

APRIL • MAY • JUNE • 2026

Old Stuff

NORTHWEST

Inside:

A Brief History of Mother's Day

Old Stuff Gets New Website

ANTIQUES, COLLECTIBLES, HISTORY AND NOSTALGIA FOR THE PACIFIC NORTHWEST

Who’s Inside?

Shops, Services & Products

OREGON

AURORA
Aurora Antiques 3
Aurora Lampworks & Antiques 3
Aurora Mills Architectural 3
Home Again Antiques..... 3
HWY 99E Antique Mall 3
Main Street Mercantile 3
McLaren Auction Services..... 3
Mill Creek Market.....3
South End Antiques.....8
The Cobbler.....3
Timeless Antiques 3

BROOKINGS HARBOR
Wild Rivers Antiques 4

COOS BAY
Past to Present Emporium 4

COTTAGE GROVE
Mother-Load 11

DALLAS
The Shabby Barn 4

GLADSTONE
Gladstone Mercantile 8

HILLSBORO
Dee’s Devine Finds 13
Le’ Stuff Antique Mall..... 11

JUNCTION CITY
Sixth Avenue Treasures 8

KLAMATH FALLS
Keeper’s Corner 4

MOLALLA
Russellville Antiques 13
Countryside Market 13

NEWBERG
Wine Country Antique Mall 11

NEWPORT
Pirate’s Plunder 8

OAKLAND
Oakland Flour Mill Antiques & Gifts..... 12

PENDLETON
Airport Antiques & The Furniture Lady.....6

PORTLAND
Antique Alley 4
Multnomah Antiques 12
Rose City Vintage Expo..... 20

SALEM
Engelberg Antiks 9

SPRINGFIELD
The Antique Peddlers 4

ST. HELENS
2 C’s Vendor Mall 4

SWEET HOME
Debbie’s Oldies But Goodies 4

VERNONIA
Fox Hollow Antiques 8
Penney Lane Antiques..... 11

WASHINGTON

AUBURN
Antique Marketplace. 14

CASHMERE
Apple Annie Antique Gallery 10

CENTRALIA
Tower Avenue Antiques.....11

EDMONDS
Aurora Antique Pavilion 8

SPANAWAY
Old Main Street Antiques Mall..... 15

SEATTLE
Fairlook Antiques 14

VANCOUVER
Main St Vintage 14
Old Glory Antiques 4

OUT OF AREA

BRIMFIELD, MA
Heart-O-The-Mart 5

Old Stuff NORTHWEST

Don’t miss out on the
next marketing opportunity
for your business!

**JULY • AUGUST • SEPTEMBER
2026**

Deadline to reserve space
JUNE 1, 2026

ON THE COVER: Maternal Admiration (1869)
William-Adolphe Bouguereau (1825-1905)

Oregon's First National Historic District

AURORA, OREGON

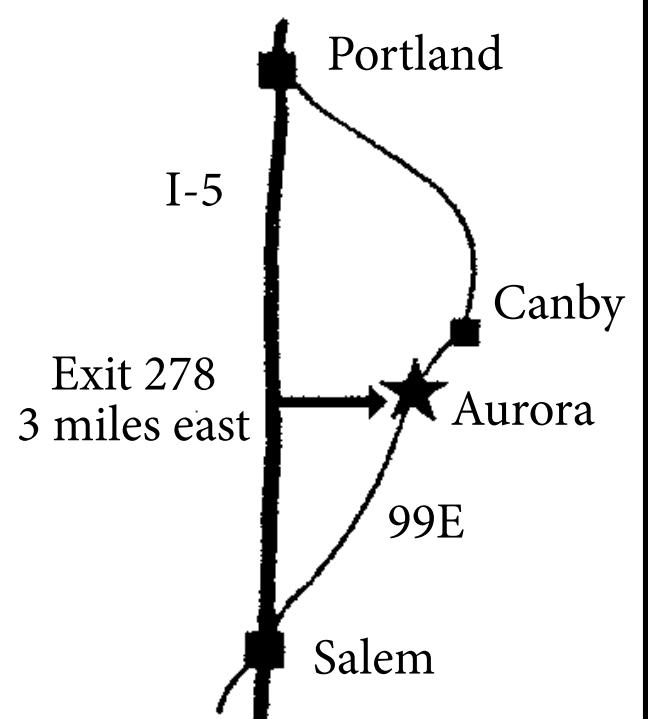
ANTIQUES CAPITAL OF OREGON

Aurora has made the TOP TEN of Best Antiquing Towns in the US by four online sources, MSN.com, the TravelChannel.com, HouseBeautiful.com and CountryLiving.com.

Our wide variety of antique and vintage shops, specialty shops, art galleries, restaurants and wineries make this a fun destination for all.

Come spend the day and see what we're all about!

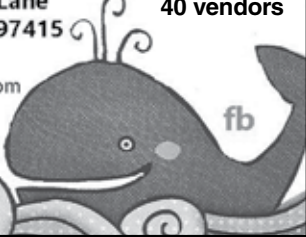
- 20 Shops nestled in historic homes and buildings
- Public Restroom and RV parking
- 20 minutes from Portland or Salem
- Easy freeway access from I-5, Exit 278



WWW.AURORACOLONY.COM



We've just expanded to over 7,000 sq ft
Wild Rivers Antiques & Gifts, LLC
 16218-B W, Hoffeldt Lane 40 vendors
 Brookings Harbor, OR 97415
 541-813-2400
 willdriversantiques@gmail.com
 Open Mon-Sat 10 to 5
 Sunday 11 to 4
 Summer Open Mon



Downtown Springfield



ANTIQUE PEDDLERS
Quality Antiques
 Lane County's Oldest Antique Mall
 6,000 Sq Ft of Unique Merchandise
 650 Main Street, Springfield, OR
 Mon-Sat, 10-5 • Sun, Noon-5

OLD GLORY



**ANTIQUES, VINTAGE,
 COLLECTIBLES, UNIQUE GIFTS**

Open 7 days a week at 10am
 Call or Google for hours.

**Longest Running Antique Store
 in Clark County, WA - 30 years & counting!!**

360-906-8823
 2000 Main St, Vancouver, WA 98660

 @oldgloryantiquesandvintage
 @oldgloryantiquemall

**Visit us for antiques, vintage &
 local art in Oregon's Bay Area!**
 We have local chocolate & wine.

Past to Present Emporium
 281 S Broadway, Coos Bay
 541-808-9553





**Flea Market at
 The Shabby Barn**
 1284 Sw Fairview Ave
 Dallas, Or

12pm to 4pm

APRIL 19TH JULY 19TH
 MAY 17TH AUG 23RD
 JUNE 28TH SEPT 20TH

"ANTIQUE ALLEY"
 ANTIQUES - COLLECTIBLES - ECLECTIC
"Invest in Your Future by Collecting the Past"

Located in the Hollywood 42nd St. Station
 1 Block North of Sandy Blvd
 2000 NE 42nd Ave., Portland, OR 97213
 (503) 287-9848 | antiquealleyidx@gmail.com

VENDOR SPACES/CASE AVAILABLE

Since 1985

MON-FRI 11:00-5:00
 SAT 11:00-5:00
 SUN CLOSED

**Debbie's
 OLDIES BUT GOODIES**

ANTIQUES & COLLECTIBLES
 and A LOT MORE

debbiadams@centurytel.net
 1225 12th Ave.
 Sweet Home, Or. 97386 Hours: Tue.-Sat. 10am-5pm

(541)409-9132

"Bigger on the Inside!"



215 S 1st Street, St Helens
 (503) 410 5280
 2CsVendorMall.com

3 Floors - 70 Dealers
 Open 363 Days a Year
 Artists, Herbalist & More
 Antique, Vintage, New & Used

**Keeper's
 Corner LLC**

"Pleasing you keeps us in business!"

**Keepers' Corner LLC,
 Southern Oregon's best Antique,
 Craft and Collectible Mall,
 located in Klamath Falls, Oregon.**

The store has 20,000 square feet of treasures featuring:

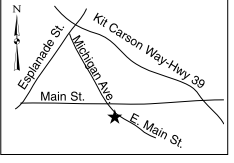
Antique Furniture	Country Décor	Hand Painted Items
Antique Glassware	Clocks	Hand Crafted Jewelry
Decorated Tea Towels		

**Stop in, get a cup of coffee or tea and
 browse the store, you will be glad you did!**

195 East Main Street, Klamath Falls, OR 97601
 541-273-7553 | keeperscorner@charter.net

Follow us on Facebook:
 Keepers Corner LLC-Antique,
 Craft and Collectible Mall

Normal hours 10am-6pm
 Monday thru Saturday
 Closed major Holidays
 www.keeperscorner.net



Old Stuff

NORTHWEST

PUBLISHER
 Jeb Bladine

ASSOCIATE PUBLISHER
 Ossie Bladine

EDITOR/PUBLICATION MANAGER
 Christy Nielsen

SALES REPRESENTATIVES
 Kathie Stamper and Stacy Heatherington

Give us a call today!

