

A Multi-Media Guide to Shopping, Dining, Lodging, Recreation, Entertainment, Art & Historic Points of Interest for The American Heritage Tourist

The AMERICAN ANTIQUITIES Journal

EVENTS... 4
INDEX OF CITIES... 5-7
ON THE ROAD... 30

FALL – WINTER 2014/2015
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The Greatest "Bundle" in the history of "Bundling!"



THE ORIGINAL PURCHASE PRICE (1989)

"Black Bronze Form"	\$28,000
"Valentine Column"	\$75,000
"Marshall Fields Tower Clock"	\$146,000
	<u>\$249,000</u>

PRODUCTION COST (2008)

"Black Bronze Form"	\$275,000
"Valentine Column"	\$300,000
"Marshall Fields Tower Clock"	\$250,000
	<u>\$825,000</u>

CERTIFIED APPRAISAL (2008)

"Black Bronze Form"	\$70,000
"Valentine Column"	\$175,000
"Marshall Fields Tower Clock"	\$250,000
	<u>\$495,000</u>

**THE
"BUNDLED" PRICE
FOR ALL THREE:**

\$59,000

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it out!*



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THE AMERICAN ANTIQUITIES JOURNAL

A Publication of The American Antiquities Exchange

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Sharon Leach

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ADVERTISING RATES & INFORMATION

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GEOGRAPHIC AREA 500,000+ SQUARE MILES

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www.AmericanAntiquities.com

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CAMEO DISPLAY \$360 per year
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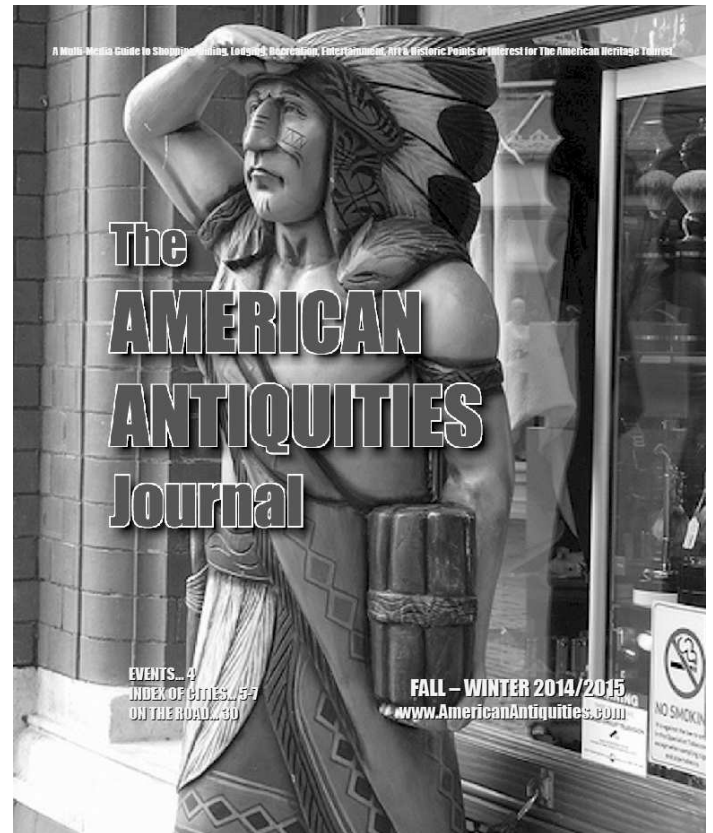
CLASSIFIEDS

\$28 + .48 per word over 10 per Issue
Cameo Display - \$195 1 year or \$85 per issue

The Journal is published in OCTOBER - Deadline Sept. 1
APRIL - Deadline Mar. 1. GPSantiqueatlas in JULY - Deadline June 1

VISA AND MASTERCARD ACCEPTED

About the Cover



The cigar store Indian or wooden Indian is an advertisement figure, in the likeness of a Native American, used to represent tobacco-nists. The figures are often three-dimensional wooden sculptures several feet tall – up to life-sized. They are still occasionally used for their original advertising purpose but are more often seen as decorations or advertising collectibles.

Because of the general illiteracy of the populace, early store owners used descriptive figures to advertise their shops' wares. American Indi-

ans and tobacco had always been associated because American Indians introduced tobacco to Europeans, and the depiction of native people on smoke-shop signs was almost inevitable. As early as the 17th century, European tobacco-nists used figures of American Indians to advertise their shops.

The cigar store Indian became less common in the 20th century for a variety of reasons. However cigar store Indians are still made for sale and can be found outside cigar stores.

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CATEGORY: ☐ Dealer ☐ Collector ☐ Auction ☐ Other _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

The AMERICAN ANTIQUITIES Journal

Events Calendar

OCTOBER

3 - 5 Fall Festival
Atwood Lake Park,
Mineral City OH 330-
364-6780
AtwoodFallFest.org

**4 - 5 Holmes County
Antique Festival**
Courthouse, Dntn
Millersburg OH 330-
763-0472

**4 - 5 Kane County
Flea Market** Kane Co
FG, St. Charles IL 630-
377-2252
kanecountyfleamarket.com

**4 - 5 Urbana Antique
Show & Flea Mkt.**
Champaign Co FG,
Urbana OH 937-788-
2058
AmericanAntiquities.com/
urbanaantiqueshow.html

**5 Tri-State Antique
Market** Lawrenceburg
IN FG 513-738-7256
LawrenceburgAntique
Show

**9 - 12 Scott Antiques
Market** Atlanta Expo
Ctr, Atlanta GA 740-
569-2800
scottantiquemarkets.com

**10 - 12 Algonquin Fall
Festival** Algonquin
Mill Complex,
Carrollton OH 877-
727-0103
CarrollCountyOhio.com/
history/mill/
millfest.htm

**11 - 12 Grayslake
Antique Market** Lake
Co FG, Grayhslake IL
715-526-9769
zurkopromotions.com

**12 Centreville An-
tique Extravaganza** St.
Joseph-Grange FG,
Centreville MI 715-
526-9769
zurkopromotions.com

**12 Rose Bowl Flea
Mkt** Rose Bowl,
Pasadena CA 323-560-
7469 rgcsshows.com

**17 - 19 Steam Show/
Car Show/Flea Market**
Carroll Co FG,
Carrollton OH 330-
627-5100

17 Halloween Parade
Village of Wapakoneta
OH 419-738-2298

**19 Burlington Antique
Show** Boone Co FG,
Burlington KY 513-
922-6847
BurlingtonAntiqueShow.com

**24 - 26 Decorate to
Entertain & Final Fall
Clearance** Homespun
Blessings, Springfield
OH 937-629-0705
homespunblessings.biz

**25 Haunted Hallow-
een Flea Market**
DuPage Co FG,
Wheaton IL 715-526-
9769
zurkopromotions.com

NOVEMBER

1 Craft Show High
School, Carrollton OH
330-806-2253

**1 - 2 Holiday Open
House** Shops of
Wapakoneta OH 419-
738-2298

**1 - 2 Kane County
Flea Market** Kane Co
FG, St. Charles IL 630-
377-2252
kanecountyfleamarket.com

**1 - 2 Urbana Antique
Show & Flea Mkt.**
Champaign Co FG,
Urbana OH 937-788-
2058
AmericanAntiquities.com/
urbanaantiqueshow.html

**6 - 9 Scott Antiques
Market** Atlanta Expo
Ctr, Atlanta GA 740-
569-2800
scottantiquemarkets.com

7 - 8 Ohio Swap Meet
Clark Co FG, Spring-
field OH 937-376-0111
OhioSwapMeet.com

**8 - 9 Grayslake An-
tique Market** Lake Co
FG, Grayhslake IL 715-
526-9769
zurkopromotions.com

8 Craft Show Fire
Dept & Community
Ctr, Dellroy OH 330-
735-2826

9 Rose Bowl Flea Mkt
Rose Bowl, Pasadena
CA 323-560-7469
rgcsshows.com

**16 Burlington Antique
Show** Boone Co FG,
Burlington KY 513-922-
6847
BurlingtonAntiqueShow.com

**23 Wheaton Antique
Market** DuPage Co
FG, Wheaton IL 715-
526-9769
zurkopromotions.com

**23 Ventura Flea Mar-
ket** Ventura Co FG,
Ventura CA 323-560-
7469 rgcsshows.com

**28 - 30 National Holi-
day Gift Show** Hara
Arena Complex, Day-
ton OH 937-278-4776
haracomplex.com

**29 Farm Toy Show &
Auction** Garner Sale
Barn, Carrollton OH
330-627-4130
BudsFarmToys.net

**29 - 30 Scott Antiques
Market** Ohio Expo
Ctr, Columbus OH
740-569-2800
scottantiquemarkets.com

**29 - 30 Holiday Open
House** Volo Antique &
Mercantile Malls, Volo
IL 815-344-6062
voloantiques.com

DECEMBER

**5 - 7 Christmas Open
House** McCook
House, Carrollton OH
330-627-0103

**6 - 7 Kane County
Flea Market** Kane Co
FG, St. Charles IL 630-
377-2252
kanecountyfleamarket.com

**6 - 7 Urbana Antique
Show & Flea Mkt.**
Champaign Co FG,
Urbana OH 937-788-
2058
AmericanAntiquities.com/
urbanaantiqueshow.html

**11 - 14 Scott Antiques
Market** Atlanta Expo
Ctr, Atlanta GA 740-
569-2800
scottantiquemarkets.com

**13 - 14 Grayslake
Antique Market** Lake
Co FG, Grayhslake IL
715-526-9769
zurkopromotions.com

**14 Rose Bowl Flea
Mkt** Rose Bowl, Pasa-
dena CA 323-560-7469
rgcsshows.com

**20 - 21 Scott Antiques
Market** Ohio Expo Ctr,
Columbus OH 740-
569-2800
scottantiquemarkets.com

**28 Wheaton Antique
Market** DuPage Co
FG, Wheaton IL 715-
526-9769
zurkopromotions.com

JANUARY 2015

**3 - 4 Urbana Antique
Show & Flea Mkt.**
Champaign Co FG,
Urbana OH 937-788-
2058
AmericanAntiquities.com/
urbanaantiqueshow.html

**8 - 11 Scott Antiques
Market** Atlanta Expo
Ctr, Atlanta GA 740-
569-2800
scottantiquemarkets.com

**11 Rose Bowl Flea
Mkt** Rose Bowl, Pasa-
dena CA 323-560-7469
rgcsshows.com

**24 - 25 Scott Antiques
Market** Ohio Expo Ctr,
Columbus OH 740-
569-2800
scottantiquemarkets.com

The AMERICAN ANTIQUITIES Journal

Events Calendar

FEBRUARY 2015

7 -8 Urbana Antique Show & Flea Mkt.
Champaign Co FG,
Urbana OH 937-788-2058
AmericanAntiquities.com/urbanaantiqueshow.html
8 Rose Bowl Flea Mkt
Rose Bowl, Pasadena CA 323-560-7469
rgcshows.com
12 - 15 Scott Antiques Market Atlanta Expo Ctr, Atlanta GA 740-569-2800
scottantiquemarkets.com

14 - 15 Bay Village Women’s Club Antique Show & Fund Raiser Bay Village HS, Bay Village OH 440-871-3075
28 Scott Antiques Market Ohio Expo Ctr, Columbus OH 740-569-2800
scottantiquemarkets.com
28 Kane County Flea Market Kane Co FG, St. Charles IL 630-377-2252
kanecountyfleamarket.com

MARCH 2015

1 - 2 Morehead Antique Market
Morehead Conference Ctr, Morehead KY 606-780-4342
1 - 2 Kane County Flea Market Kane Co FG, St. Charles IL 630-377-2252
kanecountyfleamarket.com

7 - 8 Urbana Antique Show & Flea Mkt.
Champaign Co FG, Urbana OH 937-788-2058
AmericanAntiquities.com/urbanaantiqueshow.html
6 - 9 Scott Antiques Market Atlanta Expo Ctr, Atlanta GA 740-569-2800
scottantiquemarkets.com
8 Rose Bowl Flea Mkt
Rose Bowl, Pasadena CA 323-560-7469
rgcshows.com

15 - 16 Celebration of the Green 15% Off Sale Venice Pavilion, Fairfield OH 513-738-8180
VenicePavilionAntiques.com
22 - 23 Scott Antiques Market Ohio Expo Ctr, Columbus OH 740-569-2800
scottantiquemarkets.com
29 Ventura Flea Market Ventura Co FG, Ventura CA 323-560-7469
rgcshows.com

STATES, CITIES, REGIONS AND PAGE NUMBERS

CALIFORNIA



CITY	REGION	PG
Signal Hill	SOUTHERN	11

ILLINOIS



CITY	REGION
St. Charles	CHICAGOLAND
Volo	CHICAGOLAND

INDIANA

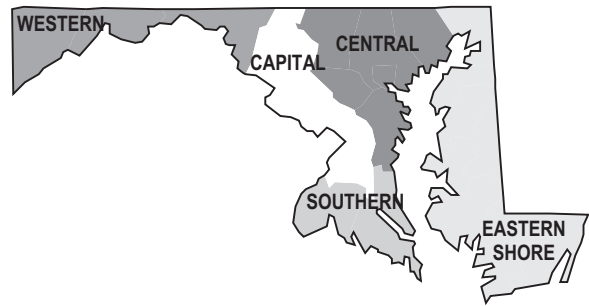


PG	CITY	REGION	PG
11	Angola	NORTH	12
11	Bloomington	CENTRAL	11

STATES, CITIES, REGIONS AND PAGE NUMBERS

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Carmel	CENTRAL	11
Cayuga	WEST	14
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Columbus	SOUTH CENTRAL	15
Edinburgh	CENTRAL	11
Elkhart	NORTH	12
Fort Wayne	EAST	13
Huntingburg	SOUTH	14
Indianapolis	CENTRAL	11
LaFayette	WEST	14
Madison	SOUTH CENTRAL	15
Metamora	SOUTH CENTRAL	15
Mooresville	CENTRAL	11
New Albany	SOUTH	14
Noblesville	CENTRAL	11
Richmond	EAST	13
Rockville	WEST	14
Rushville	EAST	13
Winchester	EAST	13

MARYLAND



CITY	REGION	PG
Funkstown	WESTERN	18

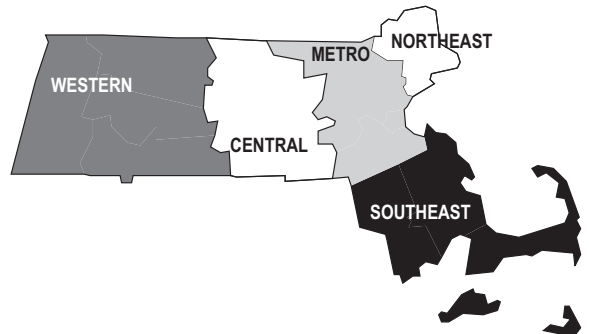
Blissfield	SOUTHEAST	20
Burton	FLINT-TRI CITIES	21
Coldwater	CENTRAL	19
Flat Rock	SOUTHEAST	20
Jonesville	CENTRAL	19
Kalamazoo	WEST	21
Lake Odessa	CENTRAL	19
LaSalle	SOUTHEAST	20
Livonia	SOUTHEAST	20
Marshall	CENTRAL	19
Monroe	SOUTHEAST	20
Royal Oak	SOUTHEAST	20
Saginaw	FLINT/TRI CITIES	21
Stanton	CENTRAL	19
Sterling Heights	SOUTHEAST	20
Williamston	CENTRAL	19
Ypsilanti	SOUTHEAST	20

KENTUCKY



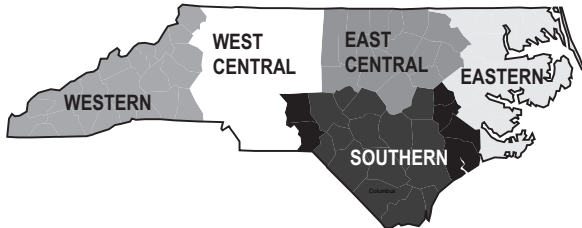
CITY	REGION	PG
Ashland	HIGHLANDS	17
Burlington	RIVER	17
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Louisville	HEARTLAND	16
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Paducah	LAKE	16
Russell	HIGHLANDS	17
Shepherdsville	HEARTLAND	16
Sturgis	LAKE	16

