

Old Stuff

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Antiques, Collectibles, History and Nostalgia for the Pacific Northwest

THE PULSE
FROM AROUND
OLD STUFF
NATION

By Rusty Rae
Old Stuff Writer & Photographer

What’s the pulse across Old Stuff nation in these strange times?

For the most part, antique and collectable store owners from around the Pacific Northwest have remained positive in the face of the general business malaise brought on by the pandemic.

Near Tacoma, Washington, in Parkland, Nancy Gotcherd at **Pacific Run Antique Mall** reports their business hasn’t suffered a great deal.

“I think people just got tired of shopping at Walmart and Target and other than the two weeks we were closed, we haven’t seen an appreciable drop in our business,” Gotcherd said.

During their two-week closure, they sold online and had a solid pick-up business and she added, “We had vendors come in and reorganize their shops and moved some around so when we

reopened, customers saw a fresh new store.” We’ve heard through the grapevine **Fife Antiques** has moved to Auburn after losing their lease. They’ve re-located on Main Street in the former JOANN Fabrics site.

Many shops, with less traffic, have reduced hours or moved to more of a weekend schedule, with many also utilizing an open by appointment only schedule.

Judy Tormey at **Multnomah Antique Mall** in Portland noted, “Well, it’s not like it used to be, but all-in-all we’re doing ok – keeping our head above water.

“The antique business is different at this time of the year as consumers are going to the toy stores and gift shops,” she said.

With 45-years of experience in the vintage and antique business, Tormey recalled previous recessions, adding, “I think this one is a bit more severe.”

Tormey has reduced hours and says she’s looking forward to a time when she can actually see customer faces. “Customers walk by the store and we wave back and forth, but with masks on, I don’t have any idea who any of these folks are.”

Further out in the country, Joyce Basl at the **JJ Ranch Shop** in Scio, Oregon notes, “Being out in the country, we’ve seen a drop in traffic to our store, but we’re still keeping it going,” she said.

In Newberg, Oregon, Sharon Vo of **Wine Country Antique Mall** said she’s had a strong Christmas

season. “We’ve been very blessed to have solid support from our customer base with what’s been going on.

“We clean the store down every day and are very particular about store cleanliness and letting our customers know our regimen. Of course we expect customers to mask up and practice appropriate social distancing when they’re shopping,” she said.

Out on the Oregon Coast, at **Pirate’s Plunder**, Myla Sackett said, “We don’t have customers lining up out the door, but we’re holding our own.”

Sackett said she and her team have focused on providing top-notch customer service adding, “I think our customers have really appreciated we’ve gone the extra mile to keep them safe when they’re shopping in our store.”

Sackett said keeping staff and customers safe are their number one challenge adding, “I can’t complain with all the challenges we’ve had to overcome – we are happy we’ve been able to keep the doors open.”

Butte Creek Mills owner Bob Russell in Eagle Point, Oregon, like many others, indicated he hasn’t really been affected significantly, though he admits his stint on American Pickers has helped draw customers to the shop.

“It seems as if every time they run a re-run of that show, I’ll get an uptick in customers,” he said.

WHO’S INSIDE
Shops, Services & Products

OREGON

ALOHA
Susantiques & Collectibles.....9

AURORA
Aurora Antiques4
Aurora Lampworks & Antiques4
Aurora Mills Architectural4

HWY 99E Antique Mall4
Home Again Antiques.....4
Main Street Mercantile4

McLaren Auction Services.....4
South End Antiques.....7
Three Daisies Vintage.....4

Timeless Antiques.....4
Tin & Paisley Boutique & Salon4

BROOKINGS HARBOR
Wild River Antiques.....13

EAGLE POINT
Butte Creek Mill Antiques15

GLADSTONE
Gladstone Mercantile.....10

KLAMATH FALLS
Keepers Corner14

LINCOLN CITY
The Rocking Horse Mall.....13

MCMINNVILLE
Homeward Bound Pets9
Miller’s Antiques6

MT ANGEL
Blackbird Granary8

NEWBERG
Wine Country Antique Mall9
Newberg Antiques Exclusives7

NEWPORT
Pirate’s Plunder.....13

OAK GROVE
Dusty Tiger Collectibles Mall10

PORTLAND
Antique Alley10
American at Heart8
Division Street Antiques.....10

Monticello10
Multnomah Antiques.....11

REDMOND
Farmer’s Co-Op13

RICKREALL
Polk Flea Market.....8

SCIO
J.J.’s Ranch Shop.....9

SPRINGFIELD
The Antique Peddlers14

WASHINGTON

ABERDEEN
Past & Present.....16

EDMONDS
Aurora Antique Pavillion18

LAKEWOOD
South Tacoma Antique Mall18

LONGVIEW
Commerce Corner16

PARKLAND
Pacific Run Antique Mall17

PUYALLUP
Puyallup Antique District.....18

SEATTLE
Fairlook Antiques.....18
Pacific Galleries17
Stewart Wilson.....16

SPANAWAY
Old Main Street Antiques17

SERVICES

Asheford Institute.....4
Insurance, ACNA7

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@gmailcom.

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

See **page five** for a story that came to us from Bob Russell at Bob Russell at Butte Creek Mill Antiques in Eagle Point .

Old Stuff

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

By Ossie Bladine

I’m not much of an impulse buyer. And I rarely shop online. But I made an exception of both of those recently when I purchased a mask from the online merchandise store of Four Seasons Total Landscaping.

I couldn’t help myself.

I gave it to a friend with a good sense of humor. The mask has the Philadelphia business’s logo on it, along with a the pun, “Lawn and Order.” My friend , a lawyer, got a good laugh out of it.

I don’t know if anyone out will ever classify this particular mask as a collectible. I wonder if any 2020 masks will increase in value over time for their historic or cultural value. Or, maybe they’ll all be used and eventually destined for a garbage heap.

Either way, it’s fun to think about which of today’s purchases will become future vintage collectibles.

I spent far too long trying to find just the right recipe here for a column based on the phrase, “hindsight is 2020.”

After over-analyzing my punning ability, I decided to go with the simple, “thank goodness 2021 has arrived!”

I think, at least.

A co-worker astutely pointed out last March how we spent the waning days of 2019 praising it’s end, prepared for the great year to come! Well ...

Here at Old Stuff, we’re excited about the future. Business has been rough for us and many of those we represent here. The antiques and collectibles industry in the Pacific Northwest lost a few long-standing shops, and witnessed the end of its largest event company in 2020.

But, many others survived, as has this little publication. With our rose colored glasses on, we move forward into hopefully a sunnier 2021. And we do so with some changes that are sure to provide growth.

First and foremost, we’ve expanded the role of Rusty Rae, a “visual story teller, writer, bon vivant,” according to his email signature.

As associate editor of Old Stuff, he’s well on his way to better connecting this publication to the shops, dealers and collectors it serves. An example of old stuff himself (his words, not mine!), it’s a natural fit that I’m excited about.

Also, we are expanding our sales staff, utilizing the professional talents at our family-owned newspaper here in McMinnville, Oregon. Bonnie George, Kelsey Selph and Kathy Stamper will be in touch with current and hopefully many new clients. With them on board, we will be able to reach more businesses looking to market with us and provide an enhanced level of customer service.

Until next time, stay safe, be healthy, and don’t sweat the small stuff.

ON THE COVER: Depression Glass has long been a collectable, telling one chapter of the United State’s Great Depression. This Swan candy dish is a great example of the pink Depression Glass of the era, from a vendor at the McMinnville Antiques Mall .

A pair of marble busts (one, Rous-seau, is pictured) sold for \$1.475 million at Cottone after being overlooked by an appraiser from an earlier sale where they did not sell. When the artist was identified as Houdon, bidders were phoning and flying from Europe to bid.



OVERLOOKED TREASURES

BY Terry and Kim Kovel

What should my painting sell for? Antiques appraisers are not licensed like real estate appraisers, but there are art appreciation courses in universities, degrees in fine art and appraisal associations that require members to pass tests. Some work in an art gallery, auction company or museum and learn to appraise through experience. A treasure can be found in a house sale, resale shop or charity auction; however, the White House had an eglogmise desk that was a reproduction. The Ford museum bought a fake 1620 "Brewster" chair made deliberately to fool a museum "expert" in 1969. And sometimes a real treasure is thought to be a reproduction.