503.687.1258

Your business should be here!

Email cnielsen@newsregister.com

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

Published by
 News-Register Publishing Company
www.NewsRegister.com

Printed by
 Oregon Lithroprint, Inc.
oregonlitho.com







Have a press release, an idea for a story or maybe just a few thoughts to share?
 Contact Christy at cnielsen@newsregister.com

Old Stuff Gets a New Website

We’ve had a little work done!



By Christy Nielsen, Editor/Publication Manager

OldStuffNews.com is now OldStuffNorthwest.com. Along with the new URL, we have redesigned and upgraded our site. The site features a vintage printing vibe with a clean, uncluttered aesthetic.

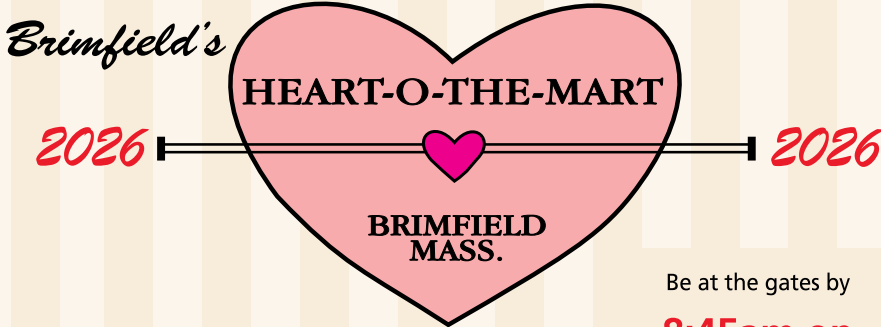
On the homepage, you’ll find the most current issue of Old Stuff Northwest. Click on it and you’ll be taken to an electronic version of the paper that you can read page-by-page online. Online advertising on our site appears on the homepage as well. These spots offer high visibility and connect directly to the advertiser’s website.

The new site now features an Old Stuff Northwest Archive. Current and past issues are available to browse in our new pageturner program. Past issues will be added to the site as quickly as we can so check back regularly.

Advertising information for the print paper as well as the website is available on the site. Click on the Advertise tab of the menu and you’ll be taken to our rates which are downloadable for your convenience.

Uncertain who to contact at Old Stuff Northwest? Go to The Team page and let us introduce ourselves. We’d love to hear from you!

Two new features we are most excited about are the online calendar and subscription pages. The online calendar page showcases the most recent edition’s print calendar of events and an online



Be at the gates by

**8:45am on
Wednesday,
May 13th**

Where

“Heart O the Mart features more high-end items.”

- Better Homes & Gardens, April 2025

**2026
Opening
Dates**
**May 13
July 15
Sept 9**

*Don't Miss This Top Quality
Early Brimfield Show*

**Opening
Day**



40+ YEARS!
Our famous “E” tent featuring 12 dealers of 18th and 19th century antiques & decorative art.



30+ YEARS!
Our famous Textile Tent featuring 20+ dealers of vintage textiles and workwear.



NEW!
19th & 20th Century Fine Arts & Frames



FRONT TENT
Palm Beach Estate Sale, 19th century antique, vintage & mid century modern furnishings

PLUS

Distinguished Dealers: Bruce Emond, Ry Fillman, Donna Grant, Jim Greivo, John Hartzell and Tim & Gil's – “The Silver Butler”

PLUS

300 more dealers of antiques, vintage collectibles and the unusual.

info@brimfield-hotm.com
PO Box 26,
Brimfield, MA 01010
413-245-9556

Directions via GPS:
37 Palmer Road,
Brimfield, MA



www.brimfield-hotm.com

submission form for upcoming events. Currently, there is no charge to be included on the events calendar. However, listings are limited to event dates, name and city. If you’d like a more detailed listing for your event fill out the form to let us know and we’ll get back to you as soon as possible with the options. Lastly, you’ll never miss an edition of Old Stuff Northwest if you become a subscriber! It’s easy - go to the subscription page and fill out the form. We’ll make sure you get each and every issue delivered to your mailbox.

We hope you enjoy the new site and it’s offerings. Any feedback you have is always welcomed. You can email me directly at cnielsen@newsregister.com.

Calendar Events

Oregon

April 4 & 5, May 2 & 3
Polk Flea Market
Rickreall

April 19, May 17 & June 28
Flea Market at The Shabby Barn
Dallas

May 29 & 30
Countryside Market
Molalla

**Have an
Event?**

Be listed on the new
OldStuffNorthwest.com
Calendar of Events!

**Basic listings
are FREE!**

Submit your info at
OldStuffNorthwest.com

Washington

May 8 & 9
Country Chicks Market
Centralia

Out of Area

May 13
Heart-O-The-Mart
Brimfield, Massachusetts

PLEASE NOTE: Times and dates are subject to change. Please call before making any long-distance travel plans based on listings.

Details in the Designs



The Story of Artist and Businesswoman Martha Ann Honeywell

The early 19th century was a time when both disability and womanhood were often barriers to economic independence. But Martha Ann Honeywell defied every societal expectation to become one of the most successful itinerant artists in American history. Born without hands or forearms and with only three toes on one foot, Honeywell spent nearly 60 years traveling the world, showcasing her extraordinary ability to create delicate art using her mouth and feet.

Martha Ann was born in 1786 in Westchester, New York, into a farming family. Her father, Gilbert, moved the family to New York City's Lower East Side shortly after her birth. While her parents initially resisted the public's desire to gawk at their daughter, they eventually recognized her potential for self-sufficiency. By age 12, Martha began her public career at New York's American Museum, where she amazed visitors by threading needles and turning book pages with her feet. By 18, she was traveling independently, managing a career that would eventually take her to 32 American cities and five European countries.

Honeywell is most famous for her silhouettes, a popular and affordable form of portraiture before photography. Her process was a feat of coordination: she balanced scissors in her mouth, limbs and toes to guide the paper.

She could reportedly cut a high-quality profile in just a few seconds and her work often carried the proud inscription "Cut by Miss Honeywell with her mouth" or "Done without hands".

Beyond portraits, she created complex landscapes, watch papers and scripture pieces.

While silhouettes were her "bread and butter," Honeywell's skill extended to even more demanding crafts.

She was a master of floral embroidery, performing the entire process- from threading the needle to the final stitch- using her mouth and toes. One of her most prized specialties was writing the Lord's Prayer in such minute script that it could fit under a five-cent piece. She also produced wax miniatures, a highly technical art form that required extreme delicacy.

Honeywell was not merely an artist; she was a savvy businesswoman who maintained complete control over her professional life.

She set up splendid galleries in taverns, boardinghouses and museums, charging 50 cents for admission (kids half-price) and

an additional 25 cents for a custom silhouette.

For most of her career, she traveled alone or with other artists with disabilities, such as Sally Rogers, rather than relying on predatory managers.

She cultivated a sophisticated image, often sitting a la turque on a table in ornate lace clothing to put spectators at ease while they watched her work. This juxtaposition of her incapacity with her high-class intellect and manners made her a celebrated figure in the middle-class social circles of the time.

Martha Ann Honeywell's career spanned the terms of over ten U.S. Presidents, outlasting almost all her contemporaries. She proved that disability did not have to mean a life of charity or institutionalization. Today, her work remains highly collectible and is featured in the permanent collections of the Metropolitan Museum of Art, the New-York Historical Society and the Smithsonian.

Something for everyone & everything's usable

AIRPORT ANTIQUES & THE FURNITURE LADY



- **Antique Furniture**
- **Depression Glass**
- **Kitchenware**
- **Collectibles**

Monthly Sales

- **Vintage Art**
- **Hardware**
- **Clothing**

Sign up for the Elite VIP Customer Specials

Specializing in furniture repair, restoration & seat weaving

1816 NW 51st St • PENDLETON
541-278-0141 • 888-222-2397
www.pendletonfurniturelady.com
OPEN TUESDAY-FRIDAY 10:30-6:00



The Elegance of the Hearth

19th-Century French Louis XV Chenets

In the grand salons of France, the fireplace was more than a source of warmth, it was a theater of decorative art. Central to this display were the chenets - ornate fireplace andirons designed to support logs while protecting precious rugs from rolling embers. The Louis XV style originated in the mid-18th century and it experienced a spectacular revival during the late 1800s, as French craftsmen looked back to the whimsical, asymmetrical beauty of the Rococo era to satisfy the tastes of a new bourgeois elite.

Late 19th-century Louis XV chenets are defined by *rocaille* - a style inspired by the irregular shapes of rocks and shells. Unlike the rigid, symmetrical designs of the Louis XIV period, these firedogs (so named for their resemblance to small dogs resting by the fire) feature fluid, sinuous lines. Artisans often utilized gilt bronze (also known as *ormolu*) a material favored for its ability to catch and reflect the flickering light of a fire.

Typical designs from this period include: **Figural Putti**- Cherubs or children are common surmounting figures, often depicted playing musical instruments like flutes or horns.