MASSACHUSETTS



CITY	REGION	PG
Sturbridge	CENTRAL	18

NORTH CAROLINA

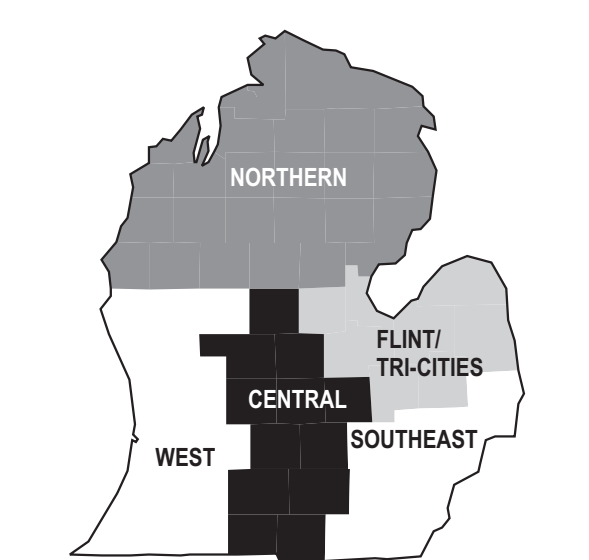


CITY	REGION	PG
Waxhaw	WEST CENTRAL	21

OHIO



MICHIGAN



CITY	REGION	PG
Allen	CENTRAL	19
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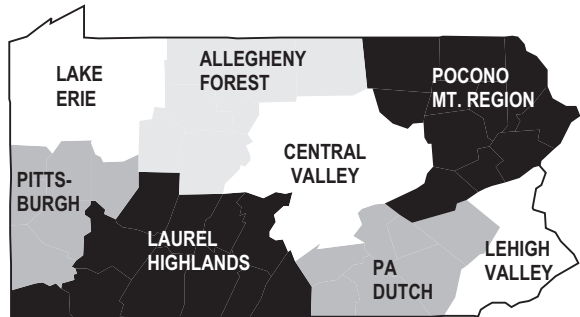
CITY	REGION	PG
Akron	NORTHEAST	24
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STATES, CITIES, REGIONS AND PAGE NUMBERS

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Hanoverton	NORTHEAST	24
Hartsville	NORTHEAST	24
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Lakewood	NORTHEAST	24
Lancaster	SOUTH CENTRAL	25
Lebanon	SOUTHWEST	26
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Oregonia	SOUTHWEST	26
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Tallmadge	NORTHEAST	24

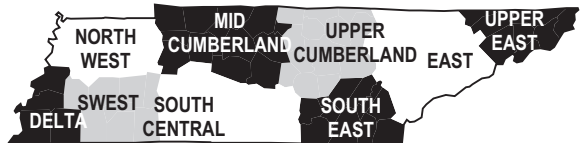
Toledo	NORTHWEST	22
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Urbana	SOUTHWEST	27
Van Wert	NORTHWEST	22
Wapakoneta	NORTHWEST	22
Waterville	NORTHWEST	22
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Waynesville	SOUTHWEST	27
West Carrollton	SOUTHWEST	27
West Liberty	SOUTHWEST	27
Whealersburg	SOUTH CENTRAL	25
Wilmington	SOUTHWEST	27
Xenia	SOUTHWEST	27
Zanesville	SOUTHEAST	28

PENNSYLVANIA



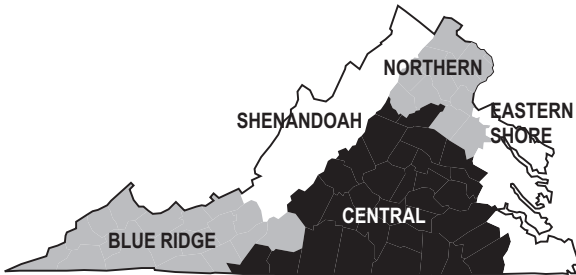
CITY	REGION	PG
Beaver Falls	PITTSBURGH	30
Canonsburg	PITTSBURGH	30
Carlisle	PA DUTCH	29
Hanover	PA DUTCH	29
Heidelberg	PITTSBURGH	30
Jeannette	LAUREL HIGHLANDS	30
Mercer	LAKE ERIE	30

TENNESSEE



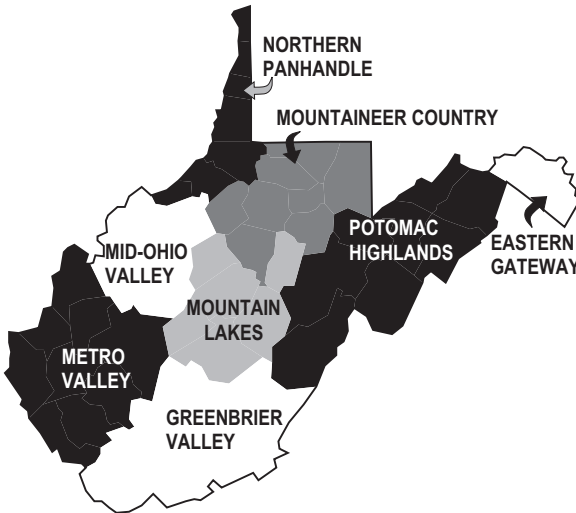
CITY	REGION	PG
Sevierville	EAST	31

VIRGINIA



CITY	REGION	PG
Strasburg	SHENANDOAH	31

WEST VIRGINIA



CITY	REGION	PG
Bridgeport	MOUNTAINEER	33
Clarksburg	MOUNTAINEER	33
Flatwoods	MOUNTAIN LAKES	33
Huntington	METRO VALLEY	33
Milton	METRO VALLEY	33
Nitro	METRO VALLEY	33
Parkersburg	MID OHIO VALLEY	33
South Charleston	METRO VALLEY	33
Wheeling	NORTHERN PANHANDLE	32
Williamstown	MID OHIO VALLEY	33

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FEBRUARY 28 & March 1

DECEMBER 20 & 21

MARCH 28 & 29

JANUARY 24 & 25

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• Directions: I-71 Exit 111

(17th Ave.) to Ohio Expo Center

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Favorite Treasure Hunt!

Atlanta Expo Centers - Atlanta, GA

3,500 Exhibit Booths

OCTOBER 9, 10, 11 & 12

JANUARY 8, 9, 10 & 11

NOVEMBER 6, 7, 8 & 9

FEBRUARY 12, 13, 14 & 15

DECEMBER 11, 12, 13 & 14

MARCH 12, 13, 14 & 15

• Show Hours: Thurs. 12:45-6, Fri. & Sat. 9-6, Sun. 10-4

• Directions: 3 miles East of Atlanta Airport, I-285
at Exit 55 (3650 & 3850 Jonesboro Rd.)



For more info call: 740.569.2800 or visit us: www.scottantiquemarkets.com

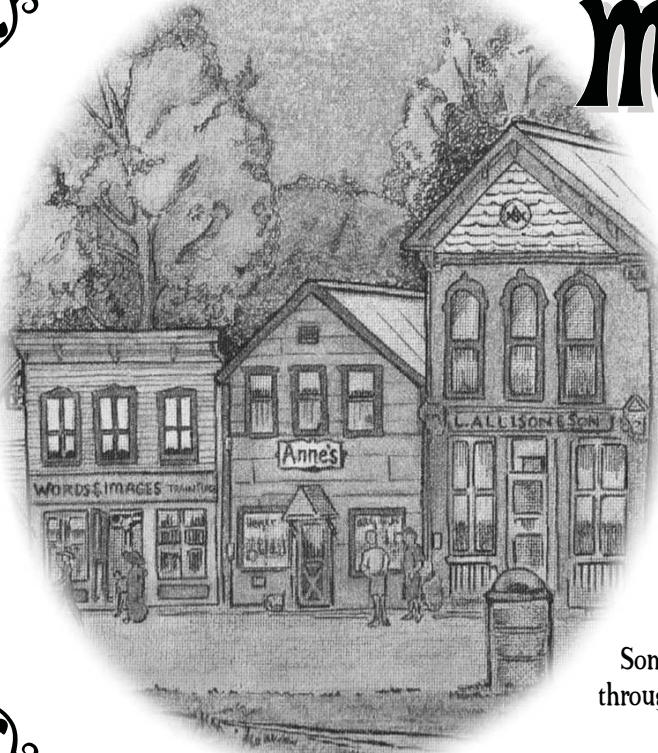


Bring your family for a wonderful weekend visit to **METAMORA, INDIANA**

an historic canal town full of arts, crafts, and interesting shops

- Take a ride on our horse drawn canal boat through the country's last working wooden aqueduct
- Enjoy a trip on the Whitewater Valley Railroad and a ride on a Horse drawn carriage
- Tour our historic working gristmill
- Visit the Metamora artisans gallery exhibiting the works of our local artists
- Spend the night and be pampered in one of our Historic Inns, like The Cat & the Fiddle at the Thorpe House ca 1840's
- Enjoy camping at the Campground at the Whitewater Valley Gateway Park
- Spend your day shopping for comic books at Columbia Street collectibles, vintage clothing and jewelry at the Cat and the Fiddle, Specialty items at Cranberry Junction & antiques at the shops on Columbia Street

Some shops are open year round, but the majority of our shops are open on weekends from May through December. For more information just check out our website at www.metamoraindiana.com



*Metamora ... where you will be reminded of a simpler time when things moved at a slower pace.
Just come and see us for yourself.... You'll be glad you did!*

URBANA ANTIQUE SHOW
and Flea Market

FAIRGROUNDS,
URBANA, OHIO
12 Miles North of
Springfield on Rt. 68



4 Heated Bldgs.
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enclosed unheated spaces

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AD - Antiques Dealer
AE - Antique Electronics
AF - Antique Furniture
AH - Amish Furniture
AM - Antiques Mall
AR - Architectural
AS - Antiques Show
AT - Antique Tools
AV - Advertising Collectibles
B - Bed & Breakfast
BK - Book Store, Christian Books
C - Sales, Supplies & Instructional Classes for Quilts, Ceramics, Crafts, etc.
CA - Certified Appraiser
CAN- Candles and related, Candle Making
CD - Cards, Handmade Victorian, etc.

CI - Christmas Items
CL - Antique Clocks, Clocks, Clock Repair
CN - Coins
CO - Cottage
D - Dolls, Dollhouses, Doll Repair & Restoration & Related Items
DA - Dealer Association, Merchants Association
E - Eateries, Coffee Houses, Tea Room, Fountain Service
F - Flea Market
FA - Firearms & Related items
G - Gifts, Decorative Accessories, Collectibles, Hobbies, Lace, Mantel Scarves, Gift Baskets
GD -Gardens, Produce, Herbs, Fresh & Dried Flowers, Garden Items
GF - Glass Factory
GL - Glassware, All types of Art Glass, Depression, etc.

H - Auction House or Service, Households, Real Estate, Estates Buying
I - Vintage Musical Instruments, Pianos
IA- European Antiques, European furniture, English Antiques, Oriental Furniture
ID - Interior Design
J - Jewelry, Estate Jewelry, Costume Jewelry
L - Lodging
LS - Lamps, Globes, Lamp Shades, Lighting Supplies, Lanterns, Kerosene Lamps
M - Museums & Historical Sites / Re-enactment Supplies, military
OT - Old Toys
P - Pottery, Porcelain, Hand-crafted art & gifts, Stoneware
PA - Primitive Furniture & Folk Art, Primitive home decor

PF - Hand-crafted New Period Furniture, Amish Furniture, Furniture Refinishing, Repair, Hardware, Refabricated from Scrap & Salvage Materials
Q - Quilts, Old and New, Afghans
R - Rugs, Imported Oriental Rugs
RE - Reproductions for Home & Garden
RI - Wrought Iron
RR - Trains & Railroad related
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RT - Retro, Mid-Century
SC- Shabby Chic
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During the late 19th century, the demise of the clipper ship era forced figurehead carvers out of business. These craftsmen gradually turned to producing wooden Indians. Production flourished from about 1840 to the end of the century. In the 1890s, city ordinances required that figures be confined to the interiors of shops, and gradually the statues went out of use. Instead of attracting customers on the outside, they served as mere decoration inside.

While a few makers produced cigar-store Indians of cast iron, most used wood. Carvers used axes, chisels, and mallets on white pine or even quartered ships' masts, then painted the completed figures in a variety of colors and designs.

While some of these wooden Indians appeared inviting, happily greeting customers, others appeared defensive, as if guarding the store from shoplifters, thieves, and "no smoking" ordinances.

American carvers sculpted Indian chiefs, braves, princesses and Indian maidens, sometimes with boarded pa-pooes. Most of these displayed some form of tobacco in their hands or on their clothing. They generally depicted stereotypical chiefs and squaws, clothed in fringed buckskins, draped with blankets, decorated with feathered headdresses, and sometimes shown holding tomahawks or bows, arrows and spears. Their facial features rarely resembled members of any particular American Indian tribe.

Female wooden Indians, also known as "Pocahontas," appeared four times more than their male counterparts in classical or Egyptian-inspired poses. Carvers occasionally donned them with headdresses of tobacco leaves instead of feathers and dressed their male figures in the traditional war bonnets of

GREETERS TO THE WORLD OF TOBACCO

by Bob Brooke



Cigar-store Indians, with their serious chiseled faces, conveyed a sense of grandeur as they greeted customers. Designed to capture the attention of passersby, most of

whom in the 19th century lacked a shared common language, the sidewalk wooden Indian became a symbol of the tobacco retail business. Because American Indians introduced tobacco to the Europeans as early as the 17th century, European tobaccoists began using figures of American Indians to advertise their shops.

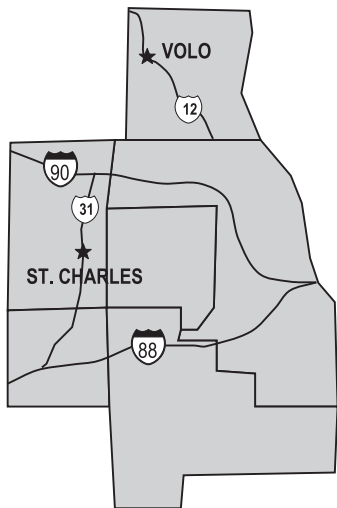
While some shop figures were countertop models, most of these silent greeters stood just outside the door, often mounted on wheels so that they could be rolled in and out. The origin of the wooden Indian dates back to England in 1617, when to-

bacco shop owners placed small wooden figures called "Virginie Men," depicted as black men wearing head-dresses and kilts made of tobacco leaves, on countertops to represent tobacco companies.

Eventually, the European cigar-store figure began to take on a more authentic yet highly stylized appearance, and by the time these figures arrived in America in the late 18th century, they had become authentic Indians, fairly accurate and beautifully carved.

Carvers of these shop figures came from among the makers of ship figureheads.

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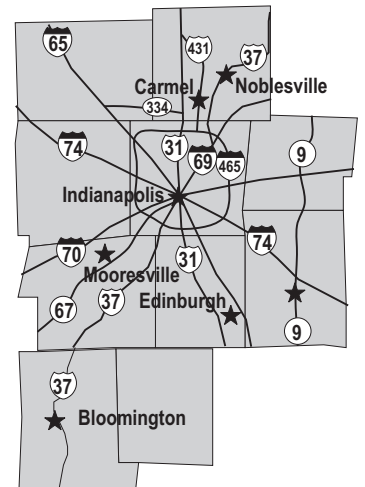
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SOUTHERN CALIFORNIA



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"GREETERS" Cont'd From Page 10
the Plains Indians.

As marketing sign-posts, cigar-store Indians were meant to appear fresh and welcoming. Sculptors applied brightly colored paints using soft-bristle brushes, producing a look and feel of satin with an almost translucent glow.

After weeks of labor, the figure would be ready and would be proudly displayed outside the door of the shop. The more skillfully executed ones attracted more viewers and many buyers.

Carvers produced about 300 cigar-store Indians annually – yet there are relatively few original ones left today. Those that do exist reside in museums and in private collections. Historians believe carvers created over 100,000

cigar-store Indians. Since the carvers all competed with each other for the tobacco-nists' business, each tried to out do the other in individuality, versatility and depth. A few artists even used Native Americans as models.

Determining the artistic integrity of a statue is as subjective as judging any piece of sculpture. Each artist had his own unique style. Since most didn't sign their figures, cigar-store Indians can only be attributed to a particular artist or his shop by identifying characteristic modeling techniques or body positions.

Thomas Brooks became known for his "leaners," wooden Indians resting their elbows on log posts, barrels or oversized cigars. John Cromwell's trademark was a distinctive V-shaped head-

dress. French Canadian Louis Jobin tended to place similar to the kind he designed for his wife's tomb-

decisive factor is the condition of the wood finish. Wooden Indians with their original paint are almost impossible to find because itinerant painters repainted them on a regular basis as routine maintenance.

And while cigar-store Indians may have faded into history, they haven't been forgotten.

