

# Old Stuff

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Antiques, Collectibles, History and Nostalgia for the Pacific Northwest

NEW OWNERS AT LAFAYETTE ANTIQUE MALL

Taking a good thing and making it better, that’s what new owners Norm Tognazzini and his wife Brenda intend for Lafayette Schoolhouse Antique Mall in Lafayette, Oregon. Known as one of the largest antique malls in Oregon with upwards of 15,000 square feet of stall space, the Tognazzinis don’t plan for any drastic changes to the current operation, but Norm notes, “We do plan to branch out.

“We’ll be adding a fine art aspect with a sculpture artist, a photographer and Brian Stevens, a McMinnville blade smith. We also hope to bring in a glass blower,” he said.

Why does one choose to enter a brick and mortar retail antique business in the middle of a pandemic? Tognazzini and his wife Brenda, answer “Pandemics come and go but there will always be antiques and the desire for them.”

Built in 1912, the Lafayette Schoolhouse became its current incarnation in 1988 and has been a Lafayette, Yamhill County attraction since. The three-story architecture of the old schoolhouse, nestled in the heart of Oregon wine country, is a picture-perfect location for viewing antiques, art, vintage and quality craft.

Over the years the mall has experienced down and up economic times, changing tastes in antiques, and most recently poor management. The late Don Leard, the Antique Mall’s last owner, (and former mayor of Lafayette), brought the mall back to life over the last year after the



Brenda and Norm Tognazzini have purchased the Lafayette Antique Mall, breathing new life into the operation. / Photo by Rusty Rae

previous management almost let the mall slip into history. Now operating from a position of strength, the Mall’s philosophy is as it has been through the years: offer the best, most unique merchandise from as many as 100 dealers. Currently, Norm notes the mall is about 70 percent full, with new stalls being added regularly.

The Tognazzini’s, long-time Yamhill County residents, are not new to retail or creating unique shopping opportunities. Besides owning GroovyMart (housed in the Schoolhouse’s adjacent gym), they have marketed online since 1997 and have owned other brick and mortar retail stores in Oregon and Arizona.

Typically, “new ownership” and “change” are synonymous. However, the Tognazzini’s are keeping the Mall’s administrative structure as well as retaining many of the same courteous staff. “Most of the staff know more about antiques that I do, so that is an important facet moving forward with this operation,” he said.

Planned changes include improved lighting, landscape and signage, showcasing current and future dealers’ merchandise and encouraging increased presence of dealers specializing in creative artistry such as mosaics, knives, sculpture, and repurposed odds and ends. Additionally, there is the new Book Nook at the Mall for vintage, antique and fun book lovers and soon the Mall’s already incomparable ambiance will be augmented with

a wine and cheese room for shoppers’ pleasure. OS

CHRISTINE PALMER CLOSES

It’s a sad day in the Northwest as Christine Palmer and Associates has closed its doors, forever, ending nearly 40 years of friends and family in the antique and vintage show business for the late Chrstine and her widower Chuck Palmer.

Chuck noted the beginning of the end really happened three years ago when Christine passed on, and although two associates tried to carry on shows business between COVID-19 Pandemic and the general decline of antique shows, the revival was not to be.

Lost from the calendar are three major shows at the Portland Expo, normally in March, July, and October, as well as two at Puyallup, Washington and a single event at the Clark County Washington fairgrounds north of Vancouver, Washington.

At its height of popularity, the expo shows drew crowds of 40,000 to the three main events. OS

NEWS, FEATURE AND STORY IDEAS SOUGHT FOR PRINT

Old Stuff magazine wants to know more about what’s happening in the Northwest antiques and collectibles world. Send press releases or news items of interest to oldstuffnews@gmail.com.

Want to contribute or have a story idea? Email us; we’d love to chat about it. OS

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## ANTIQUE DESTINATIONS ARE A DIME A DOZEN, AND WORTH EVERY PENNY

By Ossie Bladine

Each month it seems we receive word that another antique store has closed. It’s initially a little sad until you recognize the decades that said shop was open and the lovely career said owners was able to make out of it. And to stay on the positive side, there remains an incredible and ample collection of antique, vintage and “old stuff” businesses — as well as clusters of them — in the beautiful Pacific Northwest.

Starting with this issue, Old Stuff has begun getting out to some of those businesses with a series of destination articles, with super contributor Rusty Rae providing the words, photos and plenty of stories of his own — as you will quickly discover if you run into him.

Many of these destinations have been renowned in the collecting world for decades. But there may be lesser known ones, or newer ones. So please drop us a line if you have a suggestion for our next trip.

A funny thing happened in the course of putting this issue together. On page 12 you will find a little article about the Northwest companies that made silhouettes on glass a household item for many starting in the 1930s and ‘40s. After placing the story on the page, I began the search for a photo. I had no luck at my nearest antique mall — although there had been one that was just sold. So then I scoured the internet for a usable photo of a classic Fishers or Flowercraft piece, ideally with Eastern Washington wildflowers and milkweed as a backdrop. Unable to find one with a free-to-use Creative Commons tag, I prepared for a longer drive to go search for one when a thought sparked my memory: I have seen one of these; I have seen one many times.

I called my mom, and described what I was looking for.

“Do you have one of those, perhaps in your office?” I asked.

She happened to be at her computer in her office, facing an antique piece of artwork with a poem on it that her friend gave her as a present many moons ago.

“What does it say on the back of it?” I asked.

“Fishers,” she replied.

Bingo.

I have looked at that silhouette probably hundreds of times, quick glances of recognition. But now that I know the history, the craft and the skill that went into it, I sure appreciate it a lot more. And I think my mom probably does, too.

ON THE COVER: Though collectible by many, since this tankard celebrates our country’s capitol, Washington, D.C., it’s not a true beer stein. Additionally, purists may cringe when they find out its made in Japan. This stein from The Treasure Attic in Amity.

# C Destination OBURG

*Out of the ordinary, not out of the way.*

Story and photos by Rusty Rae of Old Stuff



Downtown Coburg features numerous shops for antiques and vintage items.



The Blingy Barn is described as a seller of of unique, eclectic, vintage, antique, industrial chic and rustic home décor items.

**COBURG, OREGON** – Come for the antiques, but stay for the history – that’s the historic city of Coburg, where you can visit no less than 20 historic buildings, while also having an opportunity to shop in multiple antique shops offering a variety of collectables, retro items, and absolute fun stuff.

Established in 1847 by John Diamond and Jacob Spores, on land formerly occupied by the Kalapuya Tribes, it was originally known as Diamond. Located on the I-5 corridor just north Eugene, Coburg’s historical growth mirrors, in many ways, the growth of the state of Oregon.

Initially, serving Oregon’s timber industry, Diamond and Spores operated a ferry service across the McKenzie River. Later Spores built one of the first mills in the area. In 1865 blacksmith Charles Payne began calling the community Coburg in celebration of an exceptional stallion from Coburg, Germany.

Over the years Coburg, like most towns and cities of Oregon, has been impacted by the

changes in the state’s economy as it has transformed from a timber-focused town to a diverse farming community, surrounded by vineyards, u-pick farms, hop farms, and a multitude of animal farms including sheep, horses, Alpacas, and cattle. Once a booming RV construction center, it is still the home to Marathon Coaches, luxury RVs which retail for more than \$1 million.

Today the city is on the National Registry and features a downtown walking tour in which one can view more than 25 historic homes and buildings, including the homes of Diamond and Payne. One can witness history in the architecture of days past on this stroll through the historic city.

It’s an idyllic destination for a day, a week-end, or longer, and when it comes to antiques and vintage items, there are few stops that can beat Coburg with its large variety of shops offering items for everyone’s interest. Community really describes Coburg and the antique shops there best. While each shop is a little different in its offerings, and there is an overlap, but that doesn’t stop proprietors from helping a shopper find a specific item, even when it means sending the buyer across the street to another shop.

