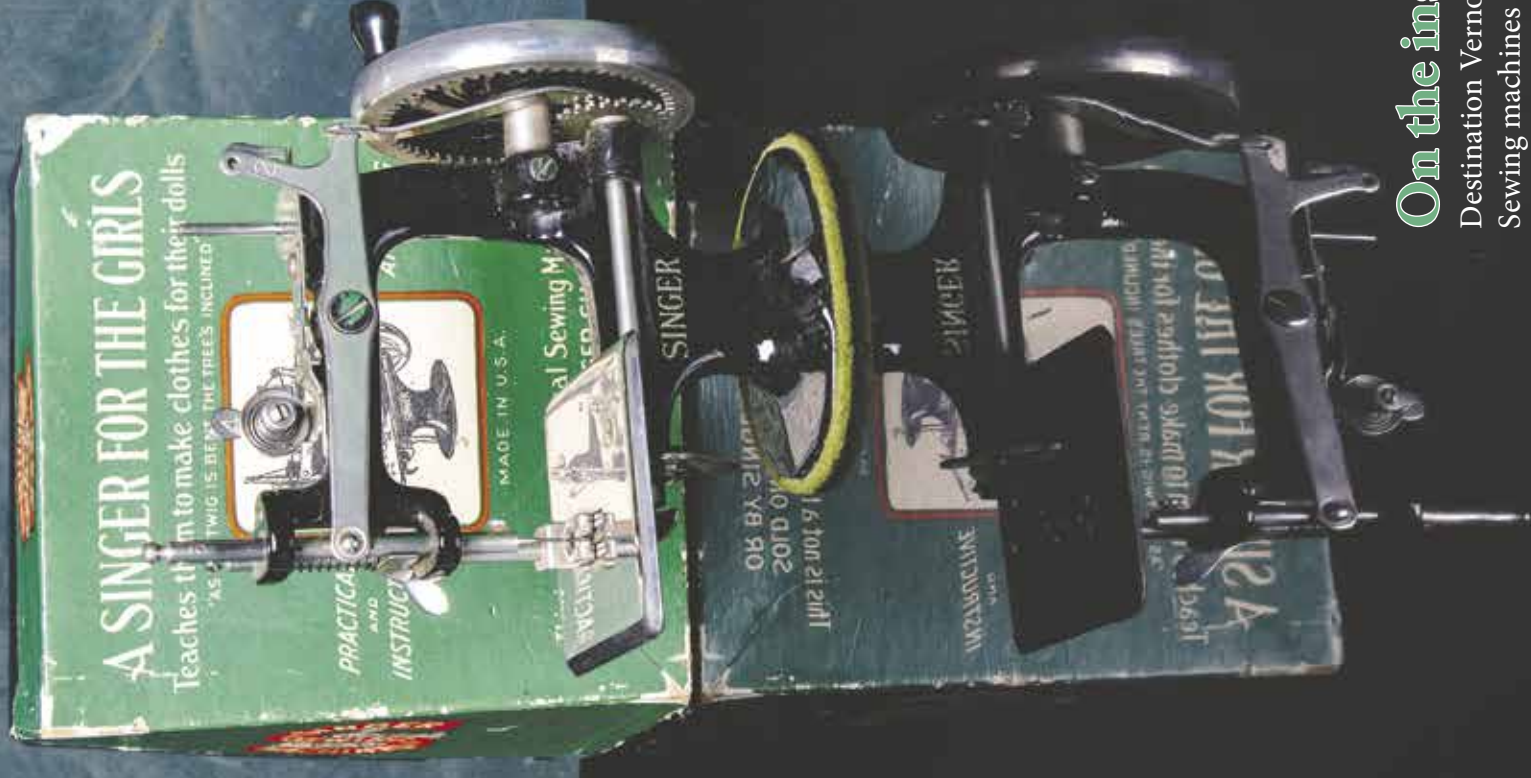


Old Stuff

April | May | June 2022

Vol 45 | Ed 2



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Antiques, Collectibles, History and Nostalgia for the Pacific Northwest



VINTAGE BLOOMS AGAIN THIS SUMMER AT THE PORTLAND EXPO

FRI JULY 8 & SAT JULY 9 - 10AM TO 5PM

Rose City Vintage Market & Collectibles Show presents the finest vintage dealers in the west for two spectacular days of hunting and gathering home decor, art, fashion, antiques, collectibles and more in this not to be missed event.

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Further information and presale tickets at:

www.RoseCityVintageMarket.com

By Rusty Rae
Associate Editor,
Old Stuff

As you can see from our cover, we’ve made some changes to the format of *OLD STUFF*. However, our content has remained the same. We made this change to the cover to be more inviting to readers.

Over the next three months we will also be adding a classified ad section which we believe will give readers, vendors, and advertisers wishing to sell, trade, or buy an antique, collectible or vintage item another channel.

For more information on the upcoming classified ad section, take a peek at the back page of this issue.

There are numerous events upcoming this summer, but one we are particularly excited to attend is the Deschutes Antique Fair that is being sponsored by the Deschutes Historical Museum. It’s scheduled for August 20 from 9–6 p.m. Vanessa Ivey, the museum manager, said the response to the event has been really strong from the community. She also said that there are still spaces available for vendors.

Meanwhile, in Portland, Joan Blomberg at American at Heart said her May sale is one antique lovers don’t want to miss.

She specializes in true American antique and vintage items.

Blomberg said she has several six-board chests that are in remarkable condition. These are chests made with, as the name suggest, six boards between 15 and 18 inches in width.

She also recently found an old buckboard that is quite unusual in that it seems to have been made for goats or some other smaller animal. She said it measures three feet tall, and about four feet long and two feet wide. But the wheels have steel rims, so it seems it was made to be driven on a wide variety of roads. American at Heart is located in the Sellwood area of Portland.

Up north in the State of Washington, Stacey Watkins at Black Diamond Antiques said they’ve had a number of great collections of Uranium Glass come through their shop. She says you can see many of their items on their Facebook page.

Watkins adds, “We are a family oriented store — very relaxed with antiques, collectibles and clothing — something for all.”

Watkins notes their big day this summer will be Black Diamond Days July 16. There will be food trucks, the museum will put on a play and of course you’ll also be able to find that special

piece as the shop.

In McMinnville, Oregon, Homeward Bound Pets’ Thrift Store sees a wide range of items but regular posts antiques online.



Pacific Northwest doll lovers and collectors will be able to look through dolls and accessories from 50 dealers at the Doll Day Show in Seattle, May 21st.

You can find their shops on eBay, Etsy, and Poshmark. All sales go towards funding Oregon’s first no-kill shelter. Its mission is “Improving the lives of cats and dogs through adoption and community partnerships.” Homeward Bound Pets Humane Society is an independent organization, as humane societies are not connected to one another.