As an avid collector of a variety of antiques and collectibles for the last 20 years, Bob Brooke knows what he's writing about. Besides writing about antiques, Brooke has also sold at flea markets and worked in an antique shop, so he knows the business side too. His articles have appeared in many antiques and consumer publications, including *British Heritage*, *Antique Week*, *Southeastern Antiquing* and *Collecting Magazine*, *OldandSold.com*, and many others. To read more of his work, visit his main website at bobbrooke.com or his specialty antiques site at theantiquesalmanac.com



his cigar-store Indians with their left arm at chest level holding a robe and grasping a bundle of cigars in the right hand.

The man who probably made more wooden Indians than anyone else was Samuel Anderson Robb. After his first wife died, Robb began fashioning sweet-faced Indian maidens holding roses

stone.

Some of these advertising sculptures, standing several feet tall up to life-sized, were works of art, and as such fetch premium prices today. Collectors determine the value of a cigar-store Indian by its condition, the artistic integrity of its form, and the quality and intricacy of the carving in that order. But the

ZIPPO, THE WINDPROOF LIGHTER

Zippo Manufacturing Company is world famous for its Zippo windproof lighter, its lifetime guarantee, and the distinctive "click" it makes when opened.

It all started on a summer evening in 1932, at a dinner dance held at the Bradford Country Club in Bradford, Pennsylvania. Attending the dance was George G.

lighter's design. Blaisdell then decided to design his own lighter, one that was attractive, easy to use, and dependable.

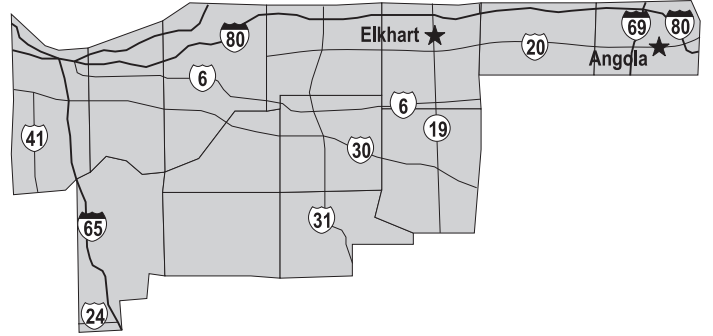
The first thing Blaisdell did was to make the lighter smaller to be able to fit in the palm of the hand, and he incorporated a hinge to hold the lid to the bottom, making it an integral part of the lighter. This enabled the user to open the lighter using only one hand. He kept the chimney design which protected the flame under adverse conditions. The result was a lighter that looked good and was easy to operate. Blaisdell liked the name of another recent invention, the zipper, so he christened his lighter the "Zippo" and his new firm, Zippo Manufacturing Company.

Production of Zippos began in 1933 in a \$10 per month rented room over the Rickerson & Pryde garage in Bradford. The shop had \$260 in equipment and two employees, from which came lighters retailing for \$1.95. The first Zippo lighter is currently displayed at the Zippo/Case Museum in Bradford.

In the company's ledger at the end of the first month, 82 units were produced and sales were \$69.15. To market the new product, Blaisdell came up with the practice of a lifetime warranty, a concept that began with the first Zippo lighter and has remained the same to the present day. The repair and sale of parts after the expiration of the warranty was a major source of the business revenue.

Zippo repaired all types of defects without charging a cent. The lighter was returned postpaid within 48 hours with a note reading, "We thank you for the opportunity of serving your lighter". The concept of a lifetime warranty became Zippo's primary marketing

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scheme.

Sales of the lighters got off to a slow start, with only 1,100 sold during the first production year. Blaisdell

take advantage of the effect of such advertising so this gamble failed to pay off.

While handling sales himself and struggling to develop

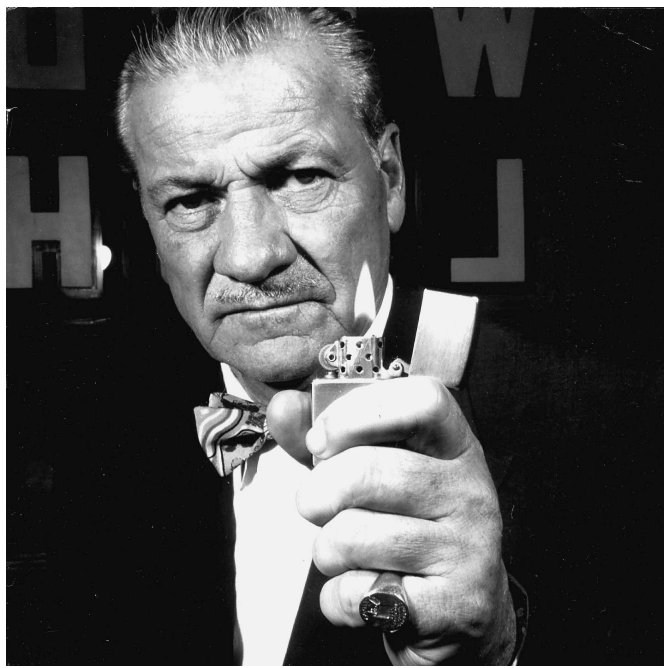


The first Zippo Manufacturing space

tried all kinds of methods to move his brainchild. He gave away samples and gifts to long-distance bus drivers, jewelers, and tobacconists. In December 1937 he paid \$3,000 of mostly borrowed money for a full-page ad in Esquire magazine after he found that retailers shied away from products that were not advertised. Unfortunately, Blaisdell did not yet have sufficient distribution to

a market for his windproof lighter, Blaisdell also tinkered with the design. The lighter was shortened by a quarter inch in 1933, decorative diagonal lines were added in 1934, the hinge was placed on the inside of the case in 1936, and rounded tops and bottoms replaced the square corners of the original design in 1937. This last alteration was important from a production

SEE "ZIPPO" Page 13



"Mr. Zippo" - George G. Blaisdell

Zippo originated in a small Pennsylvania town at a time when the United States was in its worst depression in history. Zippo's success came about through imagination

Blaisdell. It is rumored that Blaisdell and a friend stepped out on the terrace of the Pennhill Country Club and there, he saw the friend trying to light up a cigarette. The ugly lighter he was using was totally out of place in the hand of his perfectly attired friend. It took two hands to operate the lighter. The sight of his friend trying clumsily to open the lighter's lid was so comical that Blaisdell almost started to laugh. "You're all dressed up. Why don't you get a lighter that looks decent?" blurted Blaisdell. His friend replied, "Well, George, it works!"

Impressed with the fact that it worked, Blaisdell decided to try to sell the lighters himself. He obtained rights to distribute the product in the United States, imported them from Austria for 12 cents each, and attempted to sell them for \$1 each. This venture failed, mainly because of the clumsy nature of the



An early Zippo Square with the hinge on the outside

and hard work and the creation of a durable and functional product along with creative marketing and attentive service.

"ZIPPO" Cont'd From Page 12
standpoint as the lid and bottom could now be formed as a whole, eliminating the soldering process.

Blaisdell achieved his first big sales break in 1934 when

for Zippo Manufacturing to achieve its first profits.

While punchboards were a short-lived chapter in Zippo history, another of Blaisdell's marketing methods had a much longer-lasting impact.

would become an increasingly important venture in the coming decades.

This was the beginning of the specialty advertising business for the Zippo. Zippo Manufacturing Company discovered the market potential of the product as an advertising medium. Soon, Zippo produced a pamphlet aimed at corporations to use Zippo as a pocket salesman. Designs such as the military, airplanes, tourists spots, sports teams, comic characters and universities also appeared on Zippo's lighters. Corporate novelty and commemorative lighters were produced only in limited numbers. In essence, the Zippo lighters were the salesman in a pocket.

In 1936 Zippo began to engrave initials and providing two types of metal insignia on the lighter, the "Scotty Group", depicting dogs, and the "Drunk", portraying a drunkard leaning on a gas-light pole. The engraving of the initials cost the owner of the lighter one dollar, or 75 cents for an insignia. The return shipment was paid by the owner, C.O.D. The initials were engraved in a frame against a background color. The various colors include, red, green, blue, yellow, orange, purple, and white. During the thirties and forties, initialed gifts were very popular. It gave the consumer the sense of individuality.

In 1936, Zippo appeared on a mail-order catalog. It was a wholesale catalog of a company in Minnesota directed to retail stores. The retail price was \$2.00, which increased slightly from the price first sold. Blaisdell also visited many retail stores all over the country to make business relations.

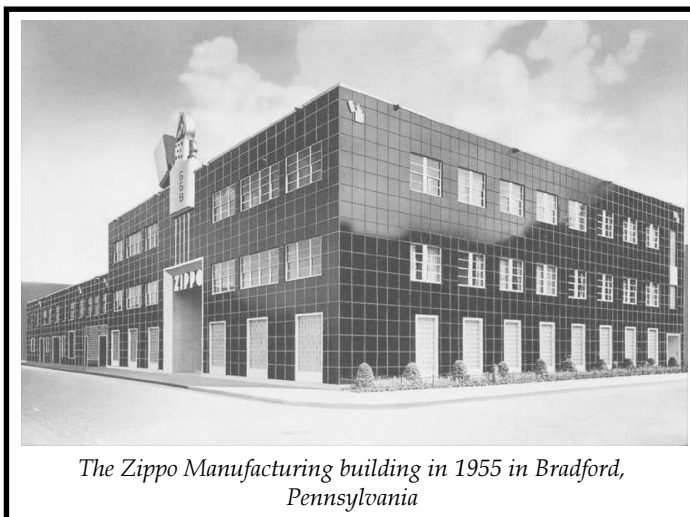
The sports related designs began to appear on the Zippo lighters in 1937. The first sports model was the 275, which was sold for \$2.75. The 275 models with a carrying strap also appeared in the

graved lighters for its customers and employees. Thus began Zippo's specialty advertising business, which



he started selling Zippos on punchboards, two-cents-per-play gambling games popular in U.S. tobacco and confectionery shops, poolrooms, and cigar stands. Before

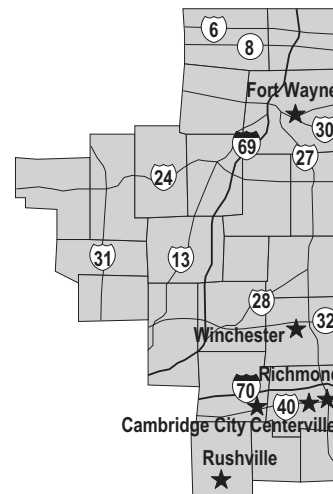
In 1936 an Iowa life insurance company ordered 200 engraved lighters that it gave to its agents as contest prizes. Bradford's own Kendall Oil Company ordered 500 en-



The Zippo Manufacturing building in 1955 in Bradford, Pennsylvania

punchboards were outlawed in 1940, more than 300,000 Zippos were sold through this game of chance, enough

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Sports Series. Earlier sports models included the Golfer, the Fisherman, the Bulldog, the Hunter, the Greyhound, and the Elephant. In 1938, the Scotch Terrier, the Fisherman and the Bulldog were the only models on the Sports Series.

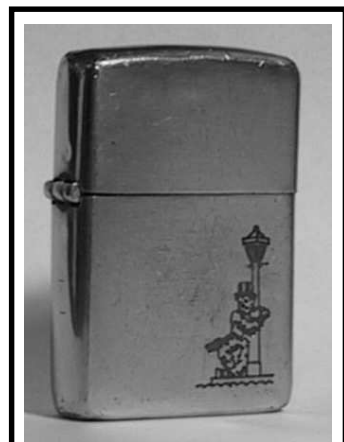
In 1937, Zippo ran a one-page advertisement in the December issue of Esquire, aimed at the Christmas shoppers. The ad had an illustration of a woman, "Windproof Beauty", drawn by Enoc

Boles, lighting up a cigarette in the wind. It was a different image from the previous image, which emphasized outdoor sports. Using an illustration of an attractive woman, the advertisers were aiming to appeal directly to the readers of the magazine, which was targeted at the urban male. The Windproof Beauty illustration was also used for packaging and became one of Zippo's characteristic images. This was a

SEE "ZIPPO" Page 14

"ZIPPO" Cont'd From Page 13
memorable advertisement for Zippo, the company would later run regular advertisements in many major magazines such as Life, the Saturday Evening Post, and Reader's Digest.

With sales increasing thanks to the punchboards and the special markets deals, Blaisdell expanded his operations. First, the production facility expanded into the entire second floor of the



The Drunkard leaning against a lamp post was one of the very first images made on the early Metallique Zippos of the mid-1930's

Rickerson & Pryde building. In 1938 the factory and offices were both moved into a former garage on Barbour Street in Bradford. That same



year, Zippo's first table lighter debuted, a four-and-a-half inch tall model that held four times the fuel of a pocket lighter. Production of the table lighter stopped in Oct 1941, but was made available again in 1947. In 1939 Zippo introduced a sophisticated new lighter model, the

14-karat solid gold Zippo, available in both plain and engine-turned models.

With the onset of U.S. involvement in World War II, the U.S. government forced the halt in production of many consumer products. Blaisdell continued Zippo production, but as he had during World War I, he again moved into government contracting, all Zippos became destined for the U.S. military. With brass reserved for military uses only, the wartime lighters were made of a low-grade steel. Since this provided a poor finish, they were spray-painted black then baked, which produced a crackle finish. The black, rough-surfaced Zippo is the authentic World War II Zippo. The advantage of the black finish was that it did not reflect light that would attract enemy attention on the battlefield.

Blaisdell sold some of these Zippos to the military post exchanges at such a low price that they were then resold for \$1.00, making them the most affordable lighter available. He also sent hundreds of lighters to celebrities, including the famous war correspondent Ernie Pyle who then gave them away to servicemen overseas. Pyle gave Blaisdell the nickname "Mr. Zippo." Through these actions, the Zippo became the favorite lighter of GIs, whose loyalty to the product would help fuel postwar sales. Numerous war stories also helped cement the Zippo as an American icon, the Zippo that stopped a bullet, that cooked soup in helmets, that illuminated the darkened instrument panel of an Army pilot's disabled plane, enabling him to land safely.

Zippo's rise to prominence during World War II is reflected by the large number of films that featured Zippo lighters, both those made during that period and afterward. Whether it's Donna Reed lighting Montgomery Cliff's cigarette in *From Here*

to *Eternity* or Errol Flynn wielding his Zippo in *Objective Burma*, a Zippo lighter provided an instant air of authenticity. Director George Stevens was captured using his Zippo during the making of his documentary *D-Day to Berlin*. In 1945, Vincent Minelli's, *The Clock*, used a lighter to bring Judy Garland and Robert Walker together for a whirlwind courtship. The dialogue indicates that it is a Zippo lighter, but the shortage of civilian Zippo lighters forced the use of a



A Zippo from the Vietnam War

stand-in.

The military connection extends through films about the Korean War and Vietnam. A Zippo linked Karl Malden and Richard Widmark in *Sergeant Terror*, while Gregory Peck counted on his Zippo for moral support in *Pork Chop Hill*. *The Green Berets*, starring John Wayne, was extremely popular. *Apocalypse Now* director Francis Ford Coppola set the haunting tone of his film in the opening scenes with Martin Sheen's Colt revolver and a Zippo lighter. Meanwhile, wartime production peaked in 1945 when three million Zippos were made.

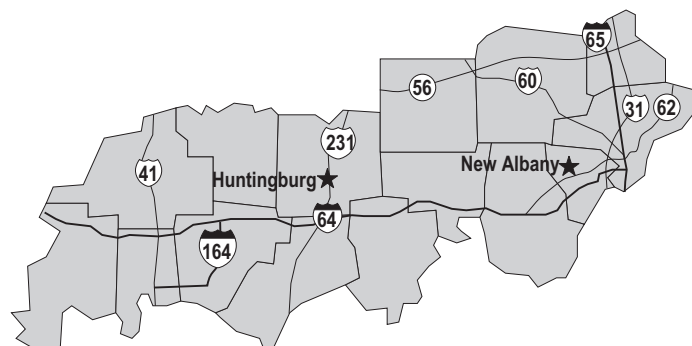
The Zippo repair clinic became famous in its own right by backing up the Zippo guarantee. Repaired lighters were returned at no cost to the customer, not even return postage. The clinic provided more than just customer

goodwill. It also provided invaluable information about design flaws. Over the long run, the repair clinic found that a faulty or broken hinge was the most common reason for a Zippo to be returned. But soon after World War II,

in 1946, Blaisdell discovered that the most frequent repairs were for worn striking wheels, wheels that had been coming from an outside supplier. Blaisdell immediately stopped production to ad-

SEE "ZIPPO" Page 15

SOUTH INDIANA



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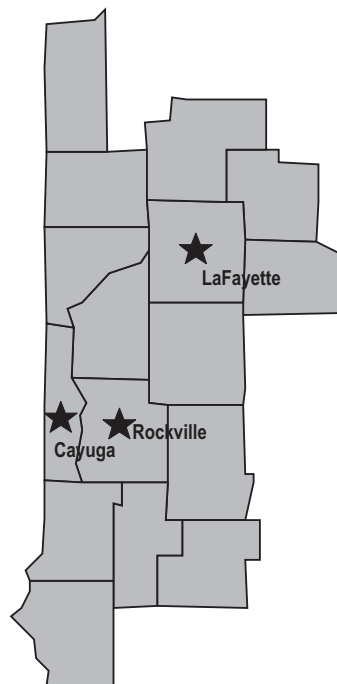
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leapingleopardantiques.org



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"ZIPPO" Cont'd From Page 14
dress the problem. He decided to bring production of the wheels in-house and spent \$300,000 on a new flint wheel capable of firing a lighter as many as 78,000 times. This top-quality wheel was produced by a knurling operation that remained a company secret.

