



DIA DE LOS MUERTOS SEE PAGE 12



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The Witch in Our Family

By Peggy DeStefano

In researching our family history, my sister Mary discovered that on our Knowles side we are descended from one bereft woman who was hung as a witch in 1651. This happened before the Salem Witch Trials. She was the second woman executed as a witch in the colonies. Though she was called a witch by her puritan neighbors for a dream she had, I think the best way to describe her would be that she was a woman mourning the death of her newborn child. She had a dream that he came to her. When confronted with her account, she refused to recant her experience. Being stubborn and not being able to tell a lie seem to be family traits.

Here is what researchers have said about our long ago grandmother: Alice (Mrs. Henry) Lake, executed as a witch. This account is by Alice Marie Beard.

“In about 1651, near modern-day Boston, a mother of five lost her baby to death. After her baby died, she imagined she saw the baby. Because of that, she was accused and convicted of being a witch, and she was executed. The claim in the town of Dorchester, MA, was that the devil was coming to her in the form of her deceased, beloved child. Records are scant, but they show she had an opportunity to recant her story on the day of her execution and possibly to save her life. She did not recant her story, but she said she knew why God was punishing her: She had engaged in sex prior to marriage, become pregnant, and attempted a self-abor-



tion. Hollywood has missed a good story; Alice Lake’s story is a classic. She was ruled by two strong, womanly pulls — guilt and grief.

In the early part of the 20th century, Alice had a descendant who was a medical doctor who spent many years researching her story and trying to track her descendants. This man described Alice’s story best:

‘Here is a penitent, broken-hearted, submissive woman, laying bare the greatest secret of her bosom, asking forgiveness; yet the damnable tactics of her fanatical church string her up like a miserable tramp.’”

In my mind, I tried to imagine what the day of my grandmother’s death might have been like. Here is what I thought might have happened:

She put one foot in front of the other, walking slowly lest someone discover that she was truly in a hurry. She was barefoot. After all, it was a day kissed by the sun in the year 1651. It was autumn but during the time when summer wanted to intrude into fall. Boston had seen many days like this. Her shoes were sturdy and she wanted to leave them for her daughter. In

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OCT. 3: OLD CROWS' ANTIQUES ROAD SHOW 12-3p.m. (First Saturday of Every Month) 17120 W. Colfax Ave. Ste 106, Golden, CO. Get estimates on your favorite treasures. Talk to experts about your antiques, art, vintage and collectibles. Limit 1 item per person, 11 to 3. Call 303-973-8648 for more info.

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OCT. 16: Paris Street Evening Market, Open-Air, Vintage, Boutique, Artisan. Friday October 16th – 4pm-9pm. Join us for live music at the bar box. Aspen Grove, Littleton, CO. Visit www.aparisstreetmarket.com or call 303-877-9457.

OCT. 16 - NOV 2: Colorado Antique Gallery Moving Sale! Up to 50% Off. We're moving in November! Our new Littleton location is 3615 W Bowles. Stay tuned for our Grand Re-opening date!

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Carousel Animals Old & New Popular Collectibles

By Anne Gilbert

For their many collectors, owning a carousel animal is a trip down memory lane. They are willing to spend thousands of dollars for an authentic, hand carved horse, sheep or elephant and other figures. However, sometimes they can still be discovered in a barn or at a garage sale. Most of such are in need of restoration. Inside row animals cost less than the ones that faced the audience.

Historically, America’s first carousel animal carver was Gustav A. Denzel .

He began carving his animals in 1867, in Germantown, Pennsylvania. Later 19th and early 20thcentury animals were made by Gustav and his brother, William Dentzel in their Philadelphia shop. These days, an 1860s Dentzel animal can fetch over \$70,000 at auction. Later examples can be auction priced for \$3,900.

Another early carousel carver was Charles Loeff (1876-1910. He is known for his detailing. For example, he carved locks of curled hair on his horses mane in different directions that gave the animal a Baroque look.

By the late 1870s when fairs and carnivals rivaled the circus in popularity, the need for carousel animal carvers grew. The merry-go-round with only horse figures soon added a



veritable menagerie. Many were exported from Europe. Nearly a dozen companies were kept busy at that time.

There are two styles of American carousels. The “park-style “was built for permanent installations in large amusement centers. It usually consisted of three to five rows with 45 to 68 animals on a platform.

The other style is “country-fair “. These animals were smaller, made for stacking and packing. They sell for less.

CLUES; The problem for collectors is the reproductions of American and European animals. Knowing how they were made in a must. The

earliest were made from blocks of basswood, and later from white and yellow pine. The bodies were hollow to increase their strength and reduce the weight . Each leg was put together separately from the body. Since the head was considered the most important part, only the most skilled carvers worked on them, The eyes were glass . However, some of the repros also have glass eyes.

Look for pole holes that go completely through the body and are in the front of the saddle.

Reproductions have been made in wood, polyester resins and aluminum . Colorful reproductions have never stopped being made in India, Indonesia and the Philippines.

There are several good reference books available and information and live internet talk events.