Notes Roxanne Emmons of the Coburg Antique Mall, “We all work together for the betterment of our customers and each other.”

However, like many communities, the COVID-19 Pandemic has damped many of the festivities of the area along with the recent fires and smoke. Coburg attempted an Antique Bazar September 9-13, and while the first day was successful, the nearby fires and smoke drove merchants and shoppers alike home early.

Emmons, who spearheads the local antique community, and whose two shops have been in business for the longest in the area, says the community has planned for two events leading up to the end of the 2020 year.



Coburg, on the National Historic Registry, features a walking tour of more than 25 historic buildings, including the Depot House, built in 1870, which at one time was a Pony Express stop.

The first will be a Christmas Open House in Coburg, the weekend of November 7-9, with shops stocking special inventory which includes holiday decorations and gifts. Later, the weekend of December 12-13 the annual Christmas in Coburg Celebration is scheduled, which will include the lighting of the city park, a chili festival and of course the opportunity to find an additional reserve of fine antiques brought in for this occasion.

There’s nothing like a stroll around the streets of Coburg in which one drinks in a vast diversity of items in shops. Coburg boasts a variety of antique and vintage showrooms and boutiques and one favorite of many is The Old Shed where former Illinois resident Tom Johnson houses an eclectic variety of items from the simplest of trinkets to unique antique items he’s culled from his many years in the business, many from Midwest.

Originally built in 1917 and rather primitive for many years with no insulation or plumbing, after Johnson bought the building, it was transformed into its current state over a two-year period of time, opening in 2017.

Johnson’s collection brings high interest from many visitors and he’s had items on the Antique Road Show in the past. One gets an idea of his sense of history when visiting The

Old Shed as the door to his office was taken from the State of Illinois Building in Chicago and is the door from the filming of the Elliott Ness movie.

Johnson brings a wealth of experience to the world of collectables but also has a wry sense of humor making visitations all the more memorable. He quips, “My wife and I have an agreement. If I die first, she’s going to have a whale of a garage sale; if she dies first, I’m

“  
We all work together for  
the betterment of our  
customers and each other.  
”

going to fill the house like it should be.”

At Gracie Maxwell’s owner Christy Kintagh offers a different focus with here shop, named after her mother and father. Offering a blend of old and new she notes, “We are not a collectable shop in the classic sense, but rather we offer antiques for today’s home.

“We hope the newer generation might find

antiques here that they can appreciate in their homes,” she added.

You’ll not find baubles or bangles in Gracie Maxwell, but you will find classic home décor which has been combined with a new finish or fresh upholstery turning vintage items into modern classics.

On the other side of the coin is Rick Morgan and The Blingy Barn, which Morgan describes as a seller of unique, eclectic, vintage, antique, industrial chic and rustic home décor – in other words, something for everyone.

Morgan appears to have his fingers on the pulse of the collecting world and continually brings in new items which seem to resonate with visitors to his shop.

“It’s certainly been a different season for Coburg this year. Oregon is a popular destination for travelers from around the world and while we’ve obviously seen a decline in traffic with the pandemic, we have still had strong traffic from the normal northwest collectible tourist,” he said.

Perhaps one of the larger stores to visit is the Coburg Antique Mall where Emmons has 30 vendors from Oregon and Washington, who she notes bring a high level of expertise to the items their individual booths.



The Old Shed houses a variety of classic items, such as these time honored model cars. Anyone looking for a Rolls Royce?



A classic Oregon Farm sign shows its character. Oh what tales it could tell if it could talk.

Browsing her operation you'll find everything from a Mason jar and burlap to Mid-Century Modern, vintage clothes and estate jewelry. It's a place where quality antiques and vintage finds are readily available. Coburg's downtown area, small as it may seem, also gives visitors a wide variety of eateries from a local Pizza parlor to a cafés and restaurants in historic buildings. There's also a variety of places to stay in the Coburg area from B&BS to regular motels. Coburg – it's out of the ordinary, but not out of the way. OS



Retro Rejuvenation gives shoppers a broad range of items, from outdoor décor to a variety of collectables inside.



Hey! Remember manual typewriters? You'll find this one waiting for you in Gracie Maxwell's on the main street of Coburg. Think of the stories you can tell with.



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The Coburg Antique Mall is located in two places in Coburg and features 30 stalls of antiques and collectables such as this sculptured lawn ornament.



The eclectic nature of items found at the Blingy Barn is seen in this collection of items found in the outside display.



One of the vendors at the Coburg Antique Mall displays a variety of old time farm equipment and gadgets including a this cherry old bellows.

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# SUCCESSFUL ANTIQUES COLLECTING

## METHODS FOR SELLING ANTIQUES

by Mark A. Roeder

These days, many collectors turn to eBay when the time comes to sell their antiques, but some aren't computer savvy and eBay isn't a good market for many antiques and collectibles. Some pieces are simply too large to ship and shipping costs can easily exceed the value of inexpensive items. For pieces such as these, it's necessary to fall back on traditional selling avenues. Selling antiques is not difficult, but the proper preparations must be made. How an antique is sold determines how much profit can be made and how long it will take to sell. An antique properly priced and displayed will usually sell in a reasonable amount of time. If the asking price is too high or the antique is presented in the wrong manner it may not sell at all.

### SET A MINIMUM PRICE:

Before an antique is offered for sale it is wise to set the minimum price that you will be willing to accept. Don't wait until a potential buyer is asking your best price to think about it. Setting a minimum price in advance will prevent a talented haggler from pressing you into selling too cheaply. Decide on the least amount that is acceptable for each item and stick with it. If your minimum price on a step-back cupboard is \$750 and someone offers \$725, turn them down. Accepting a figure that is even just a little under the minimum price will create a bad habit, so don't start.

It is also a good idea to have a figure in mind for buyers who purchase many items at the same time. They will expect a further discount and

one should be prepared to give them one. It is possible to sell for a little less when someone is buying in bulk. The profit on each item will be less, but more items are being sold. It is wise to think ahead for every possible situation, but the bottom line is to set a minimum price and stick to it.

### BE REASONABLE:

Price your items reasonably. This, more than anything else, will help to sell your antiques. Do not try to get top dollar for your antiques unless they are exceptional examples or unusually rare. I constantly hear complaints from individuals about how hard it is to sell. The simple truth is that their prices are often far too high. Why should a collector pay \$200 for a steamer trunk when a similar trunk is available for \$150 down the road? Collectors are too sophisticated with their purchases to pay more than they must. Everyone is interested in getting what they want for the lowest possible price. Be reasonable in pricing and your antiques will usually sell easily.

I always price my antiques and collectibles for a little less than they sell for elsewhere (at least when the price I paid makes this possible). If I have a mid-century modern kitchen table set that would normally sell for \$250, I price mine at \$225 or even less. If someone is in the market for such a set they will buy mine over a competitor's. Everyone likes to get a good deal. Offer a good price on your antiques and you'll have a much better chance of selling them. Do not sell your antiques for a song, but be reasonable.

### BE PREPARED TO HAGGLE:

When selling your antiques, it is best to price them at a little above the minimum you're willing to accept. Most buyers will expect to haggle and many won't buy if you refuse. When pricing antiques and collectibles leave a little room to maneuver, you'll probably need it.

If you really don't want to haggle there is an alternative. Put up a sign that clearly states something like: "Haggling is not necessary here. We put our very best price on the tag. We can't offer a further discount because we have already given you one." It's extremely

important that your policy be stated in such a manner. Presentation is everything. The above sign tells customers that they're likely to find a bargain because you've cut your prices to the bone. While stating, "The price on the tag is my best price" says the same thing, the presentation is all wrong. You'll come off as haughty and turn off many potential buyers. They won't think "bargain," but rather "stubborn and unwilling to make a deal." Similarly, do not write "firm" or "no discount" on price tags. Doing so seems harsh and inflexible and nothing turns a buyer off more than seeing the word "firm" on a price tag. Most will walk away from that pricing strategy. Clearly stating the pricing policy cuts through the haggling process and lets the customer know exactly what the bottom price is. By clearly and politely stating the policy the buyers will know exactly where they stand.