At the end of the war in 1945, Zippo hit the road selling lighters to peacetime America. A promoter at heart, Blaisdell envisioned a car that looked like a Zippo lighter. He hired Gardner Display of Pittsburgh to design the vehicle, a 1947 Chrysler Saratoga with larger-than-life lighters stretching above the roof line, complete with removable neon flames. The lids of the lighters snapped shut for travel. The word Zippo was painted on the side in 24-karat gold. The Zippo Car was a hit, heading up parades and special events.

In the two years after its creation, the Zippo Car traveled to all 48 continental U.S. states and participated in every major parade in the nation but the remarkable car had some problems. The weight of the giant lighters put enormous pressure on the tires, which blew out easily. The armor-plated fenders made the car impossible to jack up for a tire change.

In the early 1950s, Blaisdell asked that the car be returned to Bradford for an overhaul. Instead, the car was taken to a Pittsburgh Ford dealer for renovation, which would have proven too costly. Blaisdell's enthusiasm for the car fizzled out and the car was pretty much forgotten about. Several years later when Zippo looked into the whereabouts of the car, it couldn't be found.

In 1996, Zippo purchased another 1947 Chrysler New Yorker Saratoga and started over again, making the car lighter with a sturdier suspension. The new Zippo Car is just as popular as its pre-

decessor, making rounds across America, now in a truck instead of being driven across the nation. When not on the road, the Zippo Car "rule" as it was called, introduced in 1962. Other items have been added and deleted from the Zippo line since the 1960s. Many were primarily



Paul Henreid lighting Bette Davis' cigarette with a Zippo in "Now, Voyager"

makes its home at the Zippo/Case Museum in Bradford, Pennsylvania.

Starting in the mid-50s, date codes were stamped on the bottom of every Zippo lighter. The original purpose

geared to the promotional products division. The roster includes key chains, pocket knives, golf greenskeepers, pen-and-pencil sets and the ZipLight pocket flashlight.

On the music scene, Zippo



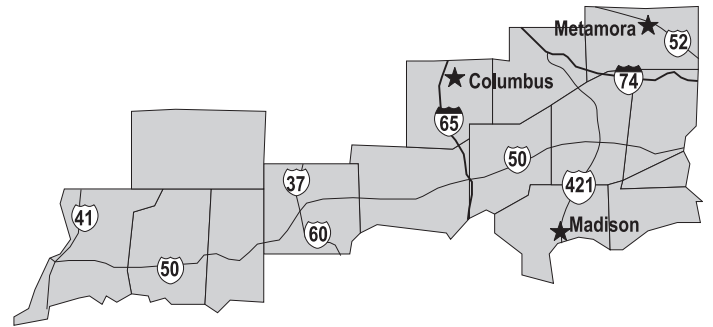
The Zippo Car

was for quality control, but the codes have since become an invaluable tool for collectors.

The launch of the Slim model in 1956 was a major milestone. This version was designed to appeal primarily to women. The first non-lighter product was a steel pocket tape measure, or

lighters have been raised high since the 1960s as a salute to favorite performers, a gesture later dubbed the "Zippo Moment". The famous Zippo "click" sound has been sampled on songs, and the lighters themselves have been featured on album covers, tattooed on rockers' skin, and wielded in Rolling

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Stone photo shoots.

The Vietnam War represented something different from all other American Wars, previous and since. There were the regular army soldiers, many raised by World War II heroes and viewing their job as a duty and privilege. There were victims of fate, the unwilling, drafted by lottery, many poor and minority, resentful of their government and military superiors. And there were those along for the ride, not interested in glory or politics, merely trying to follow orders and earn their ticket home. Regardless, they were all connected by the Zippo, the functional tool carried by nearly all soldiers since World War II.

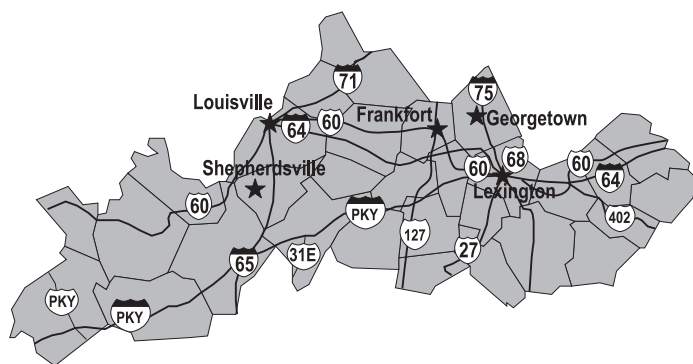
During the Vietnam War, several items became the canvasses on which soldiers painted their feelings. The Zippo was one of these items. According to collectors, 200,000 Zippos were used by American soldiers in Vietnam. Zippo merchandise quickly found its way onto the black market. Soldiers

were able to buy brand new Zippos without having to go to the PX store. Vietnamese craftsmen would engrave anything from pictures to phrases onto the Zippo for the soldiers. The most popular motif engraved on soldiers' Zippo was the map of Vietnam. Every soldier had his own personalized Zippo, which accompanied him until the fall of Saigon.

The Zippo played a part in almost every daily activity of a soldier. The shiny top provided a handy mirror and the lighter's flame warmed the stew at mealtime. Soldiers kept salt in the bottom cavities, called canned bottoms, of their Zippos, to replenish lost body salt. Other legendary Zippos were used to transmit signals or even provided a shield against enemy bullets. Staff Sergeant Naugle, who was saved because he was able to signal his position to the rescue helicopter, had a Zippo in his hand. Among men that had a close call with death, one of the luckiest was Sergeant

SEE "ZIPPO" Page 16

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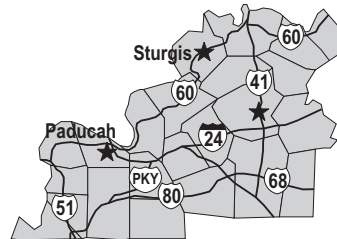


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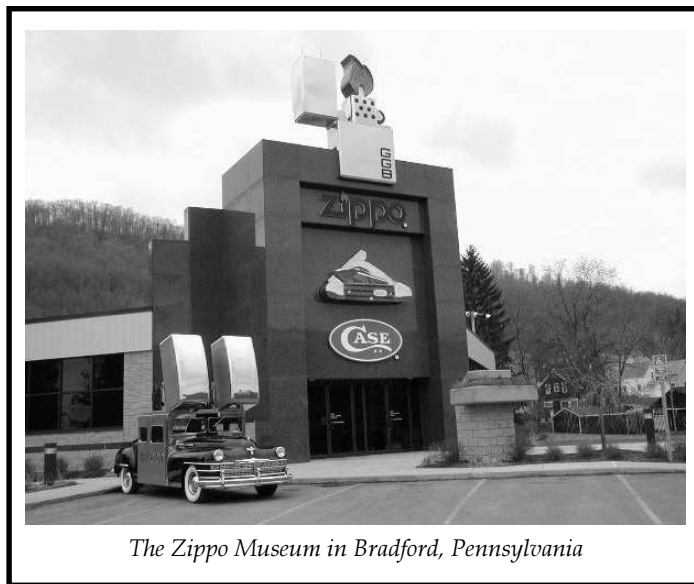
Ronson brand of lighters and fuel.

In 2012, during its 80th anniversary year, Zippo production surpassed the milestone of 500 million lighters since Mr. Blaisdell crafted the first lighter in early 1933. The lighter is ingrained in the fabric of both American and global culture.

Today, though most products are simply disposable or

that there are some four million Zippo collectors in the United States and millions more around the world.

Mr. Blaisdell passed away on October 3, 1978. After his passing, his daughters inherited the business. Today, George B. Duke, Mr. Blaisdell's grandson is the sole owner and Chairman of the Board. Gregory W. Booth is President and CEO.



The Zippo Museum in Bradford, Pennsylvania

"ZIPPO" Cont'd From Page 15

Martinez, who kept a Zippo in his chest pocket. A bullet struck his chest, only to be stopped by the Zippo. This was reported in Life magazine and also appeared in various advertisements regardless if it was factual or not.

Zippos were also used in military operations in which troopers would spray gasoline over the area to burn enemy compounds and dwellings. Zippos were used so frequently in Search & Destroy missions that GIs nicknamed them "Zippo Missions" or "Zippo Raids."

Zippo lighters used by American soldiers during the Vietnam War have become

collector's items. Every Zippo from the war conveys a great sense of having been there on the battlefield. The soldiers who faced death and stood on the brink of hell, carrying their Zippos, transformed these simple lighters into an essential part of their own bodies and souls. Zippo lighters have since become priceless collector's items.

In 1982, Zippo celebrated the 50th anniversary of its lighters, by producing a replica of an early model for the first time. It was a flat bottomed, solid-brass model and had a diagonally-cut line on both the top of the lid and the bottom of the case. This was the reproduction of the 1937 model and came in a box that

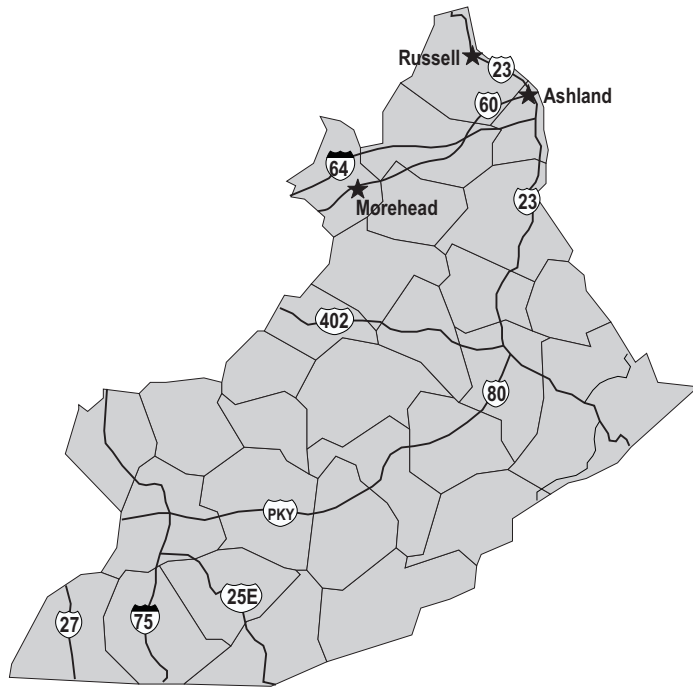
had the same design as the one used between 1935 and 1940, which bore the illustration of the "Windproof Beauty". The Commemorative box had a gold finish rather than the silver finish from the original. This reproduction was based on the 1935 prototype box that was not used for production. The original 1932 Zippos are now very rare.

Zippo's diverse product line continues to grow, and now includes lighter accessories; butane candle lighters; watches, men's and women's fragrance, and lifestyle accessories for men; and the developing line of heat and flame products for outdoor enthusiasts. Zippo also owns the

available with limited warranties, the Zippo lighter is still backed by its famous lifetime guarantee, "It works or we fix it free."™ In more than 80 years, no one has ever spent a cent on the mechanical repair of a Zippo lighter regardless of the lighter's age or condition. It's estimated

The Zippo/Case Museum opened in July 1997. It is located in Bradford, Pennsylvania at 1932 Zippo Drive. The 15,000-square-foot facility includes a store, museum, and the famous Zippo Repair Clinic, where the Zippo lighter repair process is on display.

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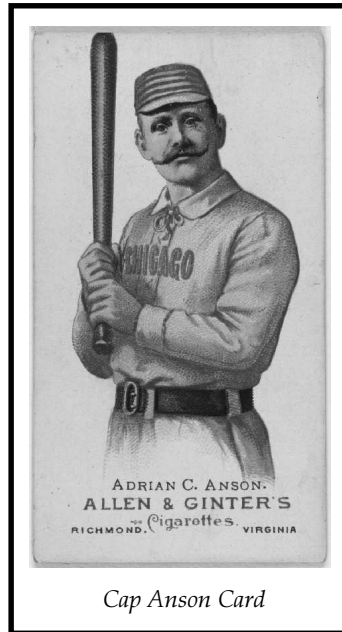
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CIGARETTE CARDS TELL HISTORY

The concept of inserting a blank card, as a pack "stiffener", to add support to the paper cigarette packs became very popular with cigarette



manufacturers in the late 19th century. While the cards were blank when they were originally introduced, they soon featured brand advertisements and in 1886 Goodwin & Co., in the U.S., began producing a series of collectible cards in an effort to promote brand loyalty. They were usually issued in numbered series of twenty-five, fifty, or larger runs to be collected.

The cards were very popular since at the time, most working class families could not afford books, and newspapers featured very few pictures. The cards were dubbed "The Working Man's Encyclopedia" due to the manner in which they brought famous faces, historical and geographical images and facts to the masses.

The year 1887 was an important one for tobacco cards as both U.S. tobacco companies Allen & Ginter and Old Judge released sets that are extremely collectible today. Both featured baseball's best player at the time, Cap Anson. Old Judge

cards showed him in a suit and tie while Allen & Ginter's had him in full uniform, bat in hand. Another memorable card from the Allen & Ginter set is the one of John L. Sullivan. The first heavyweight champion of gloved boxing, Sullivan is shown shirtless and appears ready for a fight.

As a group, tobacco cards are extremely difficult to find in decent condition, a requirement for many serious card collectors, as they have been weathered for more than 120 years and were originally made to support a cigarette pack, not to last a century.

The most famous American tobacco cards are the T-sets. There were five T-sets issued: T201s, which featured Mecca Cigarette cards; T202s, which were packed with Hassan cigarettes and had multi-player cards; T204s, which came in Ramly and T.T.T.

tobacco packs; T205s, which were known as the "gold border" cards and were

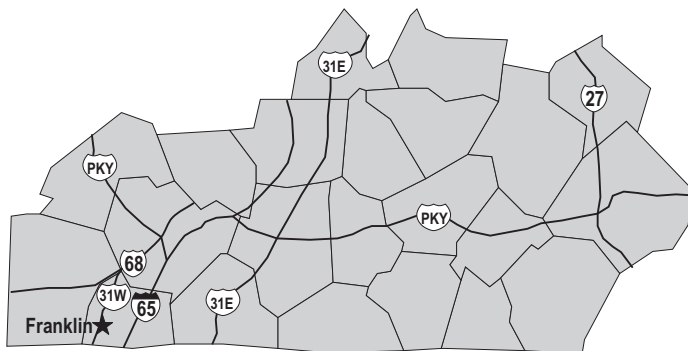


issued by various brands; and, finally, the famed T206 set.

The T206 set was released between 1909 and 1911 and had 525 cards, 389 Major Leaguers, the rest depicting

SEE "CARDS" Page 18

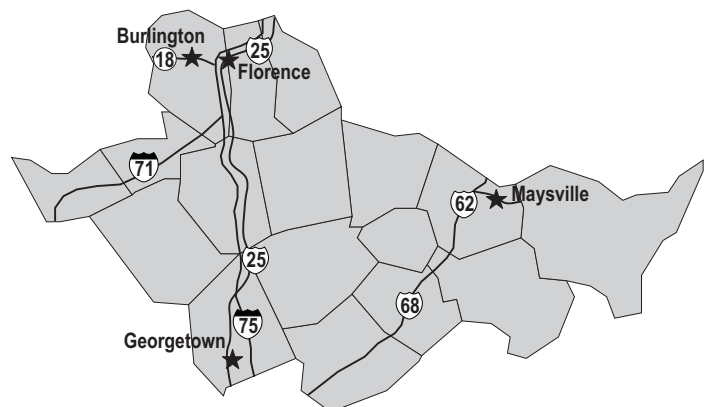
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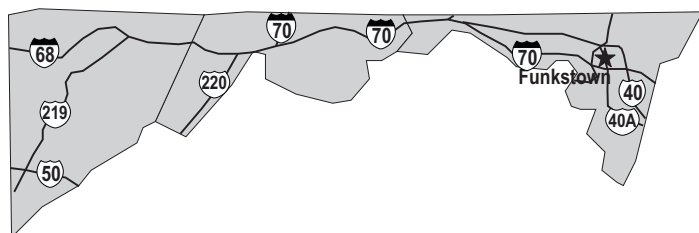


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"CARDS" Cont'd From Page 17
players from the Minors, in packs of cigarettes put out by 16 different companies. These cards were known as the "white border" cards, and they remain highly collectible today.