Naturalistic Motifs - High-quality casts often featured wildlife, such as stags or boars, nestled among intricately carved oak branches and acanthus leaves.

Asymmetrical Scrollwork - The bases typically consist of "C" and "S" scrolls that appear to grow organically from the hearth.

While the decorative front of the chenet was made of luxurious bronze, its functional heart was industrial. Traditional late 19th-century examples are fitted with heavy iron supports at the rear. These horizontal bars held the burning logs, allowing air to circulate for a better flame while the gilt bronze remained outside the primary heat zone as a striking sculpture.

Many of these pieces were produced in Parisian workshops, such as those that followed the models of famous 18th-century

bronziers like Jacques Caffieri. The casting in the late 1800s was often remarkably soft and naturalistic, with warm, time-softened patinas that added depth to the intricate carvings.

Today, these chenets are highly sought after by collectors for their historical significance and sculptural quality. Their value varies significantly based on the complexity of the casting and the quality of the gilding.

Decorative Pairs - Standard late 19th-century bronze pairs can be found at specialized retailers like Chairish starting around \$595, while more detailed figural sets with musical

putti typically range from \$2,390 to \$2,600.

Museum-Quality Sets - Exceptionally rare pairs featuring complex wildlife scenes or those attributed to major workshops can reach prices upwards of \$27,995 at galleries.

Whether used in a functional fireplace or displayed as mantel ornaments, these chenets remain enduring symbols of French "art de vivre," blending domestic utility with the exuberant grace of the Rococo tradition.



Engelberg Antiks

Antique and Vintage Store





A Place to find your next treasure
Same location since 1985

148 Liberty St NE, Salem OR

11 a.m. to 6 p.m. Wednesday thru Monday

Closed on Tuesdays | 503-363-8155

 [engelbergantiks](https://www.instagram.com/engelbergantiks)

Repurpose and Reuse

New life for old collectibles



By Dr. Lori Verderame

My job is one of those “hands on” jobs where I meet clients and audience members from all walks of life and immediately, I am immersed in their lives. As an appraiser, I am invited into people’s homes and on media, told the stories of family history or a deceased relative’s collection, and asked to assist during some of the most emotional times of one’s life such as after the loss of a loved one or during times of financial turmoil. My job appraising art, antiques and collectibles at big public events, online, on media and in private homes offers me many opportunities to learn about and share fascinating storage and display ideas for vintage objects. I like to spread around the wealth of information I’ve learned over the years about how people are enjoying and displaying their collectibles.

Reusing Canister Sets

Don’t have room on the kitchen counter, you can use antique and vintage canister sets in the bathroom to store toiletries or

makeup. For instance, use large flour or sugar containers for small washcloths, toothpaste tubes, soap bars, extra toothbrushes, etc. The smaller coffee and tea canisters are good for pocket-size tissues, travel-size shampoo bottles, and cotton balls. These vintage canister sets offer a nostalgic look and, in the linen closet, they can keep the chaos of toiletries tidy while reminding you of your mother or grandmother’s home. When someone opens the linen closet door, the closet looks uniform as everything is stored away neatly. That is what my audience member told me she liked best about her bright idea to use an old canister set as a linen closet catch all.

Pet Placements

A client for whom I conducted an in-home appraisal in Utah had been a long-time pet parent. Devastated when a pet member of her family passed, she started to host cremated remains in her collection of antique lidded tobacco jars. The jars were made of

pewter or silver plate and with the aid of some creative display techniques, she kept a photo of each pet on the mantle near each jar which held their ashes. My client displayed her tobacco jar collection on her mantle and had many pets. The jars were lined up in order that she collected each jar. She placed her oldest pet’s remains in the first jar that she had ever collected and continued the tradition for her other pets. Her display idea made for an attractive and heartfelt display.

China Transport

Twin sisters shared their late mother’s dinnerware china service. Each sister got half of the service which consisted of an 8-piece place setting for six (6) persons. At holiday time, when one sister was hosting the entire family for dinner, she wanted to use her Mother’s set, all of it. So, her sister packed up her share of the set and brought the pieces to her sister’s home for the family event. The way she packed the fragile china was the bright idea that I wanted to share with readers. Traveling by car, the sister packed and transported the china wrapped in disposable diapers. The diapers’ sticky tabs made wrapping easy. Once wrapped, the sister packed them tightly in a carry-on roller board suitcase and arrived at her sister’s home with the china in tow. The diapers’ padding and the easily portable suitcase kept the china protected in transport.

There are many bright ideas concerning putting your antiques and collectibles into innovative use. Display options are many and these ideas are much more attractive and functional than storing antique items away from plain sight.



Pirate’s Plunder
Antiques & Collectibles Mall
541-867-6000
Open Daily from 10am to 6pm
3145 SE Ferryslip Rd, Newport OR
(Across the bridge to South Beach by the Aquarium)
Experience a Treasure Hunt with over 8000 sq. ft. of Booty!

LITTLE AD - BIG STORE
AURORA ANTIQUE PAVILION
Greater Seattle’s Largest Antique Mall
30,000 Sq. Ft. of Antiques
200+ Dealers
24111 Hwy 99 • Edmonds, WA 98026
(425) 744-0566
Mon - Sun, 11-6

South End
Antiques & Collectibles Mall



21128 Hwy 99E
Aurora, OR
503-678-5242
Open Daily 10-5

LOCATED IN HISTORIC AURORA IN THE OLD PICKLE FACTORY

Antiques, Victorian, Primitives, Vintage, Glassware, Furniture, Shabby Chic & More

Fox Hollow Antiques
866 Bridge Street
Vernonia, Oregon
ALWAYS BUYING
Specializing in primitives, country & folk art
OPEN THURSDAY-SUNDAY, 10-5
Julie Kehoe
Cell 503-502-7381

GLADSTONE MERCANTILE
OREGON U.S.A.
Authentic Vintage
415 Portland Ave, Gladstone, OR 97027
Just off I-205, Gladstone Exit | 503 344 6874
Instagram @gladstonemercantilellc @jhoytoldstuff @vintagegeoff

Sixth Avenue Treasures
Always Something New
We invite you to visit us for an eclectic shopping experience to find that unique one-of-a kind item or gift.
Antiques • Collectibles • Handcrafted Greeting Cards
Craftsmen Woodwork • Home Décor • Clothing
Various kitchen and household items • Jewelry & Accessories
Books • DVDs • Original Artwork • Furniture • Vinyl Records
Hand Crafted Soaps • Knitted & Crocheted Items
And Much, Much More!!
264 W Sixth Avenue, Junction City OR | (541) 234-2160
Open Daily 10 am to 5 pm, Monday through Saturday
Follow us on Facebook and Instagram

Sculptures of Stillness

The Art and Legacy of the Ming Tree Vase



Few objects capture the intersection of Hollywood Regency glamour and Asian-inspired modernism quite like the Ming Tree Vase. While the term evokes the ancient Chinese dynasty, these vases are primarily a mid-20th-century phenomenon - specifically the 1940s through the 1960s - reflecting the structured beauty of Japanese bonsai.

To understand the vase, one must understand the tree. A Ming Tree is not a living botanical species, rather an artistic arrangement of preserved natural materials. Traditionally, these were crafted from gnarled driftwood or juniper branches, meticulously adorned with clumps of preserved sea foam or dyed sponge.

The goal was to mimic the weathered, windswept look of an ancient pine clinging to a mountainside. These perpetual bonsais required no water and no light, making them the perfect low-maintenance centerpiece for the post-war suburban home.

The vases designed to hold these sculptural trees were as important as the trees themselves. Unlike standard floral vases, Ming Tree vases were engineered for balance and dramatic scale.

Many vases took the shape of an open fan or a deep crescent moon. These wide, flat shapes provided a stable base for the top-heavy, asymmetrical branches of the Ming Tree. The surfaces were often heavily textured or embossed with relief carvings of pagodas, koi fish, lotus flowers or sweeping mountain vistas. Manufacturers like Royal Haeger and Red Wing Pottery were the masters of the drip and the gold techniques. They utilized lava glazes, crackle finishes and high-shine metallic gold overlays. A Ming Tree vase in chartreuse or burgundy with gold-dusted edges was the height of 1950s

sophistication.

While many Ming Tree vases were mass-produced by American potteries like Roseville, the most sought-after pieces often came from California-based artists who leaned into the continental style.

Royal Haeger, under the design direction of Royal Hickman, produced some of the most architectural examples. Hickman's designs often featured sleek, sweeping lines that leaned toward the Atomic Age aesthetic while still paying homage to traditional Eastern forms. On the more artisan side, many hobbyists in the 1950s took Ming Tree classes at local garden clubs. They would buy the ceramic bases- often produced by smaller kilns like California Pottery- and assemble their own trees using wire, floral tape, and spray paint. This DIY movement turned the Ming Tree into a ubiquitous staple of the American mantelpiece.