Over in St. Helens, Oregon, Mitzi Ponce at 2Cs Vendor Mall was totally jazzed about a pair of lamps they have on display.

One is a Honysuckle Fenton Dot Coin that looks

like an old kerosene lamp but has been electrified.

The other is a Bohemian Glass with crystals. Ponce said it looks red when it isn’t plugged in, but when you

turn it on it glows with a pink color.

2Cs is located in a historic building in St. Helens that was built in 1927. They feature just over 6,400 square feet on three floors with 70 vendors.

Ponce also does a radio broadcast each Saturday on the local St. Helens station, KOHI, 1600 on your dial. Called “Whatcha Got,” in which she brings the news of the day about antiques, collectibles and vintage items. Thanks to the modern miracle of the internet you can stream those broadcasts. To get the stream, set your browser for www.am1600kohi.com and look for the listen live here link.

For doll collectors in the Pacific Northwest, Doll Day Show is coming to the Seattle area May 21st. It will be held at the Doubletree Suite Hotel in the Southcenter area (near SeaTac airport). Hours are 10am to 3pm. Parking is free.

World Doll Day Shows, established by promoter

Mary Senko, was created in the footsteps of Mildred Seeley, who desired to “make every day a doll day.”

Show promoter Senko has developed a serious of doll shows on the West Coast to bring energy to the world of doll collecting, doll history, and doll creation.

There will be doll stringing and supplies, and on-site doll evaluations.

More than 50 dealers with an array of dolls from Modern, BJD dolls, Vintage, Antiques, and collectible that will be for sale, with prices to fit every budget, and items to attract every collecting appetite.

Of particular interest for the collectors is a rare, Albert Marque doll, 1915 from France.

Now a part of the Grovian Doll Museum collection (of Pacific Grove, CA), the doll has been valued at over \$250,000. The Directors of the Museum are bringing the doll, which is one of the pinnacle dolls for collectors, and was the most widely copied by Mildred Seeley in her business.

We love to hear from readers tell us — what you’d like to see in OLD STUFF. Send us your idea for a story, or even better yet, become a contributor. Shoot me an email at rrae@newsregister.com with your idea for a story.

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CLASSIFIEDS MORE THAN JUST ADVERTISEMENTS

By Ossie Bladine

As noted on page 2, and featured on the back page, we are announcing the launch of Old Stuff Classifieds, which will run starting with our Summer (July–August–September) issue.

The history of classified advertisements is part and parcel of the history of advertising overall. The first newspaper ads were designed as the written out ads we now consider part of the classifieds. For instance, this ad from the May 8, 1704, issue of the Boston News-Letter is considered the first paid newspaper ad in history:

“At Oyster-bay on Long-Island in the Province of N.York, There is a very good Fulling-Mill, to be Let or Sold, as also a Plantation, having on it a large new Brick house, and another good house by it for a Kitchen & work house, with a Barn, Stable, etc. a young Orchard, and 20 Acres clear Land. The Mill is to be Let with or without the Plantation: Enquire of Mr. William Bradford Printer in N.York, and know further.”

However, the modern design of classified ads — with listings separated into various categories, or, classifications — was said to be invented by the Philadelphia Public Ledger, according to an entry on the subject in the AdAge Encyclopedia. “Medical classifieds were usually the biggest category,” the entry states, “but they were often fraudulent, many of them offering nothing more than the products of quackery.”

I’ve always considered classifieds sections to be great content, as well as a good revenue source for publications. I think because newspaper classified sections hold such a broad array of topics, it’s fun for anyone to peruse them even without a specific item to look for. And one can put together quite a nice snapshot of the times by reading through classified sections in archived publications. In fact, someone did that so much they wrote a book about it.

Upon writing this, I came across and quickly ordered the 2005 book, “Strange Red Cow: and Other Curious Classified Ads from the Past,” by Sara Bader. The historical collection of classified ads is described as “humorous, heartbreaking, and insightful”; from freed slaves taking out ads to seek lost friends or family, to this 1948 entry in the Levittown Tribune:

“Will swap my .410 shotgun with box of buck shells for picnic table or lawn chair. Call Hicksville 5-463.”

I think I will return here next issue with my review of that book.

In the meantime, please help spread the word of our upcoming Old Stuff Classifieds section to anyone who could utilize it to sell items or seek certain collectibles.

Enjoy the Spring, and ,of course, enjoy the continuous return of more get-togethers and antique events.

Old Stuff

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Antiques, Collectibles, History & Nostalgia for the Pacific Northwest

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ARCHIVED EDITIONS

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P.O. Box 727 • McMinnville • OR • 97128

Printed by
Oregon Lithroprint, Inc.
oregonlitho.com

Published by
The News-Register Publishing Company

ON THE COVER: A Singer sewing machine “for the girls” was a fully operational toy sewing machine that youngsters could learn to sew with. It produced an easily unraveled chain stitch. From the collection of Rachel Greco and Grandma’s Attic in Dallas, Oregon. **Photo by Old Stuff Associate Editor Rusty Rae.**

MILK GLASS COLLECTIBLES:

BOTTLES THAT GAVE LONG TERM ADVERTISING

HAVE BECOME VALUABLE COLLECTOR ITEMS

BY Terry and Kim Kovel

Glass bottles were expensive packages for alcoholic drinks and other liquids, including many beauty products, by the late 1700s. But makers liked to give products a permanent label, not just a pasted, handwritten or printed paper label. So bottles were made with a thin layer of glass that was heated to cover the label and adhere it to the bottle permanently. Other less decorative bottles were made with the product name captured in the mold.

A label under glass couldn't fall off, get damaged or become illegible, so they were favored by apothecaries, the drug stores of the past. Many of these glass-covered labels were handwritten with the Latin names of

medicines using fancy style gold-leafed letters. Glass Works Auctions featured milk glass barber bottles in an auction that included this American circa 1880-1900 barber bottle. It has a shaker top and a label under glass with the name "W.L. Doremus, Bay Rum" surrounding the head of a girl in a colorful bonnet. Highest bid, \$222.

Q: I inherited a set of International's "Spring Glory" sterling silver flatware 14 years ago. There are 12 five-piece place settings and several serving pieces. I showed it to a dealer last year who valued it at \$1,000. I need to know its current value.

A: International Silver Company made "Spring Glory" flatware from 1942 to

1996. Sterling silver flatware was a popular wedding present years ago. It's not as popular today and, although the price of silver has gone up in the past year, sets of silver are hard to sell. It's important to know if the value you were given is what the dealer thought they could sell the silver for or what they would pay you for it. You can check prices for "Spring Glory" silver flatware prices on silver matching services listed online. Replacements Ltd. lists a five-piece place setting of "Spring Glory" for \$210 to \$230. Matching services also buy silver flatware but will pay you a percentage of what they sell it for since they have to make a profit.

