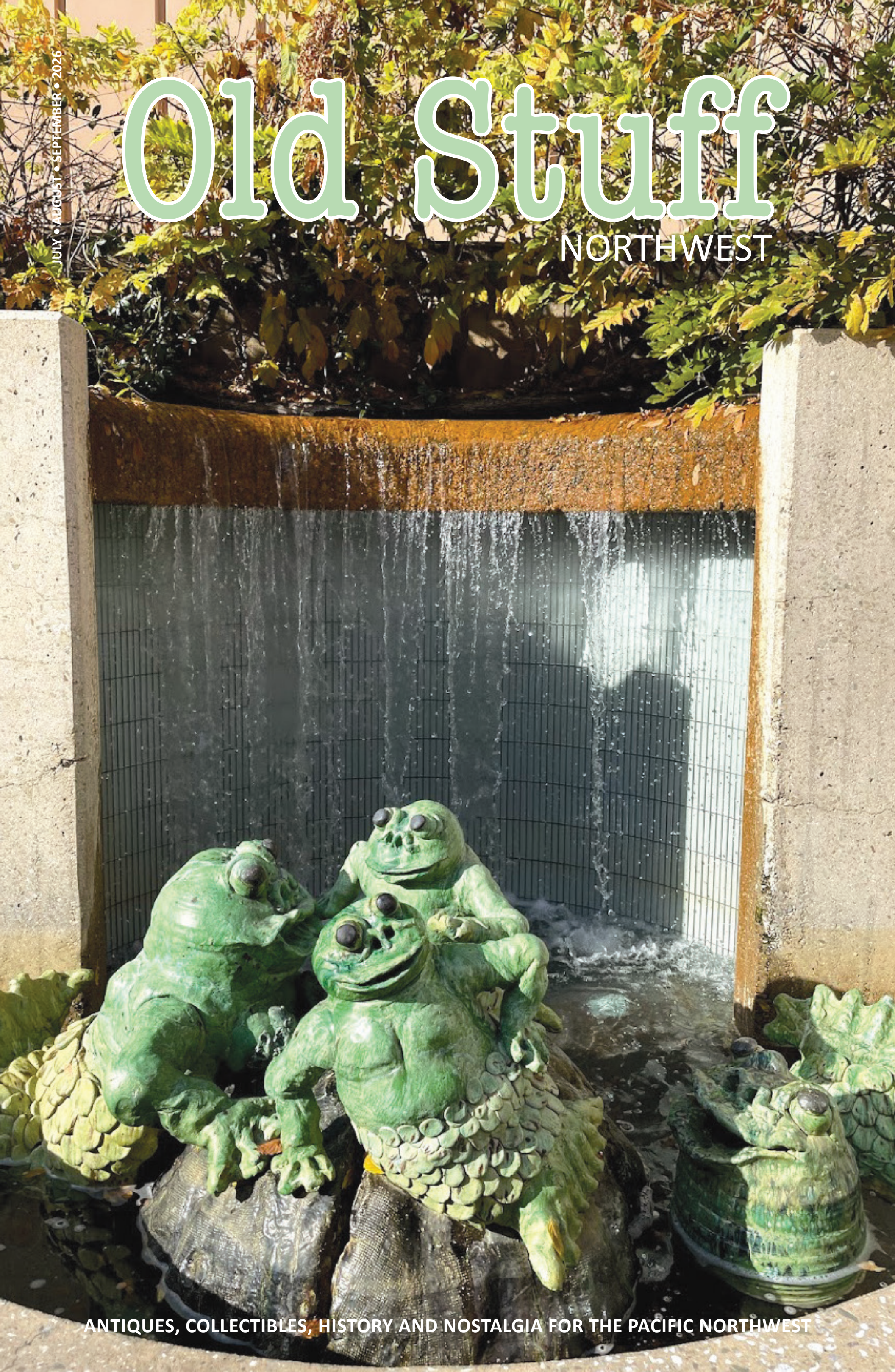
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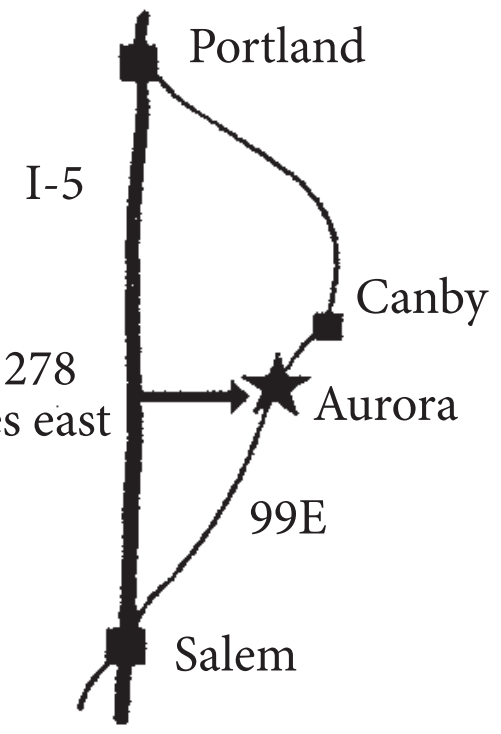
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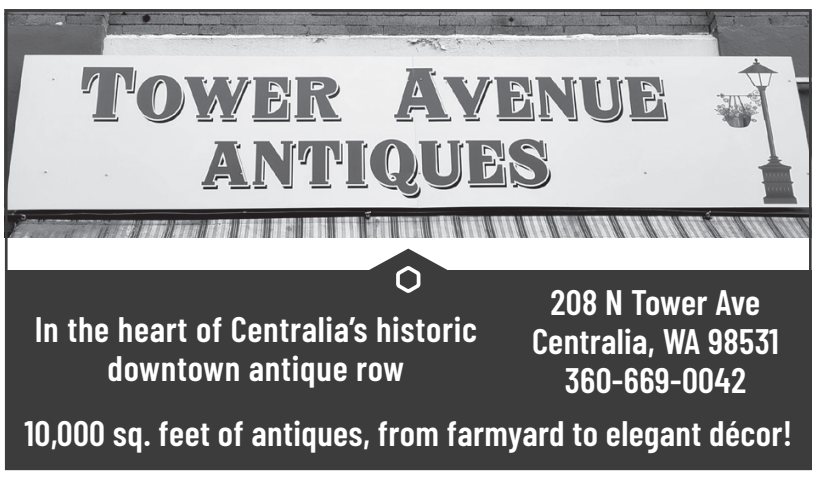
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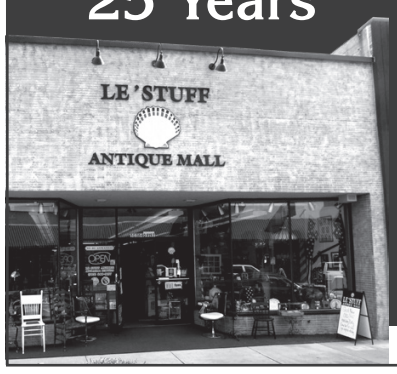
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Published by
News-Register Publishing Company
www.NewsRegister.com