Most collectors expect to haggle and are disappointed when a seller will not come down on the price a bit. This disappointment can make a potential customer walk away. Several years ago, I found several items of interest in a shop: two flax wheels, a yarn winder, stoneware, and some spinning wheel parts. The prices were not high, but they weren't bargains either. When I inquired as to the dealer's best price she answered, "Whatever is on the tag." I immediately became disinterested. I was ready to spend a large amount of cash in her shop and she wouldn't budge an inch on the price. If she had come down even 5%, she would have sold over \$1,000 worth of merchandise. But, as it happened, I left without purchasing anything. If she had placed a sign on the wall like the one described above it would have changed everything. Quite likely, I would have decided to go ahead and buy everything I was considering. By presenting her policy in the wrong way the dealer killed the interest I had in her antiques. I wasn't angry. She had every right to stick to her prices, but my enthusiasm was still dampened. This situation occurred over thirty years ago and I've never even thought about returning to that shop due to that bad first impression. Presenting your policy in the correct manner is of the utmost impor-

tance. Leave room to haggle or politely and clearly state your pricing policy up front. Doing so will make the difference between making a sale and driving away potential customers. Selling antiques requires some psychology.

### EXPECT PREMIUM PRICES FOR PREMIUM PIECES:

When selling an antique that is especially rare or an exceptional example, hold out for the top price. This is the exception to the previously stated rules. Premium pieces will bring premium prices if one is willing to wait for the right buyer. Such pieces don't come along often and are highly prized by collectors. It isn't necessary to price such pieces a little under value because there is no real competition. Always hold out for the top price on an exceptional antique unless it's absolutely necessary to sell then quickly. Someone will come along and pay your price. Hold out for a premium price if you have a premium piece. OS



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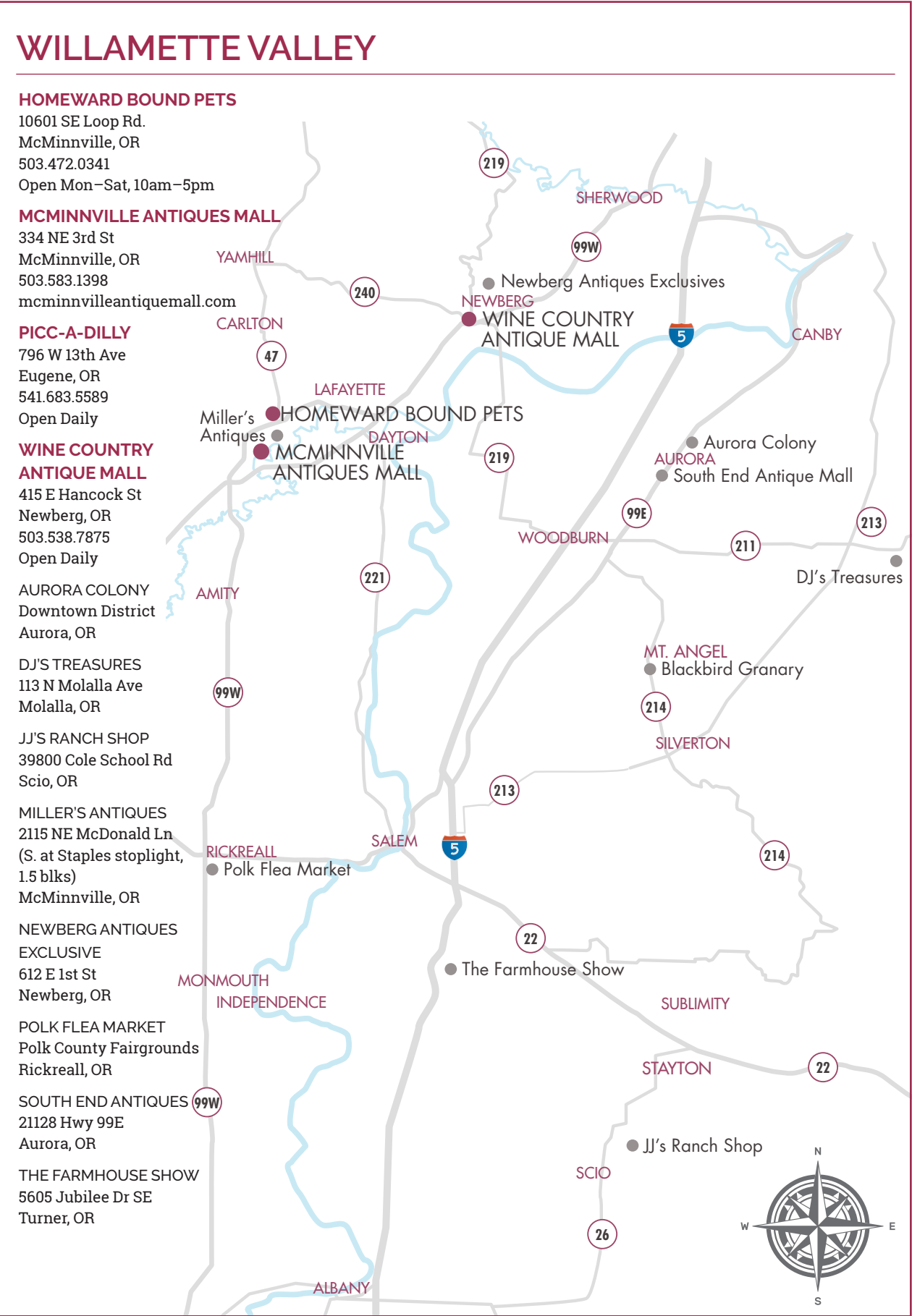
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# THE ANTIQUE DETECTIVE

## ART DECO CHROME OBJECTS OFTEN MADE BY TOP DESIGNERS

By Anne Gilbert

During the 1920s, 30s, chrome items were referred to as “poor mans’ silver.” Never mind that some of it was made in the Art Deco Decades by some of the most important designers of the era. From decorative accessories to everyday kitchen objects, it brightened the homes of young couples who couldn’t afford sterling silver and was a favorite wedding gift. In those days most items cost only a few dollars. However, many pieces of decorative furniture, such as tables and light fixtures, made by important designers were pricey.

Historically, chrome was first made by the Chase Brass and Copper Company in Waterbury, Connecticut. Authentic pieces are marked with a stamped figure of a centaur.

They entered the consumer market in the 1930s. They were first offered in the Chase specialty catalog in 1937. Not only did most pieces sell for \$1.00 to \$3.00, but they were designed by Russel Wright, Norman Bel Geddes, Rockwell Kent. The famous “Manhattan Serving set”, in the shape of a skyscraper, was designed by Bel Geddes. His cocktail shaker with eight cups and a tray originally was priced at \$16.50. These days it could sell at auction for over \$3,000.00.

Industrial designer, Walter Von Neesen, worked for Chase designing many figural items such as elephant book ends. A humble ash tray designed by him can sell these days, dealer priced for \$575.00.

Many pieces of decorative furniture combined chrome with glass. Gilbert Rhode designed many small pieces, such as side tables and

consoles. Currently a 1930s console, table is dealer priced at \$3,999.00. Donald Deskey, another important designer, used chrome for a variety of objects, such as lighting fixtures. He is also famous as the designer of the interior of the Radio City Music Hall.

Ruth Gerth, (1897-1952), a rare woman working for Chase with chrome, is known for her “glow lamp”. It is archived in the Cooper Hewitt.