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The Art of the Anchor: How Antique –

By Brenda Stokes

In interior design, there is always one defining element: the focal point that immediately draws the eye, sparks conversation, and elevates everything around it. For lovers of antiques and vintage decor, these statement pieces are far more than mere decoration—they are art, history, and soul woven into the fabric of a home.

A well-chosen statement piece is often the difference between a flat, uninspiring room and a space overflowing with character and charm. If areas of your home feel like they are lacking a certain wow factor, mastering how to select, style, and restore vintage statement pieces can completely transform your living space.

What Makes a Piece a “Statement”?

Statement pieces serve as the anchors of a room. They are the bold brushstrokes on an otherwise blank canvas, adding flair and distinctiveness to a living room, bedroom, entryway, or dining area.

By nature, a statement piece is unique and attention-grabbing. It can be a massive focal furniture item, a dramatic lighting element, or a sculptural decorative object. What sets it apart is its ability to stand out while telling a compelling story.



Timeless Examples of Vintage Showstoppers

Gilded Mirrors: Ornate, oversized, and full of old-world charm, antique mirrors reflect far more than light. They add depth, dimension, and grand scale. Hang one above a fireplace mantel, anchor an entryway with it, or lean it

casually against a bedroom wall for an effortless glow.

French Armoires: Towering yet graceful, an antique armoire grounds a space with centuries of craftsmanship. Beyond storing clothes, these functional giants easily transition into media cabinets, linen storage, or luxury dry bars.

Crystal Chandeliers: With hand-cut crystals and elegant sweeping arms, vintage lighting brings instant drama and romance—whether suspended over a formal dining table or bringing unexpected luxury to a primary bathroom.

Carved Accent Chairs: A sculptural antique chair featuring rich wood-working or timeworn upholstery adds instant texture to a quiet corner.

Vintage Persian Rugs: Richly patterned and vibrant, an authentic antique rug anchors an entire room with depth beneath your feet.

Antique Trunks & Cabinets: Intricately carved cabinets or rugged vintage trunks double as storage while functioning as striking coffee tables or accent consoles.

Core Rules for Styling Antique Statement Pieces

Integrating bold, historical items into modern interiors requires balance and precision. To

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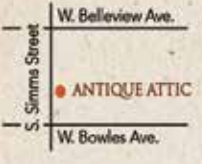


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& Vintage Statement Pieces Transform a Space

keep your home feeling curated rather than cluttered, keep these fundamental principles in mind:

1. Let the Hero Piece Breathe (Quality Over Quantity)

When working with dramatic furniture or art, less is always more. Investing in a single high-quality, standout item is vastly more effective than surrounding yourself with competing items. Designate one antique as the hero of the room and keep the supporting elements quieter in silhouette and finish.

2. Embrace Harmony in Contrast

Statement pieces thrive against contrasting backdrops. An antique’s elaborate details pop beautifully against a clean, modern aesthetic: Mix Old and New: Pair a fully restored antique table with sleek modern dining chairs to create an intentional, curated look.

Play with Silhouettes: Set a sleek, minimalist sofa alongside a heavily carved 19th-century side table.

Vary the Backdrop: Place a bold, lacquered antique sideboard or vibrant velvet chair against a neutral, muted wall to make its colors leap forward.

3. Mind the Proportions and Scale

A massive piece in a compact room can feel



overwhelming, while a tiny treasure gets lost in an expansive, open-concept layout. Always measure carefully to preserve natural foot-traffic flow.

If you live in a smaller space or modern apartment, seek out smaller-scale vintage options:

Drop-Leaf Tables: Set against a wall with leaves down for daily use, then expand when entertaining.

Multi-Functional Antiques: Use a small, ornate sewing cabinet as a nightstand, or a vintage trunk as a coffee table with built-in storage.

4. Tie the Room Together through Color & Texture

A bold statement piece sets the design direction for the rest of the room. Even a wild upholstery pattern or distinct wood stain will feel intentional if you echo its tones elsewhere—repeating an accent color in throw pillows, window treatments, or artwork.

Integrating Antiques Across Different Design Styles:

Can Antiques Work in Minimalist Homes?

Yes. An impactful vintage item keeps a minimalist room from feeling cold or sterile. Because minimalism focuses on clean lines and sparse decor, a single sculptural antique provides warmth and architectural interest without adding excess clutter.

What About Contemporary Spaces?

Antiques fit seamlessly into contemporary interiors. Not all historical pieces are “fussy” or overly ornate—styles like Mid-Century Modern or French Empire feature clean, restrained silhouettes that complement modern furniture effortlessly. A singular historic focal point can pull an eclectic mix of modern decor into a cohesive whole.

Restoration: Bringing Out the “Grand Dame” Within

You don’t need to drastically modernize an antique with bright paint or aggressive modifications for it to shine. Antiques were designed



to be showpieces from the day they were crafted; often, simply restoring their original finish is enough to reveal their natural brilliance.