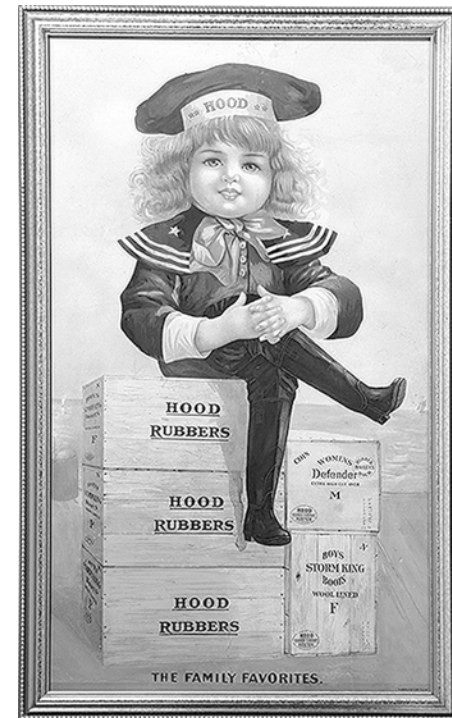
A pair of marble busts made by Jean-Antoine Houdon (1741-1828) were exhibited in Paris in 1789. They were bought in Paris in 1926 by an American diplomat, mentioned in a reference library in 1932 and passed down in the family of the American diplomat. They were "lost" until a Cottone auction in 2019. The pair sold for \$1.475 million. Where had they been? The last record was in a 2000 house sale run by a New York auction house that had an appraiser who did not realize that they were busts by Houdon. The 11-inch-tall busts are signed and dated, 1788 and 1789. One is Jean-Jacques Rous-seau, the other Georges-Louis Leclerc, Comte de Buffon. The busts must have been in the diplomat's house and then a relative's for 77 years after the collector who bought them in Paris died in 1941.

Ever wonder when rubber boots replaced shoes on rainy days? Hessian soldiers wore leather boots, and Arthur Wellesley, the first Duke of Wellington, decided boots made of rubber would be more useful and keep feet drier. Charles Goodyear had vulcanized natural rubber in the 1850s to make tires, and he sold the use of the patent to Hiram Hutchinson in 1853 to use for boots. They became a fashion statement for a few years, but then farmers began to wear them, and then soldiers in both World Wars -- the trenches often held rainwater and the boots kept feet dry. The boots continue to be used by many and they have changed from a semi-pointed toe to a rounded toe, to even a metal toe to avoid accidents.

Boots were first made of leather and went to the knees in the 1840s, then to the calf in the 1850s and to the ankle by the 1860s. Today, the terms "wellies," "gummies" or "gumboots" are used to describe rain boots. The original high Wellington boot is still popular for people in places or jobs where

there are puddles and floods.

This picture is part of an 1898 calendar advertising Hood Rubber



Boots for children. They are high enough to be considered Wellington boots. The sign, in a gold leaf frame, 14 by 24 inches, sold at a Kimbell Sterling auction in Johnson City, Tennessee, for a bargain at \$81.40. The company called the boots "galoshes."

I'd like information on my Sears Kenmore sewing machine, Model No. 117-959. It's electric and sits in its own cabinet. When the cabinet lid is open, the sewing machine lifts without being pulled up.

Sewing machines with electric motors were first sold in 1889. Sears began selling Kenmore sewing machines in 1913. Several manufacturers made sewing machines for Sears until the Kenmore line was discontinued in 2012. Kenmore Model No. 117-959 was made for Sears by the White Sewing Machine Company beginning in 1948. It sells online for \$75 to \$130. Some collectors look for antique machines with fancy iron bases and gilt decoration. They sell into the hundreds, even over \$1,000.

My mother-in-law gave us a beautiful green Hull baking dish, and I'm trying to get some information about it. It looks like something I'd love to bake with, but I'm not sure if I can still use it and if so, what temperature would be safe. It reads "Oven-Proof Hull USA No. 28-8" on the bottom.

Hull pottery was made in Crooksville, Ohio, from 1905 to 1986. Hull began making "oven-proof" pottery in the 1930s. This 8-inch baking dish, with its handle and lid marked "No. 28-8," usually is described as a Dutch oven. It should be safe to use in the oven at normal baking temperatures, usually not higher than 400 degrees, if there are no cracks. It sells online for \$19 to \$24.

THIS DENTIST MAKES HOUSE CALLS



In the mid-1920s, going to the dentist was a great deal more painful than it is today, especially for young children. So in order to lessen their fear while sitting in the chair, the American Cabinet Company in Two Rivers, Wisconsin produced this doll house that was actually a cabinet for the dentist's tools.

The company only made 125 of the units and apparently they weren't the big seller the company hoped they'd be.

This house, with its Georgian Style

Columns, offered children a calming influence when visiting the dentist. Pull on one of the columns and a drawer opened, exposing the required dental tool.

This piece is part of the collection of Bob Russell at Butte Creek Mill Antiques in Eagle Point. Russell said the great-granddaughter of the Eagle Point dentist from back in the day brought the doll house to him.

Pricing for the doll house, according to Russell, is between \$4,000 and \$7,500, depending on the condition.

Photos courtesy Bob Russell.

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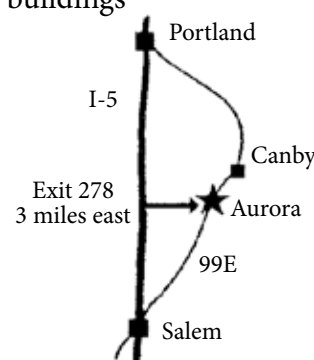
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Photo courtesy Kelso-Longview Chamber of Commerce.
The classic lines of the Longview Public Library date back to the 1930s and bring historical perspective to the clash between Kelso and Longview.

Destination: The untwin cities

KELSO-LONGVIEW GREAT FOR WEEKEND GETAWAY, OUTSTANDING FOR COLLECTORS

By Rusty Rae
Old Stuff staff writer

You'd hardly consider Kelso and Longview, located in the shadow of Mt. St. Helens and separated only by a series of bridges across the Cowlitz River, as twin cities. They're anything but as history shows; however, the two conjoined towns are punctuated with a dazzling assortment of vintage and antique stores, offering a broad opportunity for vintage collectors to fulfill their wishes, as well as enjoy a weekend getaway.

Located off I-5, roughly an hour's drive from Olympia, Washington, Portland, Oregon and the Washington-Oregon Coast, the Kelso-Longview area boasts a population of more than 100,000. While the two cities are highly competitive on the athletic field, the fierce rivalry between the two has subsided over the years.

Kelso came to life first, when Scottish surveyor Peter Crawford staked the first land donation claim on the lower Cowlitz River in 1847. When Washington became a state in 1889, Kelso became an incorporated city. Driven by logging industry in the area in its early years it was a rough



Rusty Rae/Old Stuff

A Hippo with a top hat is one of many curiosities at Offbeat Antiques and Oddities. You'll also find a standard fare of vintage and antique items there.

and tumble town offering an assortment of entertainment to loggers, who came to town on weekends to blow off a little steam.

When Kansas City timber baron Robert A. Long decided to build a planned city on the other side of the river, supporting a giant lumber

mill he also built, the townspeople of Kelso actually voted to give up their name in anticipation of merging with the new city of Longview. However, Longview jilted their older neighbor and a rivalry between the two cities was born, with each town trying to one-up the other. Today, the rivalry between the two towns

has mellowed, but it still seen in athletic competitions between the two high schools.

Though the lumber mills dominated the area through the early 1900s, today, manufacturing pulp and paper and wood products are the area's chief industries, and a tour of the local paper mill is interesting and educational.

In visiting the two cities today, it's difficult to tell where one ends and the other begins, unless you're a native – but crossing a bridge usually means you've moved from Kelso to Longview, or vice-versa.

Regardless of which side of the river you find yourself on, both cities offer ample opportunity for the vintage collector to search for the item to complete a collection or start a new one.

You'll find Jennifer Solverson and the Rusty Rose right off I-5 in the Three Rivers Mall in Kelso. It's a spacious store which features a wide range of items from knickknacks to classic vinyl records for one's collection to that perfect collectable antique. There's plenty of parking in the mall lot with easy access to a variety of eateries.

Off the beaten track a bit, in Longview, a relatively new shop, Kerry's' Collectibles and Gene's Junk finds a shop with a wide-ranging collection of antique items and collectable items. The Wales, Kerry and Gene, believe their story is family oriented with items for every age group at reasonable prices.

"We strive for unique items and I believe everyone is impressed with our quality," Kerry said.

However, on Longview's Broadway Street you'll find what many may call a little slice of heaven for collectors, with numerous shops focused on antiques and collectables.

Perhaps one of the most unusual and interesting is John and Ariel's Offbeat Antiques and Oddities, which offers curiosities and oddities from all over the world. Their aim is to inspire curiosity about our world and the past.

"We're different from the normal antique shop, said John, who added, "We have an eclectic collection of items for the truly curious."

That includes the normal antiquities and animal skulls, framed insects, critters in a jar, and a hippo head with a top hat.

Certainly Vintage Alley fits the bill for this section of Longview as the shop offers what John Severson says is a different mix of collectable items. "I believe we have a nice selection of glassware and pottery. We also feature a number of collectable automobile and motorcycle models," Severson said.

Commerce Corner Collectibles, a mainstay to the area for the last decade, features antique, vintage, collectibles and home decor items with eight vendors also offering a diverse range of collectable elements. According to Jim Gray, who along with his wife Cindy are the owners, the most unique thing about their store is the two characters behind the counter.