Some industrial items made for home use were portable heaters with Art Deco designs were portable heaters made by Sunbeam. They were of cast iron and chrome.

Popular these days, if you can find them, are pins, necklaces and bracelets that combine chrome and Bakelite.

By 1935 there were many makers of chrome items, from ice buckets to cocktail shakers. Most popular with collectors these days are the often whimsical shapes of cocktail shakers, among them, a “dumbbell, rooster and airplane.” The airplane, by an anonymous maker has sold for over \$4,000.

Among other Companies making Chrome objects by the late 1930s were Revere, Kensington and Manning-Bowman. A popular item, with collectors is the “Superelectric toaster” made in the 1930s by Superior Electric Products in St. Louis, MO. It combined chrome with red Bakelite handles and was a take-off of the 30s streamlined locomotives of the 1930s.

The Art Deco look can be recognized by stylized elements using geometrical forms, zigzags

and chevrons. For its futuristic look artists used vertical lines and geometric shapes, circles, squares and repetitive patterns. The Chrysler Building in Manhattan is a good example using these elements. Bold colors were mixed with silver, black and chrome.

Beginning collectors should know there are many reproductions. They should also know the names of the many top designers, the type of pieces they designed and the firms they worked for.

Judge a piece by the quality of the design. Does it have the stylized look of the 1920s, 30s? Is it rare? A good example of rarity would be any chrome objects designed by Rockwell Kent for Chase. He only designed three items, with a young Bacchus motif: a wine cooler and wine bottle stand. His double-tube vase is currently dealer priced at \$4,500.

Condition is important since so many pieces are still around. If the object has plastic trim and handles be sure they have no chips and cracks. If there are glass liners they should be in mint condition.

A piece doesn’t have to be made by Chase to be worth collecting. Other firms hired name designers. Collectible chrome was also made in Sweden, England, France and other countries.

With the advent of World War II, when most metals were needed for the effort, chrome was replaced by aluminum. It has made a comeback with new and interesting objects, as future collectibles. OS



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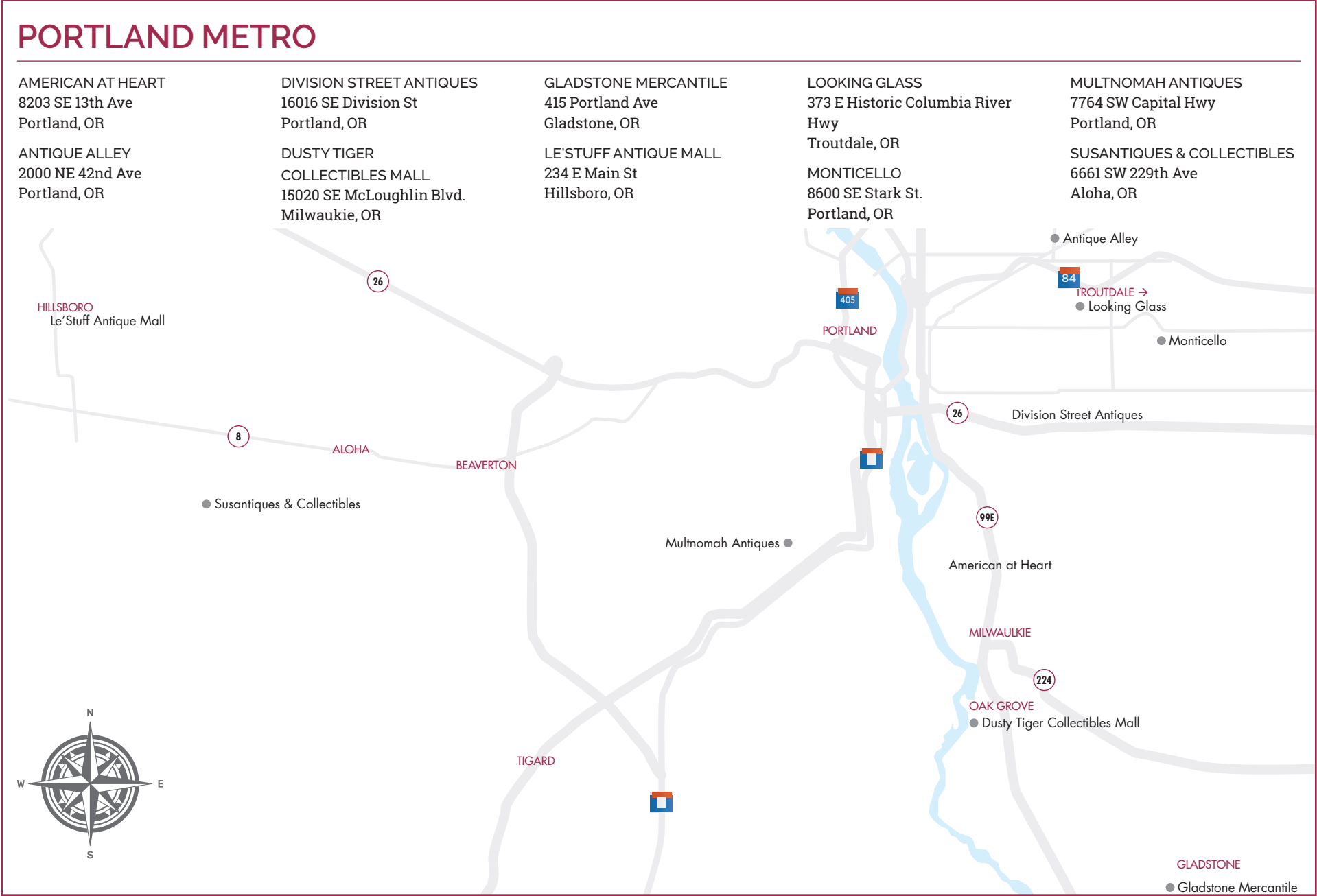
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# PACIFIC NORTHWEST HOME TO EARLY SILHOUETTE CREATORS

by Old Stuff staff

Silhouettes were immensely popular decorating items in the 1930s, '40s, and '50s. Most were painted to hang as pictures, although they also appeared on milk bottles, bridge tallies and cards, dinnerware, vases, tiles, canisters sets and other items to use around the home.

Several of the companies producing silhouettes were started in the Northwest. Fisher Studios, founded by Marion and Mary Fisher, originated in Tacoma. Mary was the artist for their pictures, and did the fine detailed painting. White cardboard, tinted with watercolors, was used as the background, and staff was hired to insert milkweed, grass or flowers into the background.

The Fishers moved to Oakland, California, in 1931, and they continued their business until the start of World War II. Most of their output is marked with an F on the reverse side, either as script in a diamond, or a block F enclosed in a loop.

The Flowercraft Company was another Tacoma-based company producing silhouettes, founded by Myron Walker in 1932. The first pictures produced were hand-painted; later ones were silk-screened. The staff made regular outings to the Yakima area to collect wildflowers and milkweed to dry and use in their backgrounds.

An article by Jerri Ferris Reynolds for myantiquemall.com describes the colorful process of creating the backdrops:



A Fisher Studios silhouette / Photo by Jeb Bladine.

"The pearly everlasting flowers and weed were dried, then dipped in buckets of gasoline to which had been added the colors pink, yellow,

lavender, or green. Before being placed on the picture, the centers of each flower were picked out so they would lie flat. No explosions or fires resulted from this dangerous practice, but Jeanette Haines remembers going to work early one winter morning, and seeing the downtown sky reflecting a huge fire; all she could think of was those buckets of gasoline. However, it was the Tacoma Hotel fire just blocks away."

Frames were wooden and painted black or tan, often accented with narrow gold striping. The logo stamped on the brown paper backing, was an artist's palette containing the words "Hand Painted By Flowercraft."

