Welcome to the ANTIQUES ROADSHOW guide for teachers. If you are looking for new ways to get your students excited and engaged in history, geography, the arts and society, and a range of other topics, you’ve come to the right place. This area of the website helps you integrate the study of material culture (artifacts and objects) into your teaching, using objects appraised on ANTIQUES ROADSHOW. Through questions, activities, and other resources, students take a closer look at the “things” people have used throughout history to create history—their own, their communities’, and the world’s—and gain new insights and a sense of wonder about the people and events of the past, the present, and perhaps the future.
Why ANTIQUES ROADSHOW?

We are surrounded by things, and we are surrounded by history. But too seldom do we use the artifacts that make up our environment to understand the past. Too seldom do we try to read objects as we read books—to understand the people and times that created them, used them, and discarded them.

In part, this is because it is not easy to read history from things. They are illegible to those who know how to read only writing. They are mute to those who listen only for pronouncements from the past. But they do speak; they can be read.

—from *History from Things: Essays on Material Culture*, edited by Steven Lubar and W. David Kingery

Part mystery, part history lesson, and part treasure hunt, ANTIQUES ROADSHOW is the most-watched primetime series on public television. Since the series debuted in 1997, ANTIQUES ROADSHOW producers have crisscrossed the United States, taping appraisals of close to a million objects in nearly 100 road trips and more than 75 cities. The program has attracted a wide-ranging audience, including parents and children of all ages. Educators across the country have incorporated ANTIQUES ROADSHOW into their classrooms as a way to engage students in the world of material culture, to support social studies and humanities programs, to sharpen kids’ observational- and critical-thinking skills, and to bring to life the periods of history they are studying.

This guide is designed to help teachers use ANTIQUES ROADSHOW, and its online Roadshow Archive in the classroom. The primary audience for the guide is teachers of middle school history, geography, world cultures, and civics; but ANTIQUES ROADSHOW has myriad interdisciplinary and cross-curricular applications for teachers at other grade levels and subjects, including art, literature, English, writing, math, science, health, psychology, sociology, and economics.

These supplementary materials will enrich your lessons and deepen students’ understanding of core curricular content while encouraging them to make connections to the objects and artifacts in their own lives and communities. Watching ANTIQUES ROADSHOW appraisal videos will capture students’ interest and stimulate their thinking, while the questions and activities will offer a starting point for exploring key themes and topics (see suggestions under Curriculum Connections on the Objects Overview page (4), or create your own). Additional objects (beyond the ones included here) are contained in the Roadshow Archive.
Using This Guide

This guide supplies background information and historical context for eight objects appraised on ANTIQUES ROADSHOW, along with questions and activities to help students explore deeper, appraisal video clips to engage students’ interest, and resources for teachers and students. The guide also models how to integrate the study of any material culture into the classroom, including other ANTIQUES ROADSHOW objects contained in the Roadshow Archive.

The eight items featured in this guide belong to a range of categories (e.g., furniture and decorative arts, clothing, household items, art, sculpture, toys, collectibles, and books and manuscripts). They also represent historical eras and cultures ranging from ancient Egypt to 20th-century America. Over the next few years, we hope to develop an expanded version of this guide that highlights additional ANTIQUES ROADSHOW artifacts, including multiple objects categorized by historical periods (such as, World War II, the Industrial Revolution, the French Revolution, and the Ming Dynasty).

To begin your exploration, see the Object Overview page (4), which gives a brief description and historical era for each object, along with appraisal prices, curricula connections, and related National Council for Social Studies (NCSS) Standards. Then, select the object you wish to explore.

To capture your students’ attention and imaginations, show them the ANTIQUES ROADSHOW appraisal video for the chosen object. Then, investigate the object using the educational resources and activities provided in this guide.

For general strategies and resources to help you use material culture in the classroom, see Exploring Material Culture in the Classroom on page 6.
# Objects Overview & NCSS Standards

This section provides background information on the eight objects featured in this online guide, including curricular connections and National Council for the Social Studies (NCSS) Standards. For additional objects to explore, see the Roadshow Archive.

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| Ancient Egypt’s Late Period (664 to 304 B.C.) | **Late-Period Egyptian Bronze Falcon** | $12,000–$18,000 | Antiquities | • Ancient Egyptian history, religious beliefs, and burial practices  
• Mythology | • Time, Continuity, and Change  
• Science, Technology, and Society  
• People, Places, and Environments |
| Japanese Edo Period (1603-1868) | **Three Japanese Swords** | $12,000–$18,000 | Asian Arts | • Japanese history  
• Samurai culture and Bushido, the samurai code of ethics | • Power, Authority, and Governance  
• People, Places, and Environments  
• Individuals, Groups, and Institutions |
| Circa 1795 | **Eliza Law Custis Lap Desk, ca. 1795** | $30,000–$50,000 | Decorative Arts | • French alliance and the American Revolutionary War  
• Revolutionary War  
• George Washington  
• Presidents and their families  
• Class and literacy  
• Craftsmen and their crafts  
• Communication in the 18th century  
• Inheritance | • Power, Authority, and Governance  
• Individuals, Groups, and Institutions  
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| 1880s to 1890s         | Late 19th-Century American Indian Clothing (and other items) Collection of items, including adolescent dress, moccasins, knife scabbard case, and pipe bag from several American Indian tribes in Oklahoma. | $33,000–$43,000 | Tribal Art | • American Indian life, culture, and history  
• Government policy on American Indians, including removal from their lands  
• Life on a reservation  
• American Indians and the pioneers | • People, Places, and Environments  
• Power, Authority, and Governance  
• Individuals, Groups, and Institutions |
| 1863                   | Civil War Archive, ca. 1863 Diary, sewing kit, stencil, bone carvings, Bible flag, owned by a soldier from New York, who spent several years as a Confederate prisoner of war. | $9,500 | Arms & Militaria | • Civil War  
• Deserters  
• Prisoners of war | • Power, Authority, and Governance  
• Individuals, Groups, and Institutions  
• People, Places, and Environments |
| 1893–1895              | Country Store Journals, ca. 1895 Journals, logbooks, and ledgers from general store in Walle Township, North Dakota. | $1,500 | Books & Manuscripts | • Daily frontier life and westward expansion  
• Immigration | • People, Places, and Environments  
• Production, Distribution, and Consumption |
| 1920                   | Pioneer Packard Toy Pedal Car Children’s riding toy, modeled on Packard automobile. | $5,000–$6,000 | Toys & Games | • Toys through time | • Individual Development and Identity |
| 1950                   | Mid-20th-Century Denim Levi’s Advertising Banner Banner, silkscreened on denim, celebrating 100th anniversary of Levi Strauss blue jeans. | $1,800–$2,000 | Collectibles | • Advertising or fashion throughout history  
• The Gold Rush | • Production, Distribution, and Consumption |
| 1983                   | Andy Warhol Napkin Drawing, ca. 1983 Butterfly sketch on napkin by famous American pop artist. | $20,000–$30,000 | Paintings & Drawings | • Art or Pop Culture | • Culture and Cultural Diversity |
What Is Material Culture?

Historian Jules Prown defines material culture as “the study through artifacts of the beliefs—values, ideas, attitudes, and assumptions—of a particular community or society at a given time.” Using material culture can be a powerful way to bring history to life, to awaken students’ interest in exploring the past, and to discover connections between the past and the present. Material culture can illuminate nuances of social, political, and cultural history, tell untold stories, and offer insights into the experience of ordinary people whose lives are not otherwise documented, while encouraging students to think critically. In the classroom, objects can be used to spark discussion and research, to augment understanding of a topic, to illustrate concepts that are abstract, and to flesh out and enrich the curriculum.

Teachers can complement their use of primary-source documents with an analysis of material culture. The UCLA Institute on Primary Sources (online at http://ipr.ues.gseis.ucla.edu) notes that primary sources “provide firsthand evidence of historical events. They are generally unpublished materials such as manuscripts, photographs, maps, audio and video recordings, oral histories, postcards, and posters. In some instances, published materials can also be viewed as primary materials for the period in which they were written. In contrast, secondary materials, such as textbooks, synthesize and interpret primary materials.” Using material culture, with or without primary-source documents, offers students an exciting window into the past and ways to view the present and consider the future.

EXPLORING MATERIAL CULTURE IN THE CLASSROOM

The following questions and activities are designed to be used in conjunction with the analysis of any object.

A Closer Look

1. Study the object. What do you see? What questions come up after you’ve examined the artifact?
2. Guess at the object’s period, use, and value. What clues or details support your guess?
3. What materials were used to make this object?
4. Now learn more about the object by researching it and watching an ANTIQUES ROADSHOW appraisal about it, or similar items, if available. Who made the piece? When, where, and how? Was this object created by someone famous or by an unknown crafts person?
5. Why was this object created? What function did it serve? By whom was it used? Did its function change over time?
6  What shape does the object have today? What is distinct about it?

7  Where was the object seen? How was it sold, displayed, or bought? How much did it cost when it was first made? What is it worth today? What determines or influences its value? (For more information exploring the value of an object, see the ANTIQUES ROADSHOW article “What’s the Value?” at www.pbs.org/wgbh/roadshow/tips/value.html.)