In the T206 set is the famous Honus Wagner card, which is considered the best of the best of card collecting. Legend has it that fewer than 200 cards of the Hall of Fame shortstop were produced because Wagner was not happy with the card's producer, the American Tobacco Company, and the smoking message it sent to children, so he requested his cards be pulled from the set. Consequently, very few Wagner cards made it into circulation, which makes the T206 Wagner extremely rare. There are other uncommon cards in the set, such as the Eddie Plank, but

nothing compares to the scarcity of the Wagner.

British cigarette manufacturers



Taddy & Co, "Clowns and Circus Artistes."

turer W.D. & H.O. Wills began producing cigarette cards

in 1888. At first these British cards only featured text, but in 1894 Liverpool tobacco firm Ogden's produced the first purely pictorial set known as the 'Guinea Golds.' They appeared from 1894 to 1907 covering events, person-



John Player Cricketers
Caricatures by RIP 1926

alities and influences of that time. Thousands of these were produced on subjects like Boer War & Boxer Rebellion, personalities, weapons, transport, actresses, race-horses, sportsmen and many more, with varying designs. John Player & Sons issued two sets of actresses and several military sets.

In 1895 Wills produced their first pictorial set 'Ships and Sailors', and followed it up in 1896 with the first sporting set 'Cricketers' in 1896.

British Cigarette Cards often depicted humor like the set titled Double Meaning Sayings issued in 1898 by Wills, showing illustrations with headings such as "A costly tie" (Wedding ceremony), "A good draughtsman" (barman pulling a pint) and "His honor at steak" (judge enjoying a meal).

As with baseball cards in the United States, sporting

cards were the most popular in Britain. The first football cards, Marcus & Company's 'Footballers & Club Colours', appeared in 1896. Today the early football sets are some of the most valuable cigarette cards on the market. Taddy & Co also produced an early collectible set entitled "Clowns and Circus Artistes." This set is one of the most expensive collectible sets, valued at over \$1000 US dollars per card!

In 1890 many of the competing American tobacco companies combined to make a single company called the American Tobacco Company. Since there was no more serious competition, making insert cards was unnecessary as a promotional tool, and from this time to early in the 20th Century, few cigarette cards were made in the United States.

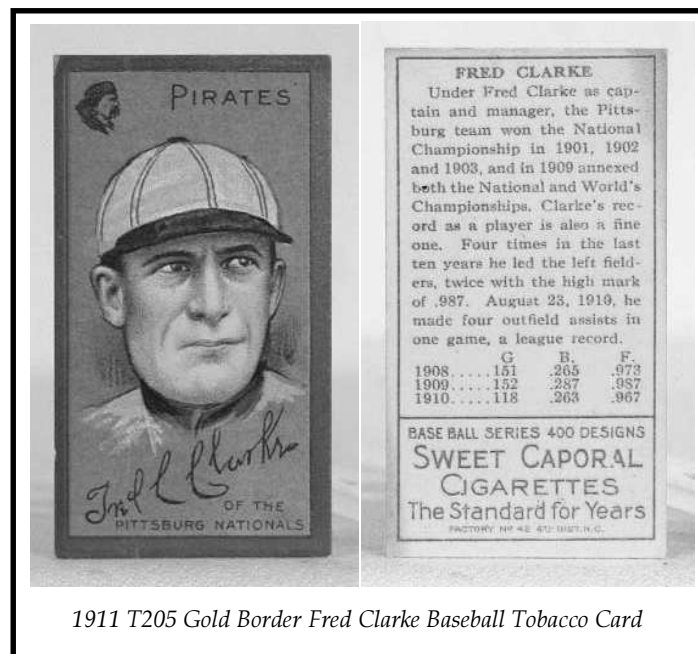
However, in Britain business was booming. From about 1901 cigarette cards really caught the public's

Taddy & Company produced many notable sets, and in



The Clark Gable card from the 1934 Carreras Ovals set Issued by Carreras Ltd. of London

1907 American cards reappeared when the U.S government began to use antitrust laws to dismantle the Ameri-



1911 T205 Gold Border Fred Clarke Baseball Tobacco Card

can Tobacco Company and imagination and over 300 tobacco companies issued thousands of different sets.

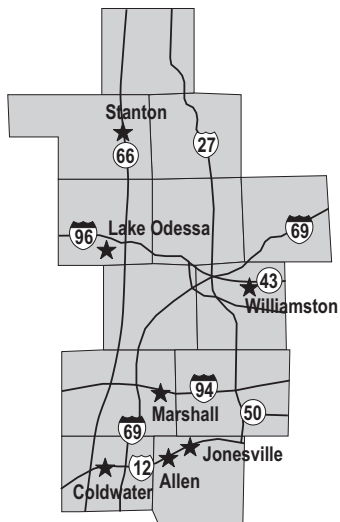
Wills issued over 175 different sets alone, and it is thought there were over 11,000 cards issued solely depicting the subject of cricket. Companies such as John Player & Sons and

competition between brands, from home and abroad, began again in earnest.

Some sets are more valuable than others are and among these are those printed but withheld or withdrawn for some reason. In

SEE "CARDS" Page 19

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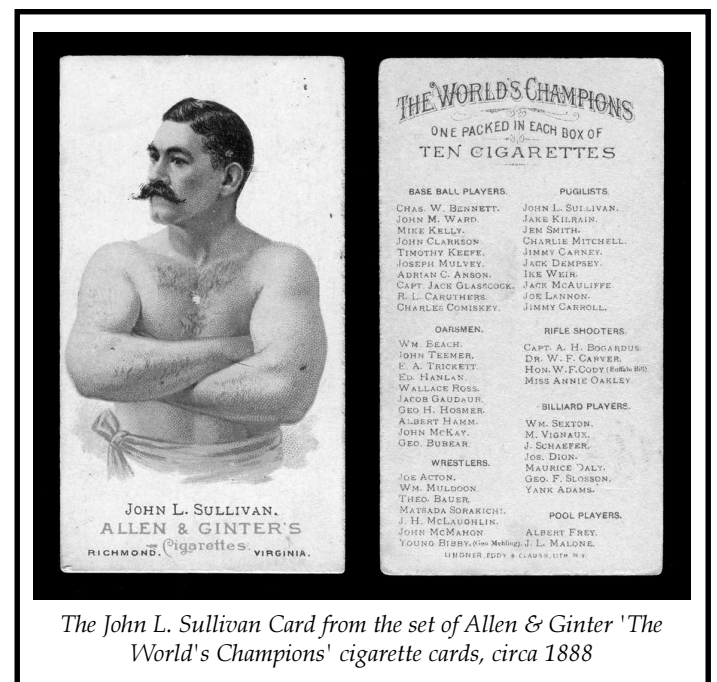
Sign of the Pineapple (AM)
137 E. Grand Ave.
517-655-1905

into a large-scale reference work. It was a cheap way of building up a home library which everyone could afford.

The rise to power of the National Socialist German Workers Party in 1933 brought an assortment of picture series with corresponding themes such as Germany Awakens, Fight for the Third Reich, Adolf Hitler, as well as the more conventional subjects. Possibly these sets were intended simply as a celebration of what was

non-existent in the U.S. during the 1930s they were very popular in other countries including the U.K., Germany, France, Spain, Canada, Australia, Egypt, Finland, Cuba, Italy, and Chile.

Cigarette cards featuring film stars were perhaps most popular in the U.K., with hundreds of sets being issued in the 1930s. Movie stars were a popular subject, and the British cigarette cards documented these film stars from the beginning of motion pictures. These cards now



The John L. Sullivan Card from the set of Allen & Ginter 'The World's Champions' cigarette cards, circa 1888

perceived as a new beginning after the hyper-inflation and depression of the 1920s but many still believe it was a form of propaganda.

Even before there were films, there were cigarette cards featuring stage actors and actresses. As the movie industry evolved, cigarette cards were issued featuring international Hollywood stars and local movie stars. While the text from some of the cards issued might be in another language, the stars are generally recognizable.

The "Golden Age of Hollywood" coincided with the "Golden Age" of collecting film star cigarette cards in many countries throughout the world. While film star cigarette cards were virtually

form an historical record of the beginnings of the movie business.

A surprising number of these cigarette cards have survived in nice condition. This is probably due to the large number of collectors who collected and protected these beautiful cards when they were issued. It is also due to the fact that British card collecting became an organized hobby long before card collecting gained popularity in the United States. There were British firms in the card selling business as far back as the early 1930s, and these companies helped maintain the supply and condition of these sets as they stocked

SEE "CARDS" Page 20

"CARDS" Cont'd From Page 18

June 1915, the Centenary of the Battle of Waterloo, Wills decided to print a set to commemorate the fact. But because the French were their allies in World War I, they were never issued. A few sets escaped being destroyed and are now extremely rare. Another similar thing happened in 1914 to another Wills set "Musical Celebrities." This set had eight cards depicting German or Austrian artists who were replaced by allied celebrities. A set titled "The Life of King Edward VIII" was cancelled in the year of his abdication.

The First World War brought a halt to card production on both sides of the

Atlantic due to a lack of materials. The early 1920s saw their reintroduction, with new emphasis on film stars, sports, and military topics. It helped that cigarettes were often given out free to military personnel. The subjects illustrated included recruiting posters, infantry training, modern war weapons, military vehicles, Allied army leaders, Britain's Part in The War, etc.

Naturally, all was filtered through government and military censors although a problem still arose when one company's series on Royal Navy ships and statistics were rumored to have been gathered up by German intelligence and put to use by its

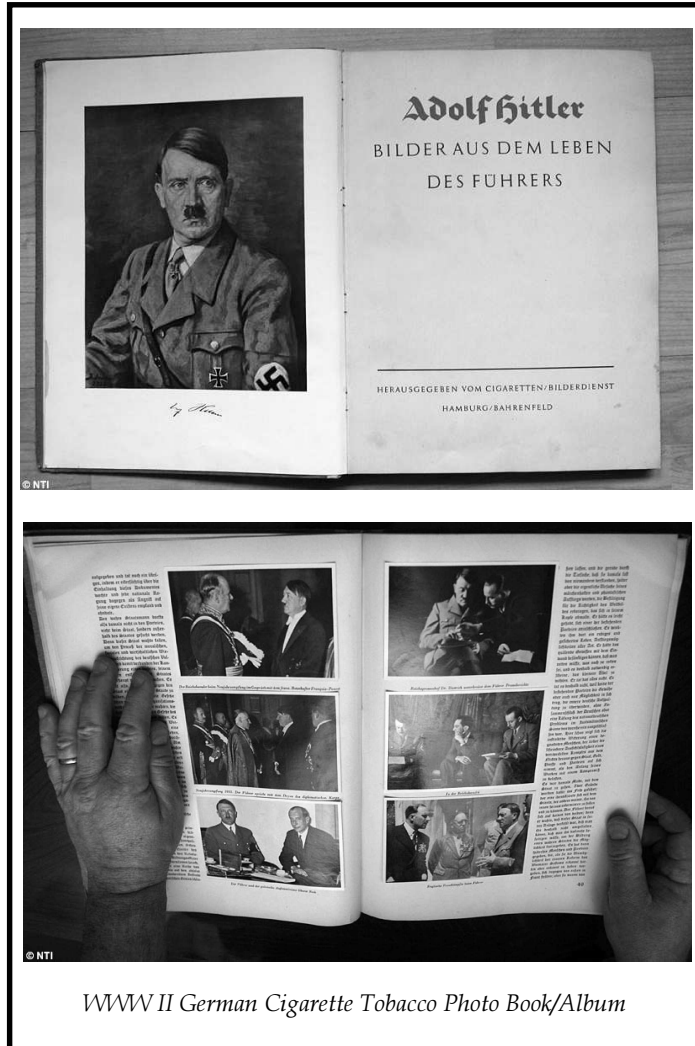
U-boat fleet.

Compared with British sets, German sets of cards tend to be enormous. German sets often contain several hundred pictures and a few sets contained over 1000 pictures. Whereas British sets concentrate on a few particularly interesting aspects of a subject, German sets try to give the subject blanket coverage.

Albums for the pictures were published which were much more elaborate than the usual English ones. They took the form of books published without pictures, and the cigarette pictures were stuck in to provide the illustrations. Over a period of time the completed albums built up

"CARDS" Cont'd From Page 19
 them for their customers.
 The stunning beauty of many of the cigarette card sets continues to attract collectors today. These cards were a very important part of the cigarette business in the

Jean Harlow, Carole Lombard, Claudette Colbert, Lionel Barrymore, Greta Garbo, Richard Dix, Mae West, Joan Crawford, Al Jolson, Ginger Rogers, Marlene Dietrich, Katherine Hepburn, Douglas



WW II German Cigarette Tobacco Photo Book/Album

1920s and 1930s, and the quality of the cards was taken seriously by manufacturers.

Some of the most beautiful sets issued came from Gallaher Ltd., one of the most prolific film star cigarette card producers during the 1930s.

One of the most unique sets during the 1930s is the 1934 Carreras Ovals set. Issued by Carreras Ltd. of London, the cards are oval in shape and feature a gummed surface on the reverse. This set features a large amount of famous stars of the 1930s, and includes some of the earliest known cards of Laurel and Hardy, the Four Marx Bros., Clark Gable, Garry Cooper,

Fairbanks, Jr., and Myrna Loy.

As the "Golden Age" of Hollywood began to fade during the late 1930s, so did the "Golden Age" of cigarette cards featuring film stars. In the United States consolidation of the tobacco companies had started on a much grander scale and fewer cards were produced as the larger corporations swallowed up smaller competing brands. The quality of cards began to deteriorate, and competition from other products began to decrease the popularity of cigarette cards.

In 1940, World War II brought an end to most cigarette cards, when they

were deemed a non-essential item and a waste of valuable paper. While film star cigarette cards never really started up again after the War, they are still collected worldwide and offer a great way to combine a passion for film with collecting cards.

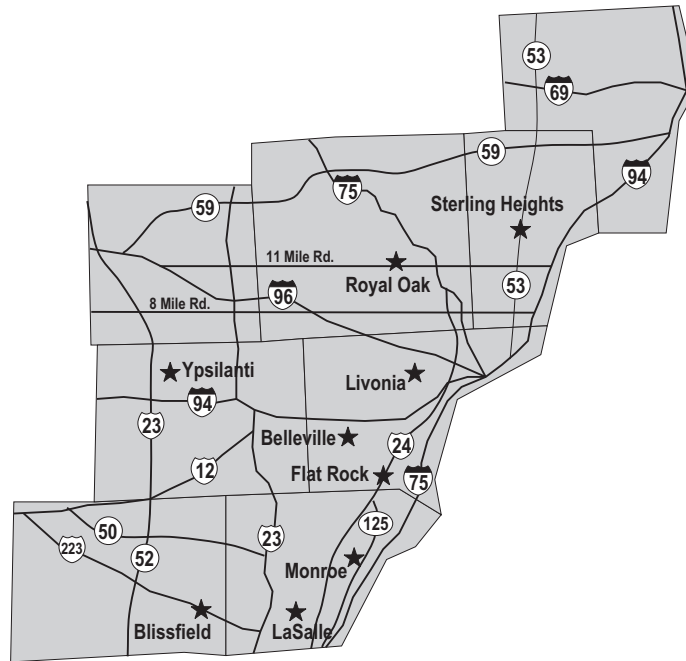
The hobby of collecting cigarette cards is known as

cartophily, and those who collect them are cartophilists. Collectors often focus their collection on cards from a particular company or brand, or cards on a specific topic such as cricketers or historical monuments. Their rarity, condition, age and subject grade cigarette cards.

The most comprehensive

guide to prices is *Murray's Guide to Cigarette and Other Trade Cards*, a catalogue produced by dealer Murray Cards since 1967. It has become widely accepted as the industry standard guide for cigarette cards, in the same way that The American Card Catalogue has for baseball and trading cards.