Q: Why do we say dinner dishes are

made of china? A: The story was part of my junior high school history lessons. Marco Polo brought "china" (a green colored pot) back from his explorations of China in 1260. Europe had only heavy pottery dishes, and "china," the porcelain made in China, was lightweight, white, translucent and "fit for a queen." It was one of the things that encouraged the king and queen of Spain to give Christopher Columbus money for his explorations in 1492.

CURRENT PRICES Paper, valentine, mechanical, Rain or Shine, You Are Still My Valentine, boy in tan jumper, girl in blue and white checked pinafore, boy hands girl flowers as their eyes move back and forth, easel back, 1930s, 8 x 6 1/2 inches, \$20.

Pin, love knot, 14k yellow gold, blue enamel flowers, center diamond, Victorian love symbol, c. 1910, 1 inch, \$545.

Sailor's valentine, seashells, flowers, triangles, oval, walnut shadowbox frame, 1900s, 16 x 19 inches, \$2,640.



Silly as it may seem, milk glass can be one of many colors. It is an opaque glass first used in the 1800s and now prized in collections of barber bottles of the Victorian era. This 10 1/2-inch-high milk glass barber bottle with a colorful label under glass sold for \$200.

TIP: Three-dimensional valentines and valentines with movable parts tend to be worth more than other valentines.

Learn about the record-setting prices scores of items have brought in recent years in the new "Kovels' Antiques & Collectibles Price Guide

2022." It is the ONLY antiques price guide that empowers collectors with the most up-to-date price information based on actual sales and market data. Available in stores and online, it makes a great gift.

Popularity of Yo-Yos Up And Down

The yo-yo was introduced in American in 1929. However, its origins go far back — in fact, as far back as some early South Pacific cultures.

Philippine natives had a crude form of yo-yo, which was a vine wrapped around a piece of flint. It was used to kill prey, and the flint piece was retrieved in the fine.

The yo-yo appeared in Europe in the 17th and 18th centuries and quickly became a favorite plaything of the ruling classes in France and Spain.

Toymaker Donald Duncan (whose other claim to fame was

the invention of the parking meter) began manufacturing wooden yo-yos in this country in 1929. He hired Filipino natives to demonstrate it in department stores. The Marx company made them by the millions.

The yo-yos continued as a fad throughout the Depression and then their popularity gradually faded, although they have never disappeared completely from the toy scene.

In the 1940s, other companies also produced yo-yos, often with gimmicks to enhance sales. For example, Corey Games made their Glo-Yo: "In

the dark it glows like a ball of fire."

In 1959, Duncan contracted with the Flambeau Corporation to manufacture plastic yo-yos. The wild and flashy colors, new styles, and features such as glow-in-the-dark models revived the popularity of this toy, and 16 million yo-yos a year were produced during the 1960s.

The fad faded once again by 1969. As before, though, this toy never disappeared completely, and yo-yos remain a staple of the toy industry. Handcrafted wooden ones are being made again, in addition to the plastic models.



It really does seem like everyone knows your name in Vernonia. Here at Penney Lane, a gathering of customers including the dog, who also seems to know everyone's name.

Destination: Vernonia!

Where everyone knows your name & collectibles, antiques dominate main street

By Rusty Rae Associate Editor Old Stuff

Vernonia was once known as that logging town in the lush upper Nehalem Valley of Northwest Oregon. Situated midway between highways 26 and 30 on route 47, its reputation has morphed from the rough-and-tumble logger burg to more of an everyday RFD Mayberry with a large dose of the Cheers ethos — "where everybody knows your name". That's evident when you visit the cluster of antique and vintage shops on its Main Street, where it seems everyone does know your name.

These three antique emporiums plus the local senior center's thrift shop offer quality collectibles, antiques, and vintage items. Visitors have the opportunity to find that special item to complete a collection or perhaps to start a new collection, but also to develop a relationship with shop owners and the community in general.

While the town still retains much of its logging heri-



The sign to Vernonia off of Highway 47 tells you everything you need to know about the city, except that its also become a top antique, collectible, and vintage stopover with a bevy of outstanding eateries.

tage and charm — the high school's mascot is the Logger — Vernonia has become a regular stop for many day trippers looking for respite from their city environs. Surrounded by a forest of Douglas firs, Vernonia stands like a lone oak, offering a bevy of first class eateries, an abundance of hiking and biking trails, a wonderful museum that chronicles the area's past, and the Nehalem River, which bisects the town

of some 2,000 locals. The Nehalem River affords fishing and in the summer an old fashioned swimming hole, complete with lifeguard.

The Rusty Nail is our first stop in our Vernonia exploration. It was originally owned by Bob and Darlene Davis, longtime Vernonia residents. They owned several different antique shops in Vernonia and were the first antique entrepreneurs of the area.

Today, the Rusty Nail

features more 4,400 square feet inside and additional outside area of 1,400 square feet. Owners Jerry Cordell and Elmer Rivas, describe their store as a traditional establishment of antiques, collectibles and vintage items.

They offer a wide range of vintage and collectible items for the guys in the Man Cave room, but you'll also find a great selection of general antiques throughout their store.

In addition to their antiques and collectibles, they offer a selection of garden items in a covered outside room. Those items don't fall into the collectible or antique slot, but are sure to brighten any backyard oasis of flowers and vegetables. Furthermore, they have sourced a wide range of precious stones and jewelry. This collection includes silver, diamonds, rubies, and other gemstones. Perhaps not an item from your normal antique shop, these items offer that extra bit of pizzazz you might not expect from a small town vintage emporium.

A couple of doors up Bridge Street — Vernonia's main drag which runs through the center of downtown — you'll find Penney Lane Antiques where veteran antique proprietors Joe and Nina Versaw really do seem to know everyone's name.

The Versaws escaped from Division Street in Portland, bringing both their inventory and their clientele of more than 30 years to their shop in Vernonia. The couple completely revamped the

See VERENONIA, Page 6

Oregon's First National Historic District

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Quilt historian Rachel Greco explores her quilt that is nearly 200 years old. She found the quilt at a quilt show in Florence, Oregon. She paid \$200 for it and today its worth considerably more. **Below.** The historic quilt awaiting an inspection.

Quilt historian Rachel Greco gives tips on quilt collecting

By Rusty Rae
ASSOCIATE EDITOR
OLD STUFF

Collecting quilts is an opportunity to own a piece of colorful history. Many quilts have been passed down within a family for two or three generations. With each quilt comes the story of who made it, what the circumstances were, and any number of details that give life to the blanket and carry on family lore.

But quilts tell more than the family story and collecting them also offers a glimpse into the history of the

country at the time the quilt was put together.