The appeal of the Ming Tree vase lies in its structural silhouette. In a mid-century modern living room, where furniture often had thin, tapered legs and low profiles a Ming Tree provided much-needed verticality and texture.

In the Hollywood Regency style, these vases served a different purpose. Drama - often placed in pairs on a sideboard or flanking a large mirror, the gold-leaved versions reflected candlelight and added a sense of old world mystery to a room. The contrast between the rough, craggy texture of the tree and the smooth, glazed ceramic of the vase created a sensory experience that felt both ancient and futuristic.

For modern collectors, Ming Tree vases are an affordable entry point into vintage ceramics.

Northwest's Largest Vintage Show

Rose City Vintage Expo teams with Northwest's Largest Garage Sale!



This July, the Rose City Vintage Expo will be twice the treasure hunt. RCVE is collaborating with Mary Green of Northwest's Largest Garage Sale (NWLGS) to produce one of the largest collector's events the Pacific Northwest has seen in some time. The indoor RCVE show will consist of its usual 350+ booths while outside NWLGS will host over 100 spaces filled with antique and vintage treasures.

Joining RCVE producer Mindy King are Jim and Linda Maley who currently produce the All American Collector's show and The LA Vintage Rendezvous show, both in California. They are longtime dealers at the show and understand how important it is to maintain and grow Portland's largest indoor show. "Linda and I practically raised our kids at Expo where we have been dealers for over 30 years," said Jim.

Enter Mary Green and her family. Mary recently took the helm of Ridgefield's Northwest's Largest Garage Sale. This sale hosts over 400 dealers. Among many of Mary's plans for improvement was the idea of working with Mindy on an event and an amazing collaboration was born. Mary expects to sell over 100 outdoor spaces and likes the idea of being part of the well known summer Expo show. "We are beyond thrilled to work with Mary and are excited to see Expo's July 24th and

25th show return in a bigger way than we could have imagined," Jim said.

As for this July 24th and 25th show they are confident of gaining many of the past dealers, attracting new dealers and adding to their core of quality vendors. This will be an event not to be missed.

A Bohemian Rhapsody

Capturing Late 19th Century Imaginations

Johann Maresch was a pivotal figure in European decorative arts, known for transforming industrial ceramic techniques into high-fashion household objects. Operating out of Aussig an der Elbe in Bohemia, Maresch's factory became synonymous with cold-painted terracotta and whimsical, life-like figurines that captured the imagination of the late 19th-century middle class.

Born in Austria-Hungary on July 11, 1821, Maresch began his career as a skilled ceramic artist in Teplitz, a region renowned for its ceramic tradition. His professional journey took a significant turn in 1841 when he partnered with Adolf Bähr, who already owned a small pottery factory.

This early period was defined by the production of Siderolith, a durable, unglazed ceramic material that Maresch refined. After Bähr's death in 1849, Maresch's connection to the business deepened; he married Bähr's daughter, Marie Luise, and by 1860, he had taken full control of the firm, renaming it Johann Maresch, Aussig/Bohemia.

Maresch's primary contribution to the field was his innovative use of materials such as siderolith- a type of ironstone clay mixture that was stronger and heavier than traditional porcelain. This durability made his wares ideal for international export. Another of his specialties was cold-painting. Unlike traditional ceramics that are glazed and refired, many of Maresch's pieces were cold-painted after their initial firing. This technique allowed for a matte, lifelike finish and a vibrant color palette that could not always be achieved with high-heat glazes. He was also influenced by the art nouveau aesthetic. As the century turned, the factory embraced the art nou-

veau style, producing vases and figurines with organic, curvilinear lines and naturalistic themes.

The Maresch factory was incredibly prolific, but two specific themes became their hallmark. The first was garden gnomes. Starting in the 1880s, the factory became one of the world's leading producers of ceramic garden gnomes. These were not the plastic kitsch of today but highly detailed, hand-painted terracotta sculptures that have become expensive collector's items. The second was orientalist figures. Reflecting the Victorian era's obsession with the exotic east, Maresch produced large-scale figurines of Moorish, Arab and North African subjects. These pieces were celebrated for their tangible vitality and detailed costumes.

For collectors, identifying an original Maresch piece is relatively straightforward. Most items bear the impressed "JM" mark or the full name "Johann Maresch" on the base, typically accompanied by a model number.

The market for his work is robust. High-quality pairs of orientalist figures can reach prices of \$8,860 at premium galleries. While more common decorative items like art nouveau vases or terracotta figurines typically range from \$200 to \$600

While Johann Maresch passed away in 1914, his son Ferdinand successfully led the company through the early 20th century, even winning a gold medal at the 1906 German-Czech Exhibition. However, the 20th century brought immense challenges. The factory was bombed by U.S. forces during WWII and following the expulsion of Germans from the Sudetenland in 1945, the skilled workforce was lost. The factory officially closed its doors in 1948.



Today, Johann Maresch's work is held in prestigious institutions like the Cincinnati Art Museum, serving as a reminder of a period when Bohemian craftsmanship set the standard for decorative ceramics.



**apple
Annie
Antique Gallery**

**70,000 Square Feet of
FUN under one roof!**

**100 Apple Annie Avenue,
Cashmere, WA**

9am–6pm 7 days a week

www.appleannieantiques.com

509-782-4004

The Penitent Brush

Soul of Mexican Folk Baroque

In the mid-18th century, the vast and rugged frontier of New Spain - specifically the region of what is now Chihuahua and the borderlands - was a crucible for a unique artistic movement. At the heart of this spiritual and aesthetic expansion was Fra Andreas Garcia, a Franciscan friar whose work represents the bridge between formal Spanish religious art and the vibrant, visceral world of Mexican folk devotion. Though often overshadowed by the grand cathedrals of Mexico City, Garcia's folk baroque style provides a raw, unfiltered window into the religious life of the 1700s.

Fra Andreas Garcia was a member of the Order of Friars Minor (Franciscans), the order primarily responsible for the evangelization of northern Mexico. Unlike the professional artists in urban centers who operated within strict guild systems, Garcia was a missionary first. His art was born of necessity. In the remote missions of the Sierra Tarahumara and the desert plains, there were no imported canvases from Europe or marble statues from Italy.

Garcia, like many of his brethren, had to be an architect, a carpenter and a painter. He utilized local material - pine wood, gesso made from gypsum and pigments derived from desert minerals and insects - to populate his chapels with the holy figures required for liturgy and prayer.

Garcia's style is frequently described as Barroco Popular (Folk Baroque). While it adheres to the basic iconographic rules of the Catholic Church, it breathes with a distinctly local energy. His work is characterized by several defining traits. One of those characteristics was an emotional intensity. Garcia did not shy away from the visceral. His depictions of the Passion of Christ or the sorrows of the Virgin Mary are marked by heavy use of blood using deep crimson

pigments and expressive, almost pained facial features. This was intended to provoke *compaixão* - compassion - in the viewer, a hallmark of Franciscan spirituality. He also utilized a simplified form. Lacking formal academic training in anatomy, Garcia's figures often have slightly disproportionate limbs or stylized drapery. However, what he lost in technical precision, he gained in spiritual clarity. His saints are sturdy, grounded and relatable to the indigenous and mestizo populations he served. Lastly is his use of color. Despite the limited palette available on the frontier, Garcia's work is surprisingly vibrant. He favored deep ochres, earth tones and striking blues. Over time, the cold-painted technique used on his wooden statues developed a soft, matte patina that is highly prized by modern collectors.

One of the most significant collections of his work - or work strongly attributed to his circle - resides in the historic missions of Chihuahua. His depictions of the Virgin of Guadalupe and Saint Joseph are particularly notable. In Garcia's hands, Saint Joseph is not just a distant biblical figure but a protector of the frontier family, often depicted with a flowering staff that symbolizes divine selection. His retablos - altarpieces - are masterpieces of spatial organization. He often combined painted panels with sculpted niches, creating a "theatre of the sacred" that guided the eyes of the faithful from the suffering of the earthly world at the bottom to the glory of the heavens at the top.

Fra Andreas Garcia is often cited as a precursor to the famous Santero tradition of New Mexico and Southern Colorado. When the Franciscan missions expanded northward, they carried the stylistic DNA of artists like Garcia. The flattened perspectives, the symbolic use of color and the emphasis on the holy personhood of the statue over



its artistic perfection are all elements that would eventually define the works of New Mexican masters like Pedro Antonio Fresquis or the Laguna Santero.

Today, authentic works by or attributed to Fra Andreas Garcia are exceedingly rare and are considered national treasures in Mexico. Much of his surviving output remains in situ within the mission churches of northern Mexico, protected by the communities they serve.

**TOWER AVENUE
ANTIQUES**

In the heart of Centralia's historic
downtown antique row

208 N Tower Ave
Centralia, WA 98531
360-669-0042

10,000 sq. feet of antiques, from farmyard to elegant décor!