Repairing the Shabby into Chic

If you fall in love with a piece that has seen better days, don’t let cosmetic wear scare you away. Professional restoration specialists can easily:

- Re-veneer damaged surfaces
- Source authentic period-correct hardware
- Recreate missing carved wooden details
- Refine or re-apply historical wood finishes

Whether you choose to honor a piece’s original historical stain or revive it with bold new upholstery, restoration transforms a neglected flea-market find or family heirloom back into the showstopper it was born to be.

Find Your Anchor

A statement piece is ultimately a reflection of your personal taste. Whether it’s an estate sale discovery, a rescued market find, or a treasured heirloom brought back to life, the right antique gives your home an identity that standard, off-the-shelf furniture simply cannot replicate. Start with one piece you love, give it room to shine, and let it set the tone for your home.

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In 1661, Alice Lake is hanged as a witch in the Puritan colony of Massachusetts—a tragic death that sparks a centuries-long fight for justice and freedom.

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BECOMING AMERICAN

MARGARET ROSE DESTEFANO
AND
JON EAGER DESTEFANO

ONE FAMILY'S JOURNEY THROUGH FOUR CENTURIES OF BECOMING AMERICAN

BECOMING AMERICAN

MARGARET ROSE DESTEFANO
AND
JON EAGER DESTEFANO

Margaret (Peggy) and Jon DeStefano have been in the publishing field since 1972. They produced over 20 publications each month for various local, state and national organizations. They have published many articles, short stories and poetry during this time. They publish and own the Mountain States Collector, a monthly tabloid devoted to antiques, collectibles and American history. Peggy belongs to several historical societies (Colonial Dames, D.A.R. and Daughters of 1812 to name a few). She and her family have been researching their history for over 50 years. *Becoming American* is Jon and Peggy's first book collaboration. They live in the mountains in Colorado. They have four children and 13 grandchildren.

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.

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The Corkscrew — A Thing of Beauty

By Paul Luchsinger

"We are but temporary custodians of everything that we collect." This philosophy reflects the decision made by all antiquities collectors.

As he approaches the healthy age of 90, Paolo de Sanctis, the doyen of Italian corkscrew collectors, and publisher of several books on the subject, is selling the collection he started 60 years ago. Like most major collectors selling or downsizing in recent years, he is using the online auction operated by his fellow volunteer collectors, CollectorCorkscrews.com.

In earlier years, many major collections were sold at Christie's biannual corkscrew auctions in London. When Christie's ceased these sales in 2004, no doubt under pricing pressure from Ebay, there was a void. In 2008, corkscrew collectors established their own online biannual sales with even lower selling fees. Ten years on, they have sold over 10,000 corkscrews for over \$5 million.

The highlight of the recent April sale of de Sanctis corkscrews was undoubtedly a beautiful 18th century French sheathed corkscrew. This piece dates to the Louis XVI period just before the French Revolution when French craftsmanship was at its peak. The elaborate chasing and well preserved gilding on the sheath and bow handle, and the intricate design of the bow, transform iron into an item of great beauty. Note the perfect double grooved flat ribbon worm, characteristic of the period. Understandably this piece attracted great interest from leading collectors, selling for almost \$17,000 after 48 bids.



Another 18th century French sheathed corkscrew from the de Sanctis collection also sold very well, for \$4,300. This 18th Cent. Fish Handle Corkscrew was a very different piece- rustic and simple ironwork with a "shortened" Archimedean worm. Not at all impressive or attractive to the casual observer. However, this was older and rarer than the beautiful example above with a very distinctive fish-shape handle. It attracted a keen bidding contest between 2 specialist collectors. Beauty is certainly in the eye of the beholder.

A further 18th century sheathed corkscrew was an interesting combination with a nutmeg grater! Gentlemen of the time would use the nutmeg to flavor their wine because early corks were not of good quality. The host would open the special wine at the table with the nutmeg grater corkscrew and sniff the aroma. If the aroma was not pleasant, nutmeg gratings were dropped into the wine bottle and the wine then was sampled. If the wine displayed good taste, it was served to the guests. Nutmeg is a strong flavor and this method saved many wines and the respective hosts in the 18th and 19th centuries.

This elegantly simple silver combination is unmarked (as is usual) but is known to have been made in London in the mid-18th century. It has 4 components: the sheath to protect the screw, the screw attached to a bowl to hold the ungrated nutmeg, the grater

and the lid.

The assembled piece is shaped as a ceremonial mace, a visual pun on the spice "mace" which is made from nutmeg shells. Five of these nutmeg combinations have sold over the years in CollectorCorkscrews auctions and the \$4,600 price for this piece was typical for an example in such good condition.

Many of the de Sanctis corkscrews were more affordable. This 4th corkscrew is an American piece from the early 20th century. It incorporates the well-known "Walker" bell and was produced by Walker Manuf. of Erie, PA. This is Edwin Walker's 3rd patent of 1900, incorporating a caplifter for the newly invented crown seal.

The Walker bell is one of the most common US corkscrews, selling for a few dollars when attached to a simple wood handle. But this example has a very stylish and decorative silver handle; it sold for \$480 with 12 active bidders.