Printed by
Oregon Lithroprint, Inc.
oregonlitho.com



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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 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.

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Saving a Schoolhouse

Couple purchase 1917 building with plans to restore It

By Starla Pointer/News-Register

After driving by the 1917 Bellevue Schoolhouse for "years and years" on their way from Tigard to the beach, Jake Wilson and Candace Morgan learned it was for sale.

They had just returned from a trip to Hawaii, where they saw abandoned buildings and discussed buying and restoring one. They had always dreamed of fixing up an old church, firehouse or school.

Now they had a chance to own a more realistic project, less than an hour's drive from their home to the site a few miles west of McMinnville — rather than a multi-hour flight.

"We were inspired" when they saw the Highway 18 landmark advertised on Facebook in January 2025, Wilson said.

Wilson, a home inspector and contractor, and his wife were drawn to the building's round window that "is staring at Highway 18." The highway is one of Oregon's busiest routes. Wilson said an estimated 17,000 cars pass the schoolhouse daily.

The size of the property was also appealing. The building is about 4,800 square feet in all, large enough for an event center with ample space for parking and outdoor weddings on the grounds.

"It has an allure," Wilson said. "And we didn't want it to deteriorate. We don't like to see things go away" because of disuse and lack of care.

"We want it to be enjoyed by all," he said, envisioning some kind of museum space in the building, as well.