"We don't really specialize in one area, but Cindy has a great eye for collectable antiques and our vendors each have their own unique tastes so there isn't a great deal of duplication in the items one will find here," Gray said.

If you need a break from overdosing on antique shops in the area there's a number of activities to give you a breather. The Kelso-Longview area is a gateway to a visitation to Mt. St. Helens. It's a two hour drive to this awesome mountain, but most find the sojourn well worth the time.

Closer to downtown you'll find a wonderful park and arboretum as well as several buildings which represent the architectural style of 1920s.

Lake Sacajawea Park, a 67-acre tract in the middle of Longview, offers the opportunity for quiet repose from a day of shopping. It a man-made body of water named after the Shoshone woman, Sacajawea who guided Meriwether Lewis and William Clark during their expedition to the Pacific Ocean. The three-mile circuit of the lake gives one the opportunity to walk through a conservatory of many plants and flowers.

In Kelso, one may visit the Northern Pacific Railroad depot built in 1912, and renovated in the 1990s as a multimodal transportation center which serves Amtrak, but represents classic architecture of the day.

Three buildings built under the auspices of R. A. Long also are worth taking a timeout from antiquing. These are the R. A. Long High School, the Longview



Rusty Rae/Old Stuff

A Ragedy Ann set of ceramic figures found at the Rusty Rose.

Library, and the Monticello Hotel, one of the first buildings constructed in the new city.

While in the early years the two cities battled each other for superiority early on, today they bring together the best of the Pacific Northwest – great antique shops and the opportunity for a restful getaway.



Rusty Rae/Old Stuff

Located in the Three Rivers Mall, just off I-5 in Kelso, the Rustic Rose offers collectors everything from collectable vinyl to all sorts of vintage knickknacks.


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Commerce Corner in Longview, one of the longest tenured antique shops in the area, offers eight distinguished vendors with varied selections and additional fine items from the proprietors, from Cindy and Jim Gray.

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KELSO-LONGVIEW OFFERS CHOICE VINTAGE SHOPS, GETAWAY

Rusty Rae/Old Stuff

Kelso-Longvick offers collectors a wealth of shops with a variety of items. **At right**, a classic Mickey Mouse phone found at Kerry's Collectibles and Gene's Junk. **Below center**, the eyes have it at Offbeat Antiques and Oddities. **Bottom Left**, an antique coffee pot, found at one of the eight vendors at Commerce Corners. **Bottom Right**: A classic Indian Motorcycle model, found at Vintage Alley.



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A schematic map showing the proposed station location. A vertical line represents I-5, with 'Salem' at the top and 'Albany' at the bottom. A horizontal line representing Hwy 22 intersects I-5. A point on I-5 between Salem and Albany is marked with a black dot. A line branches off from I-5 towards the right, passing through a point labeled 'Stayton'. This line then turns south and intersects another horizontal line labeled 'Cole School Rd'. A black star is located on Cole School Rd, south of the intersection with the branch from I-5. An arrow points from the star towards the bottom right, labeled 'to Albany'. A vertical line on the far right is labeled 'Hwy 236'.

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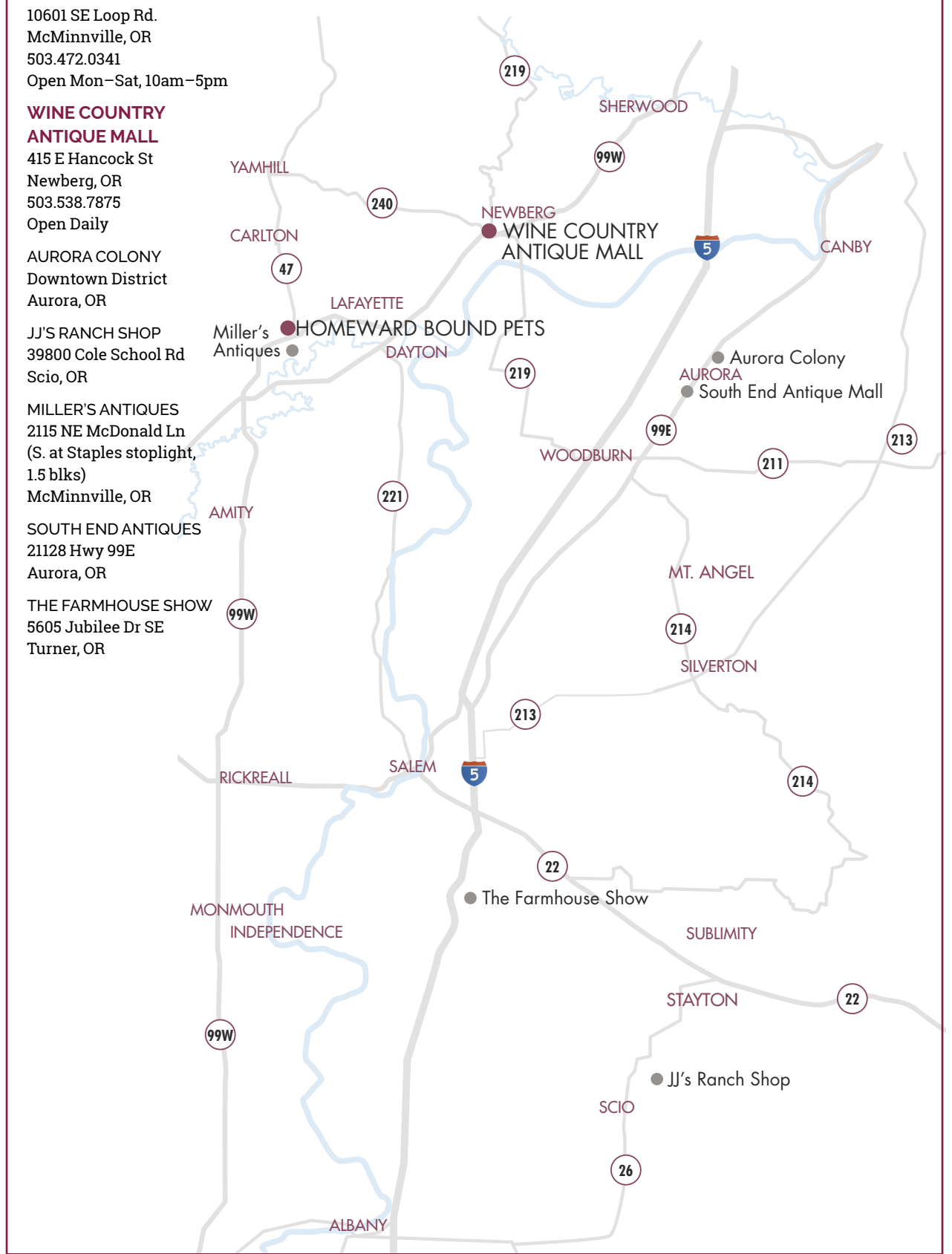
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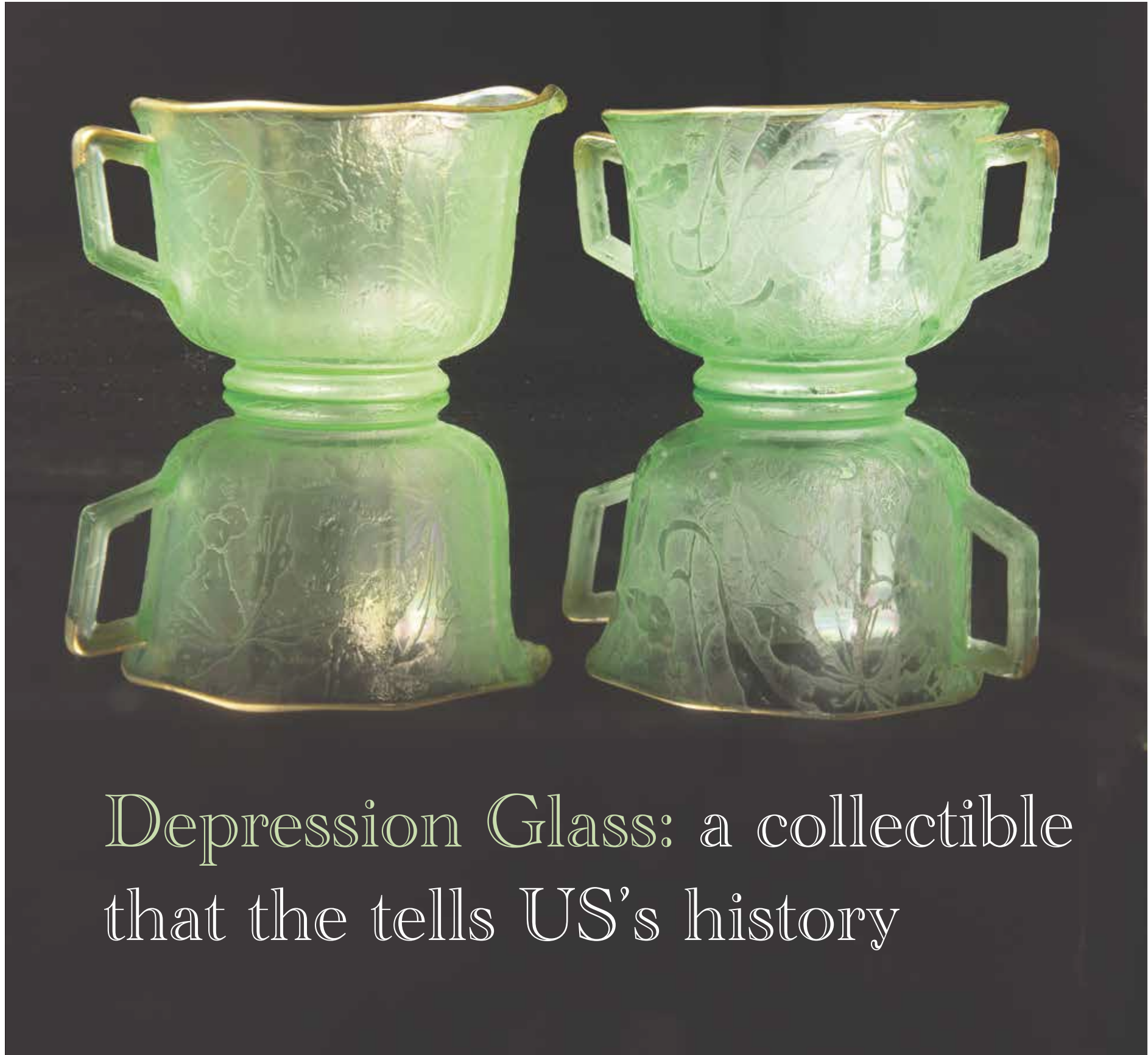
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Rusty Rae/Old Stuff

