Andirons to Screens see page 10

the mountain states Collector

Devoted to Antiques, Collectibles, Furniture, Art, Design and History.

53rd Anniversary — Established in 1972

Volume 53, Number 9 SEPTEMBER 2025

Inside this Issue

Grandparents Day - September 7th

From a speech given by Jon DeStefano to educators, parents and guardian-grandparents on Grandparents Day. . .

I think I have a pretty good idea of some of the things grandparents do for their grandchildren and the difference it makes. My wife Peggy and I have 13 grandchildren ages 6 years to 18 years old. While I consider myself somewhat of a veteran I must admit most of what I learned about the difference grandparents make in a child's life came from my own grandparents.

Think back for a moment to your own grandparents. See if you can stir up a happy memory or two. Can you remember them and perhaps what differences they made in your life?

Today we live in a very different world than the one we grew up in. Children and families have great challenges. As you know grandparents today are playing much greater roles in the lives of their children and grandchildren.

I remember when I was a little boy at a time when my home-life was in great turmoil, my grandparents were there for me. Being at their home and with them was my sanctuary, the place where I always felt safe and loved.

Every evening Grandma would take me for an Italian lemonade and we would walk a half mile each way to get a 10 cent comic book which was a long way for Grandma to go. And Papa on Saturdays would take me to the movies to watch Tarzan and cartoons.

My grandparents made a huge difference in my life. Not just because of the time they gave me but because of what I learned from them.

Years later when I was a teenager and lived in the suburbs they would drive out to see us every Saturday and then in college one letter I received every week was from Grandma.

Two lines:

"Dear Grandson Jon, We love you. Grandma Christine and Pa Caltro."

And always two one dollar bills.

Grandparents are there for their grandchildren no matter how old their grandchildren get.

Years later when I was in college and a freshman my girlfriend Peggy stopped in Chicago to visit me on her way home to Cincinnati and I took her to the old neighborhood to meet my Grandma and Pa.

Grandma took Peggy by the hand through the old neighborhood and raising their hands together she shouted to all the neighbors as she went, "This is my future grand-daughter-in-law!" Sure enough, four years later the Saturday after I graduated from college, Peggy and I married.

Grandma Christine was a great grandma but equally great as a grandma is my wife Peggy. We are blessed to be raising one of our grandchildren, Paul. We have had him with us since he was in second grade. It has been wonderful and at times challenging. He is about to be a senior in high school with a 4.4 gpa and he is anxiously planning his college career.

When he first came to us, it was a great challenge for him, too. He was behind in school. His mom, our former daughter- in-law, was remarried with a second son. She was dealing with a substance situation she could not control.

Grandma Peggy helped Paul understand that his mother loved him so much she brought him to us where he would be safe and could grow up in a healthy environment. His father,

Continued on page 15

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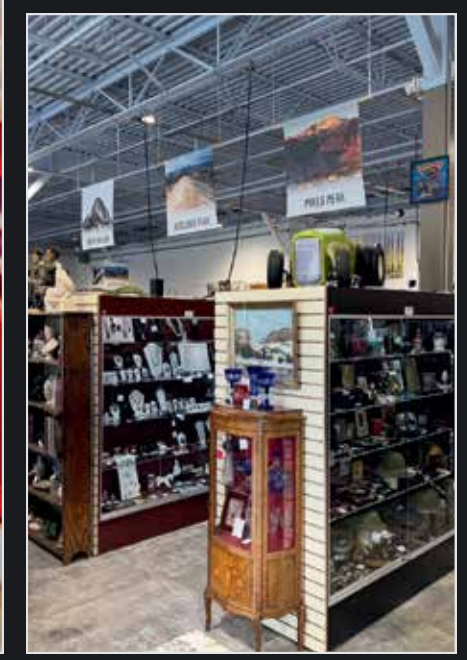

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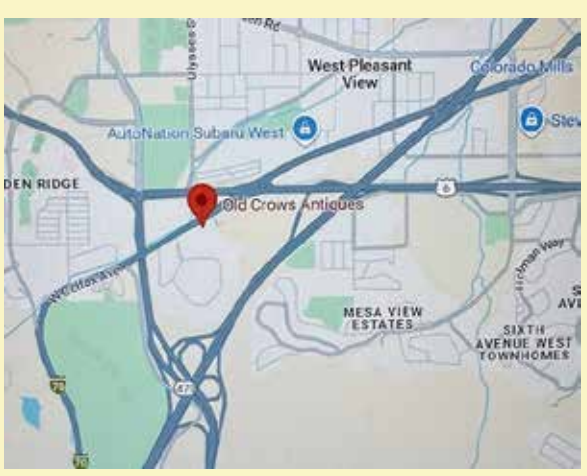

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Show Calendar: September 2025

AUG. 29: LABOR DAY SALE begins at the COLORADO ANTIQUE GALLERY, The Gallery is located at 5501 S. Broadway, Littleton, Colorado. Call 303-794-8100 for more information.

SEPT. 6: OLD CROWS ANTIQUE ROAD SHOW EVENT FIRST SATURDAY OF EVERY MONTH. FREE ANTIQUE APPRAISALS. OLD CROWS ANTIQUES MALL IS LOCATED AT 17120 W. Colfax Ave., STE 106, GOLDEN, COLORADO. 303-973-8648 for more information.

SEPT. 6 and OCT. 4: A PARIS STREET MARKET at the Aspen Grove, 7301 S. Santa Fe Dr., Littleton, CO 80120, Open-Air • Vintage • Boutique • Artisan, 8 am to 2 pm For more information, Call 303-877-9457.

SEPT. 20th: OLD CROWS LIVE MUSIC FEATURING LOREN FLOYD on Third SATURDAY every month. OLD CROWS ANTIQUES MALL IS LOCATED AT 17120 W. Colfax Ave., STE 106, GOLDEN, COLORADO. 303-973-8648 for more information.