8  Where does an object get its value? What makes one object very valuable, and another less so? (Possible concepts to explore include supply and demand, and the marketplace.)

9  What does this object tell you about the beliefs and values of those who used and created it? How is the object a reflection of the time period? What does it tell you about the time period?

10 What additional questions about this object would you like to explore? How could you find answers to these questions?

Activities and Investigations

1  Have students observe the object. Ask them not to interpret what they see, but to take three minutes to free-write anything they observe about it. Then, for another three minutes, have students free-write their interpretations of their observations. How do their interpretations differ from their observations?

2  Research the object’s historical context and background. If possible, provide a decade-by-decade history of how that type of object has changed over time in terms of its use; the need for it; and its design, decoration, price, and so on.

3  Like human beings, things can be considered to have lives. The anthropologist Igor Kopytoff has come up with the following guidelines for telling the life story of an object. You can use Kopytoff’s ideas as the basis for a thought-provoking small-group or whole-class activity in which students analyze an object from the Roadshow Archive or an item of their choice.

   In doing the biography of a thing, one would ask questions similar to those one asks about people: What, sociologically, are the biographical possibilities inherent in its ‘status’ and in the period and culture, and how are these possibilities realized? Where does the thing come from and who made it? What has been its career so far, and what do people consider to be an ideal career for such things? What are the recognized ‘ages’ or periods in the thing’s ‘life,’ and what are the cultural markers for them? How does the thing’s use change with its age, and what happens when it reaches the end of its usefulness? ...
Biographies of things can make salient what might otherwise remain obscure. For example, in situations of culture contact, they can show what anthropologists have so often stressed: that what is significant about the adoption of alien objects—as of alien ideas—is not the fact that they are adopted but the way they are culturally redefined and put to use. The biography of a car in Africa would reveal a wealth of cultural data: the way it was acquired, how and from whom the money was assembled to pay for it, the relationship of the seller to the buyer, the uses to which the car is regularly put, the identity of its most frequent passengers and of those who borrow it, the frequency of borrowing, the garages to which it is taken and the owner’s relation to the mechanics, the movement of the car from hand to hand over the years, and in the end, when the car collapses, the final disposition of its remains. All of these details would reveal an entirely different biography from that of a middle-class American, or Navajo, or French peasant car….

About the Roadshow Archive

The ANTIQUES ROADSHOW website offers an archive containing appraisals of hundreds of objects that have appeared on the show. This ever-growing, searchable online Roadshow Archive features the Roadshow’s existing archive of hundreds of still images, along with streaming video of the individual appraisals. Information will be provided about each object’s value, genre, age, attribution, historical context, appraiser, and other related details.

Because the Roadshow Archive allows visitors to search for and find items that are of special interest to them, it is an invaluable resource for teachers, affording easy access to objects of particular relevance to your curriculum. For example, if you are teaching a unit on the Civil War, you can see photos and view video clips of all Roadshow appraisals of Civil War items. Introducing material culture as a learning tool into the classroom will allow you to move beyond more traditional primary-source documents. You, your students, and their families will be able to examine the details of the objects, explore their history, and analyzed their value in past and contemporary society.

You can search the Roadshow Archive in a variety of ways, including by keyword; ANTIQUES ROADSHOW season, episode, city of appraisal, appraiser, year of appraisal, value range; Roadshow category; and an object’s name, form (e.g., desk, clothes, sword), material (e.g., wood, cotton, steel), and historical period/style (e.g., Georgian, Art Deco, Baroque).

To access the Roadshow Archive, go to www.pbs.org/wgbh/roadshow/archive.
Definitions of Key Terms

The following common terms appear often in ANTIQUES ROADSHOW video segments and will be helpful to students’ understanding and use of material culture and primary-source documents. For a list of additional terms, see the “Antiques Speak” Glossary at [www.pbs.org/wgbh/roadshow/glossary/](http://www.pbs.org/wgbh/roadshow/glossary/).

**Antique**—Generally, an object made more than 100 years ago. To find out more, see the glossary article “Antique” at [www.pbs.org/wgbh/roadshow/glossary/antique.html](http://www.pbs.org/wgbh/roadshow/glossary/antique.html)

**Appraiser**—An expert who assesses the value, quality, and authenticity of works of art or other objects. To find out more about being an appraiser, see the article “How Do You Become an Appraiser?” at [www.pbs.org/wgbh/tips/appraiser.html](http://www.pbs.org/wgbh/tips/appraiser.html)

**Archive**—A place where public records or other materials are organized and stored.

**Artifact**—An object made by a human being, typically an item of historical or cultural interest.

**Authentication**—The process of verifying the identity of an object or certifying that it is genuine (i.e., that it is what it seems to be).

**Collectible**—Collectibles come in three forms: Artistic and historic objects that are less than 100 years old; popular items that are mass-produced but that may not have any individual artistic merit; and objects that gain value because of their associations. To find out more, see the glossary article “Collectible” at [www.pbs.org/wgbh/roadshow/glossary/collectible.html](http://www.pbs.org/wgbh/roadshow/glossary/collectible.html).

**Heirloom**—A valued possession passed down in a family through successive generations.

**Decorative Arts**—A category of artwork that is made mainly for utility, often including furniture, jewelry, pottery, and woven items.

**Inheritance**—Something received from a predecessor, such as a parent or grandparent, often through a will or other legal means.

**Limited Edition**—An edition of an object, print or book that is limited in the number of copies produced, sometimes in order to increase the selling price of the object. To find out more, see the glossary article “Limited Edition” on this site at [www.pbs.org/wgbh/roadshow/glossary/limitededition.html](http://www.pbs.org/wgbh/roadshow/glossary/limitededition.html).

**Material Culture**—In a given community or society, the material objects that people make, collect and use, which give insight into the beliefs and customs held by that community.

**Memorabilia**—Objects that are valued for their connections with historical or cultural events, such as political campaigns, concerts, sporting events, etc. To find out more, see the glossary article “Memorabilia” at [www.pbs.org/wgbh/roadshow/glossary/memorabilia.html](http://www.pbs.org/wgbh/roadshow/glossary/memorabilia.html).

**Pop Art**—(“Pop” comes from “popular.”) Artwork that tends to use common everyday items as its subject.

**Pop Culture**—(“Pop” comes from “popular.”) Mainstream, or widespread, features and trends that tend to define a society at any given time, including such things as language, fashion, entertainment, literature, and music.

**Provenance**—The record of ownership of a work of art or antique object, often used as a guide to the item’s quality, authenticity, and value. To find out more, see the glossary article “Provenance” on this site at [www.pbs.org/wgbh/roadshow/glossary/provenance.html](http://www.pbs.org/wgbh/roadshow/glossary/provenance.html).

**Roadshow** (or Road Show)—A traveling presentation.
Late-Period Egyptian Bronze Falcon

This bronze falcon was created during ancient Egypt’s Late Period, which began in 664 B.C. and ended in 304 B.C. One of the most intriguing features of this statue is its center. It is hollow for a very special reason: it originally housed a falcon mummy—that is, a falcon whose body had been preserved through the process of embalming and wrapping.

As the appraiser points out in the Roadshow video, the falcon “is not just an image of a bird. It was sacred to the god Horus” (ancient Egyptian god of the sun, usually represented as a man with the head of a falcon). Egyptians viewed certain animals—including cats, cows, crocodiles, baboons, bulls, and falcons—as beings that were inhabited by the spirit of a god. When these animals died, the Egyptians often preserved their bodies by mummifying them. The Egyptians believed that mummification would protect the animals’ souls in the afterlife.

The linkage of a god to a specific animal reflected traits that both shared. The god Horus, whose name means “He who is on high,” represented heavenly power; the falcon, which flies above the earth, provided a parallel to Horus within the animal world.

As the appraiser notes, the sculpture is beautifully cast, with exquisite details in its feathers and eyes. He also draws viewers’ attention to the hieroglyphic markings on the base of the sculpture. Despite the falcon’s broken tail, its value is still quite high.

A Closer Look

1. After watching the ROADSHOW video on the bronze falcon, what can you deduce about life in ancient Egypt? (Some conclusions might be that animals held a sacred place in Egyptian culture; Egyptians believed that after death there was renewal and eternal life; Egyptians had sophisticated tools and a writing system.) Then come up with three questions you would like to ask the sculptor who created the falcon. Questions for the sculptor might include: Were you paid to make this? How long did it take? How was the mummy made? Where was the sculpture buried?)

2. From what material was the statue constructed? How might the material from which it was made have contributed to its longevity?
3. Why was the statue hollow? What was the purpose of the statue? For which Egyptian god was the statue created? What does this piece tell us about the role of animals within the belief system of ancient Egyptians?

4. What are hieroglyphics? What did they indicate on the base of the statue?

5. How did the owner acquire this piece? What is an **inheritance**?

6. How did the falcon break? Why does the break not affect the falcon’s value? What kinds of damage do you think would decrease the value of an artifact?

**Activities and Investigations**

1. Using resources on the Web or at your library, find out more about one of the following topics: funeral objects in ancient Egypt; the role of animals in ancient Egyptian religion and culture; the god Horus; the process of creating mummies. Share your findings with classmates.