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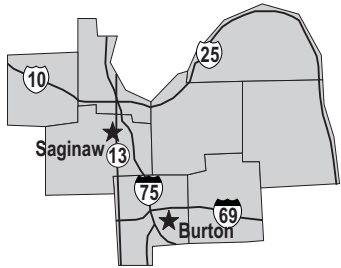
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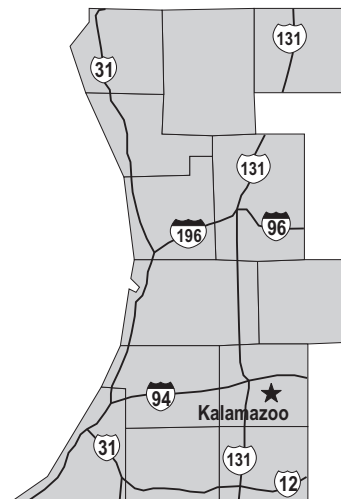
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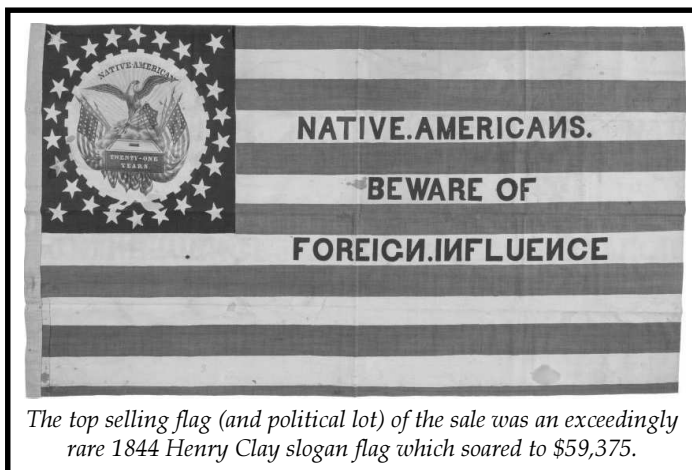
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POLITICAL PARADE

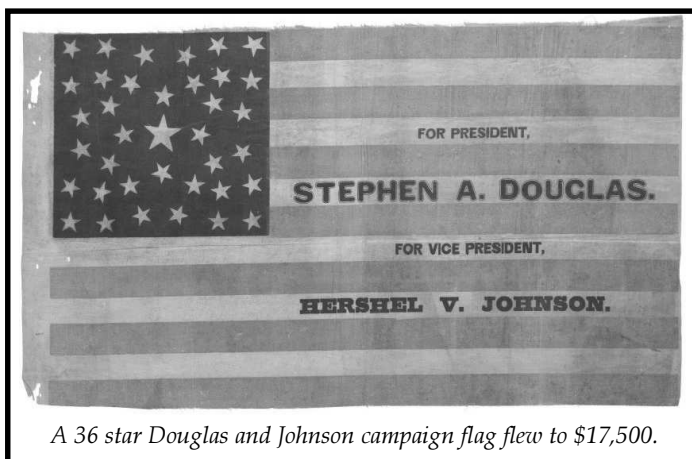
by Michael J. McQuillen

Heritage Auctions of Dallas, range.
Texas, closed its latest sale in First, a nice 1840 William H.



The top selling flag (and political lot) of the sale was an exceedingly rare 1844 Henry Clay slogan flag which soared to \$59,375.

May of this year with an im- Harrison silk portrait ban-
pressive as always offering of dana with a vivid blue inset



A 36 star Douglas and Johnson campaign flag flew to \$17,500.

rounded to the nearest dol-
lar.) A most unusual pro-Lin-
coln, anti-McClellan and
Pendleton broadside appeal-
ing to War Democrats
brought the same \$3750. An
1868 Grant & Colfax jugate
flag design bandana sold well
with a \$4063 result.

A Zachary Taylor Inaugu-
ration portrait ribbon on pink
silk attracted several bidders
with \$4063 in the end. Tay-
lor appeared again on a very
graphic Mexican War themed
portrait bandana with a small
tear, but bright coloring
brought the same \$4063. The
1876 team of Hayes and
Wheeler were emblazoned
on a nice 17" x 27" glazed cot-
ton flag which flew to \$4375.

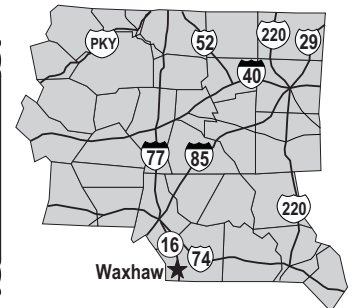
Photographer Mathew
Brady was responsible for the
images on a rather famous set
of 1860 single picture cam-
paign ribbons. Here, a John
C. Breckenridge variety in
mint condition was gaveled
down at \$4375. A couple of
choice celluloids also graced
the pages of the sale, and a
very scarce Bryan eclipsing
McKinley picture button
brought \$4375. The classic
William McKinley "My
Hobby, a Winner" hobby-
horse cartoon picture button
which is always highly con-
tested when found, sold here
in great condition for \$4688.

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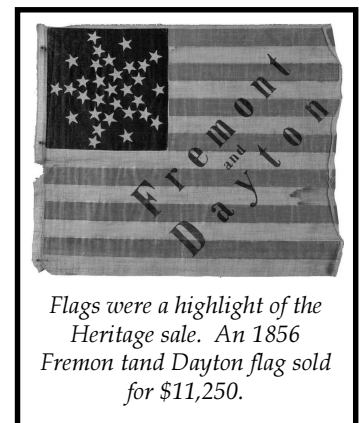


Most likely one of a kind
was an 1820s era Andrew
Jackson hickory cane with a
Jackson bust top or handle.
Showing typical aging it
proved to be a rare opportu-
nity for at least two bidders
as the final result was \$5313.
Two more 1860 Mathew
Brady single portrait cam-
paign ribbons made our top
25 lots with a John Bell vari-
ety ending at \$5313, and the
coveted Abraham Lincoln
picture ribbon which made it
to \$6250.

A Presidential era John
Tyler item is missing from
many political collectors'
holdings. Here a very scarce
6 1/2" silk portrait ribbon
scored at \$6250. An 1868
Horatio Seymour "Green-
back" design campaign flag
caught the eye of several bi-
dders. In very good condition
it took \$6875 to buy the flag.
A front to back Cass and But-
ler pewter rim campaign por-

trait item displayed typical
aging and a \$7188 price tag.

The highest selling Mathew
Brady single picture ribbon



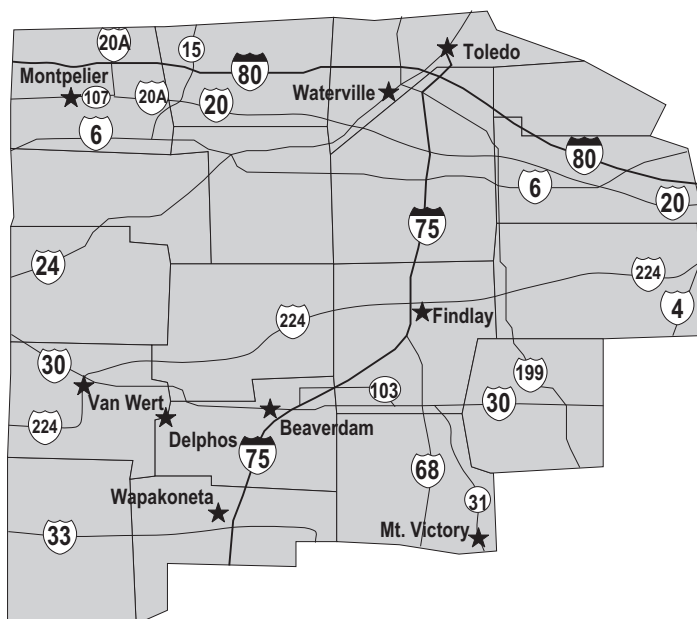
Flags were a highlight of the
Heritage sale. An 1856
Fremont and Dayton flag sold
for \$11,250.

from the 1860 campaign this
time around was the Stephen
A. Douglas variety, which
grew to \$8125. In outstand-
ing condition was an 1840
William H. Harrison portrait
bandana with a bright red
background. \$8750 was
needed to seal this deal. A

SEE "POLITICAL" Page 22

political and campaign and seashell deign border
memorabilia. Here, we will sold for \$3750 (all prices re-
take a look at many of the alized include a 19 1/2%
items that sold in the \$3750 up buyer's premium and are

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The second highest selling campaign flag in the sale was a large 16" x 28" 36 star Stephen A. Douglas & Hershel Johnson name flag that flew to \$17,500. A very scarce 1900 Bryan & Stevenson eclipsing McKinley & Johnson double jugate celluloid sold strongly at \$18,750. The top poster of the sale was a very colorful 1904 Debs and Hanford official Socialist jugate picture poster, which set a record at \$23,750.

Finally, the highest selling lot of the sale was an incredible 1844 Henry Clay slogan flag bearing the slogan "Native Americans, Beware of Foreign Influence." A typed note accompanying the flag indicated that it was actually once owned by Clay himself. The final price on this true museum piece was \$59,375.

Heritage Auctions can be contacted on the web at: www.heritageauctions.com or by phone at: 1-800-872-6467.

Michael J. McQuillen and his wife Polly are dealers and collectors of many antique and collectible areas specializing in political memorabilia, and reside in Central Indiana. Michael can be reached by writing him directly at: Michael J. McQuillen, P.O. Box 50022, Indianapolis, IN 46250-0022, or e-mail: michael@politicalparade.com or via his web-site: www.politicalparade.com

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"POLITICAL" Cont'd From Page 21
unique 1860 Lincoln and Hamlin folk-art banner measuring 17" X 22" brought several top Lincoln collectors into the bidding. When the dust settled it was secured for

\$9375.

Reaching the \$10,000 barrier for this sale was a classic 1 1/4" Roosevelt & Johnson Bull Moose jugate celluloid attached to a Progressive Convention Delegate ribbon

which sold for 10K on the nose. 1856 Fremont and Dayton campaign flags do not appear on the market very often. Here, a 12" x 14" version exhibiting light wear soared to \$11,250. Previously

unknown was a large 36" x 48" 1896 McKinley and Hobart "The Tariff is an Issue" jugate picture campaign poster. An incredible \$13,750 was needed to hang this one up.

The Tobacco Tin's Many Uses

Over the years tobacco companies' marketing and merchandising departments produced a dazzling array of advertising items. With the growth of the tobacco industry, the quantity of advertising products proliferated in proportion. From the ubiqu-

factured in only a small number of shapes and styles. There were cylinders and boxes used for bulk tobacco sales, and smaller flat or concave tins for personal use designed to be carried in a pocket. A lunchbox tin had a wire handle and was typi-



Dixie Queen lunchbox tin

itous painted barn travelers see in farm country to the smallest tobacco tin, these signs, logos, and trademarks became indelibly embedded in American life.

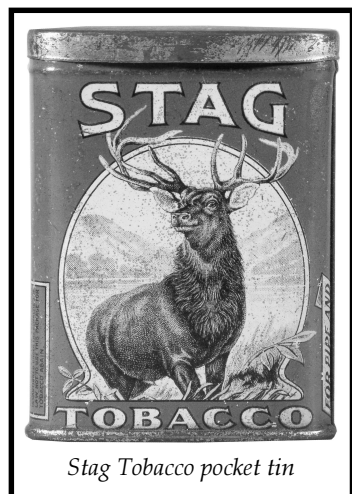
The process of lithography was patented in 1875, creating an efficient way to print

cally reused for its namesake purpose, as was the lunch bucket. There were also figural tins that held a pound of tobacco and were designed to sit on a table or shelf. They were called roly polys because of their shape.

Like any manufactured item, tobacco tins found other uses once the product itself was exhausted. Containers are always necessary for storage, and tobacco containers both large and small proved very convenient.

In the fifty or 60 years prior to 1940, thousands, if not millions, of children carried their lunch to school in emptied rectangular tobacco tins. If one were lost or destroyed, another was not difficult to procure - if there wasn't another one already lying around the house.

Because of the limited shapes and sizes of tobacco tins, lithography was about the only way to differentiate products on store shelves. There were images to appeal



Stag Tobacco pocket tin

on tin, a particularly important technique to tobacco manufacturers who needed to seal their product from the air. Tobacco tins were manu-

to everyone, birds, butterflies, animals, hunting, cowboys, gentlemen, flowers, the more colorful, the better.

Navy. Multiple companies offered tobacco in tins covered with sea captains at the helm, Navy vessels, ships

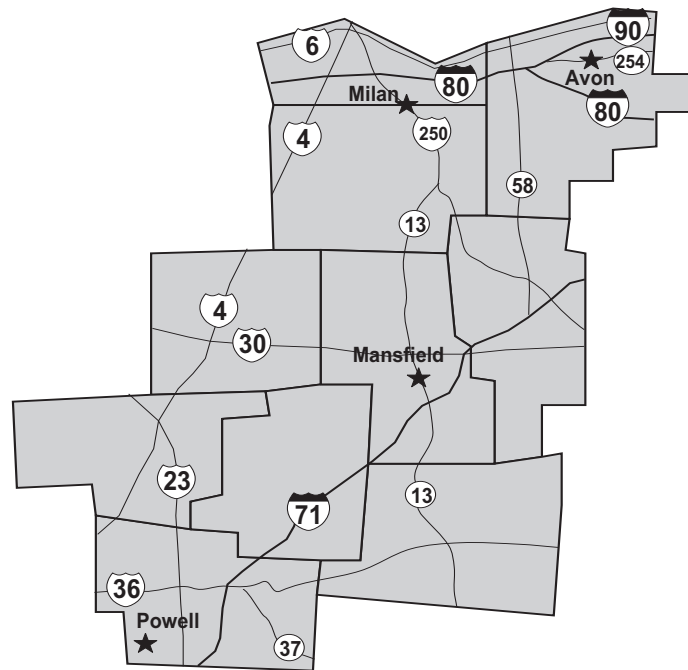
who used tobacco with beautiful and colorful feminine subjects on containers.

Many people think that because something is old, it's valuable. In tobacco tins, like most antiques, it's not the age, but the rarity, the demand, the design, and the condition. It makes no difference whether or not tins still contain the tobacco. Rare tins with few known examples will naturally be more valuable. But collectors have to want them too, so both rarity and demand are required to add value.

Collectors love tins with fine designs and lots of color. And condition is always important in defining value. No scrapes in the lithography,

The most popular images and other manly images. were those of sailors and the Companies targeted ladies

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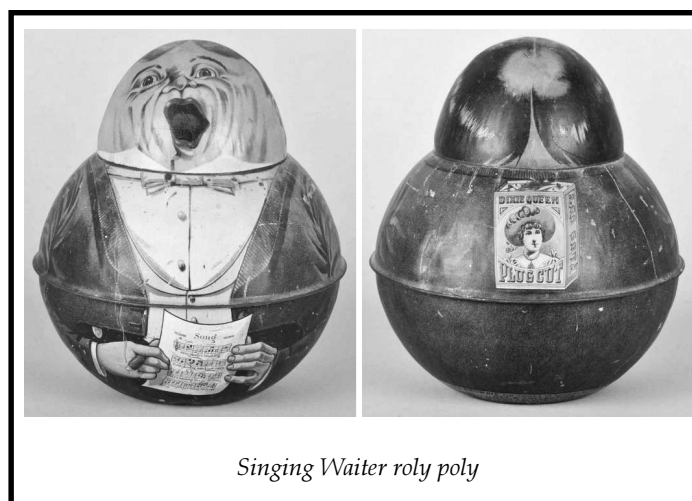
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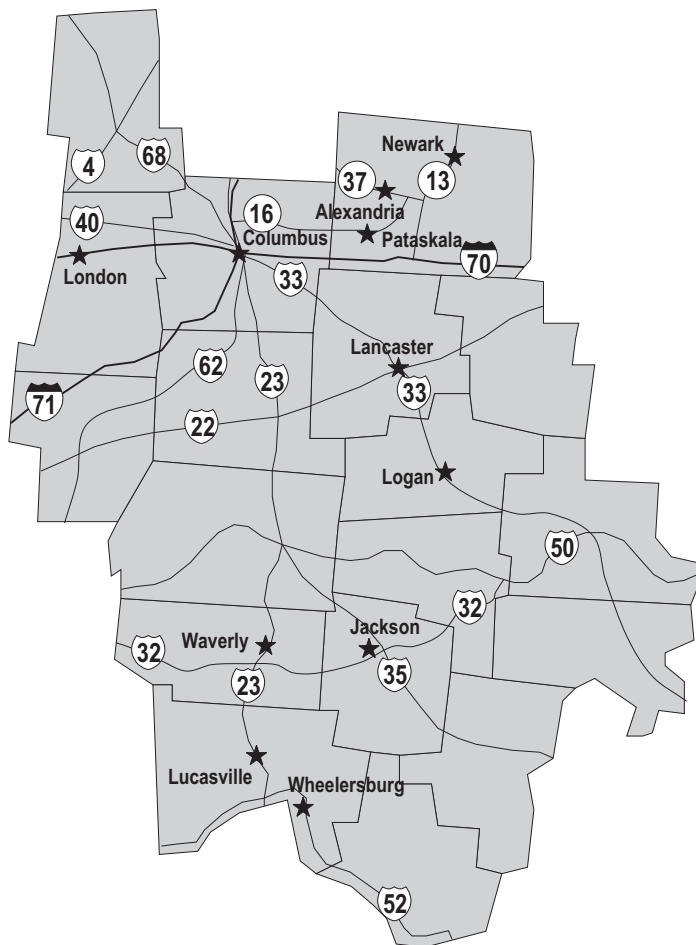
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Visit Antiques Village for a great shopping experience. The mall is the largest, and many (see above quotes) consider it the best antique mall in the Greater Dayton Area. For information, just call 937-291-5060. Visit their website www.antiquesvillage.net or you can also follow them on Facebook at www.facebook.com/AntiquesVillage.