The West Coast Picture Corp. was formed in Portland, about 1930. Originally known as the New York Picture Frame Company, it was located in northeast Portland on Broadway. The company sold about 75,000 pictures a year during the 1930s to stores such as Woolworth's.

A collection of silhouettes produced in the Pacific Northwest would be an interesting specialized silhouette collection. OS

## NEED FOR MEDIUM OF EXCHANGE PRODUCED LOCAL ISSUES OF SCRIP

by Old Stuff staff

Depression scrip was paper "money" issued to be used for local emergencies. Some was issued in 1893, some in 1907, and several kinds in 1914 at the start of World War I.

When the stock market crashed in 1929, dozens of local issues flooded the nation. Again in 1933, on the famous bank holiday when President Roosevelt closed all the banks in the depth of the Depression, hundreds of local notes appeared all over the country.

There was no single type issued and the scrip wasn't even all on paper. Wood, leather, rubber and fish skin were also used. There were certificates of exchange (for goods or services), tax warrants, company payroll scrip and certificates offered by trade associations, chambers of commerce, newspapers, hotels, service organizations and individuals. For example, Kents Restaurant and Baking Co. in Pilot Rock, Oregon, issued certificates ranging from 50 cents to \$5; the American Legion in Friday Harbor, Washington, issued a 25-cent certificate on parchment; in Riverton, Wyoming, the Lions Club issued a 50-cent note on buckskin.

Most of these notes were in use while the banks were closed, from March 6 to 10. The intention was that they would be able to be redeemed when the banks reopened. OS

# FROM NOBLE TO NOVEL, STEINS BRING HISTORY AND ART

Photos and story by Rusty Rae of Old Stuff

For more than 300 years the beer stein (or Bierstein) have been the vessel of choice for hoisting a cool barley-pop or ale. Today beer steins have become prized possessions of beer drinkers and collectors alike. However, for collectors and beer drinkers alike, a beer stein isn't necessarily a beer stein. Let's take a look at some of the pitfalls for successful collecting and maybe a few delicious sips.

Taking a step back in time gives us the opportunity to review exactly what a beer stein is and is not.

Bierstein translates as beer stone and in the 1600s the first steins were crafted in Germany on a potter's wheel in small artisan workshops.

Initially these Kreussen steins were made from the plentiful dark clay of the German countryside and were brown in color until someone had the bright idea to enliven the exteriors by painting scenes on these steins — and the one-upmanship of beer steins began as craftsman began to see who could produce the most noble tankard.

As time marched forward beer steins became more ornate as raised or relief designs were added and the painting became more detailed. As the beauty of beer steins started to be recognized and all of Europe became fascinated in the art of stein making and an industry was born.

It should be noted that early on — in the sixteenth century — Germans determined that steins must be covered to protect their golden elixir from flies, and some think the spread of the plague.

Today it probably will take a visit to a museum to see one of these original German steins but that hasn't stopped a modern renaissance in both the production and collection of beer steins. Today many consider open tankards as steins, though without a lid they don't really fit the true definition of a true beer stone.

One of the marks of an authentic beer stein is its country of origin. A true beer stein is normally made in Germany. Many steins have the country of origin embossed on them somewhere, normally on the bottom of the mug. Also, a true stein will have a metal lid, many with a thumb lever for easy opening. The lid often times is a



A true beer stein must have a lid and generally will have a thumb lever to lift the lid.


part of the design with patterns or artwork that goes along with the theme of the art on the stein.

Steins these days are made of a variety of materials, including glass, porcelain, pewter, stoneware, and even carved ivory, though in the case of the latter there may be government prohibition against owning one.

Many collect steins for nostalgic reasons or just for their sheer beauty, and today corporate America have used steins as giveaways promoting a product, such as beer, or simply as a collectible item. However, keep in mind, a beer mug with your college's or university's name on it doesn't really count as a beer stein, especially if it doesn't have a lid, and in the eyes of a purist, neither do the Avon steins which, though they are very artistic, are made in Brazil to promote the Avon products.

Nevertheless, whether a purist collector for fun or profit or someone who just enjoys quaffing their favorite brew in a vessel that has special meaning, beer steins bring history and artistry to your life. OS

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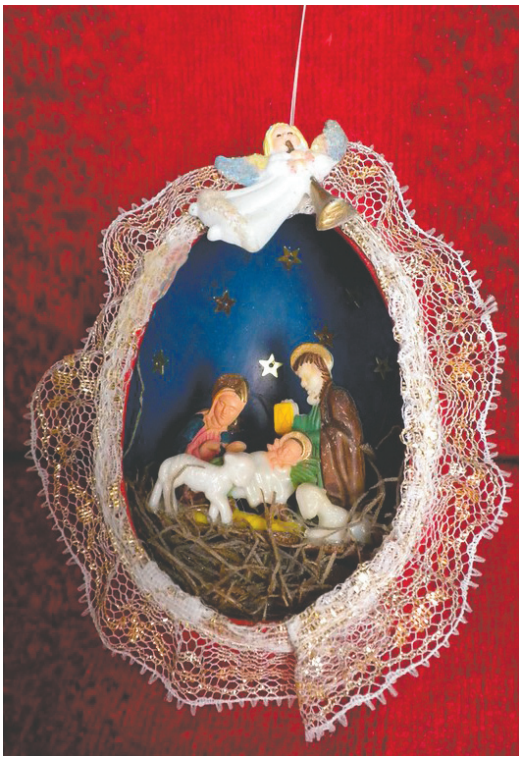
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Nativity Ornament | flickr.com, creative commons image

# NATIVITY SCENES AROUND

by Old Stuff staff

Creche, or Nativity scene, is a focal part of the Christmas decorations in many homes. Some contain as few as three pieces, the infant Jesus with his parents, Joseph and Mary. Others have over a dozen pieces, including shepherds and sheep, wise men and camels, an assortment of other animals and angels.

They are also made in just about every material imaginable, from jute to Lenox porcelain. Paper, wood, clay, glass, brass, silver, plastic and many composite materials have all been used.

In addition to the free standing nativity sets, one can also find the nativity scene portrayed in Christmas ornaments, plaques, stained glass and even pillows.

Antiques writer Maureen Zambito suggests another way to collect nativity sets is by manufacturer.

“Some of the top names in collectible creches include Fontanini, Hummel, Roman and fine china manufactures like Mikasa and Lenox,” she wrote last year in her Antique of the Week column. “Even Marx Toys made a plastic Nativity set some years ago that was designed for children and is now collectible.

The drama of the birth of Christ, the Nativity, has been portrayed in churches for almost 2,000 years. During the Middle Ages, actors depicted the Christmas story as a part of the season’s worship. By the 15th and 16th centuries, artists were creating scenes depicting the Nativity that could be used all year and by the 17th century in predominantly Catholic countries, every one that could afford a creche used one as part of its Christmas worship.

Today, there are thousands of creches from which to choose, some just one or two inches tall and others much larger. For a look at some of these nativity scenes, made by artisans around the world, see “Nativity Creches of the World,” by Leslie Pina and Lorita Winfield (Schiffer Publishing, 2000) or “Art of the Creche: Nativities from Around the World,” by James Govan (Merrell Publishers, 2009).

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Nativity Music Box | flickr.com, creative commons image

# NEW YEAR’S DAY HAD ITS CLACKERS

by Old Stuff staff

Collectibles from New year’s Day are not too numerous. If you want to assemble a collection from this special day, you might consider a grouping of noisemakers.

These were made of heavy sheet tin, and decorated with lithographed pictures. They were made starting around 1900 and some are still being made, but most of those that can be found were from 1920 to 1960.

They came in the same basic shapes in which one finds Halloween noisemakers -- rattlers, clackers, bells, rattles and strikers. Whatever the design, they all produce a loud, raucous, usually unpleasant noise.

Handles were made of wood until the 1950s. Later noisemakers will have handles of plastic.