The recent April on-line corkscrew auction was conducted by CollectorCorkscrews.com, a twice yearly on-line auction sale operated by volunteer collectors worldwide with low selling fees of 2.5%. Over 10,000 corkscrews, ranging in price from \$100 to over \$30,000 have been sold since the initial auction in 2008, representing over \$5,000,000 in sales.

All past sales results can be freely viewed by visitors in the PAST SALES section of the web site at www.CollectorCorkscrews.com. Also this is an excellent method for obtaining a value estimate of most corkscrews in a personal collection. The next international on-line auction is Nov. 2-11, 2018. New buyers and sellers may register at time to participate in upcoming November auction. Between auction sales, there is always a good range of lower cost corkscrews available for immediate purchase in the BUY NOW section of www.CollectorCorkscrews.com



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Dia de los Muertos –

By Robert Reed

Sure, the theme is death, but the point is to demonstrate love and respect for deceased family members. Día de los Muertos, or Day of the Dead, is a celebration of life and death. While the holiday originated in Mexico, it is celebrated all over Latin America with colorful calaveras (skulls) and calacas (skeletons).

Scholars trace the origins of the modern Mexican holiday to indigenous observances dating back hundreds of years and to an Aztec festival dedicated to the goddess Mictecacihuatl. It has become a national symbol and as such is taught (for educational purposes) in the nation's schools. Many families celebrate a traditional "All Saints' Day" associated with the Catholic Church.

Originally, the Day of the Dead as such was not celebrated in northern Mexico, where it was unknown until the 20th century because its indigenous people had different traditions. The people and the church rejected it as a day related to syncretizing pagan elements with Catholic Christianity. They held the traditional 'All Saints' Day' in the same way as oth-



er Christians in the world. There was limited Mesoamerican influence in this region, and relatively few indigenous inhabitants from the regions of Southern Mexico, where the holiday was celebrated. In the early 21st century in northern Mexico, Día de Muertos is observed because the Mexican government made it a national holiday based on educational policies from the 1960s; it has introduced this holiday as a unifying national tradition based on indigenous traditions.

The multi-day holiday involves family

and friends gathering to pray for and remember friends and family members who have died, and helping support their spiritual journey. In Mexican culture, death is viewed as a natural part of the human cycle. Mexicans view it not as a day of sadness but as a day of celebration because their loved ones awake and celebrate with them. In 2008, the tradition was inscribed in the Representative List of the Intangible Cultural Heritage of Humanity by UNESCO.

The holiday is sometimes called Día de los Muertos in Anglophone countries, a back-translation of its original name, Día de Muertos. It is particularly celebrated in Mexico where the day is a public holiday. Prior to Spanish colonization in the 16th century, the celebration took place at the beginning of summer. Gradually, it was associated with October 31, November 1, and November 2 to coincide with the Western Christian triduum of Allhallowtide: All Saints' Eve, All Saints' Day, and All Souls' Day. Traditions connected with the holiday include building private altars called ofrendas, honoring the deceased using calaveras, aztec marigolds, and the favorite foods and beverages of the departed, and visiting graves

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with these as gifts. Visitors also leave possessions of the deceased at the graves.

In many U.S. communities with Mexican residents, Day of the Dead celebrations are very similar to those held in Mexico. In some of these communities, in states such as Texas, New Mexico and Arizona, the celebrations tend to be mostly traditional. The All Souls Procession has been an annual Tucson, Arizona event since 1990. The event combines elements of traditional Day of the Dead celebrations with those of pagan harvest festivals. People wearing masks carry signs honoring the dead and an urn in which people can place slips of paper with prayers on them to be burned. Likewise, Old Town San Diego, California annually hosts a traditional two-day celebration culminating in a candlelight procession to the historic El Campo Santo Cemetery.

Pre-orders for Mattel’s Barbie doll celebrating the Mexican holiday Día de los Muertos (Day of the Dead) have gone up twice now and sold out in the blink of an eye. Given all of the press this doll is getting, and the fact that it’s gorgeous, that’s not surprising.

The Mexican holiday Día de los Muertos kicks off on October 31st and runs through November 2nd. It’s a time to remember lost loved ones and celebrate life with parades and parties that are a feast for the senses. Colorful costumes and skull motifs are among the most recognizable traditions, and this Barbie doll has