Antiques Village Celebrates First Anniversary

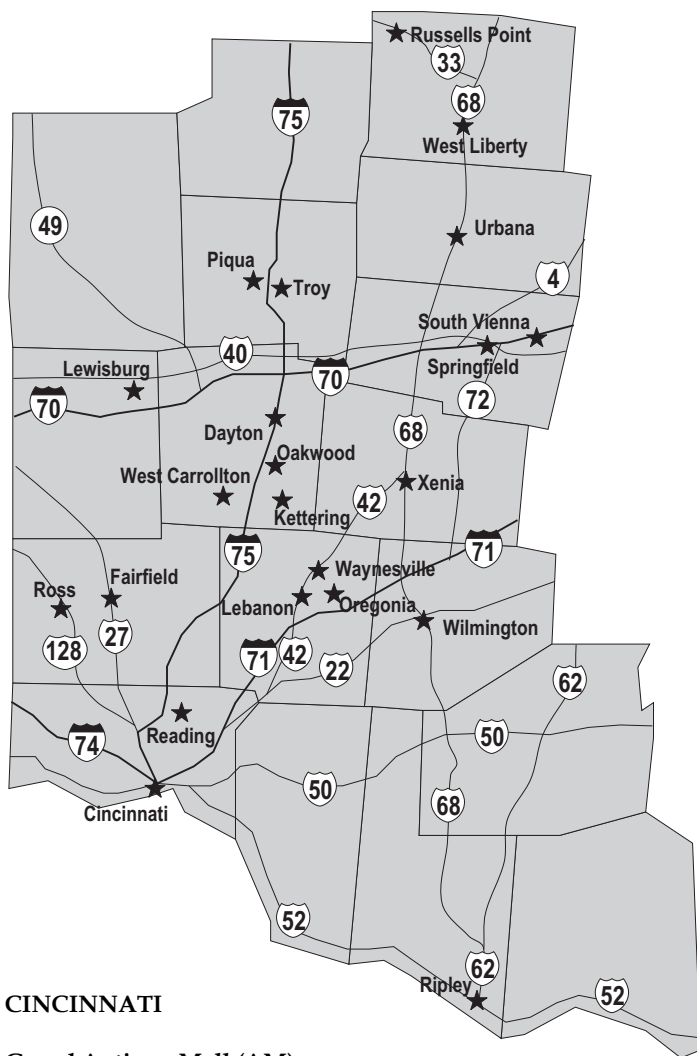
One of the largest antique malls in the Greater Dayton area celebrated its one-year anniversary in August. Antiques Village initially opened with 105 shops on

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Antiques Village is located at 651 Lyons Road, Dayton,

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Christie's auctioned it for \$640,000 to Michael Gidwitz of Chicago. In 2000 Gidwitz sold it on eBay to Brian Seigel for \$1.265 million, who in 2007 sold it for \$2.35 million. Later that year the card was sold to Ken Kendrick, owner of the Arizona Diamondbacks for \$2.8 million and when you add the buyer's commission the total price comes to about \$3.1 million dollars.

Naturally, the escalation of the one card (often called the Gretzky T206 Wagner card) has also raised the values of the other 35 or so Wagner cards which are in a lesser condition.

The controversy surrounding the "Gretzky card" is whether it has been trimmed and "doctored", which to many card collectors is a vice. There is speculation that the pristine Wagner card was part of a T206 uncut sheet that landed in the hands of the party that sold that card, and the others from the sheet, to Mastro. If the cards were cut from a sheet, then they were not from the bottom of a cigarette box. Also, there are even rumors whether the PSA authenticators acted in good faith when they graded the card, as its policy is not to grade cards from sheets and cards that may have been altered.

Despite the controversy of the card and how it came to be, the Wagner card is the "Holy Grail" of trading cards. It is likely that the full truth if, and how, the card was trimmed, will never be known, and as time goes on, the rumors about it will simmer.

Jeff Figler has authored more than 500 published articles about collecting. He is one of the world's leading experts on collectibles and is a former sports columnist for the St. Louis Post-Dispatch/STL Today, and San Diego Union Tribune. Jeff's most recent book is "Collecting for Beginners". You can learn more about Jeff by visiting his website collectingwithjeff.com

The Honus Wagner Card, the "Holy Grail" of Sports Cards

By Jeff Figler

Most collectors, and even non-collectors for that matter, are familiar with the "Holy Grail" of sports cards, the T206 Honus Wagner card. That one card has been the hope and dream of many collectors, the pinnacle of a baseball fan's journey, and to some, the means to luxury. But through the years the Wagner card has been the subject of a great deal of controversy.

Retracing history, Honus Wagner was an all-star shortstop for the Pittsburgh Pirates. He is regarded by many as being the premier player in the major leagues prior to the 1920s. Indeed, his highest achievement came in 1936 when the Baseball Writers Association of America selected him and Ty Cobb, Walter Johnson, Christy

Mathewson and Babe Ruth, for the Baseball Hall of Fame's inaugural induction.

From 1909 to 1911 the American Tobacco Company issued the T206 (the T was for tobacco) set of cards on two brands of cigarette boxes, Piedmont and Sweet Caporal. It is estimated that only 35-50 authentic Wagner cards exist today. There are two prevailing reasons for the scarcity of the card. The first theory is that Wagner requested that the production of his card be stopped because he did not want children to be influenced into buying tobacco products, since it was being used as a marketing tool. This theory has been disputed because Wagner himself was a smoker. The other theory is that he was not paid by the

tobacco company for the use of his image, and he requested that they stop production.

The fact remains that a minimal number of cards exist today, and the value of the scarce Wagner cards continues to escalate. A bit of history about the Wagner values. In 1933, a card collector from Syracuse, New York, Jefferson Burdick published "The American Card Catalog" which was the first attempt to organize trading cards. Most cards were valued at less than \$1, while the Wagner card was \$50.

In 1985, Bill Mastro, a sports-collectibles dealer bought a Wagner card, the only one known to be in mint condition, in a private sale for \$25,000. This card was later sold in 1987 to a West Coast

collector Jim Copeland. Four years later Copeland offered the card for auction on Sotheby's, and was purchased for \$451,000 by hockey star Wayne Gretzky and Los Angeles King's owner Bruce McNall. Later that year recently-formed Professional Sports Authenticator, Inc. (PSA) of Newport Beach, California graded the card a "PSA NM-MT 8". The grading of this card set this card apart, and from that time on this card has unquestionably been the most desirable trading card in the world.

In 1995 Gretzky sold his card to Wal-Mart and Treat Entertainment for \$500,000, to be used in a promotional contest. The contest was won by a Florida postal worker, Patricia Gibbs, who needed to sell it to pay the taxes on it.

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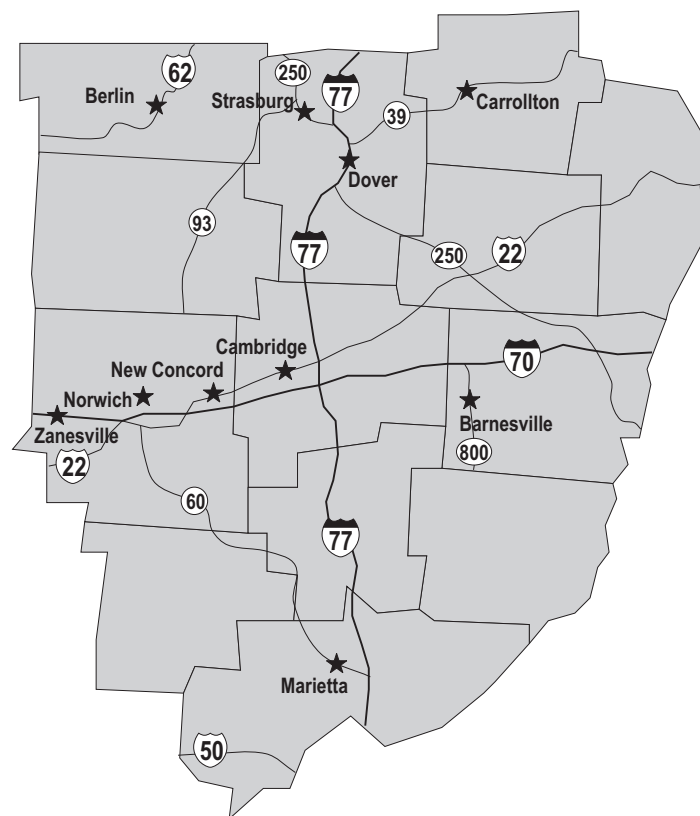
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Wide Variety Available at Lake Odessa Antique Mall

In 1996 retired school-teacher George McClellan opened Lake Odessa Antique Mall in the small town of Lake Odessa, Michigan. The town had been settled in the mid-1800s on beautiful Jordan Lake, and was later named Lake Odessa, after Odessa, Ukraine, in combination of the town's proximity to Jordan Lake.

Lake Odessa Antique Mall consists of three buildings and three floors housing 124 booths and 50 showcases stocked by 80 dealers. A visit

to their website, lakeomall.com, reveals a gallery of hundreds of pictures of inventory from dolls and license plates to angle lamps and toys. A much wider variety would be hard to find.

McClellan is assisted in his mall operation by Diane Brooks as manager and Jane Guidi. Customers say the entire staff is friendly and helpful. Of the mall they say, "Has everything you're (sic) looking for and more, from furniture, primitive pieces, lamps, figurines, tools,

shabby chic, toys etc."

Lake Odessa Antique Mall sponsors two sales a year ... the Cabin Fever Sale held every February and the Christmas Open House Sale held the first full weekend every November. In addition there is the Lake Odessa Antique Show at the Lake Odessa Fairgrounds the second Sunday in June and August.

Lake Odessa Antique Mall is located at 1014 4th Avenue, and is open Wed. 10am - 8pm, and Sat & Sun 10 - 5. For information please call

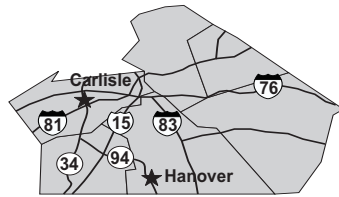


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(Not Quite) All about Pipes

Tobacco pipes have been with us for centuries. The Romans and Greeks copied the hashish pipes from Asia and the Middle East. But the

Tobacco was native to South America, but spread into North America long before the Europeans arrived, and Native Americans smoked it



clay pipes in the early 16th century in Europe were the first evidence of pipes made on a large scale for everyday use. Smokers experimented

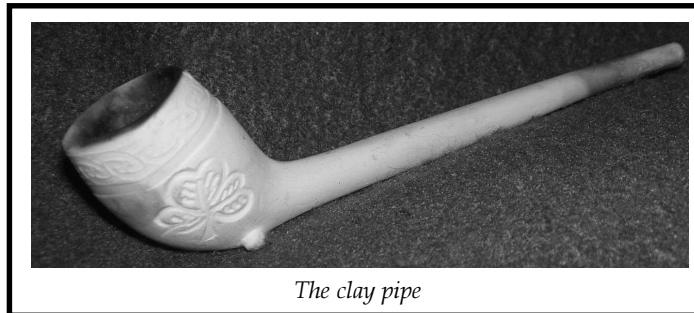
in pipes ceremonially. In the United States, materials that have evolved into being the most common for making pipes are briar wood,

burl of the heath tree native to the Mediterranean region. Briar is resistant to fire, absorbs moisture, a byproduct

for sampling new blends of tobacco so flavors don't taint a favorite pipe. Probably the most recognized image of a corncob pipe is the one held

come from South Africa. Meerschaum bowls usually line the calabash gourd. Because they are labor intensive to manufacture, calabashes have become very expensive. To lower the cost many are made with exterior wood like mahogany or briar, but are still called calabashes.

In reality Sherlock Holmes preferred harsh tobacco, and would probably not have enjoyed the smoothness that the air chamber beneath the bowl of a calabash created.



The clay pipe

beautiful grain.

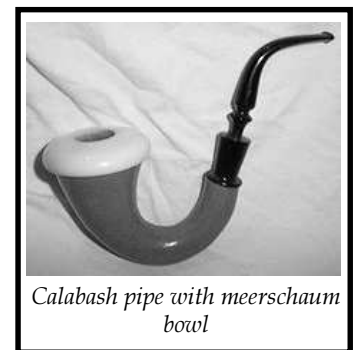
Meerschaum is a mineral found in small deposits near the city of Eskisehir, Turkey. It is prized for the plasticity that allows it to be carved into decorative and figural shapes. Meerschaum is very porous and absorbs the tobacco color, which makes a well-smoked golden colored pipe into a prized possession. Purchasers of used meerschaum pipes should try to determine if it was carved from a block of product, or merely made from the dust collected from carvings, then mixed with an emulsifier and pressed into a pipe shape.

Corncocks are aged two years, hollowed out, dipped in a plaster-based substance and then varnished after which pine shanks are inserted into the bowl to make the finished product. These

by General Douglas MacArthur (or Popeye or Frosty, depending on your frame of reference).

Clay pipes are generally categorized into two qualities. The low - made in a similar fashion as slip porcelain poured into a mold - are porous and impart unwanted flavors to a smoke. High quality clays are labor intensive, requiring beating all the air out of the clay, hand rolling it before pouring it into the mold, piercing it with a fine wire, and then carefully firing it. Most clay pipes are unglazed. Clay pipes burn very hot in comparison to other pipes, and are therefore difficult for many pipe smokers to use.

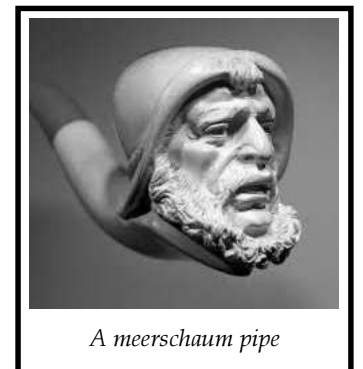
Another familiar style of pipe is the calabash, the one that Sherlock Holmes is typically portrayed holding. That



Calabash pipe with meerschaum bowl

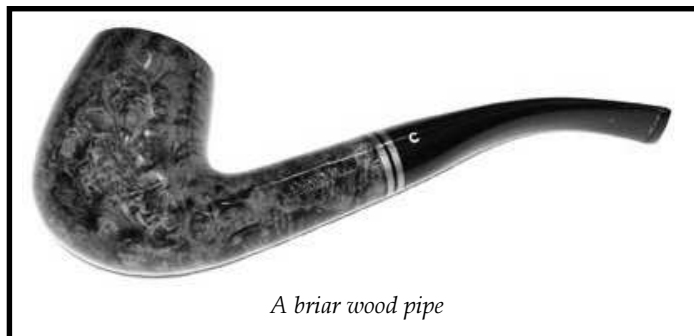
Sherlock Holmes with a calabash was merely a theatrical invention.

Tobacco used for smoking in pipes is carefully treated



A meerschaum pipe

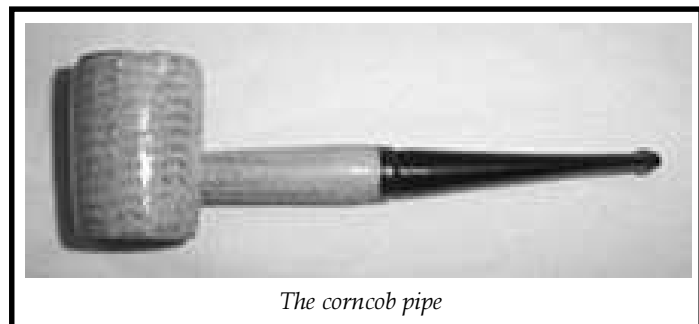
and blended to achieve flavors not available in other tobacco products. Many of them are blends of variously cured Burley and Virginia tobaccos enhanced with spiced and/or fire-cured plants from Syria, the Orient, or the Balkans. US blends are made of American Burley with sweeteners and flavors that make them aromatic. English blends are usually natural Virginia tobaccos enhanced with Oriental and other miscellaneous tobaccos.