Most tin lithograph noisemakers were made by American factories. Many are unmarked. Some will be ink-stamped USA or MADE IN USA. The main producers were Kirchhof, U.S. Metal Toys, T. Cohn, Chein and Gotham Steel. Some were made by well-known toy companies such as Marx, and these often carry the company name.

Designs often depict party revelers and dancers, with lots of confetti and paper streamers as space filler. Less frequently, the New-Year’s baby is used.

Other noisemakers were colorfully decorated cardboard horns and those blow-out whistles. These had great popularity in the 1930s. OS

# THIS & THAT: ANTIQUES & COLLECTING

By Terry and Kim Kovel

## DOUGH BOX



This pine dough box was made in the 1850s. It sold for \$219 at a Garth’s auction. Country furniture is selling for low prices, but there seem to be more pieces sold at flea markets than in the past.

Your great-grandmother may have used this antique box in her kitchen, but not many of us use it today since there are newer, faster ways to get the same result. The pine box is 27 inches high by 36 inches wide and 21 inches deep. It has dovetailed sides and tapered legs. The removable top is made of two boards. Give up? It is a dough box used for proofing bread dough.

The box was filled with flour, then water was added and the mixture was kneaded. More ingredients were added, including yeast, and more kneading. Then a rest, letting the dough rise, punching it down, kneading it again, reshaping and letting it rest. This was done several times. When the dough felt right, the box was covered and moved to a warm place where the dough could “proof.” That is what the final rise is called. It was shaped again, put in the oven and baked.

Families ate a lot of bread, and most housewives made bread at least once a week. The finished bread was taken from the oven to rest on the lid of the dough box, then cut and served. And the lid had another use. It kept the mice and bugs away from the bread. The antique box sold for just \$219. Today they make electric proofing boxes to do this work.

Q: I have two Cabbage Patch Kids dolls from 1985 that I would like to sell. Both have “birth certificates,” “adoption papers” and their original clothes. Would you let me know what they are worth?

A: Cabbage Patch dolls were first made in 1977 by a 21-year-old art student named Xavier Roberts of Helen, Georgia. He called them “Little People Originals” and sold them at craft shows across the South. In 1982, toy manufacturer Coleco Industries became the licensed manufacturer, and the name was changed to Cabbage Patch Kids. The fad had faded by about 1986. In 1987, Coleco introduced a “talking” Cabbage Patch Kid doll as a last-ditch effort to renew interest, but the company went bankrupt in the late 1980s. Cabbage Patch Kids dolls sell in online shops from \$10 to about \$25. Dolls in original packaging with their adoption papers sell for about \$50. Some very rare dolls sell for more.

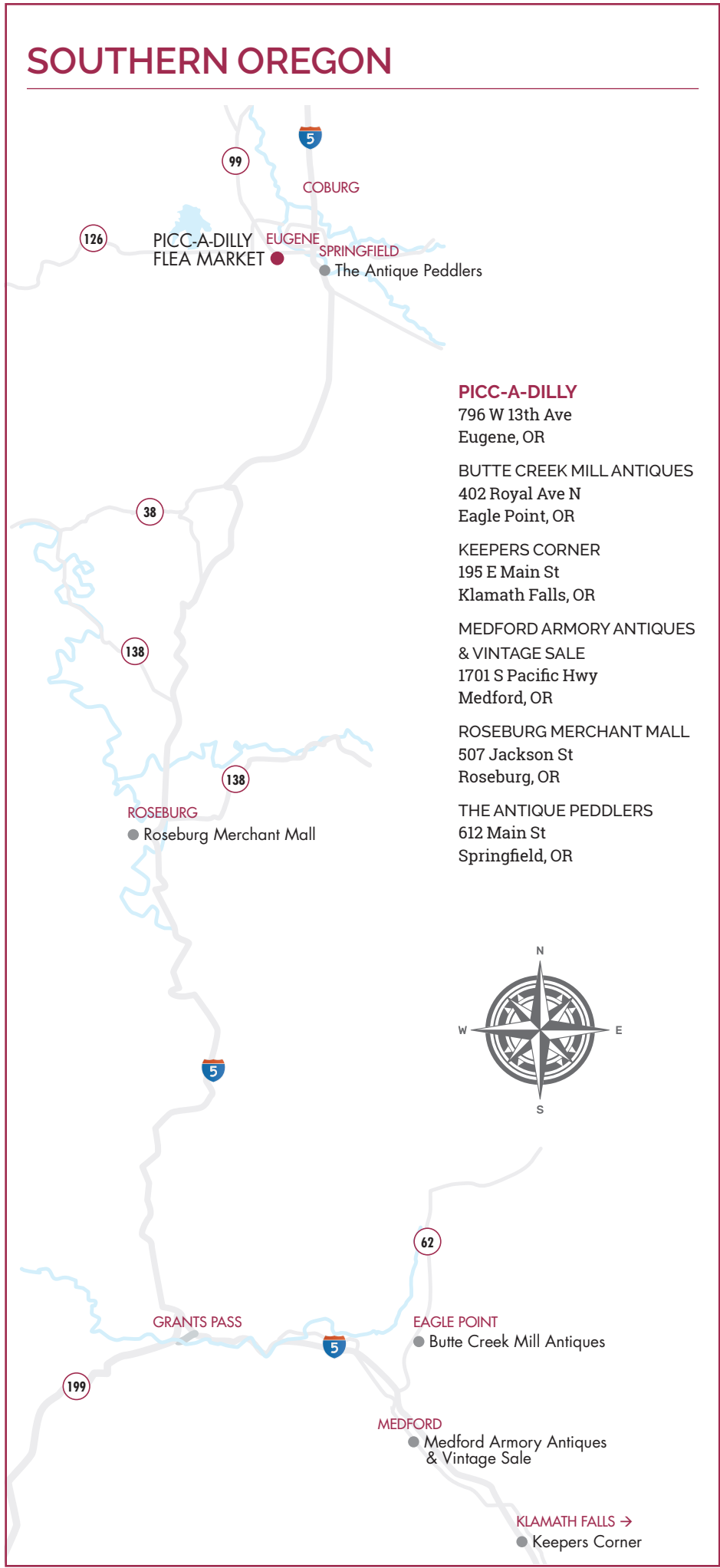
## CURRENT PRICES

Spatterware pitcher, American eagle, shield, arrows, blue, footed, c. 1850, 11 1/2 inches, \$110.

Mochaware dry mustard pot, cylindrical, bell-shaped lid, seaweed, orange ground, c. 1900, 4 3/4 inches, \$250.

Rose Mandarin punch bowl, Chinese figures, courtyard, birds, flowers, medallions, 10 1/4 inches, \$400.

Sampler, alphabet, nine alphabet and numeral rows, two chimney house, flowering tree, Martha Ann Dearing, 1819, 16 3/4 x 21 1/2 inches, \$870. inches, \$355.



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# THIS & THAT

By Terry and Kim Kovel

## IVORY PIE CRIMPER



This \$9,000 Heart and Crown chair has a carved crest with the correct heart-shaped hole and a curved, crown-like top. The style, popular for only about 30 years, is prized by collectors of 18th-century American furniture.

Old tools can be hard to identify because many are no longer used. A carved ivory leg with a little wheel at the top looks like it might be a toy or a drawing aid, but it would be odd to make a tool of ivory. This auction item, recently sold by Eldred's Auctions, is a pie crimper, probably made by a sailor to give to a girlfriend or mother. It sold for \$3,600 as an interesting, decorated piece of folk art. Those who bake pies know that the wheel is used to cut or seal decorative edges of a pie crust. But there is another bit of history that makes this antique interesting.