2. Choose a death artifact from another culture to investigate and report on to the class—for example, a Greek funeral urn or an African ancestor mask. What does the object you selected reveal about this culture’s views on death?

3. Write a one-page piece of fiction or nonfiction describing an item you have inherited, one you would like to inherit, or an item you would like to leave as a legacy to a friend or family member.

**FOR FURTHER EXPLORATION**

**The Virtual Egyptian Museum**
www.virtual-egyptian-museum.org
This online museum presents a collection of Egyptian antiquities.

**Mummy Tombs**
www.mummytombs.com
Includes information on mummies from around the world, project ideas for students, and links to museums that feature mummies in their collections.

**Animal Mummies**
www.animalmummies.com
A project of The Cairo Museum to preserve and share information on its collection of animal mummies, with sections on pets, sacred animals, votive offerings, and more.

**Ancient Egyptian Art**

**The Art of Ancient Egypt**
by Gay Robins (Harvard University Press, 1997)
Discusses the significance of many pieces of ancient Egyptian art and considers how the pieces relate to Egyptian belief and life.

**Searching for Ancient Egypt: Art, Architecture, and Artifacts**
David P. Silverman, Editor (Cornell University Press, 1997)
Presents a vast collection of Egyptian art treasures.
Appraisal Transcript

Guest: I inherited this from an uncle of mine, and I guess I was one of his favorite nephews and he was one of my favorite uncles. And he had this bird, and I looked at him all my life, and I was fascinated by him. I loved him. And, um, when he passed away, he left it to me.

Appraiser: Well, this is a very special piece. It’s Egyptian, and it dates to what we call the Late Period, so that means it dates between 664 B.C. and 304 B.C. And it’s not just an image of a bird. It was sacred to the god Horace, and as such, it was hollow cast, and it originally contained a falcon mummy. And if you look where the tail has broken off, you’ll see that there’s remnants of the mummy inside. You can also see when you flip this over that it’s hollow and that the falcon mummy would have been fit up into here. There’s also the remnants of a hieroglyphic inscription on the base which would have named the dedicant—the person who gave this piece. It’s beautifully cast. You have great details of the feathers here and the eye markings for the falcon. It’s absolutely exquisite. Now, how did it get broken?

Guest: Well, unfortunately, two of my sons apparently got the idea of playing with it back in 1962 or so. And it lasted all that time, and somehow or another, it fell off the shelf, and each of them went like that.

Appraiser: Yeah, “Not me.” Maybe they thought it was the Maltese falcon, and were trying to find treasure inside.

Guest: They probably did.

Appraiser: If this were coming up at an auction I would have estimated it at about $12,000 to $18,000, and I would probably expect that it would sell for more.

Guest: Really? Wow, that’s unbelievable.

Appraiser: It’s really a special object.

Guest: Oh, that’s super. Well, I really appreciate that. What would it have been worth if it wasn’t broken?

Appraiser: It won’t affect the value at all.

Guest: Really?

Appraiser: No, because it’s a clean break. So it could be fixed, no problem.
Late-Period Egyptian Bronze Falcon

**VALUE**
$12,000–$18,000

**APRAISER**
Max Bernheimer

**AR CATEGORY**
Antiquities
FEATURED OBJECT

Three Japanese Swords

For samurai, or military nobility, in pre-industrial Japan, a sword was more than a weapon: It was an extension of the soul. Two of the swords in this collection form a daisho (meaning “big and small”) set, comprised of a katana (which means “long sword”) and wakizashi (which means “side arm”). Samurai treated katana swords, which are curved and single edged, with great reverence. They gave them names and, when male children turned 13, held ceremonies in which young men received their first katana swords and armor, along with adult names and samurai status.

The wakizashi—a short sword with a curved blade—was a samurai’s “honor weapon” and was always with him; he would even sleep with it under his pillow. When a samurai entered a house, he was expected to leave his armor and weapons outside, but it was traditional for him to keep his wakizashi at his side for protection. According to the appraiser (an expert who assesses the value, quality, and authenticity of works of art or other objects) the third sword in this set is highly unusual: Symbols on this court sword, including the Tokugawa crest, provide evidence suggesting that it was carried by a samurai who was exceptionally close to the ruling family.

Samurai operated under a code of ethics known as Bushido, or the “way of the warrior.” Central to this set of values was the importance of living—and dying—with honor. In addition to honor, six other core virtues are associated with Bushido. These include courage, respect, honesty, loyalty, compassion, and integrity.

All three of these swords were worn during the Tokugawa period, which began in 1603, when the Tokugawa family came to power as the rulers of Japan. The Tokugawa were shoguns, or military dictators, who governed in place of the emperors. (This era is also known as the Edo period, after the new capital city of Edo, which was established by the Tokugawa shoguns and which is now Tokyo.) The Tokugawa government imposed a strict new social order to Japan. The role of the samurai—and of their swords—changed dramatically, as samurai were forced to choose between relinquishing their weapons and becoming peasants or keeping their swords, moving to the city where their feudal lord lived, and becoming aristocratic bureaucrats, administrators, courtiers, or military leaders. By the time the Tokugawa era ended in 1868, daisho swords had become symbols of power rather than weapons used in warfare.
A Closer Look

1 In what country and during what time period were these swords used? (They were worn in Japan during the Tokugawa period, which began in 1603 and ended in 1868.) What were the swords used to protect? (Agriculture.)

2 Using context clues from the appraisal video, try to come up with definitions for the following terms: daisho (matched pair of long and short swords); katana (long curved sword with a single edge); wakizashi (short sword with a curved blade); tsuka (sword guard); fuchi kashira (set consisting of the collar underneath the hilt or guard [fuchi] and the decorative cap on the end of the hilt [kashira]); kozuka (handle of accessory knife); tsuka (sword handle). Check your definitions against a dictionary.

3 What can you deduce about the samurai who owned the third sword? (He was close to the Tokugawa family.) What clues lead you to these deductions? (The Tokugawa crest and other symbols of the ruling family appear on the sword's fittings.)

Activities and Investigations

1 Go to the ANTIQUES ROADSHOW Video Archive and enter “sword” into the search field. Watch several appraisal videos of other swords (such as the Confederate sword with etched blade, the Turkish Ottoman sword, or the Nigerian executioner's sword). Then select one of these swords and compare it to the samurai set. How, when, and where was the sword you are analyzing used? From what material was it made, and what is distinctive about its craftsmanship? What is its value, and what factors account for its worth? Now imagine that you could buy one sword among the many presented in the ROADSHOW Archive for a museum exhibit on sword making. Which one would you choose? Why?

2 Divide the class into four groups and ask each group to investigate the art, craft, philosophy, and history of samurai sword making by visiting www.pbs.org/wgbh/nova/samurai. Have members of each group focus on one of the four main interactive features of the site (Making a Masterpiece, The Stuff of Metal, Way of the Warrior, and History of the Samurai) and become experts on this aspect of samurai swords. Students should supplement the information presented at this site with additional research online or at the library. Then have each group share its findings with the class.

3 Find out more about the Bushido philosophy by reading about it at www.pbs.org/wgbh/sugihara/readings/bushido.html or www.asianart.org/samurai/samurai-code.htm. Then discuss: What are the primary tenets of Bushido? In what ways do these teachings remain relevant today? In what facets of your own life could you apply Bushido principles? Give at least three examples.

4 Samurai warriors have been depicted in countless works of art and in numerous films. Choose two images at asianhistory.about.com/od/japan/ig/Samurai-Image-Gallery (or from another source) and compare and contrast the depictions. How is the samurai portrayed? How prominent is the sword? What action is taking place? Does the samurai appear heroic? Honorable? Loyal? Point to details in each work of art to support your answer. As an alternative, select a cinematic depiction of samurai warriors in a film such as Akira Kurosawa’s Seven Samurai. In what ways are the samurai heroic? What views on death emerge in the film? What themes of Bushido are evident in the film's storyline?
FOR FURTHER EXPLORATION

Weaponry: Samurai Sword
www.historynet.com/weaponry-samurai-sword.htm
Concise overview of the history and philosophy of samurai swords.

The Samurai Archives Japanese History Page
www.samurai-archives.com
Historical research, articles, forums, blogs, and other resources on samurai history and culture.

Lords of the Samurai
www.asianart.org/Samurai.htm
Online exhibition on samurai art and culture at the Asian Art Museum in San Francisco.

Art of the Samurai: Japanese Arms and Armor, 1156-1868
edited by Morihiro Ogawa (Metropolitan Museum of Art, 2009)
This extensively illustrated volume was published to accompany the first comprehensive exhibition devoted to the arts of the samurai, from the 5th to the 19th century. Images from this exhibition can be viewed at www.metmuseum.org/special/samurai_armor/images.asp.

Samurai: The Weapons and Spirit of the Japanese Warrior
by Clive Sinclaire (Lyons Press, 2004)
A richly illustrated history of Japanese samurai warriors and their weapons.
Appraisal Transcript

Guest: Well, my grandfather was a member of Company H of the North Dakota Volunteers. He went to the Philippines during the Spanish-American War. And my understanding is that he and some of his other officer friends went to Japan on the way home, and he purchased these three swords in Japan and brought them back. This has been in our family ever since I can remember. These two he gave to his sister, and her daughter gave them back to me, because she had no children. She just thought they should all stay together.