Quilt historian Rachel Greco of Dallas, Oregon, has spent more than 30 years studying quilts and has many in her collection. Her oldest dates back to the 1830s. She says, “If you want to know the history of men in a certain period, look in textbooks, but if you want to learn the history of women, study their textiles.”

While quilting dates back long before the pilgrims set foot in the New World, Greco said quilted blankets were a natural outset of



the basic fact material was a scarcity to those settling in America.

“Any piece of clothing was mended and patched religiously until it couldn’t be

repaired anymore and then it was turned into something else, often a quilt,” she said.

Colonial quilts were also a necessity, used for warmth while sleeping.

They were also used as hangings for doors and windows, which were not well sealed.

It wasn’t until the 1820s that actual quilt patterns began to

spring up. Later in the 19th Century, patterns began to become available for sale.

As America moved into the 20th Century, women began thinking back to colonial times and quilting again found favor. When the Depression hit, bright and colorful patterns to cheer up dreary days were popular. During the Bicentennial, quilting was again revived as women across the United States celebrated colonial times. In the late 1970s the rotary cutter was invented and once again quilt making took off.

Quilts are a cloth sandwich, made up of three segments: the top, which is normally the decorated portion; filler, the center section; and the back.

Collecting Quilts starts simply with becoming interested in them and their history. The usual starting place is a family quilt that has been handed down. However, many just have a quilt passion, either through making them or perhaps just being curious about the



Above, Greco checks on segment of a pattern in her 1930s quilt. Below, the uneven stitch indicates that it was hand sewn.

history behind one of these beautiful blankets.

Regardless of where your passion for quilts lies, the first step at successful collecting is becoming knowledgeable about quilts. You might become a one-week wonder, but if you’re serious about quilts, like Greco, expect it to be a lifelong process. Greco has been studying quilts and textiles for most of her adult life.

Her office workspace is dominated by several bookcases chock-full of books, articles, and notebooks of her own study on quilts. However, today the internet is able to give one a quick leg up, but being a knowledgeable shopper is your best preparation.

Finding that special quilt may seem like a larger task, but the hunt is part of the fun for many.

There are of course quilt shows. A resource is also several quilt associations or groups. One is the International Association of Quilters a mainly online group found at: www.iaquilters.com/.

Quilters’ World magazine lists many quilting groups and is found at: www.quiltersworld.com/guild-



listings.php.

Check out garage sales, estate sales, rummage sales, and of course antique and vintage shops.

Greco says a good starting point for collecting quilts is simply to buy what you like. Your knowledge of quilts and patterns will give you the ability to know what is a good price and what perhaps you should walk away from.

If your quilt collecting passion focuses on a specific historical moment or perhaps a pattern, keep in mind the market is full of reproductions, just waiting to teach the uneducated a lesson. Resources at hand include quilting groups and experts such as Greco who can assist in your quilting journey.

Quilts that are more than 100 years old are considered antiques, and those in the 40-50 year range fall into

the vintage category. Over the years various styles and patterns have ebbed and flowed in popularity.

One of the major clues as to the age of quilt is the stitching. If the stitches are uneven in size and spacing, Greco noted the quilt was probably hand sewn. On the other hand, if the stitches are even, the quilt was probably machine stitched. Remember, however, that the sewing machine in America came into use in the late 1830s — so even a quilt that was machine stitched could still be more than 100



When checking out a quilt to buy, be sure to look for tears or rips..

years old, and a valued treasure.

In addition to the stitching of the quilt, check its overall shape. Are there rips? Is the center section of the quilt seeping out of a rip or a rupture in the exterior material? Those are telltale signs of both the age of quilt and its care.

Greco believes a quilt from the 1950s or earlier should never be washed. “Fabrics back then were often made with unstable dyes and washing could significantly decrease its value. It’s also very possible that in a quilt that old the fabric has become worn or fragile.”

Greco adds, “If you feel like you want to wash your antique quilt, lie down for a while until the mood passes.”

And NEVER, ever dry clean a cotton quilt. Regardless of what your local cleaner might tell you, Greco said, “Solvents and chemicals used in dry cleaning will damage or even dissolve the thread and fabric in the classic antiques.”

It goes without saying, repair any damage to a quilt before you attempt any kind of cleaning.

Greco also said, “Most collectors would rather see stained or discolored quilts rather than risk potential damage.

If your quilt is filthy,

Greco suggests an old fashioned method of sanitizing it — hang it on a line outside on cloudy or breezy days. You may also lay it out flat, but don’t put it directly on grass. Instead, lay an old sheet down first and then lay the quilt in top of the sheet.

“Many times, airing your quilt will improve the condition of quilt,” Greco noted.

The other major issue for quilt collectors is storage. Greco says, “Quilts like to live where you live.” That means they should be stored in places where

you live, not in the attic, basement, or garage.

Greco cautions not to store a quilt in a plastic bag or cedar chest. A plastic bag may trap moisture and allow mold to grow while the resins in a cedar chest may cause the fabric to begin to disintegrate due to acid in the cellulose products.

Greco believes there are several prime storage solutions. One is simply to store the quilt on a bed in a spare room. Pile several on top of each other as covers. Remember to

See **QUILTS**, Page 18

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The All Saints clothing store in downtown Seattle has the corner on the market when it comes to vintage sewing machines with more than 300 machines used in their display windows.

The joy of collecting sewing machines

By Rusty Rae
 ASSOCIATE EDITOR
 OLD STUFF

Collecting sewing machines may seem like a strange endeavor to many, but there's a certain charm to these vintage and antique machines that at times is near mystical.

While modern sewing machines will do just about everything but cook Sunday dinner, they fail to match the durability of the machines that are 50 to 100 years old.

In fact, you'll find many modern sewers using these seemingly aged sewing machines today because they simply get the job done — no fuss, no muss. That's because many of the sewing machines of yesteryear were made of cast iron and used iron or steel gears. They may be dismissed by some as a relic of a bygone era, but these mementoes are still providing solid stitching for many.

It may surprise you to know that the sewing machine is more than 200 years old. The initial design was patented by Thomas Saint. He patented the design in the United Kingdom in the late 1700s as "An Entire New Method of Making and Completing Shoes, Boots, Spatterdashes, Clogs, and Other Articles, by Means of Tools and Machines also Invented by Me for that Purpose, and of Certain Compositions of the Nature of Japan or Varnish, which will be very advantageous in many useful Appliances."

The name alone appears to have stifled this particular idea from coming to life, although one was built some 80 years later. The hand-cranked machine worked after a few modifications.

Though the early 1800s was fertile soil for the sewing machine, but its birth was interrupted by riots and patent wars.

Yes, you heard that right, riots. In France, a tailor came up with

the idea for a sewing machine. He won the patent for a machine that used the chain stitch. As a result he won a contract with the French army to produce uniforms. Before he could get started, torch-bearing Parisian tailors stormed his shop and destroyed it along with the 80 machines. He never recovered and died a pauper.