SEPT. 27th: CELEBRATE THE ARTS. On the 4th Sat. every month from 12 p.m. to 3 p.m., when OLD CROWS' wonderful dealers demonstrate and share their art and passion for art. OLD CROWS ANTIQUES MALL IS LOCATED AT 17120 W. Colfax Ave., STE 106, GOLDEN, COLORADO. 303-973-8648 for more information.

OCT. 4: TIMBER DAN FALL TOY SHOW, Colorado's Largest Toy Show presented by The Loveland Lions Club, thousands of toys and other good Stuff at The Ranch, 5280 Arena Circle, Loveland, Colorado, Over 95 Dealers from 7 States Displaying 270+ Tables. Farm toys, die-cast racing, Star Wars + Star Trek, Hot Wheels, Matchbox, Tonka, large pressed steel, tin litho, windup, pedals, GI Joe, cast iron, airplanes, construction, games, models, advertising, games, models, dolls. Contact Sherlyn Sampson for more information at 970-663-9392. Admission: Adults $5 – Children 12 and under FREE- Early Bird Floor Rights $10, 7 a.m. -9 pm., Saturday. More information: www.lovelandlionsclub.com

OCT. 11 &12: PUMPKIN PIE DAYS SHOW is held at the Boulder County Fairgrounds in Longmont.. On October 11–12 sponsored by the St. Vrain Historical Society

ROUND TOP, TEXAS, ANTIQUE SHOWS FALL: October 15 and Oct. 16-21 9 am to 6pm. Opening Day 9am to 6 pm. - 21. 9am - 6pm | Opening Day. 9am - 5pm

Letter to the Editor

Hi Peggy,

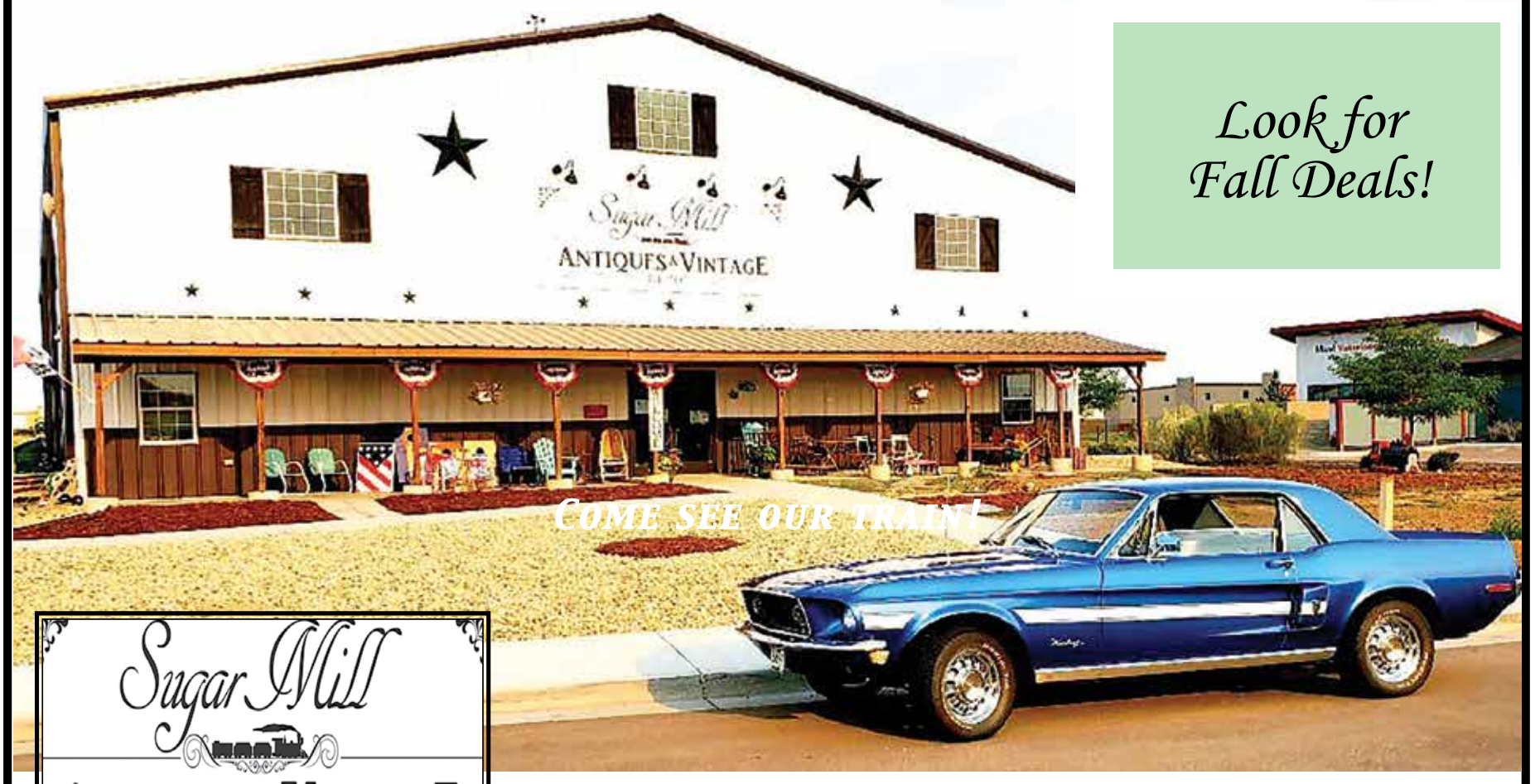
We're sorry to read (in this month's edition of the Newsletter) that you suffered a medical setback earlier this year. Clearly you are still very active, so that's positive.

Hope you continue to regain your strength and get back to full health again.

Also best of luck to your son Sam as he starts to take over the reins of your publishing business.

Later with your free time, you might then get that opportunity to visit Ireland and check out some of your strong Irish heritage.