Appraiser: So these have been in your family’s possession since around 19...

Guest: No, 1898.

Appraiser: 1898?

Guest: Yeah.

Appraiser: That’s unusual, because most of the stories that we hear about Japanese swords were that they were brought back during World War II.

Guest: This one and some other swords were up in the attic of the house. My cousin and I played with them—sword-fought, you know, as children do.

Appraiser: That’s great. Well, what you have here is a daisho set. The top two swords, a katana and a wakizashi, are mounted together and worn by a mid-level samurai during the Edo period, between, uh, 1600 and 1868. They’re mounted with fishbone here.

Appraiser: Yeah.

Guest: Right.

Appraiser: The value of these swords is essentially in the fittings. The blades themselves are a little... They’ve been used. And so, what you have is your suba and your fuchi kashira, and your kozuka, all amounted in mixed metal, and very fine metals. And so, that’s essentially where the value is in these blades. This is a very, very unusual sword. This is a sword worn in the Tokugawa period, which was essentially from 1600 until 1868. This is the crest of the imperial family, the Tokugawa mon, which you also see reflected on the mounts. Some people believe that the bigger the samei, or the ray skin, the more important the samurai who brandished this blade. Here you have your Tokugawa mounts, and you have your rice bails. Now, the samurai were there to protect the agriculture, so this is a symbol of, and it can be also interpreted as a symbol of the rank of the samurai. The blade here is in really good condition. Unfortunately, with all of these three blades, due to time constraints, we have not been able to unmount them. And an integral part of appraising swords is to find out if they’re in good condition, if they haven’t been remounted and if, of course, they’re signed by famous makers. So, the values that I’m going to give you are preliminary. For the daisho set, as is, without knowing who made them and the condition of the blades under the tsuka, you’d be looking at $4,000 to $6,000 preliminary value at auction. Now, for the large sword, you’d be looking, again, preliminary auction value—

Guest: Right.

APPRASER: --of $8,000 to $12,000.

Guest: Wow.
Three Japanese Swords

VALUE
$12,000–$18,000

APPRaiser
Dessa Goddard

AR CATEGORY
Asian Arts
FEATURED OBJECT

Eliza Law Custis Lap Desk, ca. 1795

During the 18th and 19th centuries, lap desks—also known as writing boxes or writing cabinets—were used within homes, where they were placed on tables, as well as by travelers who were away from home. Generally made of mahogany or walnut, lap desks are similar to briefcases in some way and have compartments for paper, ink, and sealing wax.

The lady's lap desk presented in the ANTIQUES ROADSHOW video was given as a gift to Eliza Parke Custis, the granddaughter of Martha Washington, by the Marquis de Lafayette. A wealthy citizen of France, Lafayette came to America to support George Washington and the Continental Army during the American Revolution. Lafayette was not only a key military ally of Washington, but he also became a close friend of the Washington family. In fact, Lafayette named his son George Washington Lafayette and asked Washington to be his son's godfather.

A plaque inscribed on the front of the lap desk documents that Eliza Custis gave this piece to her daughter, Eliza Law, in 1823. This object provides an excellent example of the importance of provenance, or history of ownership, in determining an item's value. “The provenance of this box is absolutely ironclad,” observes the appraiser. With this in mind, he estimates the value of the lap desk at between $30,000 and $50,000.

A Closer Look

1. What is a lap desk? What function did it serve? What does it tell you about the kind of writing that people did in the 18th century? Who would have owned a lap desk?

2. What objects do we use for writing today? What would these objects tell future generations about us?

3. Where was the lap desk crafted? Who was Eliza Parke Custis? From whom did Eliza Parke Custis receive the lap desk? What does the history of this object suggest about the political relationship between France and the United States during the Revolutionary period?

4. What value did the appraiser place on the lap desk? How was this object’s value affected by its provenance and by its intersection with historical figures?
Consider the detail and ornamentation of the lap desk. How long might this piece have taken to create? What steps do you think the craftsman probably took to create it? (Possible answers include design; finding the wood; cutting and carving the wood; joining the pieces together; and sanding, staining, and polishing the wood.) Would you imagine this to be the work of a novice or an expert craftsman? Why?

**Activities and Investigations**


2. Read several letters from the 18th century. How are they similar to and different from today’s letters? Write an 18th-century-style letter to a friend about some aspect of your day or life.

3. Identify another object from daily life during the Revolutionary period, such as an earthenware pitcher, a bed warmer, or fire irons. Describe this object and explain how its form and function have evolved from the 18th century to the present. Why do you think its form or function changed?

4. Learn more about the relationship between George Washington and the Marquis de Lafayette. What evidence can you find—in the form of primary sources or artifacts—of the friendship that developed between Lafayette and members of Washington’s family?

5. Design or make your own lap desk. If making a desk, use any materials at your disposal. Or make your own item that could be given as a gift by a political leader (either historical or contemporary) hoping to strengthen his or her friendship with members of a foreign ally’s family.

6. Investigate the history of craftsmanship during the Revolutionary era. How did apprentices learn their trade? At what age and under what conditions did apprentices typically begin their training?

**FOR FURTHER EXPLORATION**

- **Marquis de Lafayette Biography**
  [www.marquisdelafayette.net](http://www.marquisdelafayette.net)
  In-depth profile of Lafayette, along with an extensive collection of links.

- **American Revolution Digital Learning Project**
  [www.amremonline.org/museum/](http://www.amremonline.org/museum/)
  An introduction to the people who founded, witnessed, or opposed the birth of the United States, as told through period newspapers, broadsides, diaries, letters, maps, and family papers.

- **Rediscovering George Washington**
  [www.pbs.org/georgewashington/](http://www.pbs.org/georgewashington/)
  Companion site to a film that explores Washington’s life and times, and includes teaching resources, audio readings of some of Washington’s letters, and a collection of primary-source images.

- **Maryland Historical Society**
  Eliza Custis-Marquis de Lafayette Correspondence, 1778–1828  
  [www.mdhs.org/library/mss/ms002408.html](http://www.mdhs.org/library/mss/ms002408.html)
  Letters written between Eliza Custis and Lafayette, from the collection of the Maryland Historical Society.

- **George Washington’s Mount Vernon**
  [www.mountvernon.org](http://www.mountvernon.org)
  Includes information about the estate and a biography and time line of George Washington’s life.

- **Why Not Lafayette?**
  by Jean Fritz (G. P. Putnam’s Sons, 1999)
  Describes the life of Lafayette and discusses his role in the American Revolution.

- **Adopted Son: Washington, Lafayette, and the Friendship That Saved the Revolution**
  by David A. Clary (Bantam Books, 2007)
  Conveys the importance of the personal and political friendship between Washington and Lafayette.
Appraisal Transcript

GUEST: I was the fortunate bystander, I guess you could say, in a liquidation of a large collection of Mount Vernon memorabilia that was known at that time as the Edmund Law Rogers Smith Collection. And a descendant of the Custis line liquidated that large estate, much of which went back to Mount Vernon, especially the items that were known to have been at Mount Vernon during the occupancy by George and Martha Washington. And I purchased this directly from the descendant.

APPRAISER: When did you buy it?

GUEST: I bought it in approximately 1981 to ’83, and I do not recall the price. It was probably...over $1,000, under $3,000.

APPRAISER: The history behind this box is absolutely incredible. I want to start off by pointing out that there’s a silver plaque here. The plaque says, “Presented by Marquis de Lafayette to Eliza Parke Custis, who gives it to her beloved daughter Eliza Law.” Now, who is the Marquis de Lafayette? We all probably know.

GUEST: Mm-hmm.

APPRAISER: Who is Eliza Parke Custis? The Marquis de Lafayette was one of our big allies and one of our liaisons with France during the Revolutionary War, and was very important in our winning the Revolutionary War. And Eliza Parke Custis is the granddaughter of Martha Washington. She was Jack's daughter, and Jack was Martha's son.

GUEST: Correct.

APPRAISER: Jack Custis. Right. Now, when you open it up, this is basically a lap desk, a lady's writing desk, a traveling desk. Here in the top, you have all the necessary tools—a little sander to brush on top of your inked paper. This is a little ink well; you'd put your pens in here. This may be where a sealing wax or something went. And basically, this says that this was given to Eliza Parke Custis, and she's giving it to her daughter in 1823. Same thing is more or less written on this much longer letter on the inside here. This is on the kind of paper that one would expect to find in 1823, and this is basically telling a little bit more about it, saying, “It was sent to me by the Marquis de Lafayette.” It's French. There's no question about it. I've showed it to several of the other appraisers who really know European items.

GUEST: Mm-hmm.

APPRAISER: The Marquis de Lafayette came here in 1777. After the Revolutionary War, he went back to France. Then in 1824, at the request of Congress, President Monroe asked Lafayette to come to visit us.