While Kelso-Longview offers collectors a plethora of shops, the area also provides ample moments for getaways to historical sites and pristine nature sites. The area is major jumping off point for visiting Mt. St. Helens..



Depression Glass: a collectible that the tells US's history

By Rusty Rae
Old Stuff staff writer
 Depression Glass, so named because it was produced during the Great Depression of the 1930s, paints a colorful story both of the Depression Era and of marketing efforts that kept numerous industries and businesses alive until the country could rebound. Nearly a century later, these remnants of those dreary days are a major segment of collectibles.



Today the country is struggling through an economic downturn caused by the COVID-19 pandemic, but when the stock market crashed -- October 25, 1929 -- to be exact, unemployment shot up from 3% to about 25%, leaving nearly 15 million U.S. citizens jobless at its high point in 1933.

While the pandemic has certainly created a major recession in our economy, the Great Depression cratered a booming economy. Prior

to the stock market crash glassmakers of the day, such as Federal Glass, MacBeth-Evans, and Hocking Glass, most located in the Ohio River Valley, provided expensive hand-cut crystal glassware to the upper crust of the country. However, their markets vanished almost overnight with this severe economic downturn.

In order to stay in business, they pivoted from the expensive crystal glass production to mass-produced molded, patterned glassware which was significantly cheaper, thanks to an ingenious machine that produced upwards of 1,000 pieces a day.

This mass-produced glassware, produced for pennies a piece, was a far cry from the hand-made crystal of the pre-Depression days.

Depression Glass, if you're not familiar, was produced in a wide range of bright colors--pink, pale blue, green, and amber to brighten consumers' days in these murky days. While kitchenware was a

mainstay, items like ashtrays, decorative serving plates, cigarette boxes, and candlesticks also were produced.

While this change in focus from the fabrication of high-end glassware is part of the story and allowed these companies to remain in business, saving many jobs as well, the rest of the story paints a fascinating picture of American marketing prowess during the country's darkest financial days.

As glass companies turned to cheaper mass-produced glassware, their clever marketing strategy helped sustain other businesses during the Depression-driven downturn. It's not clear who was the first to develop this new premium market strategy, but it provided a safe haven of sorts for the glass industry.

At this time, a loaf of bread cost a nickel and a piece of this colorful glassware could be found for about the same price, when there was a nickel to spare, which wasn't often.



Above: Classic 1930s Depression Glass ash tray, possibly give a out as a premium by a bank for opening a new account.

Below left: One of the more rare colors of Depression Glass, this Cobalt Blue serving dish was not only highly sought after in the 1930s, but is also highly desired today by collectors.



MULTNOMAH ANTIQUES

Art Pottery
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10

Old Stuff

Old Stuff

11

So this cheap glass became premiums sold in large lots of various pieces to a wide range of other businesses that gave them away with a purchase. For example, sometimes Depression Glass is called Oat Glass because it was found in a box of oatmeal.

A variety of businesses found the use of Depression Glass as a premium an attractive value proposition. This included movie theaters that gave out the glass with a matinee ticket, service stations that gave the colored glass for an oil change, and the purchase of a refrigerator might score a complete place setting: plate, cup and saucer, sugar and creamer, and a serving sandwich tray.

Larger items, such as pitchers or serving bowls, were sold at the dime store for up to half a dollar.

As the economy began to turn around, particularly when the United States entered WWII, many discarded this brightly colored glass, tossed into the trash along with memories of the Depression, and replaced with a higher grade of tableware – fine china, porcelain, or maybe stoneware.

Though many eschewed Depression Glass as time moved forward, others savored memories of survival and the close family times these glass souvenirs represented. These pieces became family heirlooms, passed down mother to daughter, and rather than being discarded, became cherished collectibles.

Established in the mid-1970s, the National Depression Glass Association (NDGA) focused on assisting collectors in finding and cataloging their selections. Over the years, reproductions of Depression Glass have muddied the collection waters and collectors developed an eye for detecting and distinguishing repros from the real thing.



If you're interested in starting a collection, Pam Myers, President of the NDGA, recommends gathering a copy of one of Gene Florence's books on Depression Glass.

"Unfortunately, Gene had a stroke and the book hasn't been updated in several years, but they're available on ebay and other online book sellers," she said.

The Collector's Encyclopedia of Depression Glass is highly recommended. Though its last publica-



Rusty Rae/Old Stuff

Classic Depression Glass Salt and Pepper shakers. at left, likely given away as a premium back in the 1930s. Collectors must develop a sharp eye for imperfections, some of which were a part of the original casting, others which over time and use show the wear and tear of use.

tion was 2009, and its pricing points are out of date, it's a great reference guide for novices and experts alike.

The Florence books are also available at many local libraries and Myers notes, "Gene's books

help the collector understand the fine points of collecting Depression Glass. It's sometimes difficult to tell a reproduction from an actual Depression Glass."

Martha Stewart's Jadeite glass has become a popular reproduction of Depression Glass and Meyers adds, "Martha brought a lot of interest in Depression Glass. There are many collectors, particular younger members, who don't care whether it's a reproduction – they just like the design. For me, I want the real thing."

Meyers adds, "It takes a bit of collecting experience to really be able to acquire the 'feel' of Depression Glass. Often times it will feel pocked, it may be cloudy, there'll be flashing on the seams, or chips or cracks in the glass – all tell-tale signs of authentic Depression Glass."

One area which makes Depression Glass interesting to collectors is the many creative patterns which were produced during this time period in a number of colors.

Most popular among collectors today are items in various hues of pink. These pieces range from a light hue of pink to those with an orange tint to the pink. Other popular colors are cobalt blue and green.

Specific patterns also have become a favorite of collectors, including Cameo, Mayfair, American Sweetheart, Princess, and Royal Lace. These names even suggest better times to come.

There are numerous online sources detailing specific information on patterns and their history that a search engine can provide.

Collecting Depression Glass gives a glimpse into the recent past of the country's history during an era of significant change, and the colorful patterns brighten one's day, today as in past times.