Mother-Load
Brand spankin' used goods

Kitty Berry
Sourcer-procurement
541.729.7277
kitty.berry@yahoo.com

737 Main St Cottage Grove OR 97424
PO BOX 696 Cottage Grove OR 97424

PENNEY LANE
Antiques

STORE IS ALWAYS PACKED WITH
FABULOUS, TRUE ANTIQUES!

886 Bridge Street
Vernonia, OR
971-710-4761

**ALWAYS BUYING
RESTOCKING DAILY!**
(Fantastic Prices)
Open Thu-Sun, 10-5

Wine Country Antique Mall
Two Full Floors of Fabulous Finds

415 E. Hancock St.
Newberg, OR 97132
503.538.7875 • Open Daily

40 Years in Business
Find us on Facebook

NEED MORE STUFF?
Got too much stuff?

We buy & sell antiques
and collectibles

Text Photos 503-648-0913
Find Us on Facebook and Instagram

Open M-S 10-5 Sun Noon-4
www.lestuffantiques.com

Le' Stuff Antique Mall 234 E. Main • Hillsboro 503-640-9197



A Whimsical Menagerie

The Leather Animals of Dimitri Omersa

In the world of mid-century modern design, where sleek minimalism and industrial materials often reigned supreme, Dimitri Omersa introduced something entirely different: a sense of whimsy. His handcrafted leather animal footstools are more than just functional furniture; they are sculptural companions that have become some of the most recognizable and coveted collectibles of the 20th century.

The story of the Omersa footstool begins not with Dimitri himself, but with an unnamed artisan at Liberty of London in the late 1920s. This craftsman began making pig footstools out of scrap luggage leather. When Dimitri Omersa, a Yugoslavian naval officer who had settled in England after WWII, joined the leather trade, he saw immense potential in these quirky designs.

By 1958, Omersa had taken over the production and introduced the animals to the United States through Abercrombie & Fitch, which at the time was a high-end sporting goods store. The American market fell in love with the menagerie and the collection quickly expanded from the original pig to include elephants, donkeys, rhinoceroses and lions.

What separates an authentic Omersa piece from a standard leather hassock is the rigorous, traditional construction process. Each animal is built from the inside out. Starting with the Frame. A sturdy steel and wood internal frame provides the structure. Then the Stuffing. Unlike modern foam-filled furniture, Omersa animals are stuffed by hand with wood wool. This gives them a firm, heavy feel and allows them to maintain

their shape for decades.

Last comes the Leather. The skin is made from full-grain, pit-tanned British cowhide. The leather is hand-dyed and treated with a special wax finish that develops a rich, deep patina over time.

While the Pig remains the most famous - characterized by its curled tail and snub nose - other designs have reached legendary status. The Rhino is prized for its rugged, segmented leather armor, while the Elephant features oversized, floppy ears and a trunk that often doubles as a handle. The Donkey, with its alert ears, and the Dachs-hund are also highly sought after by collectors of British animalier decor.

Because of their popularity, many after-market leather animals exist. To identify a true Dimitri Omersa piece, collectors look for specific markers:

1. The Weight: Due to the wood wool stuffing, a genuine Omersa is surprisingly heavy.
 2. The Ears and Tails: The stitching patterns on the ears and the specific way the tails are attached are often proprietary to Omersa's workshop in Lincolnshire.
 3. Patina: Vintage pieces from the 1960s and 70s should show a "crackle" in the leather and a darkening of the color where feet have rested or hands have touched.
- Dimitri Omersa's footstools prove that high design doesn't have to be serious. By combining the rugged durability of English luggage leather with the charm of the animal kingdom, he created a legacy of living furniture that only gets better with age.

Historic Oakland Oregon

Oakland Flour Mill
Antiques & Gifts

VINTAGE FINDS,
RUSTIC CHARM, AND
TIMELESS TREASURES!

Vintage Clothes
Cast Iron & Unique
Art • Tools • Toys
Furniture • Jewelry
Records

1st Place
The News-Review
Readers
Choice
Winner
2024

2nd Place
The News-Review
Readers
Choice
Winner
2023

1st Place
The News-Review
Readers
Choice
Winner
2022

1st Place
The News-Review
Readers
Choice
Winner
2021

1st Place
The News-Review
Readers
Choice
Winner
2020

132 NE First St. • Oakland, OR • 541-315-0177

OPEN 7 DAYS • 10AM TO 5PM

MULTNOMAH ANTIQUES

Art Pottery
Costume Jewelry
Tools
Textiles
Glass
China

Postcards
Furniture:
Dressers
Tables
Chairs
Cupboards

7764 SW Capital Hwy
In Multnomah Village • Portland, OR
503-245-8283 • Mon-Sat, 11-5:30 • Sun, 12-5

An Invisible Revolution

The Allure of Mid-Century Lucite



In the landscape of 20th-century design, where heavy mahogany and dark oaks once reigned supreme, a sudden disappearing act occurred in the mid-1930s that would redefine luxury for decades. The culprit was Lucite - a brand name for polymethyl methacrylate (acrylic resin) - developed by DuPont in 1931. While originally intended for military aircraft windshields and periscopes, Lucite made a glamorous detour into the American living room, becoming the hallmark of the Mid-Century Modern and Hollywood Regency eras.

The rise of Lucite furniture represented more than just a change in material, it marked a shift in how space, light and the concept of weight in interior design was perceived.

Before it was a coffee table, Lucite was a high-tech marvel. Unlike glass, it was shatter-resistant, lighter and possessed an optical clarity that surpassed its predecessors. Designers were enamored by its ability to catch and refract light without the green tint often found in thick glass.

In the post-war boom of the 1950s and 60s, plastic wasn't a dirty word—it was the material of the future. It suggested a world that was clean, optimistic and technologically advanced. Lucite allowed designers to create furniture that occupied physical space without occupying visual space, a trick that made even the most modest mid-century apartments feel like sprawling penthouses.

The transition of Lucite from laboratory to high fashion is often credited to the cosmetics mogul Helena Rubinstein. In the late 1930s, she commissioned a suite of Lucite bedroom furniture - including a legendary illuminated bed - for her Manhattan apartment. This cemented the material's association with high-society glamour.

However, the true King of Lucite was Charles Hollis Jones. Starting in the 1960s, Jones elevated acrylic from a novelty to an art form. He famously realized that in smaller homes, traditional furniture created visual noise. By using Lucite, he could provide the function of a chair or desk while letting the architecture of the room breathe. His Wisteria chair and various waterfall-style consoles remain some of the most sought-after pieces on the antique market today.

Other luminaries like Vladimir Kagan and Karl Springer pushed the

boundaries further, often pairing the invisible plastic with opulent materials like brass, chrome and goatskin. This high-low mix of industrial resin and precious metals defined the Hollywood Regency style - a look that was unapologetically theatrical and expensive.

The most recognizable silhouette of the Lucite era is undoubtedly the Waterfall. By heating and bending a single sheet of thick acrylic, designers created coffee tables and consoles with seamless, rounded edges. These pieces look like frozen liquid, providing a surface for books and cocktails that appears to float in mid-air.

Then there were the seating innovations. Designers experimented with sling chairs and bucket seats, utilizing the flexibility of the material to create ergonomic curves that wood could rarely achieve. The Erwine and Estelle Laverne Buttercup chair (1960) and the Eero Aarnio Bubble Chair (1968) took the concept of transparency to its logical conclusion, creating cocoons that offered privacy without isolation.

The resurgence of interest in vintage Lucite today isn't just about nostalgia, it's about practicality. In modern urban living, where square footage is a premium, the disappearing quality of Lucite is more relevant than ever.

For the aspiring collector, identifying authentic mid-century pieces requires a keen eye. Look for thickness - original high-end pieces from the 60s and 70s often used much heavier gauges of acrylic than modern fast furniture replicas. Check for yellowing. While Lucite is UV resistant, cheaper plastics used in the same era may have clouded over time.

To maintain these treasures, avoid ammonia-based cleaners (like Windex), which can craze or cloud the surface. A simple micro-fiber cloth and specialized acrylic cleaners will keep the piece invisible for another seventy years.

Mid-century Lucite furniture was the original minimalism. It challenged the idea that furniture had to be grounded and heavy to be luxurious. By turning a military-grade resin into a staple of high design, mid-century artisans proved that the most beautiful thing a piece of furniture can do is simply get out of the way.



**DEE'S
DIVINE
FINDS**

*A shop of Unique Antiques,
Furniture & Vintage*

BUY SELL TRADE THE UNIQUE

**176 NE 3rd Ave, Hillsboro, Oregon
541-921-0123**

**Russellville
ANTIQUES**
-LLC-

Largest Inventory of
Antique American Oak Furniture in Oregon
Kitchenware • Mid-Century Barware • Linens
& Much More!

17427 S Troutcreek Road, Molalla, OR 97038
503-829-8733 | 503-789-8733

Open 3rd weekend of every month,
Saturday & Sunday, 11am-5pm
Or by appointment anytime

 RussellvilleAntiques

Countryside Market
SAVE THE DATE

**May 29 and 30
9am - 5pm**



Featuring antiques, furniture, homemade baked goods,
handcrafted jewelry, veggie starts, and much more!