GUEST: Mm-hmm.
**APPRAISER:** And he did that, and he was here for 14 months. He visited all 24 states at the time. But this box predates his visit to the U.S. So it says, “This was sent to me from the Marquis.” So presumably this was sent from France to the United States. The plaque probably wasn’t on the box, or if it was on the box, it was not engraved.

**GUEST:** Right.

**APPRAISER:** Now, you’ve done a lot of work on the genealogical connections between all the various family members, and I’ve got to say, from what you’ve shown me, the provenance of this box is absolutely ironclad. In terms of the value of it, I would place a presale estimate of somewhere from $30,000 to $50,000.

**GUEST:** Wow.

**APPRAISER:** Well, it's not a bad investment for $1,500, $2,000, whatever.

**GUEST:** Indeed not, indeed not. Wow. Um...(sighs) I’ll be very careful driving home. (laughing) I’m aghast. (laughing)
FEATURED OBJECT

Eliza Law Custis Lap Desk, ca. 1795

VALUE
$30,000–$50,000

APPRAISER
C. Wesley Cowan

AR CATEGORY
Decorative Arts
Late 19th-Century American Indian Clothing

Beginning in the 1830s, the U.S. federal government moved thousands of American Indians from Florida, Alabama, Georgia, and Tennessee and resettled them in Oklahoma. By 1907, when Oklahoma became the 46th state to enter the Union, more than 30 tribes had been given federal land there. As increasing numbers of settlers and ranchers moved west, however, clashes developed as whites sought to take over American Indian lands. The clothing and objects presented in this ANTIQUES ROADSHOW video were a gift to the superintendent of the Wichita National Grasslands in Oklahoma, who in 1930 removed a group of ranchers whose animals were grazing illegally in Indian territory.

To express their thanks to the superintendent, the American Indians assembled a diverse collection of objects. Among them are an adolescent child’s dress, moccasins, a knife saber case, and a pipe bag. Several tribes—including Lakota, Cheyenne, and Assiniboine—are represented within this collection, which contains items created in the 1880s and 1890s. The appraiser notes that children’s items, such as the dress, are particularly valuable and desirable; he also praises the fine detail, colorful symbols, and exceptional craftsmanship of the items.

A Closer Look

1. Describe one or more of the items in this collection as if you were preparing an entry for a museum catalog. What materials were used in the creation of these objects? What is distinctive about each piece? What is typical of each piece as described by the appraiser? What skills were needed to make these objects?

2. As you look at this collection of objects, what can you deduce about American Indian cultures in the 1880s and 1890s? (Possible answers include: They had to protect themselves or fight; they smoked pipes; children participated in rituals; they had tools.)

3. What kinds of tools do you think were involved in the making of each of these objects? Explain.

4. Why does the appraiser speculate that this gift represented a special tribute to the owner’s great-uncle?

5. What are pictographs? (They are graphic symbols or characters used in picture writing.) What is a bifurcated tongue? (A bifurcated tongue is a shoe tongue with two parts.) How do these elements add value to the items in this collection?
6 Can you imagine someone in the future paying $7,000 for a pair of your shoes? Why or why not? Why do you think a collector would be willing to pay that much money for the moccasins that are part of this collection?

Activities and Investigations

1 Investigate the tradition of beadwork in American Indian cultures. Then create a beaded object of your own and explain the significance of the beads you have used.

2 After taking a closer look at the Sioux adolescent dress, choose an article of clothing that American settlers might have worn, or choose one from our time that you or your friends wear, and describe it from the point of view of an ethnographer (someone who studies a foreign culture by immersing himself or herself in it). Questions you might explore include: What material is it made of? What colors are used, and are they of any particular significance? Does it appear to be made by hand or machine? Can you tell anything about the wearer's socio-economic status from this item? What does this piece of clothing reveal about American settlers or contemporary American values, beliefs, and habits?

3 Choose one of the American Indian cultures featured in the ANTIQUES ROADSHOW video. Find another object from this culture's everyday or ceremonial life to learn more about. Create a representation of the object, using any media you choose, and present it to the class along with an explanation of the object's significance.

FOR FURTHER EXPLORATION

National Museum of the American Indian
www.americanindian.si.edu
Extensive information and online exhibitions about the life, languages, literature, history, and arts of American Indians.

Native American Beadwork
www.native-languages.org/beadwork.htm
A richly illustrated site devoted to traditional and contemporary Native American beadwork, with links to Indian beading artists from several different tribes.

Native American Art Projects
by Susan Major-Tingey (Scholastic, 1995)
Introduces a wide array of Native American artistic traditions and several related art projects for children and teens.

Becoming Brave: The Path to Native American Manhood
by Laine Thom (Chronicle Books, 1992)
Photos and descriptions of tools, clothing, and weapons that highlight the key events and myths around which Native American boys and men shaped their lives.
GUEST: This collection was given to me by my great-uncle. He was a superintendent of the Wichita National Grasslands in Oklahoma, and he was responsible for moving out the ranchers who were grazing on the land there and restoring the land to the native wildlife. And for that, I was told, that the tribes there in appreciation gave him some of these items. I don’t know if that’s true or not.

APPRAISER: Well, it sounds true; a great story. What time period would this have been?

GUEST: In the 1930s.

APPRAISER: Most of this material dates quite a bit earlier than that, actually, which is probably a compliment to him because they were probably heirlooms at the time. Most of it dates to the 1880s or ’90s. There are several tribes represented. In Oklahoma there was a lot of tribes living there. There was also a lot of tribes visiting in Oklahoma at that time period. Probably the most impressive piece is the dress. This is from the upper Missouri River area, and probably Yankton Sioux, and it’s an adolescent’s dress, a very beautiful dress. They styled them a little differently than a lot of the other Sioux groups. The next piece over here is a knife scabbard that was made by the Cheyenne. For some reason the Cheyenne favored putting figures like this. They’re either dogs or horses, depending on how you interpret them. This one’s made on harness leather, and it’s a beautiful example of Cheyenne beadwork, probably from the late 19th century. Very intricate. The moccasins are one of my favorites. This is from the northern Montana area, probably the Assiniboine. Assiniboine material culture is pretty rare. You don’t see too many moccasins. These are probably from 1880s. They’re quite beautiful. They’ve got bifurcated tongues, and they’re very desirable on the market. The pipe bag, on the other side by you, was to hold their pipe bowl and pipe stem. That’s very typical Lakota work of the 1880s. Have you ever had anybody put a price on these things?

GUEST: No. Something in the family—I’d never sell it. I might give it to a museum.

APPRAISER: The dress itself—a current value would be probably about $20,000 to $25,000.

GUEST: Holy cow!

APPRAISER: It’s a nice dress.

GUEST: Whoa.

APPRAISER: Children’s items are very valuable and very desirable. The Assiniboine mocs are quite beautiful. They’re probably in the $5,000 to $7,000 range. The Cheyenne knife scabbard, always desirable with pictographs on it, would be in the $5,000 to $7,000 range.

GUEST: Oh, my goodness.

APPRAISER: The least valuable, believe it or not, is the pipe bag, which probably most people would think would be the most valuable, but that’s probably a $3,000 to $4,000 pipe bag. The total value for this group would be $33,000 to $43,000.

GUEST: That is just amazing. I am just ... I’m awestruck.

APPRAISER: Well, it’s a beautiful group of beadwork.
Late 19th-Century American Indian Clothing

VALUE
$33,000–$43,000

APPRAISER
Douglas Deihl

AR CATEGORY
Tribal Art
FEATURED OBJECT

Civil War Archive, ca. 1863

During the American Civil War, Fernando Robbins, a member of the 8th New York Heavy Artillery, was captured by Confederate soldiers and confined in three Confederate prisons. Robbins kept a diary during his imprisonment; he wrote about the conditions he faced, as well as about men he knew who had deserted their units and joined the Confederate army.

Robbins collected numerous other artifacts during his time in the South. These include a small Confederate flag, which he brought home to New York as a souvenir; a stencil of his name; a “housewife” (or small case for storing needles and thread); and several small pieces that he carved while in prison. These items were passed down through the Robbins family, along with a photograph that shows Robbins in his uniform. The appraiser describes this collection as a “unique archive” that illuminates the experiences of a Union soldier who served time as a prisoner of war.

A Closer Look

1. What items are contained in this historical collection? Consider each item alone. If this were the only item that existed, what would we know about Fernando Robbins? How does the collection as a whole enhance our understanding of this man and of this period in history? Why is it significant that all the items were owned by one person instead of by a group of people?

2. Apart from his abilities as a soldier, what can you conclude about the skills that Robbins possessed based on the objects in this collection? Do you have any of these skills? Are we as a society losing some of these skills? Explain your answer.

3. What is a prisoner of war? What do the artifacts reveal about Robbins’s daily life as a prisoner of war?

4. What is a deserter? What might lead a soldier to become a deserter?

5. Tell the story of the hand-painted flag. What does it look like? How did Robbins most likely acquire it? What is a Bible flag? What did Robbins use his flag for? Why do you think a Union soldier would have wanted a Confederate flag?
Activities and Investigations

1. Imagine that you are Fernando Robbins. Write a one- to two-page diary entry in which you describe a typical day as a prisoner of war, using as much information from the artifacts and the video as possible.

