), woodworking (Josh Jordan and Dean Edwards), photography (Dave Brown), pottery (John Noble), jewelry (Kathy Sweeney), assemblage art (Joel Elliott), furniture, and much more into an eclectic wonderland. It is definitely not your average antique shop.

Treasures is the bright idea of Joel Elliott. She cites her family hobby of "treasure hunting" with her grandmother as her inspiration for the shop. She and her two partners, Fred Samora, a long-time collector of Native American, mid-century, and old automotive paraphernalia and Larry Nelson, an entrepreneurial purveyor of antiques, Asian antiquities and owner of several shops in Florence, opened Treasures in the middle of June. Not a particularly auspicious time, but with hard work and a super sense of humor, they have created a great new addition to the adventure of shopping in Florence.



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March's What Is It?

Ever since repeater pocket watches were made over 300 years ago for the wealthy and nobility, they have been seriously collected by those who could afford them. There is something fascinating about their characteristic tiny gongs that ring out when a lever on the side is pushed in. The original purpose of the gongs was to tell time in the dark. In addition to striking the hour some chimed half, quarter hours and minutes.

Over the years innovations have been made that dictate the price. If they have historical significance, such as being owned by a famous person the price goes up. Some also had rotating discs with the face of the sun for day and the moon depicting the night. The sun and moon dial watches were popular around 1710. After 1710 ornamental cases became trendy and were elaborately decorated with embossed gold, silver or enamel.

By the 19th century their popularity spread to Russia, Turkey and the Orient with case designs related to those countries. One of the many types is the "Carillon" repeater that has a chromatic sequence of usually three tones created by small bells that chime every quarter of an hour.

Rarities are the automaton repeaters. Several years ago an unusual example came to auction. It was a minute repeater gold pocket watch that had a dial with two Victorian ladies in enameled pink and blue dresses on either side. Their hands were raised to each strike a bell to mark minutes and hours.



Surprisingly, when a repeater turns up in a desk drawer or estate sale it goes unrecognized. It's that extra slide, striker or extra long stem that are the clues.

Unfortunately repeaters have been faked and restored ever since 1800. Over-restored watches that are genuine often sell for less than the fakes. This is because the forgeries are so elaborate that it is hard to believe they are fakes.

If you are thinking of beginning a collection keep in mind that the hammers should strike the gong not the case. If they are hitting the case the

sound will be dull instead of clear and bold.

Researching makers and history is important. For example, not all fine repeaters were signed. The Swiss firm of Le Phare made thousands of fine, unsigned pieces. If you have done your homework you may discover one at a bargain price.

While collectors have always loved repeaters their popularity declined around World War 1. Nonetheless they have continued to be made by top European and American Companies.

(Information and pictures provided by Anne Gilbert.)



*Repeater Pocket Watch.
This one is an Art Nouveau 1900 Niello silver*

April's What Is It?



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



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