While not too far from home, the old 1917 Bellevue Schoolhouse promised to be challenging. It is structurally in poor shape, and the well, its only source of water, is unusable. No bank would agree to finance it.

Several interested parties backed out because of financial infeasibility. But Wilson and Morgan persisted, persuading private investors to go in on the project. "A dear friend loaned us the money," Wilson said.

They've been working for months to repair the well and clear berry vines, and they have added security features.

They currently are starting to remove all the items left inside from the structure's life, first as a school until 1948, then as a church and other uses since.

It most recently was Scotty's Clock Shop and Galleria. Scotty Glen owned the property from 1974 until he died in 2024. It was taken over by his estate and put up for sale.

Glen's family lived on the 2,500-square-foot lower floor, which was converted to include three bedrooms and several bathrooms, a kitchen and living quarters.

"Scotty was a hoarder and inventor," Wilson said. "His estate partly cleared the building out, but there's a lot left" in the basement, the main floor and a barnlike outbuilding.

Wilson and Morgan have been researching the property's past, using resources such as the Yamhill County History Museum. They found the school records listing all the students.

They've learned that the building may have once housed a brothel on its lower level. In fact, Wilson said, it is rumored that a Baptist Church occupied the upstairs during the same period in the late 1960s.

They've also discovered that the Bellevue Schoolhouse is 4,100 feet from the site of the Trent Farm, where farmer Paul Trent photographed an unknown object in the sky on May 11, 1950. The flying saucer photographs, which have never been fully disproved, cemented the McMinnville area's reputation in UFO lore and inspired the creation of the annual UFO Festival.

"That UFO had to have flown right over the schoolhouse seconds before it was photographed," Wilson said, saying he plotted the direction of the flight based on the picture.

Wilson has been posting videos on YouTube to chronicle their progress on the project. His latest is a commemoration of the 76th anniversary of the Trent Sighting.

He also has posted about 30 videos showing both the interior and exterior features.

In a video posted last month, Wilson ex

Continued from page 7



Candace Morgan and Jake Wilson descend a staircase inside the Bellevue Schoolhouse beneath the building's distinctive round window, one of the architectural details that first drew the couple to the property.

Each room is filled with something. Whether it's trash or a treasure takes patience and time to go through everything and make the determination.





A former clock repair room inside the Bellevue Schoolhouse still contains shelves of tools, clocks and belongings left behind over decades of use. Wilson and Morgan said they continue discovering clues about the building's past as they sort through the century-old property. The couple hopes photos and videos posted online will encourage community members to share even more of its history.

Photos by Rachel Thompson/ News-Register

Continued on page 8



An antique cash register that once sat atop a display case at Scotty's Clock Shop and Galleria remains inside the schoolhouse, where decades of belongings still fill the long-vacant building.







plains how they learned the well and septic system were about five paces apart. "This is wrong," Wilson says in the video. "So, we need to abandon the well and abandon the septic system, and build a new one."

The video shows excavation and installation of 650 feet of new drain field and a 1,500-gallon septic tank.

"A lot of digging; a lot tree removal," Wilson narrates. "A lot of pipes; very expensive."

The video then shows a new well being drilled. After determining it would have low output, they installed a 3,000-gallon water tank.

He and Morgan stayed inside for the first time this month.

"It was not as scary as I thought," she said. "We're not too squeamish. But we like things to be clean," which the schoolhouse is far from at this point.

As they camped inside the structure, bats flew overhead. Wilson saw a mouse, which he didn't mention to his wife until later.

They also tracked down the source of a buzzing sound. It turned out to be an old water heater that had been running, empty, for years in the abandoned building. The thought of what that could have meant was more frightening than the bats, said Wilson, who shut it down immediately.

After emptying the buildings and holding a couple large garage sales (which will be promoted on YouTube), he and his wife will start structural repairs.

"There are cracks in the foundation, the doors don't seal, there's no insulation, we need to redo the plumbing …" he said, listing some of their first projects. They also need to remove an old boat and motorhome abandoned on the grounds.

Fortunately, he said, the former owners had a new roof installed about a dozen years ago. "That saved the building," he said. Otherwise, it might have crumbled by now.

"The siding is bad, but the lumber is in good shape. It has good bones," he said.