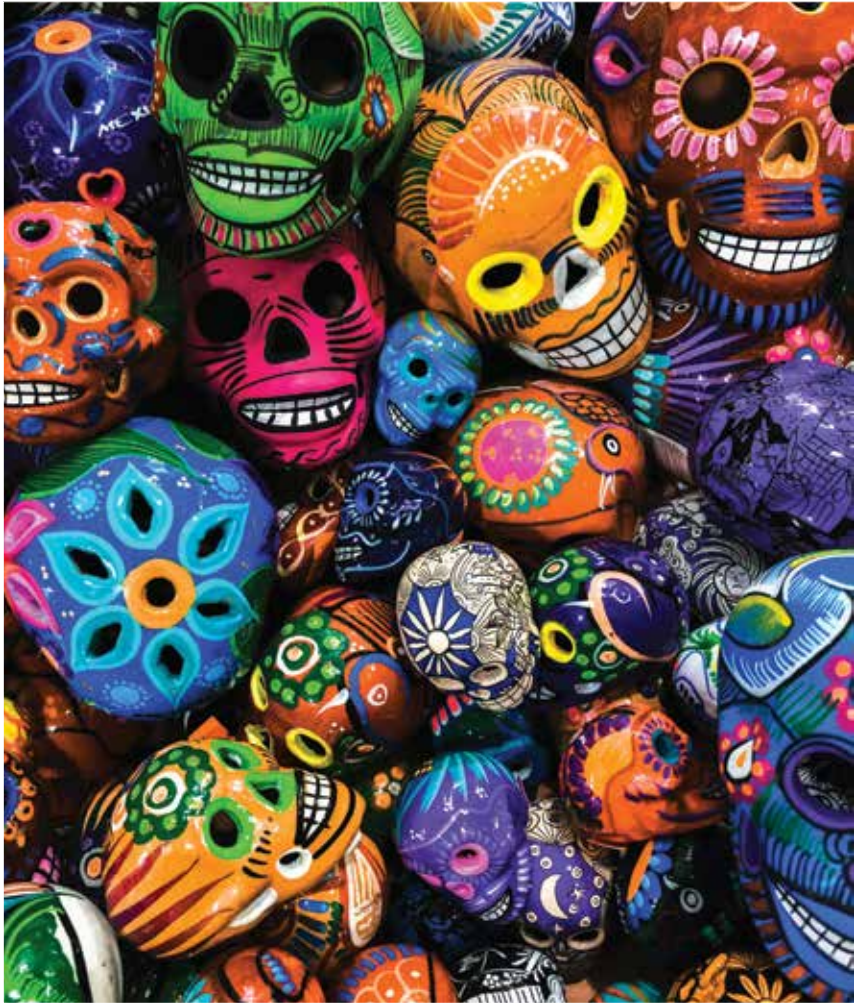
both in spades.

The festival also is held annually at historic Forest Hills Cemetery in Boston’s Jamaica Plain neighborhood. Sponsored by Forest Hills Educational Trust and the folkloric performance group La Piñata, the Day of the Dead festivities celebrate the cycle of life and death. People bring offerings of flowers, photos, mementos, and food for their departed loved ones, which they place at an elaborately and colorfully decorated altar. A program of traditional music and dance also accompanies the community event.

The Smithsonian Institution, in collaboration with the University of Texas at El Paso and Second Life, have created a Smithsonian Latino Virtual Museum and accompanying multimedia e-book: Día de los Muertos: Day of the Dead. The project’s website contains some of the text and images which explain the origins

of some of the customary core practices related to the Day of the Dead, such as the background beliefs and the offrenda (the special altar commemorating one’s deceased loved one). The Made For iTunes multimedia e-book version provides additional content, such as further details; additional photo galleries; pop-up profiles of influential Latino artists and cultural figures over the decades; and video clips of interviews with artists who make Día de Muertos-themed artwork, ex-

planations and performances of Aztec and other traditional dances, an animation short that explains the customs to children with virtual poetry readings in English and Spanish.



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The Witch in Our Family Continued . . .

Continued from page 1

fact, she chose to wear only a winter nightgown so as not to deprive her family of any of her finer garments.

As she climbed the wooden steps to the scaffold she stared at the hooded man, his cloak folded over his arms and hands. She stood before him and decided she would put her hand out toward him. Would he unveil his hand so that she could drop the silver coins in his palm?

With hesitation, he uncovered his hand. She reached out and turned his hand over so that she could deliver the coins. The silver pieces were dry. She had no fear of him or of what was about to happen. Once she accomplished this task, Alice, or formally Mrs. Henry Lake, positioned herself over the floorboards set for release.

Alice knew her husband and children were watching her carefully as was the whole town. She did not want their last memory of her to be without dignity. She would not keen. Yes, she was penitent, yes, she was broken-hearted but she was determined not to be untrue to her experience or to those she loved. She would only tell the truth. Let them call her a witch. She knew who she was.

Her hangman looked long and hard at her. She did seem possessed by some demon. Her eyes were heaven bent and her body rocked slowly back and forth. Her arms seemed to cradle an invisible child.

Her coins were certainly a payment to do his job well. He knew with or without the coins he would make quick work of this hanging. No delayed death for this fragile creature. No one, including himself, wanted to see this tender woman sent to the next world.

The whole town had witnessed her trial. The judge begged her to recant her story. Her dead child did not appear to her, he asserted, and she hung her head and cried, "I cannot deny the fruit of my womb. He came to me in a dream."

Alice's mind wandered. She knew her dreams were confused but ultimately they brought her so much comfort at the time especially when her infant child reassured her that he was not unhappy and that she should go



on with her life. Her mistake had been to share the contents of her dreams with her neighbor, a woman who had devoted her life to the teachings of her church. The neighbor lady always talked about the devil as though she knew him well. She confided in Alice about the women she suspected of witchcraft. She must have done the same to her. For within days, the whole community was abuzz about her dreams.