About the same time, Elias Howe developed his sewing machine that used a grooved and curved eye-pointed needle carried by a vibrating arm. He received the fifth United States patent (No. 4,750) for a sewing machine in 1846.

However, as good as his machine was — in a race against five seamstresses, and his machine finished five entire seams before any of the seamstresses finished one — it didn't sell. In fact Howe's story could become a rags, to misery, to finally riches story. We don't have time to go into the full soap opera, but needless to say it's the American dream coming true.

Essentially Howe wound up suing (not sewing) Walter Hunt and Isaac Singer for patent infringement — and winning. Ultimately, as interest in sewing machines grew, and to avoid continual lawsuits over every new model created an agreement forming a business combination was reached in which Howe ultimately received a royalty for every machine sold. By the time the patent ran out, Howe had made \$2 million — and an industry was born.

The Issac Singer is the man behind Singer Sewing Machines, which became one of the dominant models for nearly 100 years. Today it is a part of the SVP Worldwide group that sells Singer, Viking, and Pfaff (SVP).

Since Howe's invention there have been hundreds of different brands of sewing machines. Singer, with its dominant presence is an obvious choice by many — they're plentiful for collecting and relatively inexpensive.



Above and at right, an early treadle Singer Sewing machine. The image at right shows the belt that drove the machine. The bottom Singer, a lovely machine with a wooden base.



However, there are a plethora of antique and vintage brands from which to choose and to start one's collection.

Of course, as is preached often, knowledge of the various machines you're interested in is a key to making a good buy. There is much to know about the inner workings of a sewing machine, so do your homework.

In general, the first decision is to consider the general appearance and condition. Is the machine faded, chipped, or scratched. If it comes with a built-in wooden fixture (table or cabinet), what is the shape of the wood?

Of course, understanding how rare a particular sewing machine is part of the hunt. If you can find a serial number you'll likely be able to do an online search for production data. Initial sewing machines were foot or hand powered. As the country became electrified sewing

machines began to be powered by small electric motors.

Here are some general rules for finding a purchasing an antique or vintage sewing machine.

First, check to see that the machine isn't locked up. Turn the handwheel — doing so should make the needlebar rise up and down.

Next, find the bobbin and make sure it rotates as you turn the hand-wheel. If this is an electric machine, its wise to plug it in and take it for a spin.

Finally, look the machine over for its basic condition. Are there chips, scratches or dings? If it's mounted to a wood table, what is the condition of the wood. Make sure you know if there are any accessories with the machine,

Where to look? There are numerous sources, but it's best, especially when you're starting out, to source vintage



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Baseball glove collecting is catching on

By Rusty Rae
Associate Editor
Old Stuff

Linfield University head baseball coach Dan Spencer quipped one day, “I love collecting great baseball players and baseball mitts.”

You may not need to collect baseball players like Spencer, but collecting baseball gloves has become, for some, a national pastime, just as important as the game itself.

Spencer, a baseball lifer, who eats, sleeps, and drinks the game, also enjoys the history of the sport through his collection of gloves, some of which date back to the Babe Ruth era. Gloves give Spencer, who has been playing and coaching the game since he was seven-years-old, insight into the game and the talent of players of yesteryear.

The best glove of his collection is a Babe Ruth replica that was given to him by a woman who, as he tells it, was the “health lady” for the team, taking care of whatever ailed team members.

“She was from London and she gave me a box with this glove in it and told him, ‘I knew you would appreciate it.’”

As it turns out the glove was given to her husband by his mother. But being a Brit, even with the Babe Ruth name on the glove, he had no interest in baseball or the glove. Additionally,



Linfield University head baseball coach Dan Spencer models an old time catcher's mask and glove.

her husband was left-handed and this was a right-handed glove.

While the Babe Ruth give is perhaps the crown jewel of his collection, Spencer, like many sons and

daughters of the game, notes his favorite of his collection is his father's glove — the one with which they played catch together.

That's probably the starting point

for many who collect baseball gloves — a glove that may not have great historical significance but is valued for sentimental reasons. For others, collecting gloves is a way to stay involved in the game and to cherish players whom they love and have become heroes of the game.

Keep in mind baseball was initially played without gloves. The first recorded use of them in a game can be traced back to the mid-1870s. In the baseball of the late 1800s, the old-time game saw early gloves, more like the gloves worn in winter weather today, sans finger tips, designed to knock down the ball rather than actually catch it.

As glove technology improved and broken fingers declined, even some of the hard core baseball die-hards who mocked the guys who used gloves began to take notice. By the 1890s, almost all position players were using some form of fielding glove.

Baseball gloves continued to improve players' ability to catch the ball and have gone from the web less three fingered gloves, to Spencer's Babe Ruth glove with five fingers, to today's modern five-fingered web glove, which is large enough to catch a small cantaloupe.

If you're looking to start a baseball glove collection, understand there are several categories of gloves of which you should be aware. These are:

Game used: As the name suggests, these are gloves used in games and are

perhaps the most difficult to find and when you do will be pricey. For example, if you are lucky enough to find a MacGregor model worn by many-time all-star center-fielder and Baseball Hall of Famer Willie Mays, you may see a price point of \$10,000 or more. That same kind of price structure is likely for gloves worn by any of the stars of the game, for example Mickey Mantle, Ken Griffey Jr., or Derek Jeter.

Obviously, if you're going to drop a load of cash on a glove from

one of the heroes of baseball, makes sure there is documentation which will give you the confidence the glove was owned and used by the player.

Game Model: This is the same model of the glove used by the player, but the difference is it was never used in a game. These gloves are easier to fake, though in modern times glove manufacturers stamp the player's name on the glove. As always, let the buyer beware – do your homework to make sure you know what you're buying. Fakes are the

biggest issue and the concern is acerbated by unscrupulous glove manufacturer execs stashing an extra game model to give away or sell.

Store Model: Most would consider these gloves retail models of mitts. They're fun to have (I can still remember the Mickey Mantle glove I used that my mother purchased at the local sporting goods store) and readily available.

Knowledge is power, as they say, and if you're just starting out there are numerous online



Perhaps the prize glove in Spencer's collection is this Babe Ruth Game Model glove with the Bambino's name embossed in the heel of the glove. Interestingly, the glove is marketed as a “Home Run Special” since Ruth had hit 60 homers one season. But the glove in actual play is used to catch potential home runs.



sites to assist you with all facets of collecting, from price guides to care to repair.

■ www.baseball-glovecollector.com : This is a great place to start your information collection. Jim Daniel, who runs the site, has collected gloves and mitts since 1994. Not only is there a ton of information about gloves, but he also has a good list of other collectors and their web sites.