All the best from your Irish cousins.
Edward Sweeney



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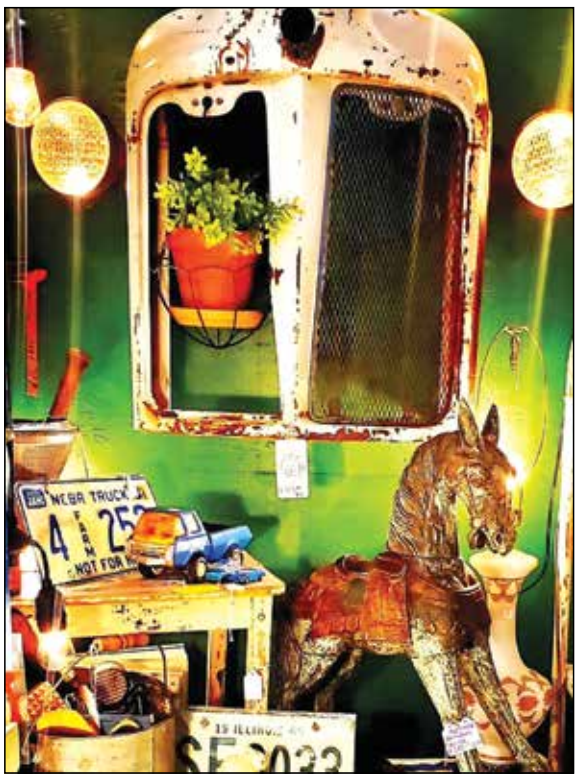

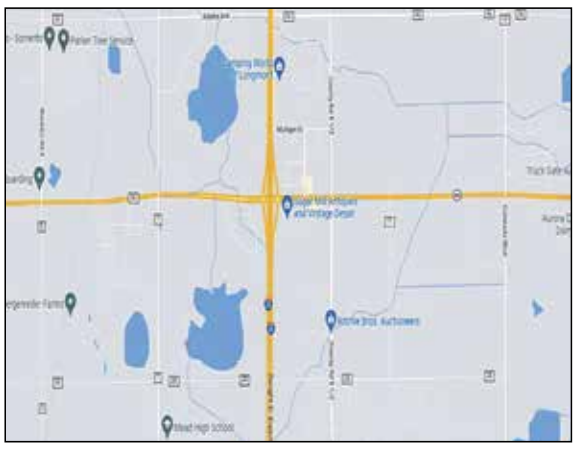

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Don't Overlook Country Tinware

By Charles Dickson, Ph.D.

During most of the 20th century those who collected antiques of metal concentrated on items made of iron, brass, copper, silver or pewter. They generally overlooked what they regarded as cheap country tinware. But this has begun to change and collectors are realizing the value of American country tinware produced from the 18th to the early 20th centuries.

One attraction for these items, which included coffee pots, deed boxes, trays, bread plates, teapots and syrup jigs, was the fact that they could be varnished and decorated with oils to make a handsome display.

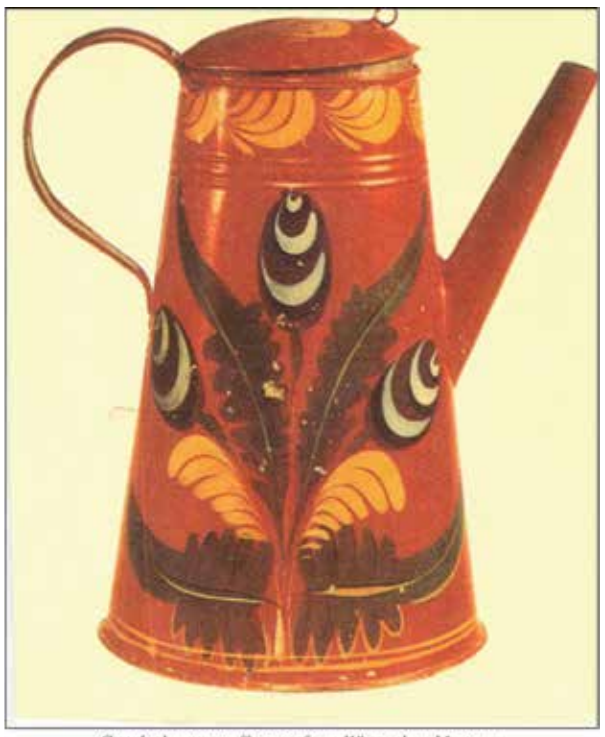
The early pieces were unpainted, but decorated tinware began in the 19th century. Some early items came from England, but eventually American manufacturers arose around 1830. The process for making tinware was relatively easy requiring only wooden mallets, tin shears, chisels and a soldering iron. Working on a wooden bench the tinsmith could use a charcoal brazier to heat his soldering iron and melt the solder. The American tinware industry started in the 1830s and some of these products can still be found at estate auctions and in attics. Of course, antique shops have such materials, but usually at much higher prices.

Sugar bowl from Hershey Estates Museum - Penna.

Perhaps the best resources for those interested in studying and collecting tinware are in the state of Massachusetts. These resources include such obvious places as Old Deerfield and Old Sturbridge Village, but there are also exhibits at the Whaling Museum at New Bedford and the Indian Museum and Shaker Cottage at Harvard Village. Of course, the state has many excellent antique shops where you can find tinware.

Second only to Massachusetts is Connecticut which was the home of many apprentices who trained in Europe. Bloomfield, Hartford, and Southington are prime areas for your search. The state of Maine had a vibrant tinsmithing trade that produced items of distinct shapes and colors. The knowledgeable collector can spot such differences as angles of the teapot spout and dis- tinctive yellow and black colors which dominate their tinware.

From its New England roots the tin industry would spread to New York and Vermont. The Shaker Museum at Chatham and the Rochester Museum of Arts and Sciences are exceptional sites in New York as is the Museum of the New York State Historical Association in Cooperstown. The Shelburne Museum beside Lake Champlain in Vermont is a great resource for that area.



Crooked spout coffee pot from Winterthur Museum.