2. What constitutes a civil war? (a war between different people in the same country) Name a country that is involved in civil war today, and find out more about the basis of the conflict. How does a civil war differ from a war over ethnic differences? Consider Iraq, Somalia, Lebanon, and/or Darfur.

3. Choose five to seven items that belong to you or to a family member and use them to create a current-day “time capsule,” modeled on Fernando Robbins’ collection of Civil War artifacts. Describe each item and its significance in detail. What does each object reveal about the values and beliefs of its owner? What does it reveal about the historical period from which it comes?

FOR FURTHER EXPLORATION

Civil War Preservation Trust
www.civilwar.org
America's largest non-profit organization devoted to the preservation of endangered Civil War battlefields; includes an extensive section for educators and students.

Ask the Civil War Collector
www.go-star.com/antiquing/civil_war_collector_1107.htm
An expert on Civil War memorabilia responds to readers' queries about collectibles.

The Civil War
www.pbs.org/civilwar
This companion ebsite to Ken Burns’s acclaimed documentary series presents video clips, images, maps, biographies, historical documents, a bibliography, related links, and a section for educators.

Prisoner of War
www.answers.com/topic/prisoner-of-war?cat=technology
Describes different prisoner-of-war situations, including those involving the Civil War.

Andersonville Prisoner of War Camp
www.nps.gov/nr/twphp/wwwlps/lessons/11andersonville/11andersonville.htm
Includes lessons and information about the Andersonville prisoner of war camp and the life of Civil War prisoners of war.

Civil War! America Becomes One Nation
by James I. Robertson Jr. (Alfred A. Knopf, 1992)
Provides an overview of the war and includes photographs and maps.

A Separate Battle: Women and the Civil War
by Ina Chang (Lodestar Books, 1991)
Looks at female roles during the Civil War.

Gods and Generals
by Jeff Shaara (Ballantine Books, 1996)
Presents a fictional story of the war up to Gettysburg.
Appraisal Transcript

**APPRAISER:** Tell me about the ancestor that originally owned these things.

**GUEST:** Uh, his name is Fernando F. Robbins. He's from New York state, and he was a member of the 8th New York Heavy Artillery during the Civil War.

**APPRAISER:** And what do you know about some of the items that belong to him?

**GUEST:** Um, he has a couple of diaries that he kept during the war. He was confined in three Confederate prisons, and so there's some artifacts that were carved by him and the rebel banner as well.

**APPRAISER:** Okay, and in these diaries, do they mention his time in the prisons?

**GUEST:** Yeah, it does. It tells about certain days and everything that he kind of suffered through in those prisons.

**APPRAISER:** It's a nice archive of the life of a gentleman who spent quite a bit of time in prison, it would appear. These are individual artifacts that belong to him personally. This is what we call a “housewife.” You would keep your sewing needle, your darn, it's a way to take care of your uniform and your appearance. And if we look on the top, it has Fernando Robbins' name. It's actually in nice shape. As you can imagine, normally, these would start to fall apart. Here we have a little stencil that belonged to him, and he would use this to paint his name on items. And also here we have a photograph of him in his uniform, which ties a face to the guy who owned these items, which I think, really, you know, historically helps us out. Of particular interest are these diaries. A normal diary would start at, like, $800 to $1,000 with good content. But because these mention his time in prison, and they also mention some guys who went over to the Confederate army instead of staying in the Union army, well, that's something that any collector or a scholar would be fascinated by, so you could figure any one of these easily starting out at about $1,500 apiece.

**GUEST:** Wow.

**APPRAISER:** Over here, these are very, very unique. They're bone carvings. Prisoners of war have all the time in the world, as you can imagine, and there's nothing to do, so they would sit around and pick up little bits of wood or bone and they would carve favors or things to trade to the guards or to sell to other soldiers that were in prison with them. And these are a unique grouping. We have a little cannon here on top of a ring, a little pitcher, a little federal shield with a soldier's face in it. Those three items together, believe it or not, probably worth around $1,000. This stencil is probably worth $200 or $300 and the housewife is probably worth about $500 or $600. This is a unique thing because it's a little patriotic Confederate flag. It's all hand-painted, the stars are all hand-sewn. We have the letters “CSA” right here. Often these are called “Bible flags” because soldiers would use them to mark the pages in their Bible. But this one has been put on a haft so he could actually use it. And one of the interesting things is he probably traded the guard some of the things he carved to get his flag, which he brought home as a souvenir. And this little flag by itself is probably worth $1,500 to $2,000. If we didn't have this little bit of damage, maybe $3,000. So it’s a unique archive of the life of a guy who spent a great deal of time in prison in the Civil War. And because it all belongs to the same guy and it’s all his past, if I had these things in my shop, I’d probably want maybe $9,500 for them as a group. It’s a really unique grouping.

**GUEST:** Wow. Thanks.
FEATURED OBJECT

Civil War Archive, ca. 1863

VALUE
$9,500

APPRAISER
Christopher Mitchell

CATEGORY
Arms & Militaria
Country Store Journals, ca. 1895

In 1895, life in Walle Township, North Dakota, revolved around the town's general store. ThisANTIQUESROADSHOW video presents a group of journals, logbooks, and ledgers that were kept by the owner of this store between 1893 and 1895. These documents, now owned by the store owner's great-granddaughter, offer a window into life in a rural Midwestern town by showing us the kinds of purchases townspeople made, the amount of money they paid for their purchases, and even how they spent their leisure time. The storeowner had recently arrived in North Dakota from Scandinavia, and the journals provide insights into the immigrant experience in America, as well.

A Closer Look

1. Look at the picture of the general store. What do you see? What do the details in the photograph tell you about the time period and about daily life in Walle Township? What do all the items in this collection from the Walle Township General Store reveal about daily life in a rural Midwestern town in the late 19th century? What might people have been making with the items they bought at the store? (Consider what the documents tell us about harvest season, the wedding month, and leisure time.)

2. Who wrote the journals, logbooks, and ledgers? Name at least four ways in which these documents would be useful to a historian. Are these documents likely to be factually reliable? Why or why not?

3. Imagine that you have been given a chance to interview the man who ran the Walle Township General Store. What questions would you ask him? Form pairs and pose some of your questions to a classmate. Can he or she predict the answers that the storeowner might give to your questions? Can you predict how the storeowner might respond to your partner's questions?

4. According to the apraiser, what role does geography play in determining the value of these items? Do you think this is a good reason for the value of an item to increase? Why or why not?

5. Note the prices of the various items recorded in the ledger. What other data would you need in order to compare the prices of these items with current prices for similar items? (Consider hourly wage, monthly salaries, housing costs, scarcity or availability of items, origin of items, transportation costs, and so on.)
Activities and Investigations

1. According to the documents presented here, how much choice did residents of Walle Township have when they were making purchases? How much choice do today’s consumers have in rural and urban locations? What has changed? Discuss as a class or in small groups, noting how innovations in transportation and technology have affected consumers’ choices and the way they acquire goods.

2. Find a photo of your family or another family in which several generations are represented together. What clues to time, place, relationships, identity, and other factors are revealed through details in the photo?

3. What do we learn about immigration in this ANTIQUES ROADSHOW video? How and when did members of your family come to North America? What kind of work did they do? Did they have a choice of occupation? Does your family have any artifacts from your grandparents’ or great-grandparents’ lives? If so, describe them or, if possible, bring them to class to share with classmates.

FOR FURTHER EXPLORATION

“Old general store still has folks stopping by to pick up mail”
[Link to article]
News story from the Bismarck Tribune about a general store still operating in North Dakota.

The West
[Website]
A companion site to the eight-part documentary by Ken Burns that explores the people, places, and events that helped shape the American West in the 19th and 20th centuries.

Ellis Island/New York Passenger Records Search
[Website]
Interactive resource on the immigrant experience, including a feature that allows users to search for information on their own ancestors who immigrated to the U.S.

Library of Congress Immigration Exhibit
[Website]
Online presentation, drawing on primary-source materials from the Library of Congress’ online collection, that focuses on immigration to the U.S. during the 19th and early 20th centuries. Among the topics addressed: How were immigrants received by citizens of this nation at that time? How did economic conditions affect the immigrants’ experience? How did cultural heritage affect an immigrant’s place of settlement?

American Country Stores
by Bruce Roberts and Ray Jones (Globe Pequot Press, 1991)
Contains photographs and historical information about American country stores.
Appraisal Transcript

GUEST: The photo is a picture of the general store that my great-grandfather ran in the Walle Township, which is just right north of Grand Forks [North Dakota]. It still exists, but I don’t know that there are more than 20 people living in the Walle Township, total, now. It was also very close to the Red River, and ... so he ran a ferry boat over to Minnesota, so people could come from both sides of the river to shop there.

APPRAISER: All right, and then you have this picture that goes along with it.

GUEST: My great-grandfather is 99, approximately, in that picture.

APPRAISER: Yep.

GUEST: And then I’m in the middle, and my uncle is holding me.

APPRAISER: Your great-grandfather had the store and these are the journals and the log books and the cash books from it. It sort of gives a real insight into what was going on. For instance, tell me about a few of the entries.