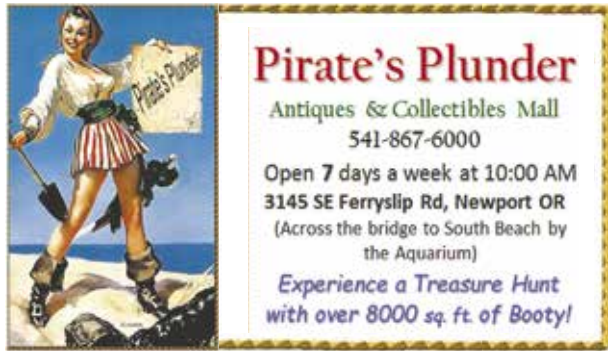
■ baseballia.com/blog/beyond-card-board-collecting-vintage-baseball-gloves: A nice site with gobs of information about baseball history and baseball memorabilia in general. You may have to root around the site to find additional specific information about collecting gloves, but if you're a baseball fan, you have a good time.

■ keymancollectibles.com: This site is a treasure trove for collectors of anything baseball. Included is a baseball glove dating

guide and also a how-to section on cleaning and restoring old gloves.

■ www.sportsartifacts.com/vintage.html: You'll have to search a bit here, but the Gloves

and Mitts section is pure gold for collectors. It contains information on a number of different styles and eras of mitts and a general price guide.



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Collections of baseball gloves vary by who the collector is. For example, below are some of Spencer's gloves that include his favorite glove, the one his dad used when they played catch. Some gloves may just be used gloves with a nice label, such as the glove at the bottom, which appears to have been a game glove used by a high schooler.

At right, a gamemodel 1940s first baseman's glove. Unless you're a total Dodger fan, you may not know the name of Dolph Camilli, who helped the then Brooklyn Dodgers to a World Series win.

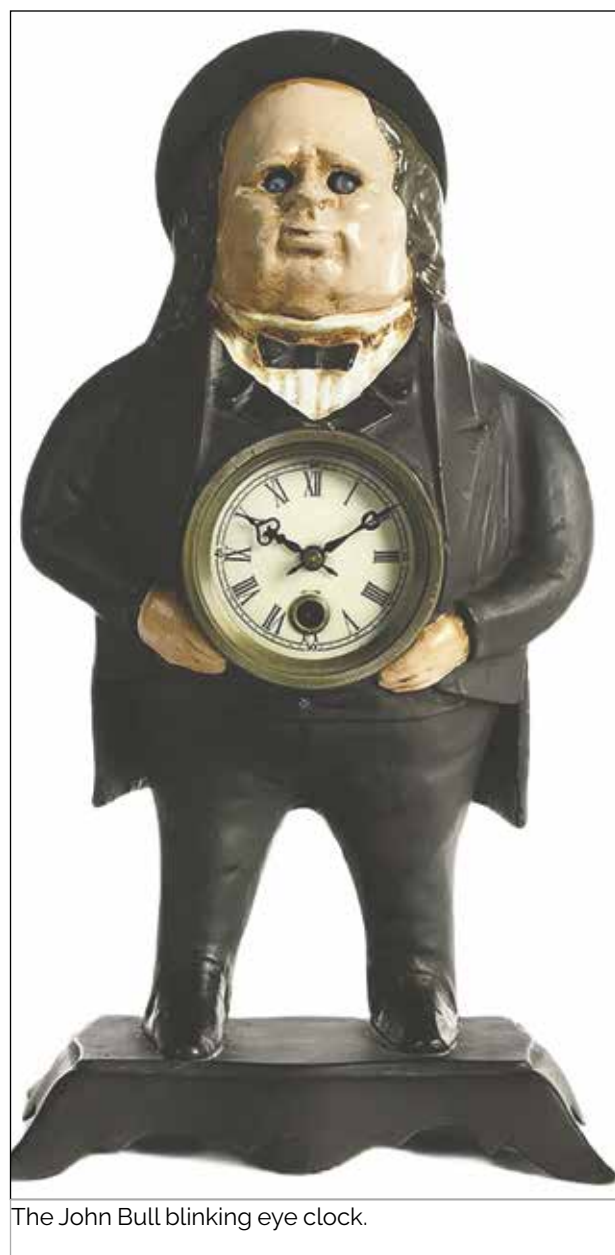


CLOCK COLLECTING -- MORE THAN PASSING TIME

BY ANNE GILBERT

Clocks have come a long way since the water clock of ancient times. These days they have many functions in addition to keeping time. They can be decorative, entertaining and sometimes mysterious. Their names can depend on their shapes and purpose. For example, the “mystery” clock. The works are completely hidden, and it appears to work mysteriously, often with human figures that move without impulse. It was invented by Harry Houdin in 1923 for Cartier.

Historically, it was during the reign of Louis XVI -- that the elegance of clock-making -- reached its peak. Precious materials were used to frame the clock face. This included tortoise shell with brass inlay and



The John Bull blinking eye clock.

horn mounts with lacquer and bronze. One of the most expensive clocks was the Louis XV1 mantle clocks with garniture. Reproductions have never stopped being made. However the repros are of gilt metal not bronze.

As for entertainment, consider the clock with the figure of Napoleon on top that walks back and forth and in and out of his tent. Or, the blinking eye clock. The eyes connected to the escarpment of a human or animal figure, move without apparent impulse. Originally it was made in Germany in the 17th century, and in America mid-19th century.

Some clocks, such as the Atmos, had a scientific purpose. This shelf clock, invented by the French in 1913, showed constant changes in atmospheric temperature that then kept the mainspring fully wound.

The name for any clock with weights and pendulum not enclosed in a case was “wag-on-the-wall.”

One of the most popular styles was the “banjo” wall clock, resembling the shape of a banjo. First introduced in America as the “improved Timepiece.” it was patented by Simon Willard in 1802. So popular it has never stopped being made.

By the late 19th

century gilt-bronze mantel clocks with figures of poets and Caesar reclining on a marble base, were popular.

Clocks became important decorative accessories during the Art Nouveau, Arts and Crafts, Deco and Modern periods. Many cases were designed by a famous artist or important porcelain maker. They reflected the designs, motifs and materials of their decades. Even Rene’ Lalique created a frosted glass clock with intaglio-molded female figures in the Art Deco style.

Around 1919 novelty clocks depicted cartoon characters such as Felix the cat. Felix cat clocks are still being made. They are usually bought for childrens’ bedroom.

The face of the wall clock changed forever in the 1950s. American designer George Nelson created a totally new concept. Known as the “Vitra Ball” clock, the hands moved against the background of a wall. They didn’t require numbers since time could be told by the positions of the hands on the balls, spheres, or whichever twelve representational forms were mounted on the wall. Nelson created an entire series for the Howard Miller Clock Company of Zeeland, Michigan to the late 1950s. They

had many names such as “the atom”, “the giant sunburst” and “the asterisk.” Their materials were mixes of Lucite, chrome, plastic.