Further west, tinsmithing became abundant, particularly in Pennsylvania. The Philadelphia Museum of Fine Arts and the State

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Littleton

Sterling

Wonderful Tail-Wagging World of Dog Collectibles

By Robert Reed

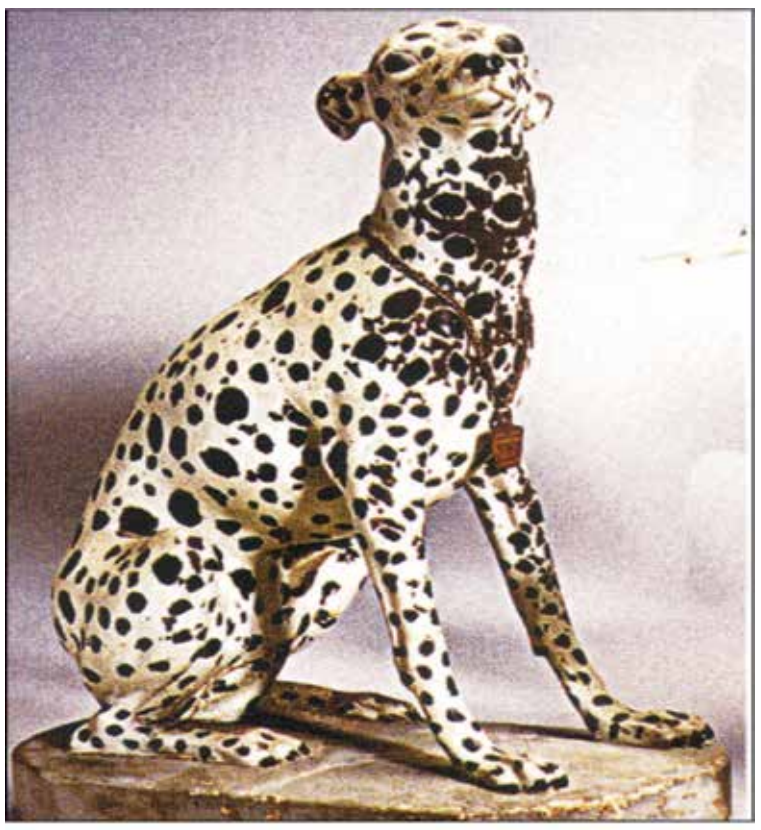
Histories are more full of examples of fidelity of dogs than friends. - Alexander Pope

The dog, man's best buddy, has long been heralded with artifacts reflecting the close relationship of master and mutt.

Everything from precious Staffordshire to colorful cigar labels bear historic witness to that enduring affection. Cookie jars, folk art carvings, and foundry renderings all speak to the tie of human and tail-wag- ging friend.

Historians often note that high bred dogs were so popular in the middle 18th century England and nearly all of the porcelain factories were busily producing them. Typically a pug dog might be featured. The small and compact breed was identifiable with its square muzzle, smooth coat, and tightly curled tail.

Early examples were often of salt glaze or agateware. Some depicted the pug dog on a small rectangular base, with various under glazes applied.



Chalkware seated whippet, America, ca. 1850. (Skinner Inc. suction photo)

Among those dog figurals of that time the pug was by far the most popular image in the Staffordshire region of England. Another Staffordshire favorite was the greyhound. Elsewhere in England during the latter 18th and early 19th centuries choices among porcelain makers also included various hounds, poodles, and spaniels. Eventually "dogs of every breed were made in England's porcelain factories including sporting dogs," according to Katharine McClinton author The Complete Book of Small Antiques Collecting. This variation also extended to Dalmatians and later the whippet and poodles.

Typically the dog of choice was depicting in a sitting position with head up and ears erect. However makers sometimes had the dog in a reclining position. "Some dogs were portraits, but most (figurals) had a quaint appearance," noted McClinton, "although their coloring was close to nature."

Early in the 19th century Staffordshire dogs were being produced in pairs to sit on the mantle on the fireplace facing each other. Often they referred to at the time as comforters because the sight of the familiar dogs was said to be comforting to the viewer. By the 1820s such comforter pairs could be found in various sizes ranging from just over three inches in height to some 18 inches in height.

Early 19th century pair of 'comfort' Staffordshire made Pug dogs.

Familiar dogs could also be famous dogs. Legend has it that Queen Victoria's own spaniel, called Dash, was the inspiration for great numbers of Staffordshire dogs. In the 1840s a renowned artist cast a remarkable bronze of Napoleon's famed bloodhound David.

Porcelain dogs for the most part remained basic throughout most of the 19th century, with no more than a single dog depicted. However there were elaborations which might include a dog with puppies, a dog with a game bird in its mouth, or a dog chasing another animal.

In the United States during the 1850s there were chalk ware and yellow ware being fashioned by talented craftsmen. Erwin Christensen described one such yellow ware pottery dog in The Index of American Design. It had been at the United States Potteries in Bennington, Vermont. Christensen noted:

"The dog is an example of ceramic sculpture, illustrating Victorian love over ornamentation. Glaze containing colored matter was spattered on, and the potter was so delighted with it that he was not troubled by the unrealistic mottling."

Writing a full century later, Christensen further added, "here too is the sentimental appeal of the pet poodle so beloved by our grandparents."

There were a number of dog images created from Rockingham glazed pottery during the 1850s as well. Small but efficient Rockingham potteries stretched from New England to the Midwest. Glazed pottery whippet figures were a specialty of Edward Tunnicliff of Zanesville, Ohio during that era. Tunnicliff sometimes used raised lettering on a platform just beneath the sitting dog, giving both his name and town.