In the 1950s when we started writing about antiques, the identification of unfamiliar objects was based on old letters, ads, family stories and guesses. Today, most of the conclusions are considered myths. Sailors had time to carve many small ivory objects, often as gifts. Parts of the human body were considered erotic, and at various times the ankle, leg, neck, bust, buttocks, long hair or even total nudity were featured in

paintings and pictures to set a risque mood. But today the story of the ankle or the leg is considered a myth. Women usually wore boots, long stockings and long skirts for comfort and the leg was rarely visible. So, the pie crimper was a gift of love, but probably nothing more serious.

Q: My father owned a butcher shop and grocery store in the 1940s and '50s. I have several tins that held coffee, cookies, pretzels, lard and spices that came from the store. Are they worth anything?

A: The first tin cans were made in the early 1800s. The type of can we use today, with a crimped top and soldered side seam, was first made in 1898. Some collectors of advertising items collect tins. Some specialize in tins for a single product, like coffee, tobacco, beer or oil. Tins with modern graphics and streamlined pictures indicate that they are no older than the 1940s. Collectors want older tins and tins for products that are no longer being produced. Tins with interesting graphics usually sell for more than those with just words. Some sell for a few hundred dollars or more, but common tins sell from about \$50 to \$100.

### CURRENT PRICES

Folding ruler, boxwood, brass hinge tips, No. 61 Stanley, 24 inches, \$20.

Mixing bowls, nesting, red, turquoise, baby blue, yellow, McKee Glasbake, 1950s-60s, 6 inches to 9 1/2 inches, set of 4, \$145.

Toy, Space Frontier, Apollo 15, battery operated, astronaut, revolving, stop-and-go action, hatch opens, Yoshino, box, 1960s, 18 inches, \$270.

Doorstop, rabbit, wearing coat with tails and top hat, painted, cast iron, Albany Foundry 94, 10 inches, \$540.

### TIP

Toothpaste makes good silver polish. It also can be used to clean ceramic doll faces. A toothbrush makes a good small scrubber.

## ART DECO FIGURINE



This art deco figurine, 11 inches high and marked by Joseph Lorenzl and the Goldscheider company, sold at an Aspire auction for \$1,239 even though there was a small chip on the woman's shoulder.

There have been many ceramic companies owned by members of the Goldscheider family, which can confuse today's collectors. Friedrich Goldscheider moved from Pilsen, Bohemia, to Vienna in 1885. He started the Gold-

## ART DECO FIGURINE

continued

scheider Porcelain Manufactory and Majolica Factory, a company to make ceramics. He hired famous artists including Michael Powolny, Demetre Chiparus and Josef Lorenzl, and the company soon had an international reputation for excellent figurines and other art deco pieces. Friedrich's sons, Walter and Marcell, joined the company and the business became worldwide in the 1920s and '30s.

But Hitler's rules led to the family fleeing to England in 1938; their company was given to others but was no longer successful. Marcell started a Goldscheider factory in Staffordshire. Walter had a successful company, Goldscheider-U.S.A., in Trenton, New Jersey, after 1940, but he returned to Vienna in 1950 to revive their old company. He closed it after three years and sold worldwide use of the Goldscheider name to Carstens, a German company. They used it until 1963. About 1988, Peter Goldscheider made a small number of pieces in Austria. Recently, a major book about the Goldscheider family and their ceramics was published with more history, details, artists' names, marks and pictures. The added publicity will probably encourage higher auction prices.

Q: I have a chair that looks like it is made of long, curved horns. When and where were these used?

A: You have a very American chair. Chairs made of buffalo, elk or Texas longhorn steer horns were made from horns left behind at slaughterhouses or discarded by hunters. The horns had a graceful curved shape and when positioned carefully, they created a chair frame with a curved back, legs and arms. An upholstered seat was added and, in some cases, some trim from other pieces of horn. Matching footstools also were made. The chairs were not made for comfort, but were popular with hunters and those who wanted memories of the old West. There are pictures that show President Teddy Roosevelt and President Abraham Lincoln both had horn chairs that were gifts. Your chair could bring \$1,000 or more at auction.

### CURRENT PRICES

Hall tree, Victorian, walnut, shaped back, mirror, metal coat hooks, lower section, open umbrella stand, drip pan, 1800s, 81 x 29 inches, \$190.

Calendar, 1946, Huffman Transportation Service, patriotic glamour girl image by Rolf Armstrong, full pad, matted, frame, 36 x 19 inches, \$260.

Match safe, silver plate, advertisement for Home Insurance Co. on one side, embossed fire pumper wagon on reverse side, c. 1900, 2 3/4 x 1 1/2 inches, \$415.

Hooked rug, Shaker, squares, blue, red, green, brown and black cloth, layered, mounted for hanging, 1800s, 36 1/2 x 37 inches, \$585.

### TIP

To hang an old Coca-Cola tray, use a wire plate holder. The bent parts of the holder that touch the tray should be covered with plastic tubing. This plastic tubing is sold for use in fish aquariums.

## PUZZLE PITCHER



Since the spouts would have let a drink trickle down the front of the user, how do you solve the puzzle? A mouthpiece at the top of the handle and the rim around the top of the pitcher lets you drink the liquid through a ceramic "straw."

This elaborately decorated puzzle pitcher was made in Budapest, Hungary. In 1839, Moritz Fischer bought a factory that had been operating in Herend, Hungary, since 1826. He started making dinner sets for Hungarians because the old sets from Europe and the Far East were no longer available. The company started making figurines in the 1870s. At the turn of the century, Jenő, Moritz Fischer's grandson, took over the company, revived the old patterns and made new ones. Fischer Company was nationalized in 1948. Another company named Herend started importing Herend china into the United States in 1957. Herend was privatized in 1993 and is still working making Hungarian-style ceramics.

Just how old is this traditional puzzle jug marked "Fischer J Budapest"? In Hungarian, surnames are written first, and I and J are the same. The Fischer J in the mark stands for Ignac Fischer, a distant relative of Moritz, who trained with his father and later with Moritz. In 1867, Ignac started making his own ceramics that were similar to those made at the Zsolnay factory. Around 1895, Ignac Fischer's company became part of the Zsolnay factory in Pecs. The mark on the puzzle jug was used from about 1867 to about 1895, even though the pieces look much older.

Q: Can you tell me the approximate value of old newspapers and magazines? I have the full copy of The New York Times newspaper from Saturday April 15, 1865, with the headline "Awful

Event, President Lincoln Shot by an Assassin," as well as a newspaper of Kennedy's assassination. I also have old Playboy magazines from the 1950s-'70s.

A: Old newspapers covering major events, like the assassinations of Lincoln and Kennedy, the bombing of Pearl Harbor, the kidnapping of the Lindbergh baby, the sinking of the Titanic, the San Francisco earthquake and other major catastrophes, sell for the highest prices. The front page of the April 15, 1865, New York Times sold at auction for \$450 last year. A copy of the same issue, with eight pages, sold for \$1,200 three years ago. Most Playboy magazines sell for only a couple of dollars. A collection of 30 magazines sold for \$76. But beware, many copies have been made of the famous newspapers. Old newspapers yellow and fall apart unless properly stored.

### CURRENT PRICES

Sconce, 12-light, patinated brass, flowers, upright arms, unmarked, attributed to C. Jere, 1970, 35 x 20 in. \$65.

McCoy jardiniere and pedestal, slip decorated yellow daffodils, shaded brown ground, 31 x 13 1/2 inches, \$235.

Sewing box, coromandel wood, inlaid, leaves, flowers, central medallion, c. 1810, \$760.

Beatles, bracelet, presentation, plate engraved "ognir rats," Roman lettering, chain link, 14K gold, 1978, 7 inches, \$1,280.

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THIS & THAT

By Terry and Kim Kovel

LOLLIPOP BASKET



This rare double lollipop basket was made in the early 20th century. It is 4 1/2 inches high, 9 inches long and 8 1/4 inches wide with a swing handle.