Fast forward to the 1960s and 1970s. Clock designs reflected the Pop culture of the era. Artists such as Peter Max turned his Pop Art designs into clock faces. The next cultural influence, psychedelic, resulted in brilliantly colored clock faces.

Reproductions are a continuing problem. Banjo clocks have been reproduced since their introduction. Blinking eye clocks are being produced in China. The repros eyes move side to side. Real ones up and down and are human figures not animals.

Collectors can pay a little or a lot. Currently a George Nelson Lucite and brass can cost over \$4,000 for a rare example. The more common Nelson “Vitra Ball” wall clock can be priced for \$400 or more. A rare industrial windmill form clock is dealer priced at a whopping \$33,900.

Neckties in & out of fashion, but very collectible

By Old Stuff Staff

Men’s neckware began as a strictly utilitarian piece of clothing. A cloth around the neck was used for warmth, to absorb perspiration or, in battle, to protect the neck from rubbing on metal armor.

Louis XIV of France first made neckties popular as a fashion item. He introduced the cravat.

Long neckties similar to those worn today appeared in 1860. So did string ties. A wild burst of ideas in the 1880s produced the ascot, bowtie, and four-in-hand.

The frenzied period of Prohibition was reflected in wildly printed ties. The construction and lining of modern ties also developed then.

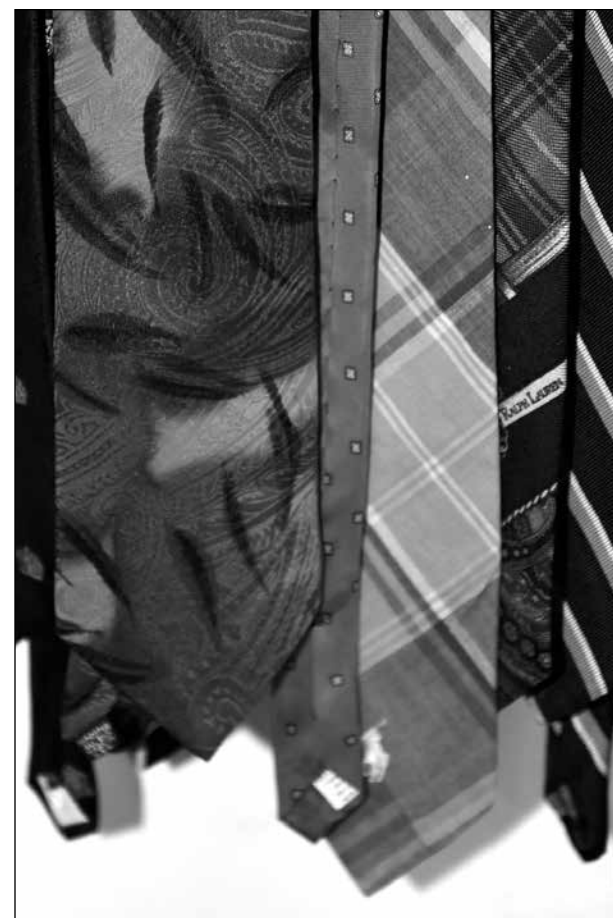
After World War II the energy of the postwar period was exhibited in men’s fashion in several ways, among which were the wide, flamboyant ties. Geometric patterns, hula dancers, blue daffodils on a red background, nudes, bucking bronses – anything colorful was ‘in’.

Since then ties have switched back and forth in width. During the 1940s sober, narrow ties were worn. In the 1960s the wide ties were back -- just about every man wore a tie -- even the Beatles. In the 1970s they drifted out, and in the 1980s they reappeared.

However, by the late 1990s, ties were no longer “de rigueur,” and Casual was “in.”

Bowties have also been in and out of fashion over the years, beginning in the early 1700s. During the 18th and 19th centuries different knots were devised and given special names.

In the early 20th century bowties were popular, especially the ready-tied bow called the ‘spur-tie’. Bowties went out of fashion during the 1930s



Neckties have gone in and out of fashion over the years, but have remained a collectible item. Some ties, perhaps, hand-painted, for example, are highly valued.

Depression. They were in again in the 1950s, out in the 1960s, and in the 1970s returned with a vengeance in the form of large polyester bowties.

Today, vintage neckties command prices up to several hundred dollars thru online markets. Desirable ties are those from the 1944-1952 period that feature bold patterns and reflect the exuberance of the times.

Among favorites of collectors are hand-painted rayon ties, company logo and advertising ties, and “pop culture” ties bearing actors’ images, fictional and cartoon characters, musicians, etc.

If you’re getting started collecting neckties, here are some clues that can help you date a tie from between the two World Wars?

1: Lining; look at the back of the tie. Does the tie have a lining. Most neckties made before the 1940s will not have lining. The exception to the rule are expensive silk ties. Usually these ties were either partially or fully lined.

2: Bell Bottom Flare: this is the part of the tie that hangs in back and will usually flare out

towards the bottom, like bell bottom trousers. Neckties from the mid-1920s and the late-1930s have less flare than on ties from dating from around 1928 – 1936.

3: Width; Most ties were on the narrow side. In the mid-1920s neckties were only 3 inches wide. The width started to increase by the end of the decade. By 1930 the width increased to 3 1/2 inches, it would continue to widen for the next couple of years reaching 4 inches by 1932. The Depression brought on conservative times and wide flamboyant ties must not have been proving popular as the width started to go back down to between 3 1/4 to 3 1/2 inches for the rest of the decade.

4: Length; necktie length of the 1920s & 1930s is short when compared to today’s ties. When knotted the bottom point of the tie is just below the sternum. A vest

was part men’s fashion so the length of the tie did not need to be long. Plus in the era before the Second World War seeing the bottom of a necktie was considered a fashion faux pas.

5: Design; stripes and plaids dominated necktie patterns between the World Wars.

6: Fabric; most neckties made in the 1920s and 1930s were: Rayon, cotton and wool. Silk dominated the more expensive tie market. While for more casual or sporty occasions knit ties were a good choice. In the 1920s one could even buy seersucker ties for summertime wear.

Good places to seek out vintage ties at reasonable prices are yard sales, estate sales, and thrift shops like the Salvation Army.

As is the norm in collecting, the usual rules about condition apply, so its wise to invest in the best specimens you can afford, as mint and near-mint pieces will generally hold or increase in value than will those of lesser conditions.

Two references on collectible ties are *The Ties that Blind, Neckties 1945-1975*, by Michael Goldberg, and *Popular & Collectible Neckties, 1944 to Present*, by Roseann Ettinger. Both books are published by Schiffer Publishing.