During the latter part of the 19th century in America the image of the distinguished dog could be found as high at the top of the barn as a metal weathervane. Closer to the ground the companion dog was popular topic of itinerant carvers of the 1870s. In the Pennsylvania region of the country noted carver William Schimmel was known for his detailed renderings of dogs and other animals. A Schimmel friend, Aaron

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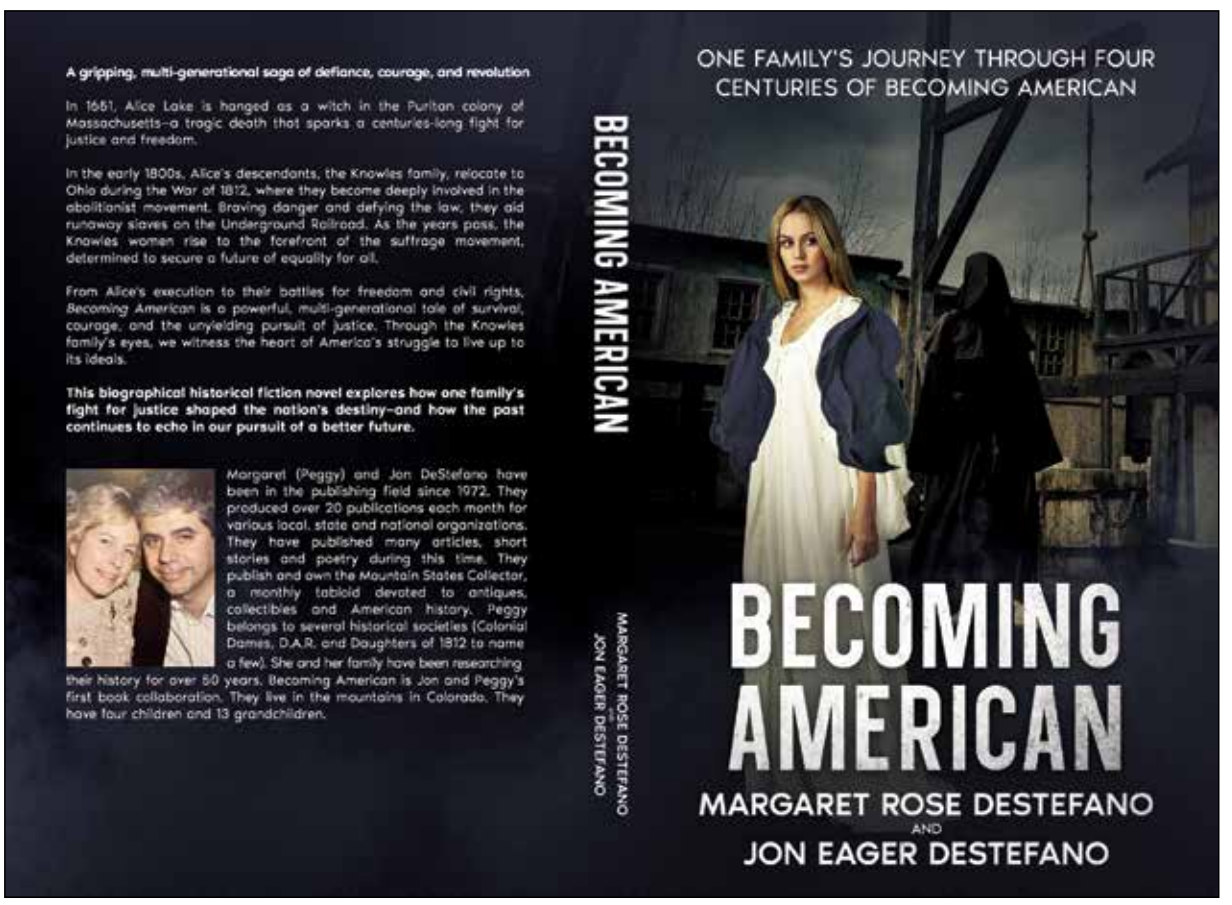
Becoming American Now Available



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.

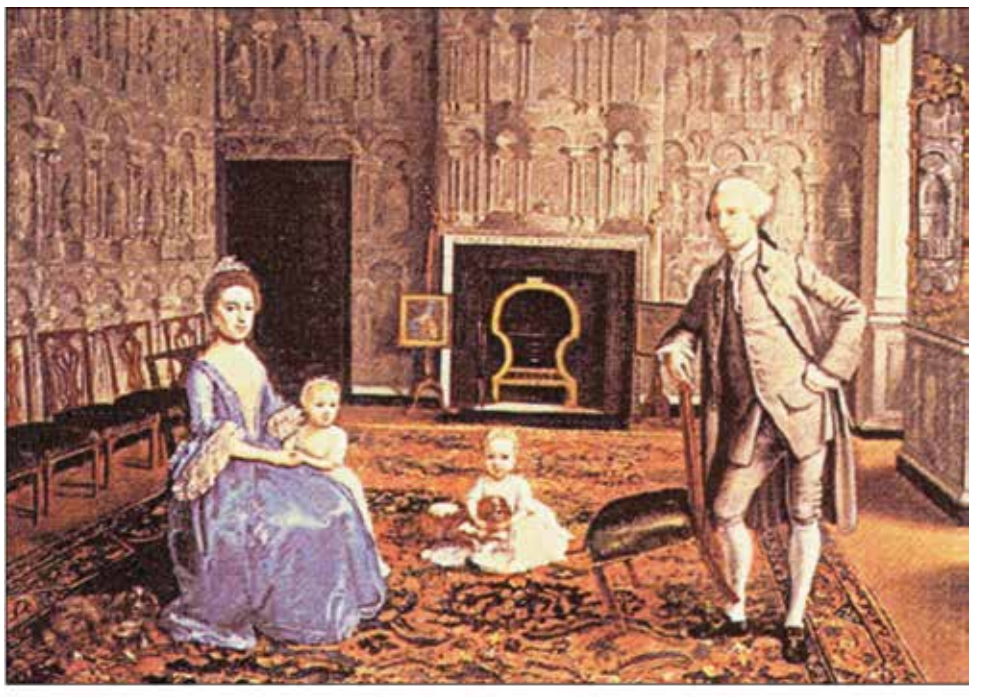
The From Andirons –

By Robert Reed

It would have been a picturesque scene in Colonial America. A bright fire in the fireplace, gleaming accessories within reach, and a fancy-etched fire screen sitting nearby.

Typically the Colonial fireplace was large. Wood was certainly plentiful and the more intensely the fireplace logs burned the more heat that radiated into the surrounding room.