Contact Holly to reserve your space today.
Hurry, spaces are limited!
971-313-3403 or homeplacefarm1887@gmail.com

Mechanical Musings

The Radical Furniture of George Hunzinger



George Hunzinger (1835–1898) was a visionary and provocateur in 19th century American furniture design. A German-born cabinetmaker who immigrated to New York in 1855, Hunzinger didn't just build furniture; he engineered it. Heavy Victorian velvet and dark, static woods were the standard. George's work represented a unique intersection of the Industrial Revolution's mechanical ingenuity and the aesthetic flourishes of the Renaissance Revival, making him one of the most innovative and recognizable designers of the Gilded Age.

Hunzinger arrived in America at a time when the patent office was as much a part of the design process as the drawing board. Between 1860 and 1898, he secured at least 21 patents for furniture construction and mechanisms. He was obsessed with the idea that furniture should be versatile, movable, and above all, structurally honest.

Unlike his contemporaries, who often used thick upholstery to hide the joinery of a chair, Hunzinger made the "skeleton" of the



piece the star. His designs frequently featured exposed, turned-wood members that resembled industrial piping or architectural columns. This transparency was radical for the 1870s and 1880s, foreshadowing the modernist "form follows function" mantra that would emerge decades later.

If one were to identify a single hallmark of a Hunzinger piece, it would be the turned-wood spindles often topped with round, flat discs- affectionately known by modern collectors as lollipops. These were not merely decorative; they often served as the structural joints or the ends of the chair arms, creating a rhythmic, almost musical silhouette.

His most famous contributions, however, were his folding and reclining chairs. During the mid-to-late 19th century, American homes were transitioning toward a more relaxed, informal lifestyle. Hunzinger's patented folding mechanisms allowed for elegant chairs that could be tucked away or adjusted for comfort.

He reimagined the ancient "X-frame" chair into a modern, spring-loaded marvel and in a stroke of industrial brilliance, Hunzinger patented a method of using interwoven steel wire (often covered in colorful fabric or chenille) for the seats and backs. This provided a bouncy comfort that traditional wood or rigid cane could not match, while also being incredibly durable.

While his mechanisms were futuristic, his ornamentation remained rooted in the Renaissance Revival and Aesthetic Movements. He often used rich walnut, cherry or ebonized woods. His pieces are frequently

adorned with incised gilt lines, neoclassical carvings and topographical details that feel both ancient and machined.

This duality is what makes Hunzinger's work so distinct. A chair might feature a Greek key pattern on the crest rail, but the legs are supported by a complex system of diagonal braces and metal pins that look like they belong on a locomotive. This industrial baroque style appealed to a new class of American consumers who took pride in the country's manufacturing prowess.

For the antique hunter, George Hunzinger is one of the most rewarding designers to track because he was a meticulous brander. Almost all of his authentic pieces bear a stamped mark on the frame, such as "HUNZINGER, N.Y., PAT. MARCH 30, 1869." Because his factory in Manhattan was highly productive, his work is still relatively accessible, though prices have climbed as museums like the Metropolitan Museum of Art and the Brooklyn Museum have added his pieces to their permanent collections.

George Hunzinger died in 1898, but his influence lived on through his sons and the enduring durability of his furniture. While the Victorian era is often dismissed as a time of clunky, overstuffed decor, Hunzinger proved that it was also an era of bold experimentation.

His chairs were built to move, to adapt and to show off the beauty of their own construction. In many ways, George Hunzinger was the grandfather of the industrial chic look that remains popular today - a designer who saw the poetry in a hinge and the elegance in a steel wire.



MAIN ST VINTAGE

Upcycle . Antiques . Vintage . Local Artists

1803 Main Street
Vancouver, WA 98660
360.719.2592
www.mainstvintage.com
www.facebook.com/mainstvintage



mainstvintagevancouver

Fairlook Antiques
US & Worldwide Photos & Postcards
Stereoviews
Product & Travel Ephemera
(206) 622-5130
81 1/2 S. Washington St.
Seattle, WA 98104
Wed. - Fri. & Sun. 10:30 - 3
fairlookantiques@gmail.com
Please call first as hours may differ due to the show schedule.



Antique MARKETPLACE
Voted Best Antiques/Collectibles
Best Home Decor
Best Place to Buy a Gift
Open Daily 10 to 6

BEST IN THE PNW
The Seattle Times
WINNER 2025
THE PEOPLE'S CHOICE

1809 Howard Road
Auburn, WA 98002
PNWAntiques.com



It's Not Easy Being a Mom

If it were easy Fathers would do it!

The concept of Mother's Day is so deeply woven into our modern calendar that it's easy to assume it has always been a commercial juggernaut of brunch reservations and greeting cards. However, the history of the holiday is a complex journey that transformed from a radical call for peace and social reform into a deeply personal tribute, eventually ending in a bitter battle against the very commercialism we see today.

The earliest celebrations of motherhood can be traced back to the ancient Greeks and Romans, who held festivals in honor of mother goddesses like Rhea and Cybele. In more recent history, the United Kingdom and parts of Europe celebrated "Mothering Sunday." Falling on the fourth Sunday of Lent, it was originally a day when the faithful would return to their mother church - the main church in their area - for a special service. Over time, this evolved into a secular tradition where domestic servants were given the day off to visit their own mothers.

The American version of Mother's Day has its roots in the mid-19th century, driven by women who saw motherhood as a force for political and social change. In the 1850s, Ann Reeves Jarvis organized Mothers' Day Work Clubs in West Virginia. These weren't social teas, they were public health initiatives designed to teach local women how to properly care for their children to reduce infant mortality and improve unsanitary living conditions.

After the Civil War, Jarvis transitioned these

groups into Mothers' Friendship Days to promote reconciliation between former Union and Confederate soldiers. Simultaneously, in 1870, suffragette Julia Ward Howe wrote the Mother's Day Proclamation. She envisioned a day where mothers would unite to promote world peace, famously asking, "Why should not the mothers of mankind be consulted to prevent the waste?"

The holiday as we know it today was championed by Ann Reeves Jarvis's daughter, Anna Jarvis. Following her mother's death in 1905, Anna conceived of Mother's Day as a way of honoring the sacrifices mothers made for their children. In May 1908, she organized the first official Mother's Day service at a Methodist church in Grafton, West Virginia.

Anna was a tireless campaigner. She launched a massive letter-writing crusade to politicians and businessmen, arguing that American holidays were biased toward male achievements. Her persistence paid off. By 1912, many states had adopted the holiday, and in 1914, President Woodrow Wilson

signed a proclamation officially establishing the second Sunday in May as Mother's Day.

Success, however, quickly turned to frustration for Anna Jarvis. She had intended the day to be a private, sentimental time of connection expressed through handwritten letters and wearing a single white carnation. Instead, the floral, card and candy industries immediately capitalized on the event. Disgusted by the profiteers, Anna spent the rest of her life and her significant inheritance fighting to abolish the holiday she created. She organized boycotts and was even arrested for disturbing the peace at a carnation convention. She famously remarked that a printed greeting card meant nothing except that you are too lazy to write to the woman who has done more for you than anyone in the world.

Today, Mother's Day remains one of the biggest holidays for consumer spending, yet the core of Anna's original vision - a moment of gratitude for the woman who raised us - still survives.

Old Main Street
Antique Mall

165TH ST

From Interstate 5,
take HWY 512 East.
Exit Parkland/Spanaway
to HWY 7



112TH ST

512

PACIFIC AVENUE

ON THE ROAD TO RAINIER

TUESDAY-SATURDAY
10 am-5 pm
Temporarily closed on Mondays
SUNDAY
Noon-5 pm

PARKLAND
SPANAWAY

**OLD MAIN
STREET
ANTIQUE
MALL**

16511 Pacific Avenue
South • Spanaway, WA
Find us on Facebook
OMSAntiques@yahoo.com

253-536-3241

This and That

A Little bit of information on a variety of things

The Bradley & Hubbard Manufacturing Company, founded in 1852 in Meriden, Connecticut, remains a titan of American decorative arts. While the firm produced everything from clocks to bookends, they are most celebrated for their lighting. A Bradley & Hubbard lamp is more than a functional object; it is a masterpiece of high-Victorian and Arts & Crafts design.

Crafted primarily from brass, bronze, and iron, these lamps are distinguished by their “slag glass” shades—semi-opaque, marbled glass set within intricate metal filigree. Authentic pieces are highly sought after by collectors for their weight, durability, and the signature triangular “B&H” hallmark typically found on the base or socket cluster. Between 1856 and 1934, Bradley & Hubbard secured over two hundred patents aimed at enhancing the mechanics of their lamp designs.

Whether it is a towering banquet lamp from the kerosene era or a geometric electric table lamp from the early 1900s, Bradley & Hubbard pieces represent the pinnacle of Gilded Age craftsmanship, blending industrial innovation with timeless, hand-finished elegance.