"Surely, the devil has made you his play thing. Rid yourself of him— take back your story, free yourself."

"I will not lie. I had this dream. My God and Savior is only punishing me for earlier sins. I accept this punishment."

"Whatever sin could one so young and innocent have committed?" the judge pressed.

"Your honor, my judge, when I was not married to the father of my children, I became pregnant. Before we married, I tried desperately to cast the child from my body but with no favorable termination. I feared being cast out from my faith for being intimate before marriage."

"My husband and I married and it seemed, even though my child was born early, that no one held me accountable. These dreadful events have been a secret I have held until now. Only my husband knew my efforts to end my

pregnancy."

The judge interjected, "But this is not why you are here before me. Won't you take back your tale of dead babies appearing to you? Don't be so stubborn, woman."

"But, judge, now that I have lost a child, the sixth to be born to me, to an untimely death, I know more than ever the error of my ways. God knew what I was guilty of and now you do, too. My punishment has only been delayed. I thank God for the time he has given me and for allowing me the joy of having children with the man I have always loved. I am ready to die."

The judge was left with little choice but to condemn Alice to death. She accepted his verdict and was relieved. Her hanging day had come. It was on a warm autumn day in the year 1651.

The hangman placed the rough-hewn necklace of death around Alice's alabaster throat. Alice did not flinch. It was as though she were already gone from this life. A tear escaped the hangman's eye as he pulled the lever to release the floor under which she stood. His gesture was with as much power as he could assert so as to cause her neck to break quickly and yet to make sure her head stayed attached to her body. He was going to do this hanging well. Alice would finally be free of her guilt and her grief and he would be her unwilling accomplice.

Henry Lake wanted to be strong for his wife and children but at the moment of Alice's death, his mind went blank. He stared at the crowd around him and did not see a thing. He stumbled into an alleyway and collapsed. He fell into a deep sleep. . .

Having discovered our witch ancestor and knowing her story makes me feel sorrow for all the women accused of being witches. They were misunderstood and feared by many. A strong woman, an intelligent woman, a feeling woman should be revered.

I'm sure our readers, if given the opportunity, would find ancestors who experienced similar tragedies. I'm glad to know about Alice Lake. She deserves to be honored and not despised. I will be thinking of her on All Souls Day.

St. Vrain's Pumpkin Pie Days Antique Show, Oct. 10-11

Pumpkin Pie Days, one of the area's longest-running and best-loved antique shows, will be held on Saturday, Oct. 10th, and Sunday, Oct. 11th, 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.

Antique dealers from Colorado and several 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. 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 Hov-



erhome 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. The complete meal is still a bargain or visitors

may purchase menu items separately.

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 50+ years the event has become a modern community tradition drawing thousands of people to browse, buy and enjoy the pumpkin pie.

For more information, call the St. Vrain Historical Society at (303) 776-1870 or go to www.stvrainhistoricalsociety.com.

AMERICAN HISTORY

October Anniversaries

October 1
101st Anniversary South Dakota's Mount Rushmore was dedicated as a National Memorial (1935)

October 5
Frances Xavier Cabrini Day (Colorado)

October 10
Battle of Point Pleasant, Virginia (1774)

October 12
Columbus Day Indigenous Peoples' Day

October 13
Congress establishes the U.S. Navy (1775)

October 19
Victory at Yorktown (1781)

October 20
251st anniversary of the Articles of Association, a universal prohibition

of trade with Great Britain (1774)

October 21
251st anniversary of the word Liberty, first displayed on a flag raised by colonists in Taunton, Massachusetts, in defiance of British rule in Colonial America (1774)