Heavy andirons or "fire dogs" made of hand-pounded iron held the logs in place. Immediately in front of the andirons were brass screens or "fenders" to keep sparks of fire from flying onto luxurious rugs. Elsewhere were matching brass tongs, bellows, and other necessary tools.



Fireplace featured in this oil on canvas painting attributed to Philip Hussey, Ireland ca. 1750 (Colonial Williamsburg photo)

Throughout the 18th century the traditional open fireplace was the main source of heat for the living quarters, although larger homes might offer smaller fireplaces in other locations as well.

Fireplace featured in this oil on canvas painting attributed to Philip Hussey, Ireland ca. 1750 (Colonial Williamsburg photo) to cast-iron and brass. Sometimes they were combinations of metals with bright brass heads and dull-finished wrought iron below. Later the better andirons were almost entirely of brass over a cast-iron base.

By the middle of the 18th century the style of andirons was more in keeping with Colonial American taste. Previously they had been heavily imported from England and reflected the styles of distinguished designers such as Thomas Chippendale and Robert Adams. Now such andirons might extend to include crudely fashioned dogs, owls, eagles or even human figures. One historian, Katharine McClinton, noted the era also saw cast-iron examples of Adam and Eve, and busts of unidentified women. By the 1780s some of the mostly creatively fashioned andirons were decorated with images of soldiers, smokers, ships, houses, and even George Washington.

By the 1800s the better andirons were made almost entirely of brass. Claw and fashion. The andirons were seldom signed

The fireplace equipment was important enough at the time to be listed in many an estate inventory. A 1700s listing might note "brass andirons, tongs, and fender" or perhaps only "brass knobbed andirons" in accounting for the dearly departed belongings.

Andirons were especially elegant in the fireplace.

Until the very late 17th century most all fireplace fittings, especially andirons, were made of iron. Gradually in the early 18th century blacksmiths tended to craft wrought iron andirons with flattened or twisted shafts. Typically they terminated with solid ball feet or perhaps with ball and ring feet.

Experts suggest the earliest fireplace andirons had straight but flattened shafts and

NORTHGLENN

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SUBSCRIPTIONS

to Folding Screens

enlarged knobs on the top. Some had a slight turn or curve in the shank to more fully hold the logs in place. Early issues had an iron bolt welded to the long support directly under the uprights. Later, instead of a weld, they were simply fastened with a standard nut and bolt. Andirons came in a variety of sizes and patterns. Gradually the materials used in making them evolved from wrought iron ball feet were in by the maker at the time, but there were exceptions. Paul Revere and Son, for example, did sometimes apply a mark and one such set is now part of the collection of the Metropolitan Museum of Art.

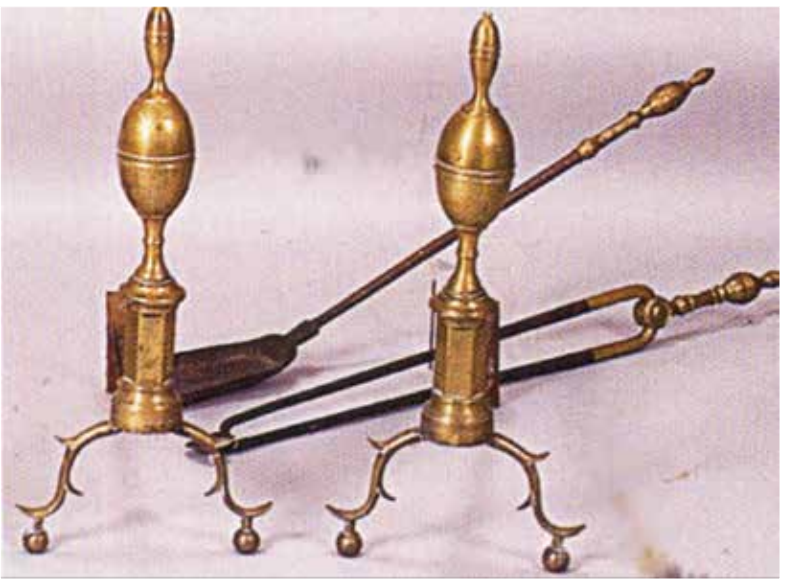
Immediately next to the Colonial fireplace was the fire screen. The fire screen was a practical device mainly used to protect the face of residents from the heat of the heavily logged roaring fire. Beyond that however it often became a show place for fine needlework or elegant embroidery.

It was said that Chippendale in particular saw the potential for artistry in the fire screen. In turn Chippendale's designs were said to have directly added to the popularity of such devices as a centerpiece of fashion.

Basically there were two fire screens available to the tasteful American home of the 18th century, the pole screen and the horse or cheval screen.

The pole screen generally stood four to five feet in height and was held in place by a tripod stand complete with a screen which could slide up and down the pole. Reportedly it was designer Sheraton who refined the fire screen to the point where it could be adjusted by moving the screen up and down through a series of grooves in the stand.

Meanwhile the so-called horse screen often involved two uprights supporting a good-sized rectangular panel, which could vary from a basic wood plainness to intricate handiwork



"The variation and interest in both types of screen come, of course, from the difference in workmanship and in the needlework," wrote Sarah Lockwood some decades ago in the book Antiques. "Most of them were exceedingly graceful and delicate. Those used in this country were for the most part imported. They were distinctly an English bit. "

Not only could the handiwork be attractive, but the design itself could be appealing as well. Typically the pole screen stood on arched and curving cabriole legs with expanding and elongated 'snake' feet. Most ended with a pad foot or a ball-and-claw foot. Eventually they were finished at the top with an urn-shaped finial which was a very typical Federal symbol of the time.

Any fancy fireplace also had the need for accessory tools too.

"When the fireplace was the center of activity in homes and taverns, sets of fire tools were necessary to accomplish various hearthside housekeeping functions," noted Dan Dimperio in the volume, The Country Antiques Companion. "A complete set generally consisted of a toolbox, tongs, brush, shovel, poker and irons."

The fire tongs and shovels were sometimes made to match during the early 1700s. However the poker was gen- erally not available for most homes until the 1750s when the use of coal either supplemented or in some cases surpassed the exclusive use of wooden logs.