A briar wood pipe

pipes are inexpensive, but some pipe aficionados consider them uncouth as well. Because they require no break-in period beginners often use pipes made from corncocks, and some experienced smokers use corncocks

pipe is made from a calabash gourd, and if the gourd is being grown specifically for use in a pipe, the grower will hand-train the gourd by bending its neck until it has nearly formed a semicircle. Calabash gourds generally



The corncob pipe

with a vast assortment of meerschaum, corncocks and materials indigenous to their areas to make their pipes. Briar, by far the most common, is cut from the root

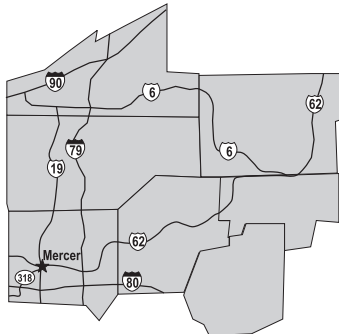
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With Art Wilson

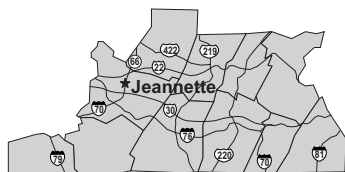
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On the Road as a title for this column could be considered a misnomer when you look at the topics for discussion now as compared to what they have been in the past. This morphing has occurred almost without notice over a long period of time and lots of Journals, but the fact remains, the subject matters of this column are quite different now as compared to what they used to be.

Tom Pooler, the originator of this column, and I used to share our personal experiences and specific happenings as we traveled the interstate highways and back roads of "Antique America" searching small towns and big cities in an effort to expand the client base of *The American Antiquities Journal*. . . which by the way was started to provide us an affordable way to promote our antique shop. That's a whole other story ... back to *On the Road* and our media business. As I was saying, things have changed since we started American Antiquities December 1993.

Except for inventory, our shop hasn't change much since we opened in 1992. On the other hand, nearly every aspect of our media business has changed and continues to change with nearly every issue. The rapid and regular changes in our print and digital media business are in part responsible for the changes in *On the Road*.

Rather than share my personal experiences on the

road, which are important and enjoyable, I have grown to believe the more important message is to share with you how we regularly adapt to new technologies and innovations in the media industries to better serve the business network which our clients have helped us build. From then to now the short summary of changes (improvements) in the print version of *The American Antiquities Journal* is a lot easier to chronicle than the changes (improvements) in the digital version of the same. For example, the first print issue of *The American Antiquities Journal* was a four page, black and white, looseleaf, tabloid newspaper with about 10 for-fee advertisers. Roughly 500 issues were generally circulated in the Clark County, Ohio area on a monthly basis. Our first issue was not paralleled with a website, but we were working on that with ERInet, an internet service provider located in Dayton, Ohio. The print version grew to nearly 100 pages with nearly 1500 supporters, and was, is, and will continue to be a very important and integral part of our media business. We are currently publishing more than 30,000 copies of *The Journal* and *GPS Antique Atlas* annually. Both incorporate color and are tabloid size, stitched and trimmed magazines and in combination are circulated, promoted, and represented in all 50 states.

We started the print version

of the Atlas more than 10 years ago and it is currently an important growth feature incorporating a mobile app and a QR code lacing to the print version. Blending and tying print and digital media is one of the keys to our success. The basic idea and the manners and progression in which we did and do it would not be very interesting to narrate but ... think about this. What we conceived, did and are doing emulates most of the popular digital goings-on today. Our interest in digital media started about the time CompuServe was first starting to blossom and eBay was on the drawing board. We were pre-Facebook, Twitter, Instagram, Whatsapp, Google, Amazon, Twitch, Alibaba and several other popular services on the net.

I realize thinking about something does not make it happen and I also recognize giving up assures failure. With your help and participation we will continue to experiment for the right combination of good ideas to improve both of our economic conditions.

One excellent way to help us and yourself is to list your business on the GPS Antique Atlas mobile app. Visit GPSantiqueatlas.com, and sign up now. I should mention, your listing is free and if you enlist ten friends we will upgrade your line listing to a marquee listing, also free.

See you *On the Road*,
Art

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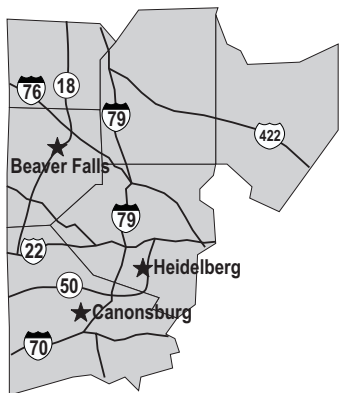
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THERE'S GOLD IN YOUR ATTIC

THE COLLECTOR'S COLUMN

BY: MICHAEL R. HURWITZ

The Characters of Columbus

Is it only through the fog of memory?

Sunday's were special in our home when I was a boy; there was the rush of preparing the meal and the anticipation of who would be there to share it with us. Our house was one of the turn-of-

warmth. Grandma and Grandpa lived with us and were always doing something in the kitchen or the pantry. In the fall it would be canning from Grandpa's garden; in the summer it would be pies, and at the holidays it would be

common.

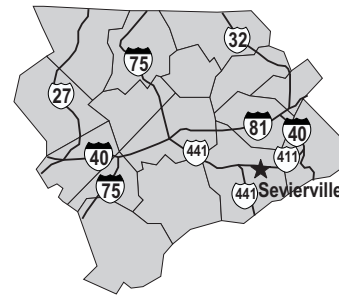
Dad owned a business in the heart of the downtown. He was a florist and worked from early morning until dinnertime. But he would always be home for dinner. It never failed. Dad would walk through the door at 6:30 every night, unless it was one of the holidays that was so vital to his business, Mother's Day, Easter, Valentine's Day, the "flower" holidays. Back in the 1950's, Dad would have crews of women working at design tables making hundreds of corsages. It was the fashion of the day to wear a corsage to church, or to that special dinner and Dad seemed to supply most of Columbus with these delicate creations. His store occupied the street level of a four-story building located in the heart of the downtown. Taking his cue from the open-air flower shops of New York City, Dad had excavated the side wall of the building and created a storefront, with an overhead garage-type door that would allow Dad to display flowers on the sidewalk. Above was a gleaming, stainless steel marquee. The outside walls were covered with glass tiles that glistened; brackets held shelves, and as you stepped inside, the dominant feature was an oversized glass-front refrigerator with the entire inside of the case covered with mirrors. Unusual, to say the least, especially for downtown Columbus, Ohio in 1949, but that was Dad, always thinking, always break-

...well everything you could imagine. The aromas that wafted from the kitchen on those special days would reach my room on the second floor and I would awake to find the entire family - Mom and Grandma and all my aunts bustling around, busily at work. In no way was it Ozzie and Harriet, please don't misunderstand me. But it was a home that enjoyed family. It was a home of hard-working men and women and it was a home that respected traditions. That's why Sundays were important. The family gathered together to share time, conversation, and values that were held in



the-century homes that dotted the main thoroughfares just east of the downtown; three stories, a full front porch and an old carriage house at the rear of the back yard that opened onto the alley that would be my playground for years. Trees lined the curbs as far as the eye could see and offered protection to the autos that parked there. Inside, the house was filled with rooms and cubbyholes that fascinated a young boy and also offered mysterious places to explore. The dining room was large and inviting; you could access the kitchen from two swinging doors and it was a place of comfort and

EAST TENNESSEE



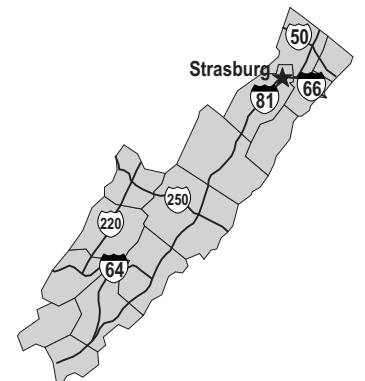
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ing the mold, always just a short step ahead of his time.

Trained as a furrier by his father, an immigrant from Czarist Russia, Grandpa was also an innovator with his skills as a furrier, and he passed those traits along to Dad. In 1939 Dad had opened a fur shop on the second floor just around the corner from where the flower shop would be located. He took notice of how many people passed by the corner and approached the owner of the building and offered to rent the side wall of the structure, nothing more, just the wall. Of course the owner thought Dad crazy; however, he acquiesced and said that he could rent the wall for \$50.00 a month. Dad immediately began installing shelves on the wall, purchased some buckets and flowers and had a few signs made. One read, "For Service, Ring Bell." He had wired a bell from the wall to his upstairs fur shop and would

stop cutting furs when he heard the bell and run down and sell flowers. Can you imagine attempting that today? I don't believe you would have anyone ringing the bell, and I don't believe you would have your flowers for very long. It was simply a different time, with different ethics - a time of dignity. I had never been downtown with Dad, nor did I spend any time at the store prior to that special Sunday, a Sunday that would change my life in so many ways.

It was early that Sunday. It was autumn and the air was cool and crisp with a hint of color in all the trees. It was just after church and I had walked the short two blocks from the church to my house and found everyone busy in the kitchen. Dad came down the stairs and said, "Michael, how would you like to come along with me until lunch?" I couldn't believe my ears. I would be going with Dad on

SEE "GOLD" Page 32

"GOLD" Cont'd From Page 31
his weekly jaunts, and, if I was lucky, we would stop by the store and I could finally see what was downstairs and what the upper floors held. I was sure that it was something magical, something unusual, something different than anything I had experi-

the avenue toward the downtown, or, if you turned right, you could drive out into the more affluent neighborhoods. Dad, to my surprise, turned right. We passed Franklin Park with its Victorian glass conservatory. Now I'll let you in on a little secret, I would ride my bike on the

As we made our way into the very wealthy suburb, the homes seemed to become larger and larger. Dad made some turns and we pulled into the driveway of a very large and modern home. With its cantilevered roof and expansive windows, it reminded me of photographs that I had seen in magazines; I just never realized that Columbus boasted such a house. I asked Dad who lived there and he informed me that it was a business acquaintance who owned a store a block away from the flower shop downtown. I wondered what could he sell that would allow him to live in such a grand home? His name was Jack Ratner and, as it turned out, he was a jeweler, and had one of the most successful businesses in the city, and he was one of the characters of Columbus.

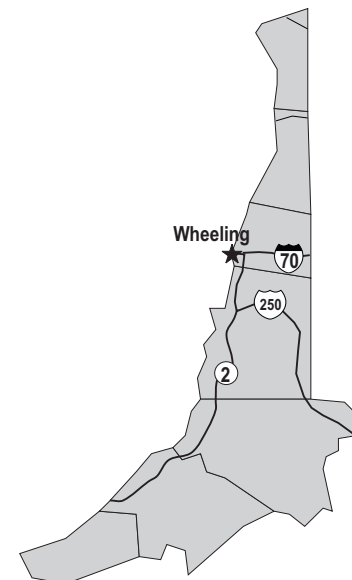
We parked the car and went in the back door as Dad called out his name. The inside of the house was as beautiful and modern as the outside and we found Mr. Ratner in the kitchen. I was offered a Coke and he and Dad chatted about business. He turned to Dad and said, "I see you have your partner with you today." My instinct was to turn around and look to see who he was referring to, however, I quickly realized that it was me - I was Dad's partner, at least for the day, and boy, did I feel grown up. As we began to leave, I thanked him for the Coke and he turned to me and said, "Kid, stop by the store if you're ever downtown, I'll show you some of my jewelry." I thought, well someday maybe, the downtown was still off limits to me, unless I was accompanied by Mom or Dad, but someday maybe.

Pulling out of the drive Dad made a few turns and then back on the Avenue, this time toward the downtown, or just possibly home, but in any event it had been a special time, a "grown-up" time with

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enced. I would have been eleven or twelve, and I felt, all of a sudden, grown up. We jumped into the 1948 Dodge

side streets to the park on Saturdays and explore the conservatory with all its rare and unusual plants. It was sev-



sedan; I rolled down the side window and felt the breeze fill the car as Dad pulled away from the curb.

Our first stop was the corner service station; yes a "service" station, where you could purchase gasoline, with a uniformed attendant pumping the gas, checking the water and oil, and then cleaning your windows - what a concept! Pulling out of the station, you could take

eral blocks outside my allotted range, however, it was a magnet to me ever since Dad and Mom had taken me there, and I discovered that I could navigate my way there on my bike. As we passed the park that Sunday, Dad said, "We'll have to go back there, would you like that?" I sheepishly said, "I would like that." I always wondered if Dad knew and was just testing me.

my dad. I was curious about Mr. Ratner. He was dressed to the nines! He looked like someone who *should* live in *that* house, impeccable in every way. I turned to my father. "Mr. Ratner has nice clothes, doesn't he?" I didn't know what else to say, but I wanted to know more about this man. Dad began, "Jack has built a very successful business and is very particular about his appearance. He sends his shirts to New York City to be laundered; no laundry in Columbus is good enough for him." WOW... New York City for his shirts, it was just a taste of what was to come over the years, my first taste of the characters of Columbus.

We passed our street and it dawned on me that we were headed downtown. The Avenue led us to the main drag of the downtown, High Street. Dad's store was located at the corner of State and High Street, directly across the street from the State Capital and within easy walking distance from all the activities; the theatres, restaurants, shops, everything

seemed to flow from the corner of State and High Street. We pulled up in front of the shop and made our way to the door leading either to the upstairs, four flights up, or to the downstairs work area. That's where Dad had his office and that is where the refrigerators and design tables were located. This was the first time I was allowed downstairs, and while Dad did a bit of work, I began to explore this yet unfamiliar lair. There were drawers filled with bows and bits of floral accessories. There was a cabinet overflowing with bolts of ribbon, and in the back, built into the wall, stood the massive door to the walk-in cooler. I asked Dad if I could open the door and he said that I could, but to be careful. Then he said, "Michael, why don't you select some flowers for the dinner table - anything you like." Anything that I liked? I felt I had grown up, all in one day.

I turned on the light, took the steel handle in my hand, and with a big tug, opened

SEE "GOLD" Page 33

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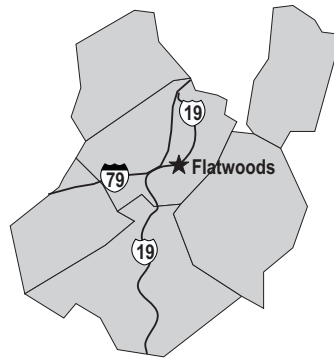
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"GOLD" Cont'd From Page 32
the door. What greeted me was the most overwhelming attack of my senses. The colors of all the different flowers and the aroma from the roses, carnations, and mums, coupled by the cold, was an experience I would never forget, and it would come to be an important part of my life. What would I select? Carnations would be my choice and I began to gather an assortment of all the colors. As I turned around, Dad was standing in the door and said that I should also select some greenery to complete the bouquet. He then had me take the flowers to one of the design tables and there he gave me my first lesson in how to wrap a bouquet of flowers, first the green wax paper goes around the stems and then,

with a snap, a sheet of decorative paper is removed from its roll and the flowers are carefully placed at an angle and rolled into a cone. You staple the side and top and the package is complete.

It was time to head home. Dad led the way up the two short flights of stairs to the landing that opened onto the street. I didn't want to leave. Above the landing was the elevator that took you to the upper floors. What wonders awaited me there? Carefully cradling the flowers I started for the car, only to hear a loud crack and see a flash of light.

It was one of the electrified buses turning the corner and making its connection with the wires that crisscrossed the intersection. That noise broke the silence of that Sunday. The hustle and bustle of the city had fallen silent and not much seemed to be happening. I looked around and realized that I couldn't wait to return. I felt at home in the downtown. I wanted to explore, and there was so much to explore. I turned to Dad, "May I come back?" "Of course you can!" came his answer.

The fog of memory is like the fog of an early spring morning. As the sun rises, the fog wears off and the images that once seemed fuzzy and out of focus become crystal clear and sharp. The downtown would hold many surprises and adventures for me; it would be my training camp for life and people, and I would come to know all the characters that made up the mosaic of the city - some weird - some wonderful - but all *characters*.

Remember, THERE'S GOLD IN YOUR ATTIC, until the next time, have fun and happy hunting.

Michael Hurwitz is a lecturer, filmmaker, and author of four books. *THERE'S GOLD IN YOUR ATTIC: a Collector's Memoirs, a compilation of many of his life experiences, is now available in book form on www.amazon.com and www.barnesandnoble.com. It contains the articles that have appeared in The American Antiquities Journal over the preceding ten years and is richly illustrated throughout. Visit Michael's website www.intriguedbyhistory.com.*

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