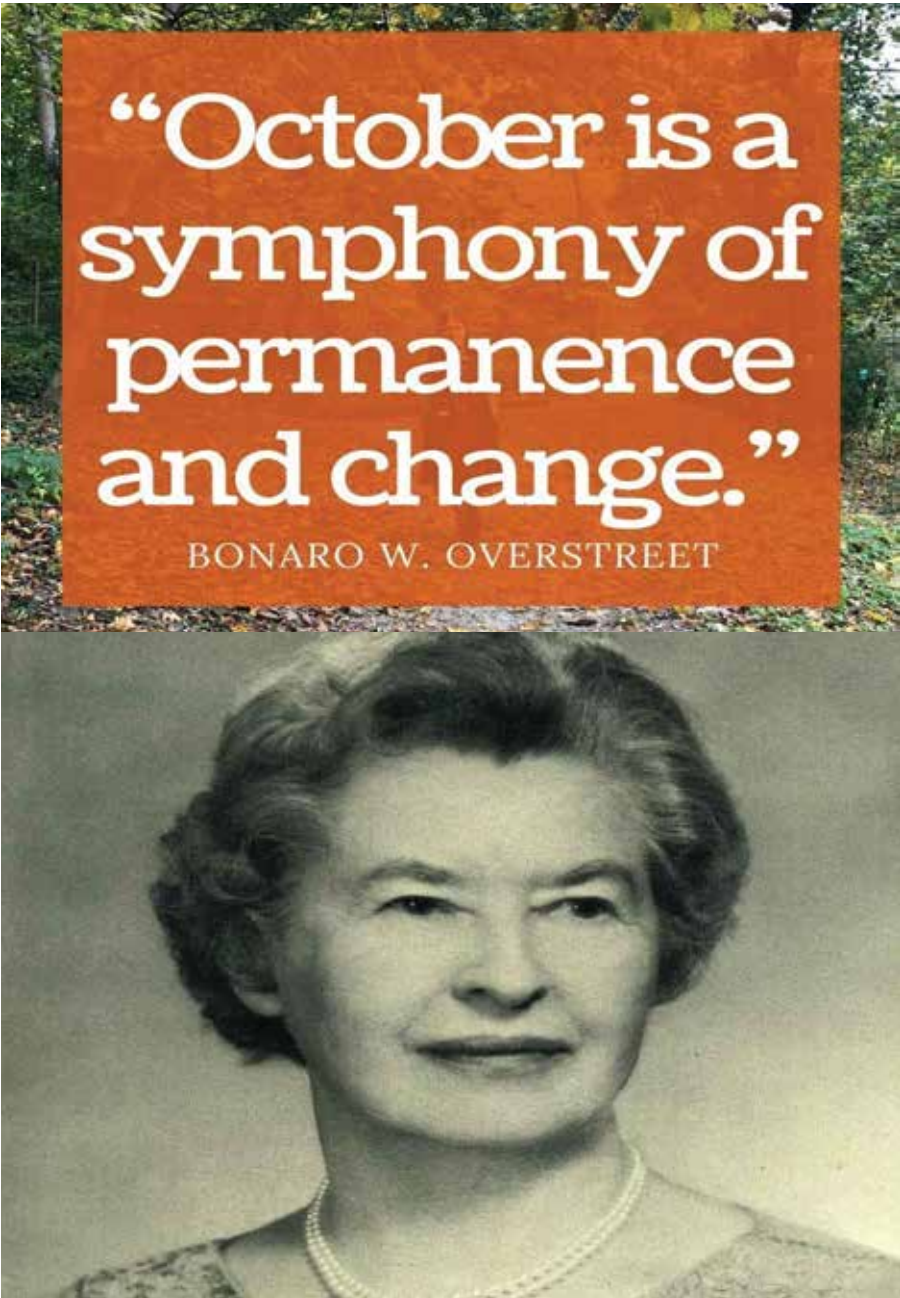
October 25
251st Anniversary: King George III spoke before the British Parliament announcing the uprising in the American colonies and urging the quick suppression of the revolt (1775)

October 26
201st Anniversary The Erie Canal opened in New York, traversing 363 miles from Albany to Buffalo (1825)

251st anniversary of the Edenton Tea Party takes place in North Carolina, marking the first major gathering of women in support of the American cause (1774)

INSPIRATION

October's Quote of Month



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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.) 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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Are You Whopper-jawed?

By Peggy DeStefano

My mom use to say this word. Non of us really knew what it meant. It seemed to mean that something was askewed.

I asked my brother Tom Sweeney of Cincinnati , Ohio, if he remembered her saying it. He did!

Our niece once used it in a paper she wrote for her English class. Her paper came back and the word was circled and the teacher had written, "This is not a word." She protested and said. "But my Granny uses it." We all respected my Mom's knowledge of words and the English language.

Tom decided to check with a word source and this is the response he received:

Q From Michael Owens, USA: A co-worker is driving me nuts. He insists there is a word, whopper-jawed, and it means askew. I have heard of the term, but when I looked in a dictionary, found nothing. We've looked in about 14 or 15 dictionaries (on line and traditional books), yet nothing! Am I nuts? Is this a regional term? Slang?

A You are not going crazy, and it's not slang, though it is an informal US term that's not that widely known and certainly doesn't appear in many reference works. One problem in finding it is that it often goes around under an alias, appearing as wapper-jawed, whompsey-jawed, whompsey-jawed, whoppy-jawed or

whompsey-jawed, and also seems to be related to the even rarer lopper-jawed, which the Dictionary of American Regional English records from 1916.

But neither of the two dictionaries that list it agree with your friend's meaning, one giving no clear definition, the other — which records it as wapperjawed — saying it means having a projecting lower jaw. So I turned to the experts on the American Dialect Society mailing list, who confirmed that the term is known and still used in the US on occasion and does indeed usually mean askew. Several subscribers to the World Wide Words newsletter have since reported that the word was familiar to them from decades ago in reference to something out of alignment or ill-made. It seems to be much less common than it once was.

Its origin seems to be in the English dialect verb wapper, meaning to blink the eyes, or perhaps to move tremulously, which may come from the Dutch wapperen, to swing, oscillate, or waver. A more common form at one time was wapper-eyed, which variously meant to have sore eyes, or eyes that continually shifted from side to side, or were unsteady or blinked a lot.