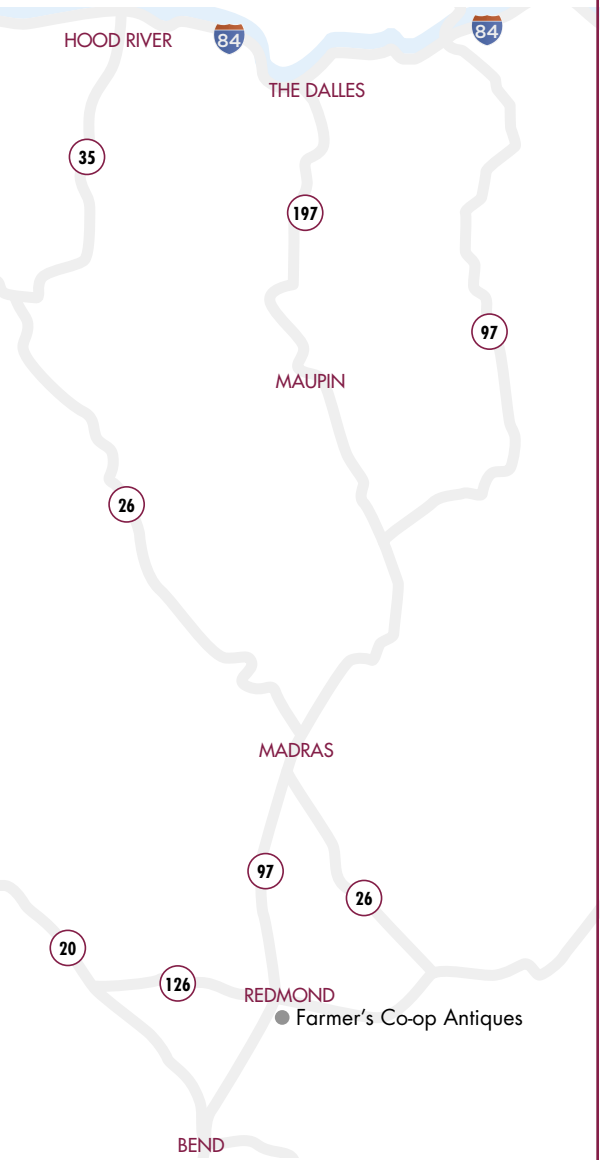
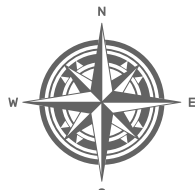
Rusty Rae/Old Stuff

Depression Glass, contrary to what some might believe, is not dull or drab. It was designed with a variety of patterns and colors that bode a more prosperous future. However, once that future arrived, many rid themselves of the depression glass and the memories they brought. Others became collectors, with pieces handed down from family to family.



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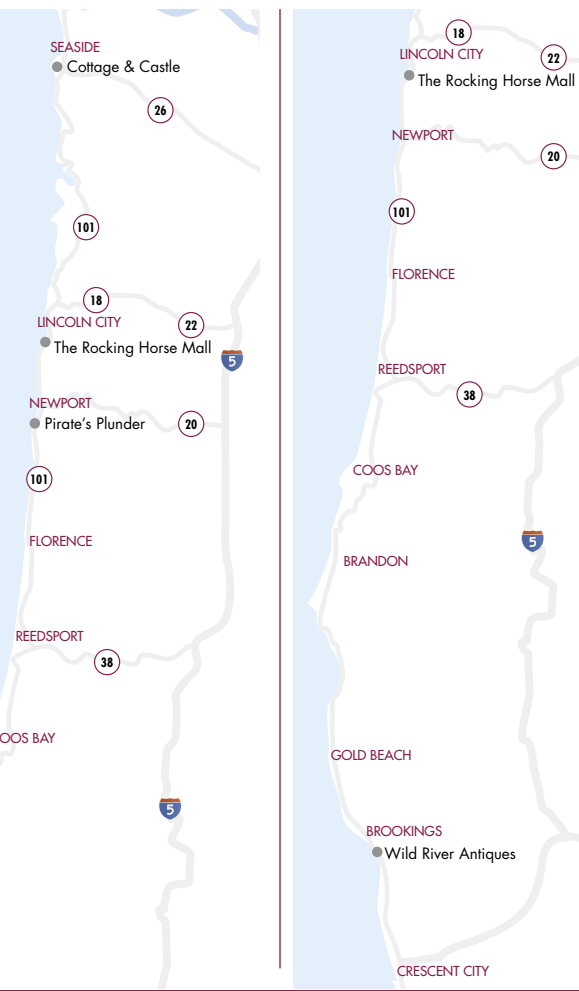


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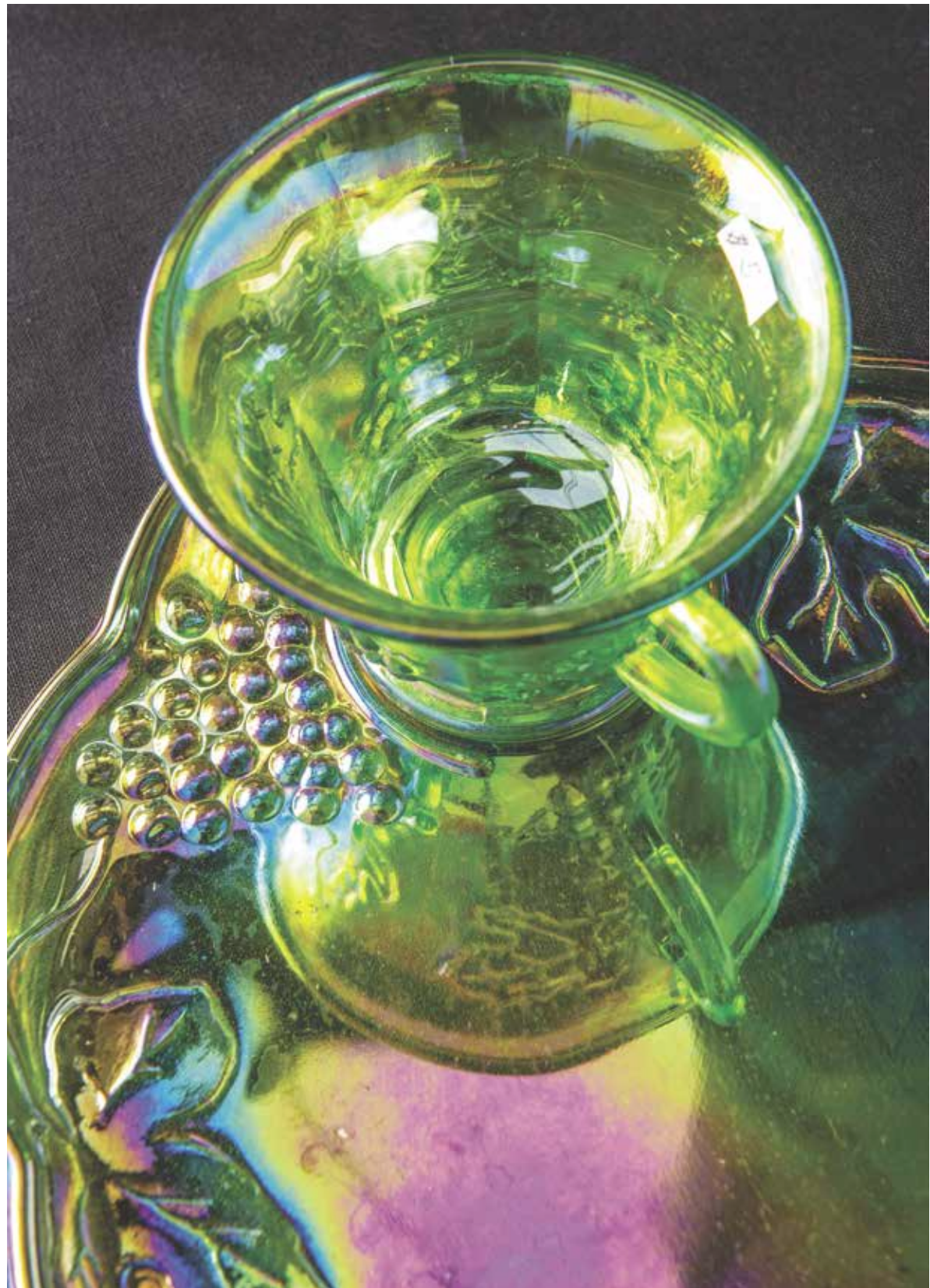
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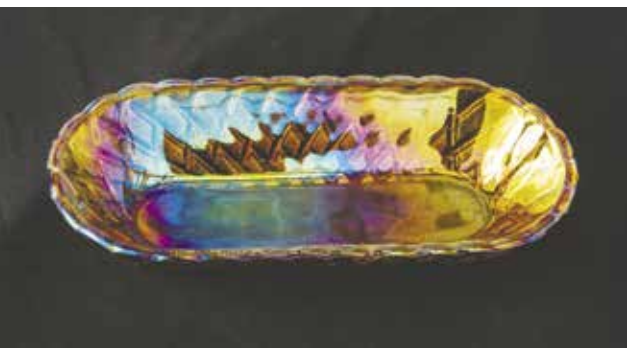
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Depression Glass continued

Rusty Rae/Old Stuff
Surprisingly, many Depression Glass pieces show a great deal of color and diverse patterns. At left, a cup and sandwich plate. Below, a blue bowl with grape and leaf pattern, and at the bottom a colorful candy dish, maybe found as a premium in a box of laundry soap



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Rusty Rae/Old Stuff
Depression Glass found in a variety of colors which gives collectors a wide range of choices. At left a jar, in an orange color, perhaps purchased at the Five and Dime for 25 cents. Below, center, a yellow/orange cup and at the bottom one of the classic orange service dishes.



Karen Cox / Flickr Creative Commons

SADDLE COLLECTOR WITH LOTS OF STORAGE HAS CHOICES IN STYLES

By Old Stuff staff
The eventual working saddle of the cowboys of the West went through an evolutionary process, adopting the best parts of several different styles.

The cowboy who could afford it would have his saddle custom made to provide the features that would be most comfortable for him. It was usually his most important possession, and might cost from one half to a full year's pay.