Another striking accessory was the fire fender which was usually a combination of polished brass and painted black wire set upon polished brass balls. The wire mesh of course served to prevent fireplace sparks nom flying out into the richly decorated room. Initially, like andirons, they were largely imported from England until crafting of metal work began to flourish around the 1750s.

Further there were fire shovels used to transfer coals or ashes, and ember carriers which either opened or closed lids. For the most part brass elements were preferred in the main room where guests were entertained, and basic iron tools were acceptable for use in the kitchen areas.

There was even a special brass tankard for igniting the formal fireplace. Sometimes known as the Cap Code lighter, the Mahogany pole fireplace screen, New York City, 1795. (New York State Museum photo) device contained an oil-soaked stone on a handle with varying degrees of polished metal. There were bellows as well for improving the fire. By the early 1800s they were styled nom various woods and fitted with leather sides and brass ends. Even Paul Revere was among the many makers of both standardized Common Bellows and more fancy Chamber Bellows.

Gradually the grand fireplaces and their accessories were replaced later in the 18th century and early in the 19th with the more functional iron stove.

Today andirons, fire fenders and fire screens are prized by collectors and are seen nom time to time in antique shops and at leading auction houses.

American History
September Anniversaries

September 1
Labor Day --Always first Monday in September

Congress establishes the U.S. Treasury (1789)

September 5
2501st Anniversary of the first session of Continental Congress (1774)

September 7
Always observed first Sunday after Labor Day
Grandparents Day

September 9
Congress renamed the nation "United States of America" (1776)

September 11
Patriot Day
23rd Anniversary of 9/11 attacks

September 18
Congress establishes the U.S. Air Force (1947)

September 20
National POW/MIA Recognition Day

September 21st
251st anniversary of he Seige of Fort St. Jean launched the American invasiobn of Canada (1775)

September 23
251st Anniversary King George III refusing to consider the Olive Branch Petition, issued the Proclmation of Rebellion against the American colonies (1776)

September 28
Battle of Yorktown begins (1781)

INSPIRATION

September's Quote of Month

Blue Star Museums like Hotel de Paris in Georgetown, Colorado, give special discounts to veterans.

Georgetown

HOTEL DE PARIS
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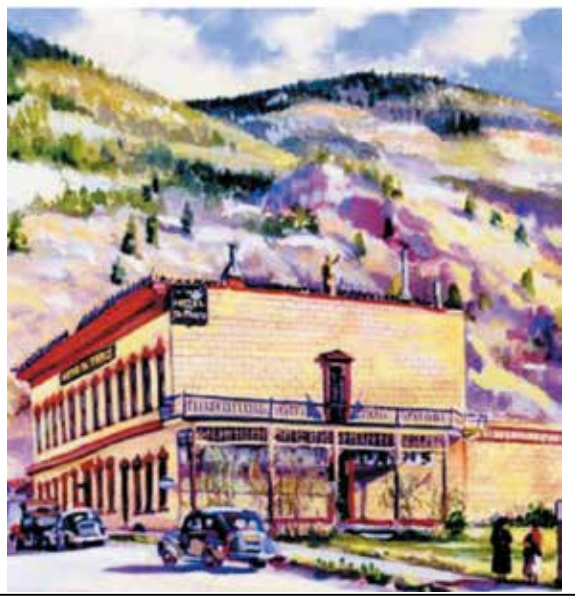

The Hotel De Paris Museum™, a site of the National Trust for Historic Preservation, is owned and operated by The National Society of the Colonial Dames of America in the State of Colorado. The Museum is located in Georgetown, Colorado, just west of Denver off Interstate 70.
Louis Dupuy's legendary Hotel de Paris dates to the silver mining boom, when it served as a first-class French restaurant, showroom for traveling salesmen, and luxurious hotel during the Gilded Age.

Their Mission:
To collect, preserve, and share history associated with Louis Dupuy's Hotel De Paris, and serve as a catalyst for heritage tourism in Georgetown, Colorado.

Castle Rock

Pine

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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Collecting Glass Animals

By Les Stewart

Collecting glass animals from the Depression Era can be a fun collection. People collect about every possible glass from the Depression Era. Individuals collect by pattern, company, item type, color, and more variations such as children's glass. One of the more rewarding collections possible is glass animals from the Depression Era.

A glass animal collection can be fun and is extremely valuable when completed. Glass animal collectors have the same problem though as faced by the more general Depression Era collector in determining what to collect. You can just collect all glass animals, but that may get expensive. You can collect by item where you only collected horses, birds, or some other animal. You could have a very attractive collection of nothing but glass horses as example. You can also collect glass animals by company. The early glass companies starting in the 30s-40s such as Heisey, Fostoria, Cambridge, Fenton, New Martinsville, and more all made glass animals.

Later glass animals were made in the 50s-70s from Fostoria, Viking, and oth- ers. You could have a special collection from just one company such as collecting only Heisey glass animals. Lastly, you could also collect by color and have only crystal, blue, or other colors of animals in your collection. Most animal collectors I have met tend to collect only the early crystal animals or only the later colored animals.

The glass animals produced early in the Depression Era tended to be crystal. As example, those by Heisey were for the most part crystal. In the 50s and later the glass companies began creating animals with color. There are some ear- lier colored animals and some later crystal, but most of the crystal is older and most of the colored animals are newer. Fostoria tended to mostly use three colors of amber, green, and blue in their colored animals. Viking and others used these three colors as the main colors and also created harder to find items in ruby red, black, white, and more.

Glass animals from the Depression Era share the same problem of reproductions that is a problem for almost all an- tiques. Like other reproductions, if you know what to look for the differences between old and newer animals can be detected. Sometimes it is just the color. Some early crystal animals from New Martinsville were brought out again later by Viking in color after New Martinsville changed their name to Viking. Imperial managed to remake many of the Heisey animals in both crystal and in color. The pig family in crystal could be either Heisey or Imperial, but in cobalt blue they would be Im- perial. The crystal animals from Heisey and Imperial may appear identical to the naked eye, but under black light there is a different greenish glow to the older Heisey animals.