From the soot-covered pails of the Industrial Revolution to the neon lithographs of the 1980s, antique lunch boxes are more than just food containers—they are durable capsules of social history. In the late 19th century, “lunch boxes” were often repurposed tobacco or biscuit tins. By the early 1900s, manufacturers like American Can Co. began producing heavy-duty metal pails for miners and factory workers. These “dome-top” models were built for utility, designed to withstand rugged environments while keeping a thermos secure. The hobby truly exploded in 1935 when Geuder, Paeschke & Frey released the first character-themed box featuring Mickey Mouse. This shifted the lunch box from a blue-collar tool to a childhood rite of passage. The “Golden Age” (1950s–1970s) saw companies like Aladdin and King-Seeley Thermos turn school lunchrooms into galleries of pop culture, featuring everything from Hopalong Cassidy to The Beatles. Today, the market is driven by nostalgia and condition. A rare 1954 Superman box can command five figures, while common 1960s TV show sets often fetch several hundred dollars. Whether it’s a rusted 1920s tin or a pristine 1970s Star Wars set, these objects remain beloved for their ability to transport us back to the cafeteria of our youth.



Collector’s Tips

By Terry and Kim Kovel, Kovel's Antiques and Collecting

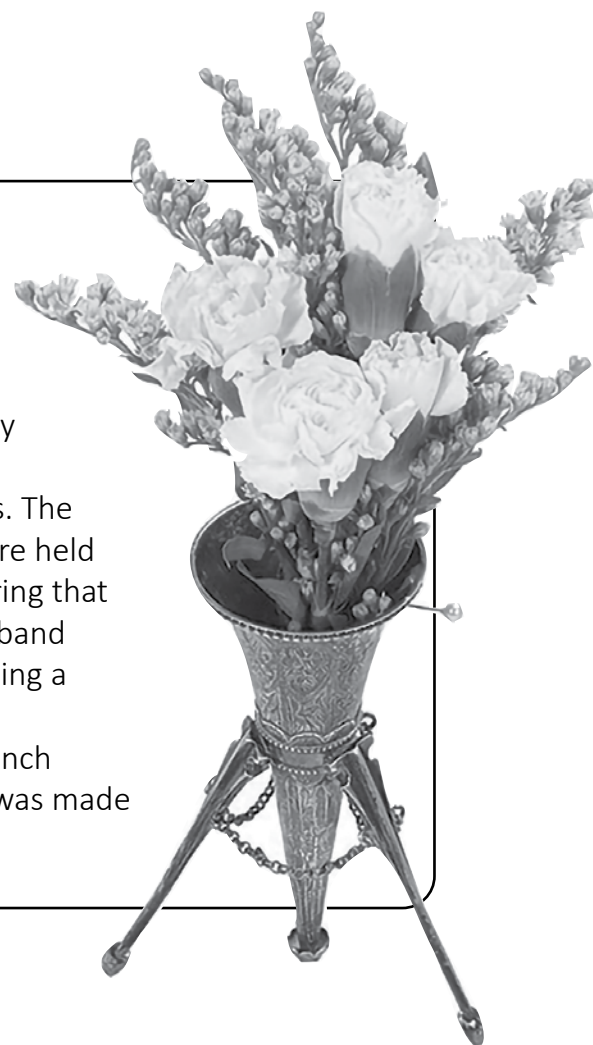
1. Old iron furniture usually weighs more, and the iron is smoother than new iron. Look for rust and faded paint, also. But remember, that too can be faked.
2. Put a vinyl record back in its sleeve. It will collect dust if left on the turntable which could lead to scratches.
3. Don’t put these items in the dishwasher: wooden cutting boards, good china with added overglaze decoration like gold trim, gold-plated ‘silver ware,’ cast iron pans and anything repaired with glue. The heat can cause damage.

Is it a tussie mussie, a bouquetiere, a porte-bouquet, a nosegay or a posey holder? This funnel-shaped metal object was a fashionable accessory with an important purpose. In medieval times, the streets smelled from garbage and horses and other animals and lack of toilets.

Women carried small bouquets of herbs and spices to cover the foul odors that they thought carried diseases.

By Victorian times, the bouquets were bunches of sweet-smelling flowers or tussies. The stems were kept moist in damp moss and they were named tussie mussies. They were held by the long handle, just under the ladies' nose. Some were made with chains and a ring that went on a finger to hold the tussie mussie and others were made to pin to the waistband when the lady had to use her hands to climb out of a carriage or go down stairs holding a railing.

This tussie mussie is made with a chain and a tripod stand that folds up. The 4 1/2-inch flower-holding cone is made of hinged, engraved silver with wrigglework flowers. It was made around 1875.



You've heard of philately (stamp collecting) and numismatics (collecting currency and medals), but what about pocillovy? Derived from the Latin words for "little cup" and "egg," "pocillovy" is the word for collecting egg-cups. Eggcups are said to have originated in France. King Louis XV (1715-1774) made them popular. Later, they made their way into Victorian dinner services, where nearly every type of food had its own specialized dish and utensils.

British manufacturers quickly realized that these small ceramic cups would make excellent souvenirs, and people started collecting them. This eggcup with a stylized chicken's head, wings and tail, called "Coquetier Poule," sold for \$2,080 at Palm Beach Modern Auctions in Florida. It was designed by Francois-Xavier Lalanne, a 20th-century French sculptor, whose designs were often made to look like animals. His playful, modernist style is seen in the plain white color and stylized features of the eggcup.



Antique advertising crocks are a fascinating intersection of folk art and industrial history. During the 19th and early 20th centuries, these stoneware vessels were the workhorses of commerce, used to package everything from butter and preserves to ink and whiskey. Unlike plain utilitarian jugs, advertising crocks featured the names of local merchants or national brands, often applied via cobalt blue stencils or elaborate transfer prints.

For collectors, the appeal lies in the "pedigree" of the piece. A crock from a specific small-town dairy or a defunct Chicago distillery tells a story of local trade that modern plastic packaging simply cannot replicate. The most coveted examples are those with pictorial graphics—such as cows, birds, or beehives—which were hand-painted before the piece was fired in a salt-glaze kiln.

Value is driven by three main factors: condition, rarity, and decoration. While a standard 1-gallon jug might be affordable, a rare 5-gallon crock with a bold, primitive cobalt bird can fetch thousands at auction. Whether you are hunting for a piece of regional history or a rustic decor accent, these "stoneware billboards" remain a tangible link to a time when even the most basic household goods were built to last a lifetime.

**MCMINNIVILLE
ANTIQUES MALL**
334 NE 3rd St
McMinnville, OR
503-583-1398
10am-5pm 7 days a week

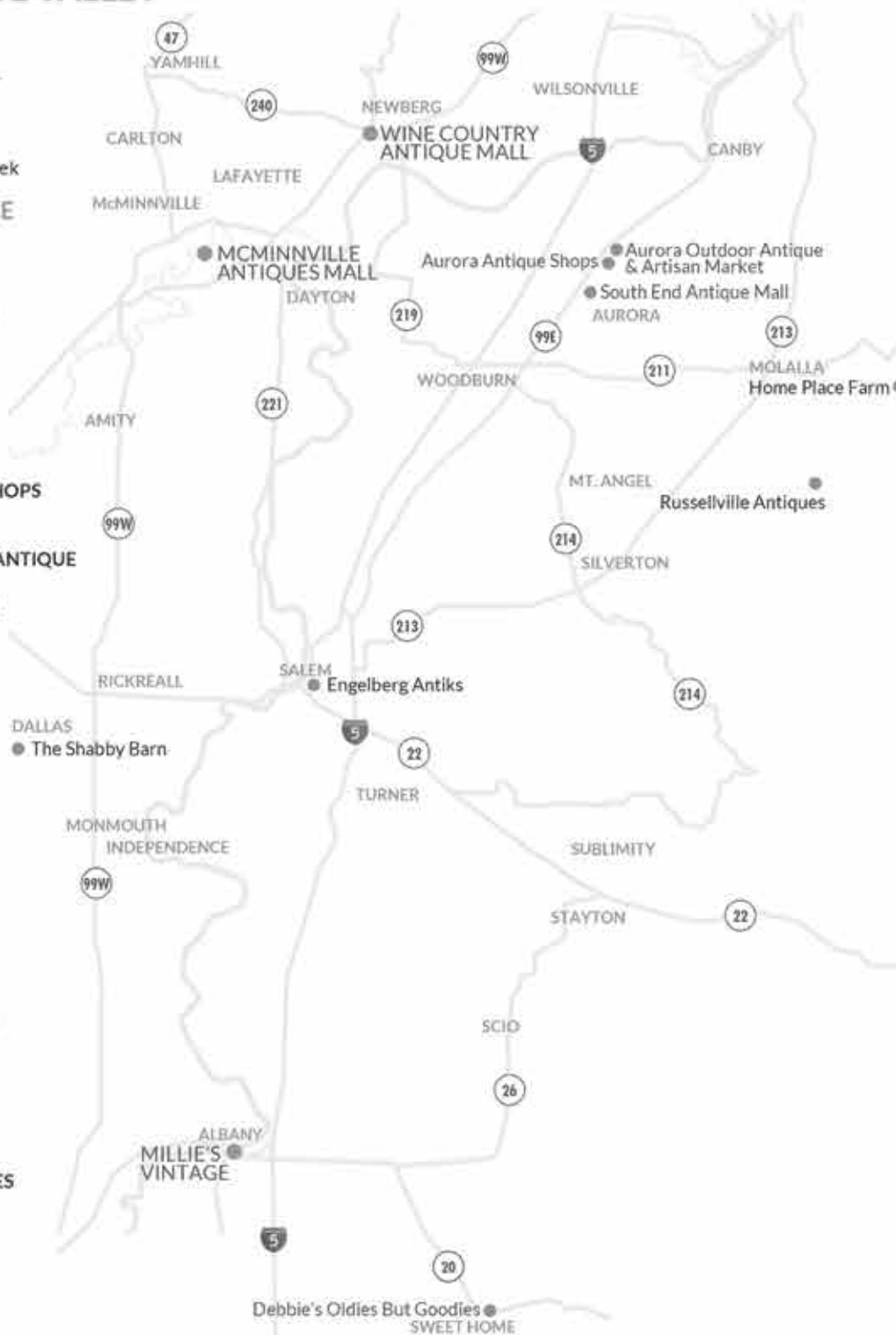
**WINE COUNTRY
ANTIQUE MALL**
415 E Hancock St
Newberg, OR
503-538-7875
Open Daily