In the early days of the Old West, a variety of types of saddles were used. A heavy Mexican style saddle had a large horn and was built somewhat like a rocking chair. These were quite comfortable saddles and appreciated by those who had to spend most of a day sitting in one.

The lighter weight Indian saddles were adopted in California by vaqueros. Elsewhere, saddles such as the Mother Hubbard, a large saddle with a low horn and a removable leather covering of the entire saddle came into use.

The big Plains saddle, with its square skirts, became popular in the 1880s. Cowboys who couldn't afford to buy anything better made use of old army saddles, but the style of these, with a low horn, were not particularly comfortable.

By the end of the century, all these styles had begun to merge. It is these saddles from the last decades of the 19th century that are most

popular with collectors. The true cowboy working saddle had a sturdy, upward projection pommel, or horn, and an upward curving cantle at the back, which provided good support.

Among the primary makers of saddles for the "real" cowboys during this time were Meanea, Gallatin and Collins, from Cheyenne, Wyoming, and Frazier and Gallup of Pueblo, Colorado. The style of saddle made by these companies is often referred to as the "slick fork" style.

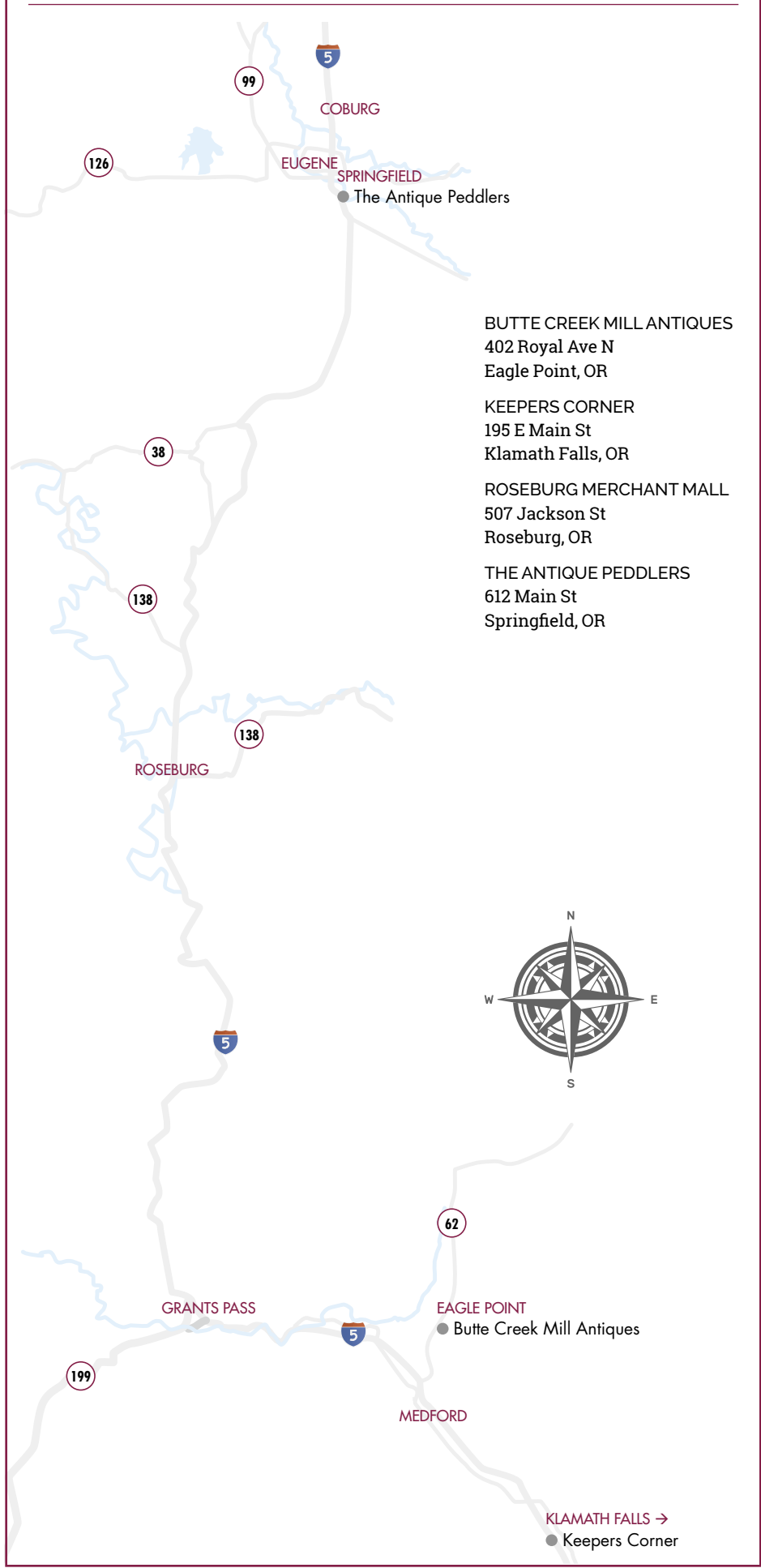
Saddles could also be purchased by mail order. Sears, Roebuck and Company and Montgomery Ward all had saddles for sale. They were less expensive then, and are less valuable as collectible items today.

At the other end of the scale, very elaborate saddles, some with silver trim, were made by such companies as Heiser, Main & Winchester and Edward Bohlin. They were frequently used in parades and rodeos, and some still are used in this way today.

There were other styles of saddles, also, such as the bareback saddle and the side saddle. These were never intended to be used on the job, however.

Prices for old saddles cover a wide range, starting at a few hundred dollars. Some of the more elaborate ones may sell for over \$10,000.

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THE ANTIQUE DETECTIVE

TABLE TALK:

THE LINGO OF ANTIQUE TABLES

By Anne Gilbert

During my usual morning auction email scroll I downloaded the current Skinner American Furniture Auction. Among the offered items were a variety of early styles of tables. I wondered if readers were familiar with some of the names and styles. Here is some information for beginning collectors.

Historically, during the 18th and early 19th centuries tables changed not only their appearance but how they were used. Along with those changes came unique names such as “butterfly” table and “chair” table. In those days the table often had a double function, as did the chair that opened up to be a table. It was also known as a “hutch” table. Sometimes it had a storage compartment under a hinged seat.

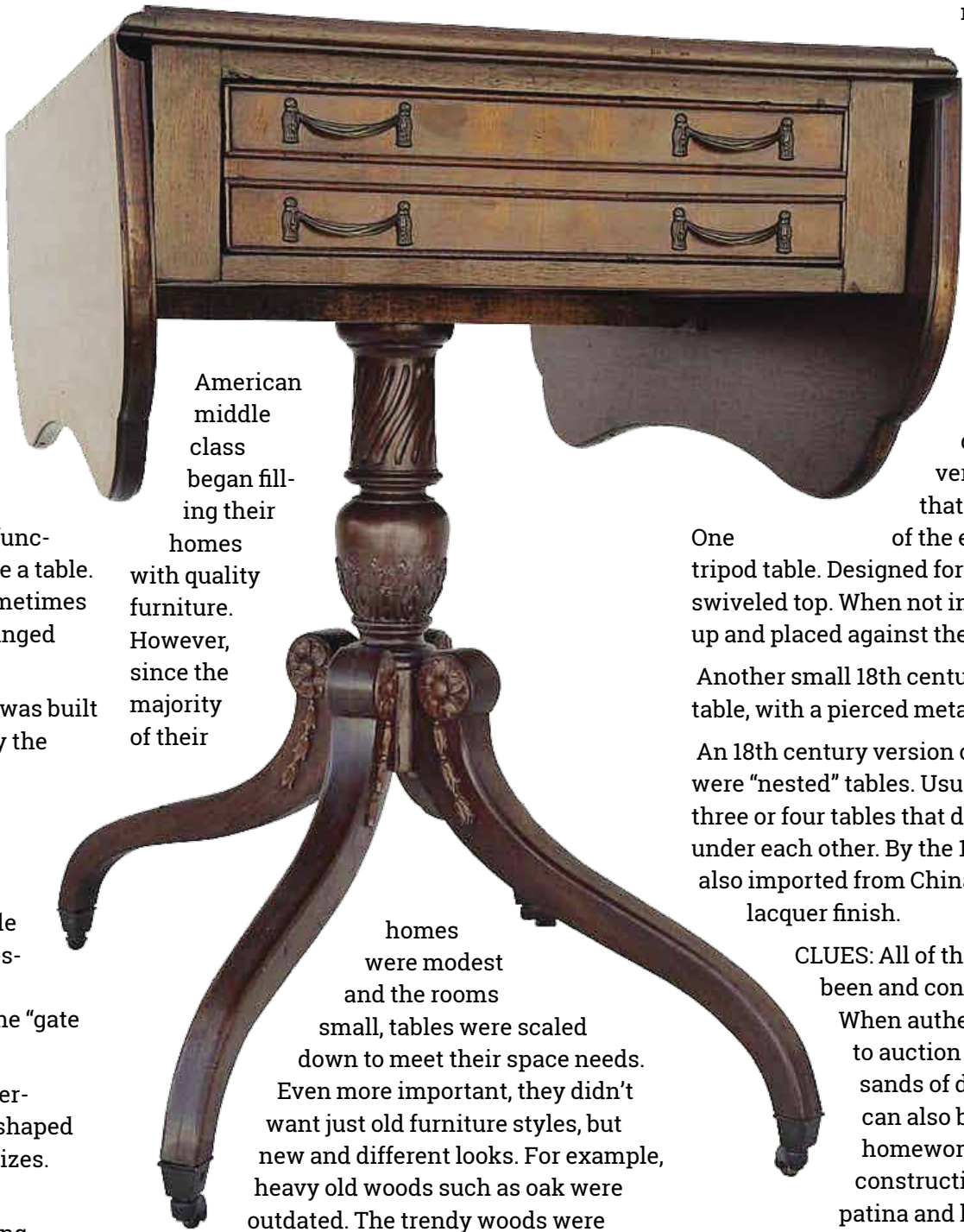
Another form, the “circular hutch table” was built on trestle ends. By the early 19th century the chair table was mounted on turned legs.