A really great reference for Glass Animal collectors is the Glass Animals reference book by Dick & Pat Spencer. It is now in a newer second edition with many great new animals shown. The book can be used as an approximate guide in determining glass animal value. I believe there are other older glass animal books that could be out of print.

Wonderful Tail-Wagging World of Dog Collectibles *continued . . .*

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Mounts, also used soft pine wood to create small but highly detailed carvings of eagles, squirrels, and dogs.

Dogs began to have commercial appeal too in the marketplace.

The image of a striking dog, usually a bulldog, began to appear on cigar box labels of the 1870s, 1880s and beyond in the United States. Improvements in the lithographic printing process allowed for richly colored illustrations. The artists were creative as well frequently 'dressing' the dog images with a hat, vest, jacket, bandana, or eye patch. Further the dog may be smoking a cigar or perhaps playing cards.

Antique historians and experts Ralph and Terry Kovel note in their best-selling book, The Label Made Me Buy It, that the idea of using bull- dogs on product labels became popular in Eng- land during the Victorian era and then spread to the United States.

They note that dog images were eventually used on a vast array of products, not only cigars and chewing tobacco but everything from brooms to vegetables. Some artists, including Cassius Marcellus Coolidge, specialized in depicting dogs engaged in human activities to make them even more appealing on prod- uct labels.

Latter 19th century cigar box label.

Elsewhere in the late 19th century the dog might be featured on pastel paintings by known or unknown artists, or even as the moving part of a mechanical bank. The Speaking Dog, for example, featuring a little girl and her dog, was one of many cast iron banks manufactured in the late 1880s by the Stevens Foundry in Cromwell, Connecticut.

Carved wooded dogs continued to be popular with folk artists early in the 20th century, but other materials were also pressed into use to honor the faithful animal. Sometime in the 1920s or 1930s a folk artist in Ohio used native limestone to sculpture a charming dog. The 14 inch work sold in recent years at one of the East coast's leading auction galleries for a substantial price.

There were glass dogs too.

Starting in the 1930s the Cambridge Glass Company began producing their noble Bridge Hound in colors anging from amber to royal blue. In the 1950s the Heisey Glass Company produced both Airedale and Scottie dogs in crystal glass. Early in the 1950s the Imperial Glass Company provided adorable bulldog, Scottie, and terrier dogs in milk glass.

That was of course just some of so much more. Additionally there have been ashtrays, book-ends, doorstops, ink blotters, pinback buttons, and puzzles just to name a few. The family pooch, whether a distinguished breed or a mere mutt, remains endearing in artful image as well as real life.

Molded lead full-bodied recumbent hound, Fiske Foundry, New York, ca. 1880. Ht. 19 inches. (Skinner Inc. auction photo)

August's What Is It?

We had one correct guess from our Alaskan reader Marjorie McLaren

August's What Is It appears to be a place setting of china in the style of the presidential china selected by Mary Todd Lincoln for her husband, President Abraham Lincoln (1861-1865 term). It was the custom for each president to choose their own presidential china. The Lincoln presidential china was the first to be chosen entirely by a First Lady. The white porcelain for the Lincoln presidential china was purchased from a company in Limoges, France and hand painted in New York City. Distinctive features of the Lincoln china are the hand-painted purplish/magenta border in a stylish color of the time called solferino and the patriotic design in the center of the plate. In the center an eagle holds arrows and an olive branch in its talons

and stands on an American shield emblem. A ribbon with the motto E Pluribus Unum floats through the clouds below the eagle. The design is based on a sample that had been created for President Pierce (1853-1857), and was ultimately rejected by him. Mary Todd Lincoln's change was to replace the blue border with the solferino border.

The striking design proved popular and reproduction pieces have been made in the US since 1876. Few pieces of the original set remain, as it is rumored that many were broken or stolen during Lincoln's presidential years.

September's What Is It?

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

Don't Overlook Country Tinware *continued . . .*

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Museums at Harrisburg, Sunbury and Landis Valley have excellent collections of early tinware, as does the Winterthur Museum in Wilmington, Delaware.

If you collect tinware, you should know it can be found in just about every corner of the United States, but the availability increases greatly when you do your searching in the northeast quadrant of the country.

Since much of the really old tinware is prized, collectors will want to know what steps they can take to insure the safekeeping and continued value of their collection.

Here are a few helpful hints for maintaining the value of the tinware items in your collection:

1. Do not rub hard to clean them since some of the fine brush strokes may be rubbed off if there was no varnish applied by the maker to protect it.

2. You need to clean the pieces very carefully with light strokes using nothing stronger than mild soap and lukewarm water.

3. In order to seal the artwork you may want to apply a thin coat of clear high-grade varnish. Some collectors prefer using a coat of wax rather than varnish.

4. As time goes on you should keep the pieces waxed or polished using a good furniture polish.

Finally, remember that your tinware has been around for a long time. With some tender loving care, it can last a lot longer.

Good luck in your searches.

Grandparents Day - September 7th *continued . . .*

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our son Jon, agreed, living with his grandparents would be the best scenario, though he would always be nearby for his son.

What a gift to help a child understand what a difficult and sometimes mixed-up world this is. To help him understand his past, to help him feel good about himself and the people who love him—these are the things grandparents do.

That's what you do as grandparents, too. You understand that children learn what they live. You help your grandchildren make sense of the world they live in and how they fit in. That is what my grandparents gave me and that is what you give your grandchildren as Peggy and I have.

We all realize we won't be here with our grandchildren forever but I want to reassure you, it will be okay. Because while we will not dwell in their house of tomorrow, when our grandchildren get there they will know they were loved and they will feel good about themselves. They will know the difference between right and wrong and they will be well prepared for life and that will be enough for us.

I want to tell you, for your grandchildren, that they will realize what you did for them and they will say, "Thank you, Grandma and Grandpa, you made a difference for me."

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