GUEST: Well, this particular page, it was in August, and we see that they’re starting to get ready towards harvest and things, so people are buying clothes lines, probably needed that. There’s a buggy whip, and then they’re starting to gather supplies for the berry picking and making jelly and things. In fact, the “yelly yar” is the way my grandfather would have said it, because he was still learning English. He spoke Norwegian when he came.

APPRAISER: Obviously a lot of the people were immigrants from Scandinavia.

GUEST: That’s right.

APPRAISER: Now, you have another page here.

GUEST: This page gives a very interesting idea of what was happening in June, the wedding month. So we see people buying a fine pair of shoes—and he writes it as “fine” shoes—and more expensive cloth and quite a bit of material.

APPRAISER: So there was a wedding happening, they had to order it special. They had to get it out, and of course, there was no place else to order it.

GUEST: No, this was it.

APPRAISER: The last one, though, I find most interesting. Why don’t you open that up.

GUEST: Okay. Well, this is an individual ledger, versus the daily ledger, but the ones that I personally thought were pretty funny in here were...This is called a gama-dice. A game of dice. When they were in between the planting and the harvesting, they would spend time playing dice in the general store. Five cents a game, and he apparently lost two games.

APPRAISER: And then there was another entry in there that you had with 20 cents loss. He needed to get some into this plus column. But what you have here, these are 1893 to 1895. The Dakotas were just a state. There was nothing out here. It was prairie land. But this sort of gives a window into what the life was like, what people were buying, selling. They were having weddings.

GUEST: Life was going on, even though it was rural. Now, when you get into journals like this, if this was from Boston, New York, the East Coast, there are loads of them. There were many, many more stores, there were many more people who saved them. They’d go for $100, $150 apiece. But this was out in the middle of nowhere, in the Dakotas. And the value, of course, are in the three journals together. They probably have a value in the $1,500 range—

APPRAISER: Oh, my gosh.

GUEST:—because there aren’t that many. It’s on the frontier at the time, and there weren’t as many people, weren’t as many stores. Thus, these were a lot harder to get, give a lot more information and a lot of fun.
Country Store Journals, ca. 1895

VALUE
$1,500

APPRAISER
Ken Gloss

AR CATEGORY
Books & Manuscripts
FEATURED OBJECT

Pioneer Packard Toy Pedal Car

By the early 1900s, cars powered by gasoline had begun to sell widely throughout the United States. Oldsmobile launched mass production of automobiles in 1901; Henry Ford improved the assembly line and was able to churn out his legendary Model T in just 93 minutes. But while Ford was selling cars for $440, the Packard Motor Company focused on luxury cars whose prices began at $2,600. Many dignitaries and heads of state took great pride in owning a Packard.

Soon after cars began to catch on in the U.S., toy manufacturers started producing miniature versions for children to ride in and play with. Pioneer was a leading producer of children's riding toys, including the Packard car presented here. It dates from 1914 and features pedals that allowed children to propel the car forward.

A Closer Look

1. As a class, brainstorm about what an examination of children's toys can reveal about a culture and about that culture's perception of children and their role in society.

2. What was a Packard pedal car? According to the appraiser, what other companies made pedal cars as time went on? What factors do you think accounted for price differences among newly manufactured pedal cars in 1914?

3. What is the value of this car? What does the appraiser say about the part that collectors' tastes and interests play in determining an object's value? How does he compare this car with one from the 1920s, an American National model with fenders?

4. This Packard car was manufactured in 1914, the same year in which the U.S. entered World War I. In what ways do you think the U.S. decision to enter World War I affected the toy industry?

5. How would you define a toy? Can a household item be a toy? What is the difference between playing with a toy and playing a game?
Activities and Investigations

1. Find out more about the development of the Packard. When and where were the first and last Packard automobiles manufactured? Design and illustrate a time line that includes entries for major developments in the history of the automobile. Where does the Packard stand on this time line? What makes Packards popular among collectors today?

2. How do children play in other cultures? How have children played in other time periods? Select a culture and time period to investigate and share your findings with classmates.

3. Working in a small group, come up with the concept and design for a riding toy that would be popular with children in the year 2108. Make a sketch of your creation, along with a description of its features.

For Further Exploration

Toys, Dolls, Dollhouses, and Automata at the Shelburne Museum
www.shelburnemuseum.org/collections/detail.php?id=11
Online exhibit featuring European and American children’s collectibles from the 18th, 19th, and 20th centuries.

America’s Packard Museum
www.americaspackardmuseum.org
Historical background and photos documenting the Packard Motor Car Company, its products, and its philosophies.

People’s Century: 1900–1999
www.pbs.org/wgbh/peoplescentury/teachers/tgontheline.html
Through the voices of the people who were there, the film People’s Century explored many of the historic events of the 20th century, including the development and spread of automobiles. See related teaching and other resources on the site.

Where Do the Children Play?
www.childrenplay.org
This national initiative—which accompanies a public television documentary—is designed to help communities expand universal access to outdoor play and recreation.

Packard
by Dennis Alder (Motorbooks International, 2004)
History of the Packard automobile and company.
FEATURED OBJECT
Pioneer Packard Toy Pedal Car

VALUE
$5,000–$6,000

APPRAISER
Noel Barrett

AR CATEGORY
Toys & Games

Appraisal Transcript

GUEST: It was sent to my grandfather from his brother around 1914, and it’s been in our family ever since.

APPRAISER: This is in absolutely extraordinary condition for a piece of this age. The wood-and-pin pedal car was made by Pioneer. You can see the decal on the back. One of the major makers of pedal cars was Pioneer, which became Gendron, which became American National. They made cars into the ’20s. Curiously, everybody thinks something that’s really early would be worth more than, say, something from the ’20s. Oddly enough, the collectors really decide what they like. And, as early, and as in beautiful condition as this is, they don’t like the fact that it doesn’t have fenders. I just think it’s spectacular. It’s a Packard, great condition. Probably worth in the $5,000 to $6,000 range—

GUEST: All right.

APPRAISER:—at auction. Now, if you had an American National pedal car from the ’20s, with fenders the same size, you’d be more than double that.

GUEST: Oh, wow!

APPRAISER: So it’s not about age. It’s really about...what they want...what the collectors want.
Pioneer Packard Toy Pedal Car

**VALUE**
$5,000–$6,000

**APPRAISER**
Noel Barrett

**AR CATEGORY**
Toys & Games
FEATURED OBJECT

Mid-20th-Century Denim Levi’s Advertising Banner

Before the 1950s, blue jeans were worn primarily by factory workers, cowboys, sailors, and miners. By the 1970s, America had undergone a “fashion revolution” as blue jeans became far more popular among people of all ages. Today, the typical American owns seven pairs of jeans.

Levi Strauss, who founded Levi Strauss and Company in 1853, was a pioneer in the blue jeans industry. In 1873, Strauss and Jacob Davis received a patent for their use of copper rivets to reinforce denim, the material used in manufacturing jeans. The advertisement presented here is an oversized banner, silkscreened on denim fabric, that celebrates the history of jeans in America while promoting Levi’s brand. The banner was displayed by the owner’s grandfather at his general store in Camp Verde, Arizona. The appraiser notes that while the banner is quite large—nearly 10 feet long—it would be a desirable piece of decoration in today’s vintage denim stores.

A Closer Look

1. How did the owner acquire the denim ad? Briefly describe her grandfather’s career. What can you conclude about her grandfather’s store from this banner?

2. When blue jeans were first developed, what groups of people generally wore them? What was Levi Strauss’ “genius,” according to the appraiser?

3. What does the ad depict? What audiences do you think the ad’s creators were trying to reach? What details in the banner support your answer? What was most likely the occasion for the creation of this banner?

4. Can you think of other articles of clothing that have undergone a similar transformation from practical use to a fashion statement?

5. What makes a market for a collectible? What is a “limited edition”? Why is the size of this banner a deterrent to collectors? According to the appraiser, what is the market for this item?

6. Describe this artifact’s purpose as an advertisement. In your opinion, can a piece of advertising also qualify as art? Why or why not? Can you think of examples of advertising that you consider art? Describe your examples to classmates and see if they agree with your evaluation.
Activities and Investigations

1. Have students choose one of the following topics to research and present to the class orally:
   - The invention of blue jeans
   - The biography of company founder Levi Strauss
   - The history of denim
   - A time line covering the history of Levi jeans

2. Choose a contemporary ad for blue jeans and describe and analyze it in comparison to the denim banner featured in this ANTIQUES ROADSHOW video. According to the appraiser, what is the point of the Levi's ad? What is the purpose of the ad you have selected? Who is the audience for your ad?

3. Investigate the process of creating silkscreens. Then make your own silkscreen using the steps presented at the website “Silk Screen Printing for Fun.” at [http://members.aol.com/StanDCmr/silkscrn.html](http://members.aol.com/StanDCmr/silkscrn.html) You can make a banner to display in your classroom or silkscreen any design of your choice.

4. Look at images of clothing from different eras and discuss how the items have evolved (for instance, hoop skirts to mini-skirts). Have any of the styles changed so completely that certain articles of clothing are no longer generally worn (for example, togas).