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Nantucket baskets have been popular purses and collectibles since the 1940s. The first baskets on Nantucket Island were made by the Wampanoag Indians, but they were not like the later Nantucket baskets.

The Nantucket Lightship Station was at Nantucket in 1854 and had a crew of six. A lightship is a substitute for a lighthouse in waters that can’t hold a lighthouse because of the depth or the rough water. The crew worked 30 days at a time with little to do. So, some started making baskets. The first basket was made by Capt. Charles Ray. The wooden parts were made on land, carried to the ships and used to make the woven baskets.

The government made them stop basket making while on duty in 1900, but baskets were still made on the island. Purses were made by 1900, and in the 1940s, friendship baskets were made. New ones today sell for \$500 to thousands of dollars. One very rare type is the lollipop basket. The top rim has round pieces that look like little lollipops. They have had auction estimates at \$40,000 to \$60,000. They are very difficult to make.

Q: I almost bought a strange piece of gold jewelry that had a picture of an eye and no other decoration in the frame. The antique 18th-century pin was gold with a border of pearls and blue enamel, and it was in an auction estimated at over \$2,000. Why just an eye?

A: This type of pin is known as a “Lover’s Eyes.” They were exchanged by lovers and for other types of remembrance, including those lovers who had died. According to legend, it started in 1784 when the Prince of Wales fell in love at first sight with Maria Fitzherbert, a twice widowed commoner. The prince needed permission from his father to wed, so he proposed to Maria in a letter that mentioned he was sending an eye. It was a miniature of his eye painted by a famous miniaturist. She accepted the proposal. They were secretly married, and Maria later sent the prince an eye miniature for his birthday. It became a trend and similar eye jewelry was made into the 19th century.

The pin was worn in a secret, unseen place, like under a coat lapel. The pins were always miniatures in watercolor on ivory, vellum or gouaches. They were covered with glass. A few were made as pendants or rings. One expert says less than 1,000 still exist. Watch out for fakes made years ago.

CURRENT PRICES

Bride’s basket, satin glass, blue, silver plate, Aurora, 10 inches, \$80.

Map, England, title cartouche, shield, acanthus, multicolor, Robert Morden, 1695, 14 1/2 x 16 3/4 inches, \$140.

Cash register, National, model 313, brass, drawer, scrolls, banners, c. 1920, 17 inches, \$360.

Cane, silver, monkeys, climbing, tree branch, wood, 35 x 4 inches, \$625.

### TIP

Don’t set a hot glass dish on a wet granite countertop. The sudden temperature change might crack the glass.

ADVERTISING ART



This Hires tin sign, 21 x 15 inches, was originally made without a frame. It sold recently at a Morphy auction for \$960.

Advertising art is very popular today and prices keep rising. Collectors want old examples with good graphics, recognized products and great condition. A small amount of restoration is OK. Anything that mentions a product for sale is considered “advertising,” even labels on bottles and cans. Most companies keep the look of their ads the same for many years. Hires Root Beer used a small child in a bib and a distinctive type-style for the word Hires. In 1915, they used the googly-eyed man called Josh Slinger, the soda jerk. He was indeed googly-eyed. But most of Hires ads had few pictures, just descriptions of its health values or the good shape.

This tin sign, probably made in the 1920s, features an attractive flapper girl. She is enjoying a glass of Hires Root Beer. If you look closely, you can read the tiny word “good” before the slogan, “and it’s always pure. Hires in bottles.” Hires was developed by pharmacist Charles Hires in 1876, but root beer was already a known drink. He improved the taste of a health drink that was made with many herbs including sassafras oil, a plant root extract. In 1960, sassafras was banned because it contained a carcinogen. Later, they found a way to remove the harmful chemical and still preserve the flavor, so it was still used.

Hires Root Beer was a leading drink, but the company has been bought and sold so often, the drink is now almost out of production. Old Hires advertising is hard to find today, but beware of the pottery mug with a baby wearing a bib. Reproductions are easy to find.

Q: I sold Avon during the 1960s and ’70s, and I have a large collection. I’m downsizing and wonder if anyone would be interested before I throw them out.

A: Avon started as the California Perfume Company, founded by David H. McConnell in 1886. The name Avon was used beginning in 1929. Collecting Avon bottles became popular in the 1960s, and at one time there were more than 60 Avon collector clubs in the United States. Interest has waned and most of the clubs are gone, but you can still find people selling vintage Avon bottles that held beauty products. Some are crossover collectibles, especially figural bottles, so you might find someone interested in your collection by contacting online sellers. Most Avon collectibles sell for under \$10. A few that are shaped like cars are about \$25. OS

CARVED STONE BUST



This 9 1/2-inch-tall carved bust made of black argillite sold for more than twice its estimate at \$18,750. It depicts a European trader.

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TIP

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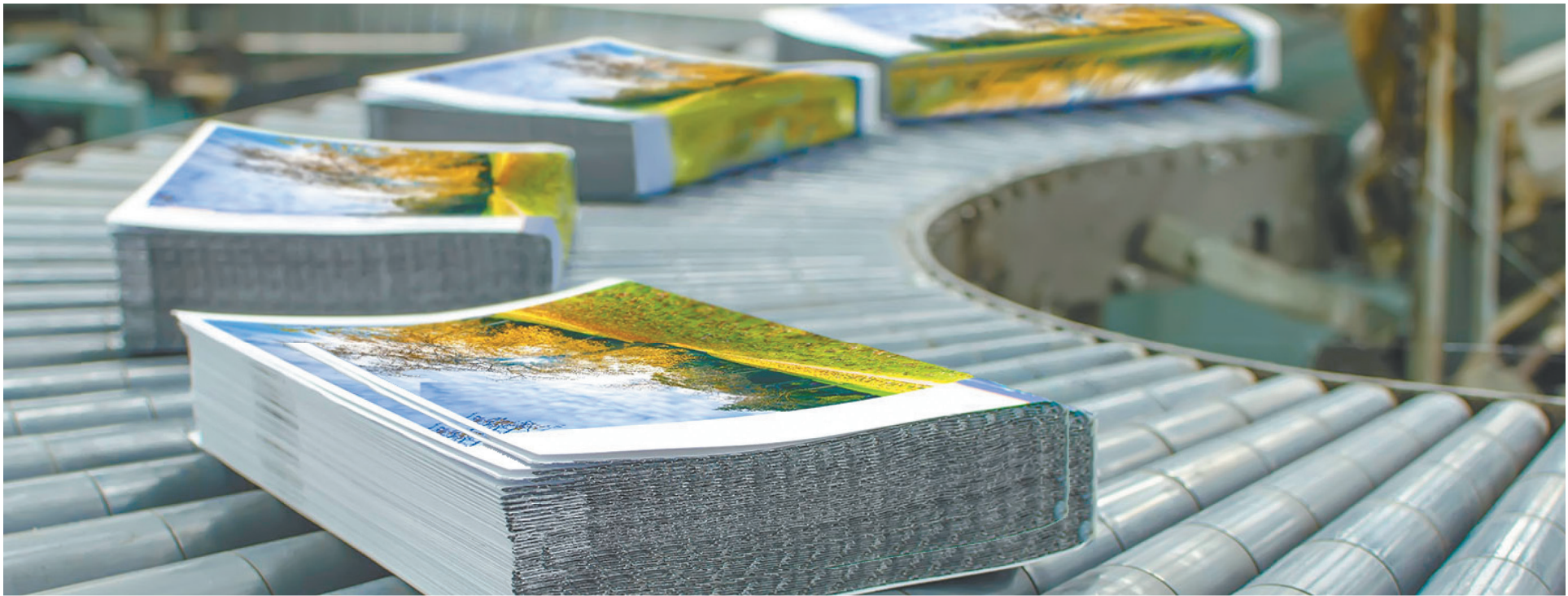
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