There are also numerous websites these days which can also assist in your search for the perfect collectible cravat.

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Rag dolls are not all homemade. In fact, commercial manufacturing of rag or all cloth dolls took place since the late 1800s.

One commercial type was called ‘lithographed’. As the name indicates, the outline and features of these dolls were first printed. Then the dolls were cut, sewn and stuffed. Girl dolls, boy dolls, baby dolls, black dolls and some special characters were all made by this method.

The rag doll patented by Izannah Walker in 1873 is believed to be the first one patented. Walker’s dolls ranged in size from 15 inches to 24 inches. The head, hair and limbs were painted with oil, and the bodies were stuffed with horsehair, cotton, paper or rags. These are probably the most expensive rag dolls for collectors, with prices reaching several thousand dollars.

One of the early makers of lithographed rag dolls was Ida Gutsell, who patented her creation in 1883. It was three-dimensional with a seam down the center of the face.

Art Fabric Mills printed sheets of rag dolls in the first decade of the 20th century. This company used a variety of fabrics, including a heavy sateen for a life-size French doll.

A little later, in the 1920s, dolls with lithographed faces were produced by Maude Tausy Fangle – a fun doll to have, if only to be able to use the maker’s name.

Another popular line of commercial rag dolls



An original rare cloth Maud Tausy Fangle Character doll. She is a 14" cloth American doll by the artist. This doll with the printed cloth body is a rarity. She is in excellent condition with a hand painted face and yarn hair.

was the Alabama Baby. These dolls were made from 1900 to 1925. There were several versions, including one with a wig, one black, and one barefoot. All the faces were hand-painted by a staff of decorators

employed for this purpose, so the dolls all looked different. If the dolls wore shoes, the shoes were different, for the same reason. Early Alabama Babies may sell for a thousand dollars or more.

Still another technique was used by the Horsman Co. in the Babyland rag dolls it made from 1893 to 1928. The faces of the early dolls were painted. The later ones were lithographed. Instead of doing this directly on the head, however, the faces were produced on separate pieces of material and then applied to the head.

Two different church groups made well-known rag dolls for fundraising. For many years, beginning in 1872, the Moravian Church produced a 16-inch doll dressed in gingham with a white pinafore and a bonnet. The faces were hand drawn and painted directly on the fabric. Presbyterian rag dolls were first made in 1885. Those were 17 inches high and dressed in prairie dresses and bonnets. Both types of dolls are now hard to find.

There were many other commercially made rags. Some are marked, but many are not. All of the well-known types, however, can readily be identified by a collector because of their distinctive features.

For additional information, see *American Rag Dolls, Straight From the Heart*, by Estelle Patino (Collector Books), and *Cloth Dolls From Ancient to Modern*, by Linda Edward (Schiffer Publishing).

SHAPELY TEAPOTS COME IN MANY MATERIALS

The teapot of today is basically the same shape as the first ones brought from China to the western world in the 1600s. It is a more-or-less rounded vessel with a cover, a spout and a handle the spout is usually positioned low on the body, so tea can be poured without disturbing the floating tea leaves too much.

The first teapots were small, reflecting the fact that tea itself was scarce and expensive. Various shapes have gone in and out of fashion through the years. The first silver teapots, in 1710, were round; in 1730, they were pear shaped; by 1730 they were pear shaped; by 1750 an upside-down pear form was in favor. Straight-sided cylinders were the preferred shape by the late 1700s and in the early 1800s the boat shape was popular.

Some very attractive and unusual shapes were also being made in pottery and porcelain. Small, round teapots of fine red stoneware were modeled after the imports from China in 1700, in Germany. They were only about four inches high. Some had the lid held on with a silver chain, and a silver sleeve on the spout to prevent chipping.

Salt-glazed stoneware was used to make teapots in unusual shapes, such as houses, ships and as houses, ships and camels, by 1750. Some were



Teapots may come and go, but over the years they've remained the same general shape.

embellished with relief designs, such as stag hunting or grotesque figures.

Teapots were made by all the early English potteries. Josiah Wedgwood was perhaps the most inventive of these. He perfected a green glaze that was used to make a teapot shaped and colored like a cauliflower, about 1760. He also produced some lovely teapots in traditional shapes in his famous jasperware and black basalt.

Most of the potteries made fine porcelain or earthenware teapots with a variety of decorations. A few made teapots that were made of clays blended to look like tortoise shell, agates and marble.

By the end of the 18th century, the English had perfected the method for using transfer printing on pottery, and this technique was used on

teapots, as well as other items. Blue was the most popular color, and blue transfer-printed teapots were imported to America from England by the thousands.

By the middle of the 19th century, teapots of majolica ware became popular. These were descendants of Wedgwood’s cauliflower type. Pineapples, shells and fans were just a few of the many shapes that appeared as teapots.

The size gradually increased through the years, as tea became less expensive. By the mid-1800s some teapots were made that could hold as much as a quart and a half, and were designed for family use. Also as tea became less expensive, teapots were made of more utilitarian materials, such as pewter and tin. A common tin teapot had a curved handle, a straight spout and an oval-shaped body. They

were often japanned (painted with a soft, black base paint and decorated with brightly colored stencil designs).

In the 20th century, teapot design expanded in all directions, even including one that looks like Mickey Mouse, and they are made of every material that will hold hot water, although pottery and porcelain remain the most popular.

<https://www.home-sandantiques.com/antiques/vintage-and-antique-teapot-guide-how-to-collect-teapots-and-history-of-tea-drinking-in-britain/>

https://antiques.lovetoknow.com/Collectible_Teapots.

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Quilts

Continued from page 9

keep your quilt out of direct sunlight as it can fade a quilt in as little as a couple of days.

Baring that, Greco thinks the best solution is to store the quilt inside an all cotton pillow case. Finally

she notes that acid-free boxes and tissue paper are also available for quilt storage. She reminds that you may also want to set up a schedule of refolding your quilts to ensure permanent fold lines don't occur.

If you have a vintage or antique quilt, Greco also suggests documenting what you know about them. For each quilt she suggests documenting the following information: Maker's name and the person's relation to you; Name of the pattern; Condition of the quilt with a note regarding any holes or stains and their location and any repairs to the quilt; Technique, pieced by hand or machine sewn and any embellishments; Construction style, what are the borders, what type of binding was used; Is it a quilt top only, does it have all three layers? Is it thick or thin?; How is the back put together; What type of materials are used? Overall quality; Estimated date; Where was the quilt made; Specific historic or family significance; Any documentation you may have; Photographs of front and back and any specifics of workmanship and other salient details.

This information can be stored on your computer or attached to a memory pocket on the quilt itself.

Note: RACHEL Greco
Runs GRANDMA'S Attic Sewing Emporium. Located in Dallas, Oregon. She can be reached at 503-523-0451.

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