FOR FURTHER EXPLORATION

**Levi Strauss & Company**
[www.levistrauss.com/Heritage/ForStudentsAndTeachers.aspx](http://www.levistrauss.com/Heritage/ForStudentsAndTeachers.aspx)
The official site has a “Heritage” resource section that includes material for students, teachers, and collectors. (However, we recommend use by teachers only, because the site tends to redirect you to Levi's online store.) To get to the teacher site, select Heritage, then For Students & Teachers.

**The West: Biographical Profiles**
[www.pbs.org/weta/thewest/people](http://www.pbs.org/weta/thewest/people)
A biography of Levi Strauss, along with numerous other profiles and lesson plans applicable to study of the West and westward expansion derived from Ken Burns's documentary series The West.

**American Advertising: A Brief History**
A discussion of the history of advertising, along with resources for learning how to analyze ads.

**Advertising History Time line**
Interactive time line from the magazine Advertising Age offering a 295-year synopsis of the most important events in American advertising, 1704 to present day.

**Denim: From Cowboys to Catwalks: A Visual History of the World's Most Legendary Fabric**
Uses text and photographs to describe trends and a history of denim including Levi's.
Appraisal Transcript

GUEST: It came from my grandfather's general merchandise store in Camp Verde, Arizona, which he owned probably from the late 1800s or early 1900s until his death in 1966.

APPRAISER: Any idea when he acquired this?

GUEST: I'm not positive, but I think around the 1950s.

APPRAISER: Well, it says “Since 1850,” and you might assume it’s an anniversary piece.

GUEST: That’s what I was thinking.

APPRAISER: It could have been a 100-year advertisement, yeah. How come you kept it? There must have been a lot of things in the store. Why’d you pick this out?

GUEST: Well, my mother gave me this, and we had a, what we called a wine cellar, which was underground. We just hung it up in there for decoration. Levi Strauss were famous because of the rivets they used.

APPRAISER: That’s right. And it was back in the days of the Gold Rush. Denim used to be worn by sailors. But they would wear it loose, sewn together. It was ... Levi Strauss had the genius to rivet it together so it would last. But this sign actually represents the second wave of genius of Levi Strauss, the company. Because starting in the early 1950s, they decided to start selling and find a new audience for their jeans aside from just, you know, cowboys and, uh, workmen. And to sell the romance of jeans to the general public, to wear jeans actually out in the street, you know ... when you weren’t working in the garage or something like that. And of course, they were the primary brand for decades until other people moved into the field. This is a fantastic piece of advertising. The cowboy out in the field. And, of course, they show their famous red tag from that period, which helps to date the whole thing. But what’s interesting to me is that this is a very large sign, it runs nine and a half feet. It’s silk-screened onto the denim. Now, the silkscreen process lends itself to high quality, but very limited numbers. And on denim, you’re only going to be able to get a couple of hundred impressions before the screen breaks down.

GUEST: So they probably didn’t make many?

APPRAISER: They only made a very small number. Now, the size is interesting in that it makes it very difficult to sell as a collectible. But there is a market for this. And the market is the large number of stores in this country that now sell vintage denim. They love to decorate with original old Levi advertising, which is not that easy to find from prior to 1960, as this sign is. So taking all those things in consideration, the retail value of this sign would be between $1,800 and $2,000.

GUEST: That’s ... that’s a good value, yeah.

APPRAISER: It’s a good value for a sign that survived by accident.

GUEST: Right, yeah.

APPRAISER: So thanks for saving it for us.

GUEST: You’re welcome.
FEATURED OBJECT

Mid-20th-Century Denim Levi’s Advertising Banner

VALUE
$1,800–$2,000

APPRAISER
Rudy Franchi

AR CATEGORY
Collectibles
Andy Warhol Napkin Drawing, ca. 1983

Can you imagine a doodle on a food-stained napkin being worth $30,000? It all depends on who created the sketch. In this ANTIQUES ROADSHOW video, the owner of a sketch of three butterflies explains that he received the drawing as collateral for a loan to an artist. The artist told him that the sketch had been drawn by Andy Warhol, one of the most famous artists of the late 20th century. Often described as “the father of pop art,” Warhol is best known for his brightly colored screen prints and large paintings, including depictions of Campbell's soup cans and celebrities such as Marilyn Monroe and Jacqueline Kennedy.

The appraiser urged the owner of the napkin to have the sketch authenticated. She predicted that the napkin would be deemed a genuine Warhol.

A Closer Look

1. What is depicted on the napkin shown in the ANTIQUES ROADSHOW video? Under what circumstances and by whom was it drawn?

2. How did the owner acquire the napkin? What is collateral? (acceptable security for a loan, favor, or service)

3. Given the interest in this napkin, what can you conclude about Andy Warhol’s place in American modern art? Can you think of a current-day celebrity or artist whose autograph or doodling might be worth thousands of dollars in twenty years? What do you think would make this person’s sketches or autograph particularly valuable to collectors in the future?

4. What is authentication? Why does the appraiser urge the owner to have the napkin authenticated? According to the appraiser, how would the napkin's value change in the event that it is deemed authentic?

5. In your opinion, can a drawing sketched casually on a used napkin qualify as art? Why or why not?
Activities and Investigations

1. Read the article about this piece entitled “A Real Andy Warhol?” on the ANTIQUES ROADSHOW website at http://www.pbs.org/wgbh/roadshow/fts/honolulu_200606A26.html. Briefly summarize the story and share your reactions in writing or discussion. Before you got to the end of the article, did you think the napkin was authentic? Why or why not?

2. Find out more about Andy Warhol and his impact on the art world. What are the definitions of pop art and pop culture? What are some of Warhol’s most famous pieces of pop art? Do research to find out what the highest-selling Warhol work is.

3. Identify or imagine another mode of expression (for example, graffiti, industrial design, street art) that is not traditionally recognized as art. Defend its position as art—or explain why you think this medium does or does not qualify as art.

4. Critics have praised Andy Warhol for using art as a vehicle for expressing social commentary. Choose a 21st-century artist who has continued this tradition. (Some suggestions include Diego Rivera, Jacob Lawrence, and Ben Shahn. Note that you may want to review the artist’s work first to determine appropriateness for your class.) Learn more about this artist, and present your findings to the class. Consider the artist’s biography, medium, materials, and work for which he or she is best known. What pieces best convey this artist’s commentary on society? Share them with classmates. What point of view is the artist expressing? What is your reaction to this message?

FOR FURTHER EXPLORATION

Warhol-Signed Soup Can: Art or Memento?
NPR radio piece in which a reporter sets out to determine the value of a soup can signed by Andy Warhol and given to her father 30 years ago.

The Andy Warhol Museum
www.warhol.org
The museum features extensive permanent collections of Warhol’s art and archives, along with online projects and resources about contemporary art and popular culture.

American Masters
www.pbs.org/wnet/americanmasters/database/warhol_a.html
Features film clips, background essays, a time line, and other information on Andy Warhol’s life and work.

Andy Warhol: Prince of Pop
by Jan Greenberg and Sandra Jordan (Delacorte Press, 2004)
Discusses Andy Warhol’s life and career as an artist.
APPRAISAL TRANSCRIPT

**APPRAISER:** You have this very unusual napkin. Tell me how you got this.

**GUEST:** Well, I got it in 1998 as a collateral for a loan that I gave to another artist. And the loan was never paid and this is what I...

**APPRAISER:** How did he get it?

**GUEST:** He got it at a ... I think it was Diana Vreeland, but it was a big name like that at a big ballroom, a big show in December of '83 and I guess he did this on the spot.

**APPRAISER:** Well, absolutely a hundred-percent Warhol. We've looked at the signatures and we've compared them with others and it's really a marvelous thing. Everyone knows Warhol as a pop icon and a commercial name in the house of art. And one of his closest friends in the ladies who lunched was Diana Vreeland. When his factory was at 860, he did a portrait of her in the years around '83, '84. So, it's certainly possible that it could date around that time. He did flowers and butterflies and it's just a really charming piece. And it looks like we even have some original food stains on it.

**GUEST:** It is. His DNA.

**APPRAISER:** Now, if it is not authenticated by the Andy Warhol Foundation, whether or not it is authentic, it doesn't exist in the world of Andy Warhol. What you would need to do is take really good pictures of the front and back and send it to the Andy Warhol Foundation. They do not charge for this service, but it will take time, usually about six months, before they get back to you and they research it. But it's well worth the investment in time. The certification of this is everything. What did you say you paid for this?

**GUEST:** The loan was $1,500.

**APPRAISER:** $1,500. Well, it is certainly a fabulous thing, and if certified by the foundation, you would easily get $20,000 to $30,000 at auction for this piece.

**GUEST:** Oh, really? Oh. (laughs)

**APPRAISER:** So, do your homework and I think you're going to have a great payday.

**GUEST:** Well, thank you.

**APPRAISER:** Thanks for bringing it in.

**GUEST:** Thank you so much. (laughs) Wow.
Andy Warhol Napkin Drawing, ca. 1983

VALUE
$20,000–$30,000

APPRAISER
Kathleen Guzman

AR CATEGORY
Paintings & Drawings
Credits

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