As the structure of American society changed, new manners and fashions influenced these changes.

In early Colonial America the trestle table was basically a long board resting on trestles. It was also known as “trestle board and frame.” Another popular style was the “gate leg” table.

A style unique to America was the “butterfly” table. It got its name from the wing-shaped bracket and came in many shapes and sizes. Some had a drawer in the frame.

By the end of the 18th century, the growing



American middle class began filling their homes with quality furniture. However, since the majority of their

homes were modest and the rooms small, tables were scaled down to meet their space needs. Even more important, they didn't want just old furniture styles, but new and different looks. For example, heavy old woods such as oak were outdated. The trendy woods were

mahogany, fruitwoods, ebony and birch.

Comfort also played an important role in dining table designs. Either tripod or quadruped pedestals tables gave diners comfortable leg room.

The English custom of tea drinking introduced the American version of a small table that could easily be moved. One of the earliest styles was the tripod table. Designed for practicality it had a swiveled top. When not in use it could be folded up and placed against the wall.

Another small 18th century table was the wine table, with a pierced metal gallery top.

An 18th century version of the TV tray tables were “nested” tables. Usually they came with three or four tables that decreased in size to fit under each other. By the 19th century they were also imported from China with a painted black lacquer finish.

CLUES: All of these table styles have been and continue to be reproduced. When authentic examples come to auction prices are in the thousands of dollars. Reproductions can also be expensive. Do your homework and look for clues of construction, saw marks, original patina and hardware of the eras.

Above: Antique Sheraton style, butterfly drop leaf table. Photo credit: 1sDibs

At Right: Antique chair table, perhaps the inspiration for a more modern computer lap desk. David Mancuso Antiques, New Hope, PA



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THE ANTIQUE DETECTIVE

SILHOUETTES: OLD, NEW, SCARCE & COLLECTIBLE

By Anne Gilbert

In the 18th century before there were daguerreotypes and photographs, “silhouettes” were the simplest and cheapest way to create a persons’ likeness. Having your profile “silhouetted” was as much of a status symbol as being immortalized in an oil painting on canvas. You have only to look at the list of historical portraits created in silhouettes to realize how important an art form it was at the time. After all George Washington and Thomas Jefferson were among those “snipped.”

While early silhouettes have been seriously collected by museums and collectors for decades, the art from what has continued. So has collector interest in contemporary silhouettes. Prices can be in the thousands for both the antique examples and contemporary.

Historically, the art form name derives from Etienne de Silhouette, Finance minister of France in 1777, who enjoyed cutting paper profiles as a hobby.

Those who could afford it would have their entire family profiled along with a chair, clock or family dog.

Both professionals and amateurs tried their hand at techniques. Over the years silhouettes were machine or hand cut, or often painted.



19th century George & Martha Washington portrait silhouettes from William Doyle Auctions, New York

Then, as now, amateurs traced the profile, then snipped it out. Traveling artists carried screens, sheets and lighted candles for casting proper shadows. Cutting silhouettes became a hobby for families. Among the most famous are the Copp family silhouettes.

At the other end of the spectrum were the highly detailed silhouettes done by professionals. Among them were William Henry Brown, Charles Wilson Peale, Augustin Edouart and James Hubbard. Not only were they quick with the scissors, but they cut directly by hand as their models posed.

Peale is considered among the best using what is known as the hollow-cut technique. This was done with a sharp penknife or scissors, trac-

ing the shadow and placing the “hollowed out” section against a black background. Often curls and ruffles were decorated with India ink.

CLUES: Most common are the “ hollow cut” silhouettes”. These were cut out of white paper and the hollowed out part was placed against a dark background. Those who worked in India ink touched up black areas with gold or silver paint.

Since many lithographs have been made of early silhouettes, use a magnifying glass before spending too much money. Do your research. Check out the many talented silhouette artists working today.



19th century Baron family by Augustin Edouart from Cowans Auction, Cincinnati, Ohio.

TIP: It is said creativity comes from a messy, cluttered environment. It inspires ideas. Remember that the next time you rearrange your collectibles.

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Enjoying the search for fine collectables is half the fun, and the enjoyment is double when one's research pays off with a special find.



Rusty Rae/Old Stuff

For many, the thrill of collecting is in the hunt, doing the research, finding that special item while others are off entertaining.

SUCCESSFUL ANTIQUES COLLECTING

THE PLEASURE OF THE HUNT, A PART OF THE JOY OF COLLECTING

by Mark A. Roeder
I love my antiques, but I believe the hunt is the most enjoyable part of collecting. Gathering information, following leads, browsing eBay, and traveling to auctions, shows, flea markets, and shops is not unlike partaking in a treasure hunt.

I'm excited every time I pick up a paper or check out auctionzip.com and peruse the auction ads. Who knows which sale will have just the right piece for my collection? Every time I step out of my car and walk toward a shop or mall, my mind is filled with what I might find inside.

I've been collecting for decades. I've reached the point where there is very little left for me to buy. I don't have much room and it's difficult to find those items still remaining on my "want list." This means I find something of interest far less often than a newer collector, but this doesn't

diminish the pleasure of the hunt. In fact, it makes me all the more excited when I find something. We've all heard stories of fabulous finds. The possibly that we might make such a discovery makes the search that much more exciting. You know the tales; a lady buys a two-hundred-year-

... I was thrilled to own a book that was printed before the American Revolution.

old desk and finds a cache of George Washington letters worth who knows how much. Someone picks up a painting by Remington at a flea market and discovers it is not a copy. In a box of books purchased at auction a boy discovers a first edition of "Uncle Tom's Cabin."

Such finds are truly rare. It isn't likely that any of us will make such a discovery, but the possibility gives the hunt an aura of potential, not unlike purchasing a lottery ticket. What we can expect is nearly as exciting. I've made some real finds over the years, nothing that has made me rich, but thrilling nonetheless.

I still remember when I purchased a box of books at an auction for \$1. Digging through the box later I discovered a German Bible published in 1760. It wasn't worth a tremendous amount, but I was thrilled to own a book that was printed before the American Revolution.

At an another auction, I realized that two old arm chairs were far older than anyone guessed. I picked up the eighteenth century arm chairs for only \$185 each. In a small shop I spotted an unusual piece of glass. From my studies in archaeology I recognized it as 2nd Century Roman. For \$45 I bought myself a piece of the Roman Empire. Good buys on common items are the treasure one is most likely to find. At a shop not fifteen miles from my home I discovered a circa 1860 step-back cupboard for \$625. It was cherry with chamfered doors and pegged construction. It could easily have been priced \$1,500. At an auction, I picked up a circa 1870 drop-leaf table in old green paint. It should have gone



for at least \$250 at the time, but I bought it for \$40. At another sale, I purchased a circa 1900 oak kitchen table with claw feet for only \$95. It should have gone for much more. At an antique mall, I picked up a Napanee kitchen cabinet for only \$250. Anyone who has shopped around for a Napanee or Hoosier cabinet knows what a buy this was.

I could go on listing the good buys I've found for pages. True, I have been collecting for over four decades now, but even new collectors will run onto some good buys. Such finds are not an everyday occurrence, but they are not rare either. Anyone who spends a lot of time perusing antique shops, shows, and auctions is bound to come up with some real finds. For those of us on a limited budget, such finds can make possible a collection that would otherwise be beyond our means. I don't hesitate to pay full value for something I want, but I'm always ready to scoop up a bargain.