**AURORA OUTDOOR ANTIQUE
& ARTISAN MARKET**
Downtown Aurora, OR

ENGELBERG ANTIKS
148 Liberty St NE
Salem, OR

**RUSSELLVILLE
ANTIQUES**
17427 S Troutcreek Rd
Molalla, OR

SOUTH END ANTIQUES
21128 Hwy 99E
Aurora, OR



ROSE CITY VINTAGE MARKET
July 24 & 25
Portland Expo
2060 N Marine Dr
Portland, OR



LE'STUFF ANTIQUE MALL
234 E Main St
Hillsboro, OR

OAKLAND FLOUR
MILL ANTIQUES
AND GIFTS
132 NE 1st St
Oakland, OR
541-315-0177
Open 7 days a week, 10a

MOTHER-LOAD
737 Main St
Cottage Grove, OR

THE ANTIQUE PEDDLERS
650 Main St
Springfield, OR **38**

SIXTH AVENUE TREASURES
264 W Sixth Ave
Junction City, OR



FOX HOLLOW ANTIQUES
866 Bridge Street
Vernonia, OR

PENNEY LANE ANTIQUES
886 Bridge Street
Vernonia, OR



2 CS VENDOR MALL
215 S 1st St
St. Helens, OR



AIRPORT ANTIQUES & THE FURNITURE LADY
1816 NW 51st St
Pendleton, OR



OR COAST

COTTAGE & CASTLE
501 S Holladay
Seaside, OR

PAST TO PRESENT EMPORIUM
281 S Broadway
Coos Bay, OR

PIRATE'S PLUNDER
3145 SE Ferry Slip Rd
Newport, OR

WILD RIVERS ANTIQUES & GIFTS, LLC
16218-B W. Hoffeldt Ln
Brookings Harbor, OR





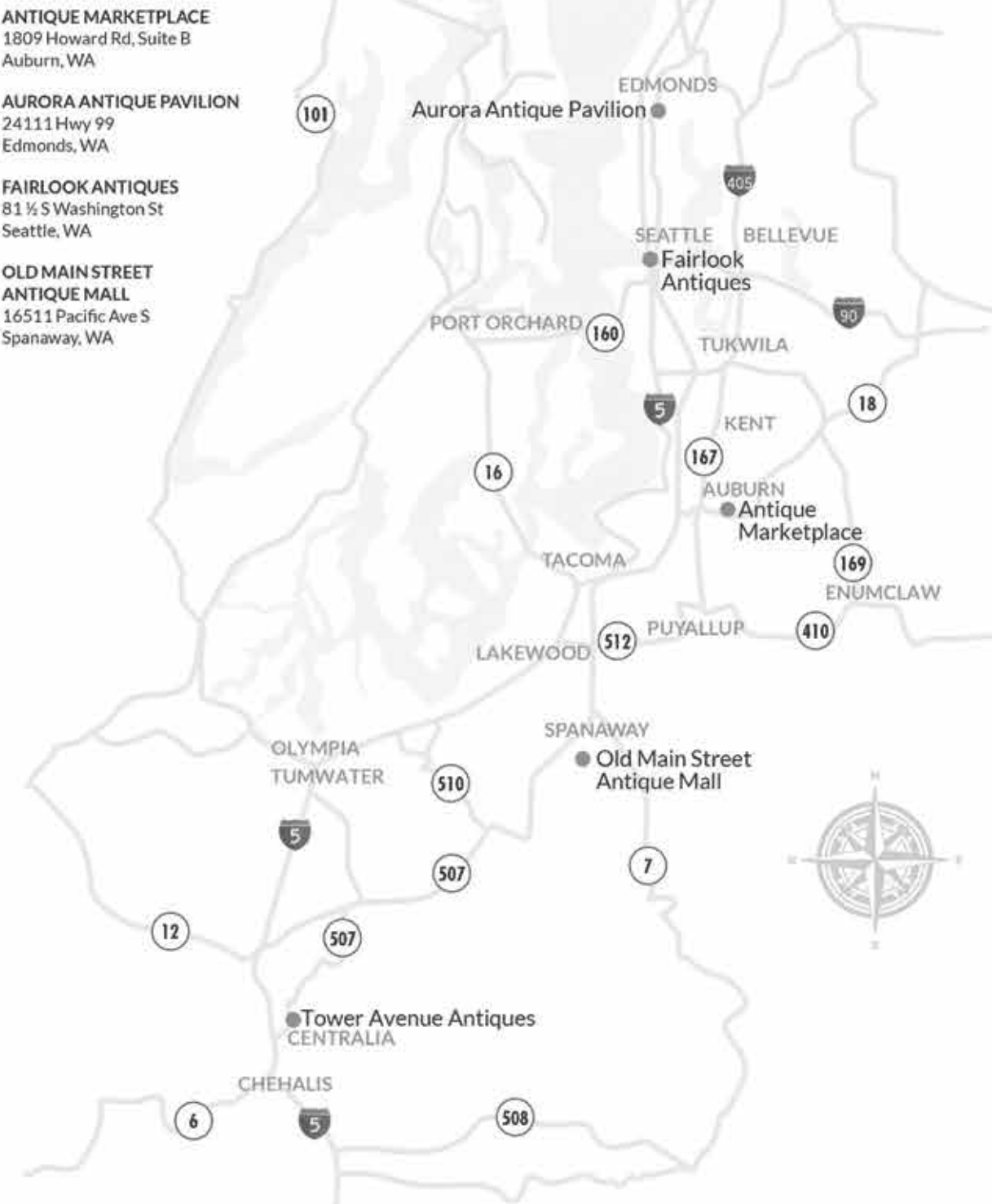
SEATTLE AREA

ANTIQUE MARKETPLACE
1809 Howard Rd, Suite B
Auburn, WA

AURORA ANTIQUE PAVILION
24111 Hwy 99
Edmonds, WA

FAIRLOOK ANTIQUES
81 1/2 S Washington St
Seattle, WA

OLD MAIN STREET ANTIQUE MALL
16511 Pacific Ave S
Spanaway, WA



SOUTHWEST WA

MAIN ST VINTAGE HOME
1803 Main St.
Vancouver, WA

OLD GLORY ANTIQUES
2000 Main St.
Vancouver, WA

TOWER AVENUE ANTIQUES
208 N Tower Ave
Centralia, WA



MASSACHUSETTS

BRIMFIELD MA

HEART-O-THE-MART
May 13, July 15, Sept 9, 2026
Brimfield, MA
Brimfield-hotm.com



CASHMERE WA

APPLE ANNIE ANTIQUE GALLERY
100 Apple Annie Avenue
Cashmere, WA
9am-6pm 7 days a week
509-782-4004



EXPO RETURNS

JULY 24-25 • 2026

ROSE CITY

VINTAGE EXPO



NW'S
Largest
Garage
Sale

Just Added
OUTDOOR
SHOPPING
AREA



THE NORTHWEST'S
MOST INTERESTING VINTAGE EVENT
PORTLAND EXPO
TICKETS AND DEALER INFORMATION
WWW.ROSECITYVINTAGEEXPO.COM



503-877-5399

hours

FRIDAY JULY 24
9-12 FIRST LOOK \$30
12-5 GENERAL ENTRY \$10
SATURDAY JULY 25
10-4 GENERAL ENTRY \$10