There's an example from the East Anglian dialect dated 1825 in the Oxford English Dictionary that suggests it once meant a wry mouth or a warped jaw. A similar idea is in a

sentence recorded from 1848: "Fancy an heir that a father had seen born well featured and fair, turning suddenly ... squint-eyed, hair-lipped, wapper-jawed" (hair here may be a misprint for hare). Taking these with all the other early examples, it seems that wapper meant something that was deformed or distorted, for which askew is as good a word as any. Quite how the more specific term wapper-jawed took on the broader sense of wapper is unknown, as there are very few examples of its use in print at any time.

It's easy to see that one of these could over time have evolved into the sense of having a projecting jaw. That sense is first recorded — in the Century Dictionary — in 1891, but it has also been found in a letter written by Mark Twain in December 1863: "He is a long-legged, bull-headed, whopper-jawed, constructionary monomaniac", where it seems to have the meaning of somebody pugnacious, who sticks his jaw out spoiling for a fight. No doubt it was helped along by a mental association with whopper, something especially large (whose origin is not known, but which seems to be linked with wap or whop, meaning to strike a heavy blow). The lopper-jawed spelling seems to be a corruption.

Altogether, an interesting phrase, one that has survived in the spoken language for generations without ever attracting much attention from dictionary makers.

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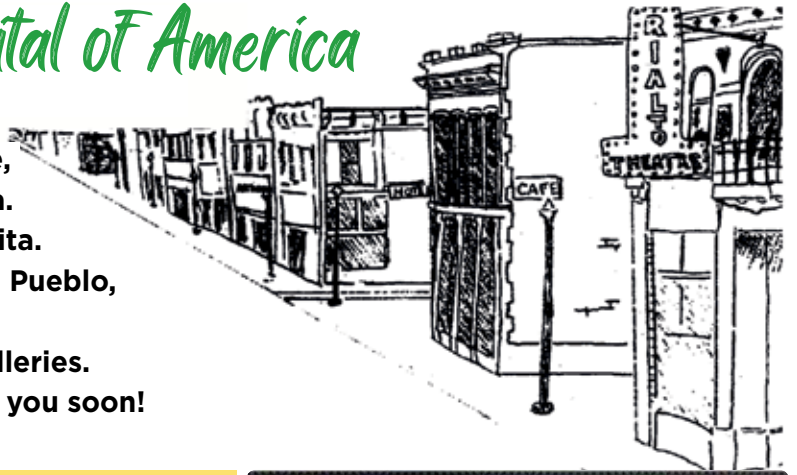
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September's What Is It?



We had one guess for our September What Is It. Carol Klomp of Boulder, Colorado thinks it might be a yerba mate gourd. We think that is a good possibility.

Another idea is that it looks like

a Victorian, English, hinged container with silver trim. If it is wood it could be a humidior or tobacco jar.

Thanks for helping us figure this one out..

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 one year electronic subscription to the Mountain States Collector. Be sure to include your email address to your guess.

Japanese Kimonos and Fragments Still Popular



By Anne Gilbert

Kimonos have come a long way from Geisha girl gowns to 21st century fashion statements. They were also made for men and still are. When you can find them, not only antique but early 20th century Japanese kimonos are framed or considered wearable art. The best examples can be costly. When I recently scanned them I found one dealer pricing a 1930s wedding kimono at \$3,800. Another

dealer priced a 1930s, silk Art Deco motif kimono at \$1,400. Even in 15th and 16th century Japan they were considered works of art, worthy to display on racks of ivory, polished bamboo and ebony.

CLUES: Styles changed over the years. Historically there are three main types of kimonos, made for different functions. The "yukata" was an unembroidered print robe made for home and bath.

The designs in the textiles used several techniques that included dyeing, embroidering, brocading, appliquéing, raised gold-thread repousse work and hand painting.

The earliest style was the "kosode", a heavy, undecorated garment worn under heavy, formal court robes. By the 17th and 18th centuries, colorful, bold designs appeared, turning the look of the kimono and other Japanese textiles into an exciting art form. The finest examples were done for the Kabuki theater. Examples can be seen in the 18th, 19th century woodcut Kabuki theater woodcut theater prints. Brightly colored floral motifs often were enriched with silver foil. Other times gold foil backgrounds were strewn with flowers and dramatized with water fowl.

Important designs used in different forms were the flowering cherry tree, plum and bamboo. Among the popular birds used in the

designs were the heron, phoenix and falcon. Often the geometric designs showed a Chinese influence, such as the thunder-line and trellis motifs.

Family crest motifs were yet another type of embroidery. They were often printed on the fabric and embroidered.

Americans got their first glimpse of them in quantity, first at the Philadelphia Centennial Exposition in 1876, and by tourists who brought them back until World War 11. The next influx of Japanese textiles, after that, included elaborate 20th century obis(wide bands of cloth wrapped around the waist.)

More changes were in store for those created in the Art Deco style of the 1920s, 30s. Some motifs used stylized graphic designs that were sometimes humorous.

It took the devastation of the Pacific War that ended the tradition of wearing kimonos every day. These days they are worn for special occasions.



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Krysti Jomei of Birdy magazine couldn't resist visiting the dinosaurs at the Brass Armadillo. Photo by Sean Forrester.