Every time I look at one of my great finds, it fills me with pleasant memories. I can still remember the day I purchased my primitive Shaker-style table. I was only fifteen-years-old and did not have much money to spend, but I managed to bid in the table for only \$40. The circa 1840 table, in its original paint, was a real buy then and I wouldn't take twenty times what I paid for it now. Every time I look at it, I remember that auction and all the wonderful things that came up for sale that day. It reminds me also of the enjoyment I have derived from collecting all these years. I've managed to make some money buying and selling antiques, but that monetary profit is nothing compared to the profit of enjoyment. The hunt can yield unexpected results. I don't buy as many antiques as I once did, but I still often find a piece I must have. Many of my collections got their start quite by accident. Years ago, I started out with Depression glass and along the way started picking up old stoneware, soon I collected both. While hunting for a few pieces of

Victorian furniture, I noticed the beautiful simplicity of primitive furniture, and guess what? Soon, I was collecting both Victorian and country furniture.

I've pared my Depression glass collection down to a single pattern, but I've become a serious collector of early nineteenth century stoneware. I've sold most of my Victorian furniture, but I'm surrounded by country pieces. My chance finds led me toward areas that I truly enjoy.

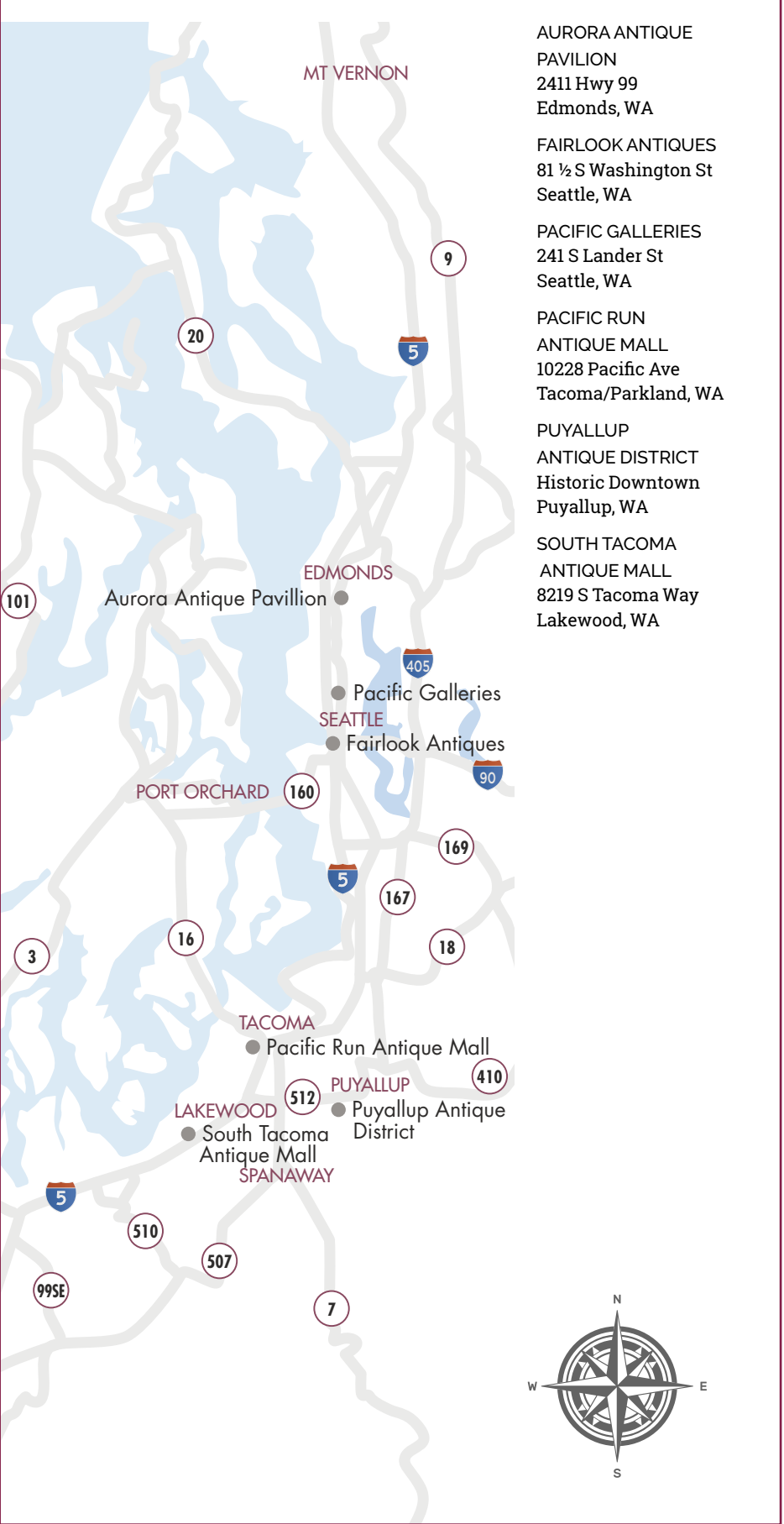
For a while, I had a passion for historic autographs. I purchased pieces signed by William Henry Harrison, F.D.R., Queen Victoria, and J.R.R. Tolkien. I can't tell you how many hours I spent pouring over sale catalogs, peering with admiring eyes at all the wonderful pieces up for sale.

The time I spent doing homework on historic personages and the selling prices of their signatures was immense. I've even read entire books connected with the personalities of interest. I've sold off nearly all my autographs now, but all that time spent in pursuit of my collection was not wasted. It was a great deal of fun. I intend to repeat it in other collecting areas.

The search is half the fun—perhaps more than half. It's hard to say. I'm a collector who truly appreciates the pieces I own, but going out and seeking more is an exciting prospect. If I come up with a "new" piece for my collection I'm thrilled, and yet, I find that success really doesn't matter.

I enjoy the search so much that it has become an end in itself. When I make a purchase, it can cost me quite a bit, but I don't buy nearly as much these days so overall I spend very little. While others are eating at expensive restaurants and spending staggering sums on entertainment, I spend my time browsing an antique mall or flea market for no cost at all. While I hope to add a treasured piece to my collection, my time is not wasted if I do not. I couldn't have more fun if I took a cruise to the Bahamas. Discovering a special find is the goal, but the search itself is a truly enjoyable experience. I feel lucky to be a collector.

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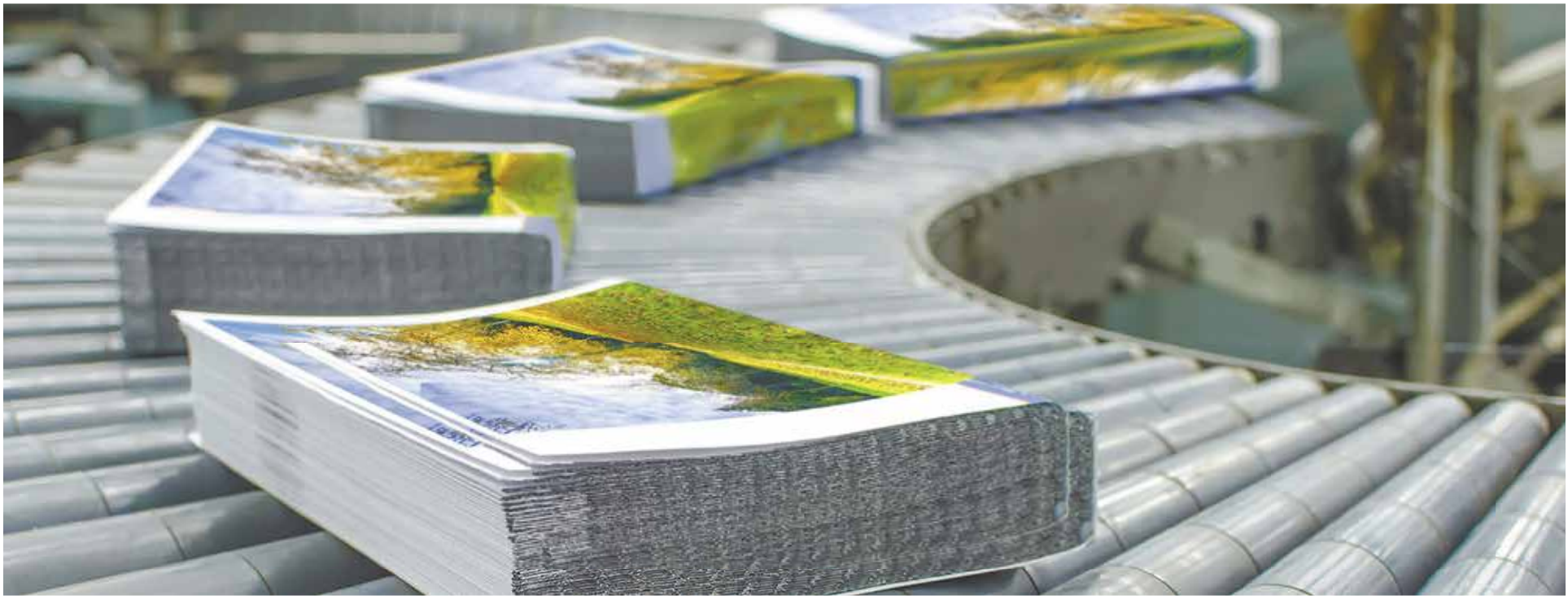
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