With hopes of opening in 2028, the couple plans to do most of the work themselves with the help of volunteers. "So many people have reached out," Wilson said.

They expect to do the work in stages and seeking support through GoFundMe for specific projects, such as improving the water system.

There is also much paperwork and permitting involved, on top of the physical labor.

"We have a lot to do," Wilson said.

The Beauty of Being Clobbered



Traditional Chinese craftsmanship meets European enhancements

The English word “clobbered” has been used since at least the 1600s, but its meaning has changed. It still means beaten up, badly injured or damaged. But the word had a very different meaning in the 1700s. The term “clobbered porcelain” refers to Chinese export porcelain that was decorated twice: first in China and later over-glazed in Europe. During the 18th and 19th centuries, European merchants imported vast quantities of blue-and-white Chinese porcelain. However, as Western tastes shifted toward vibrant, polychrome ceramics, the demand for traditional blue-and-white wares plummeted. To salvage this slow-moving inventory, European dealers hired local workshop artisans to aggressively paint over the original Chinese designs with bright, colorful enamels and thick gilding. In an auction catalog or antiques display, the clobbered alterations are not bad and not damaging, but enhancing and not a reason to pay a lower price.

The Chinese made most of the blue-and-white pieces in the late 1700s to early 1800s. They were shipped to many countries and overpainted with colored glazes because the public would pay more for colored urns or dishes. The decorations did not follow the blue-and-white outlines of the original glaze, but were applied as new pictures and ornamental designs over the old glaze. This process of “clobbering” fundamentally altered the aesthetic of the piece. Artisans added vivid greens, reds, and pinks directly over the delicate, underglaze blue brushwork. Original Chinese landscapes, flora, and fauna were frequently swallowed by busy European motifs, resulting in a dense, often chaotic fusion of Eastern and Western design elements. Ironically, while the term “clobbering” carries a negative connotation—implying a crude defacement of masterfully crafted Chinese ceramics—however, many of these pieces became highly unique cultural artifacts. The English did the same overglaze decorating, but many thought it was damaged, not improved. The Germans called it “schwarzlot” (blackish) decoration.

Today, clobbered porcelain occupies a fascinating niche in ceramic history. Originally viewed by purists as damaged or ruined goods, these items are now studied as tangible evidence of international trade dynamics and changing consumer whims. They illustrate a historic compromise between supply and demand, where European artisans literally re-colored the physical canvas of global commerce. For modern collectors, clobbered porcelain stands as a vivid, hybrid testament to the historical intersection of Chinese craftsmanship and European market adaptation.

A pair of “Chinese Export clobbered porcelain vases” were sold at a New Orleans auction for $5,750. Clobbering in green, pink, yellow and copper red in the mid-1800s has added to its value today.

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Scooter Boy

Victor Bonnet's La Patinette



Children have always liked toys that can move and make noise and look like something from the adult world. Victor Bonnet was a French toymaker working after 1919 who specialized in tin, and later steel, toy trucks, motorcycles, carts, buggies, as well as clowns, birds, women doing housework and musicians playing instruments. His toys were often copied but can be dated by the mark, his company name.

The company started as F. Martin in 1878 and changed its name three times until it was called Victor Bonnet from 1919 to 1937, when the firm closed. Victor Bonnet took over the famed Fernand Martin toy factory in 1919. Martin was a legendary artisan celebrated for creating animated tin toys that mimicked the everyday actions of ordinary people—such as street vendors, musicians, and playing children. Bonnet preserved this ethos, operating under the company names V.B. & Cie and later VéBé until the late 1930s. La Patinette was born during this classic era, continuing the company's tradition of transforming mundane human movements into delightful mechanical spectacles.

The Victor Bonnet scooter toy, famously known in French as La Patinette, is a masterpiece of early 20th-century mechanical toy design. Manufactured in Paris from roughly 1929 onwards under the direction of Victor Bonnet, this clockwork tin toy beautifully captures the whimsical charm and engineering ingenuity of the era. The toy, featuring an 8.5-inch tall tin lithographed boy riding a kick scooter, serves as a fascinating window into the evolution of the French toy industry and the timeless human fascination with automation.

The genius of the Victor Bonnet scooter toy lies in its complex internal clockwork mechanism. While many basic wind-up toys simply roll forward on hidden wheels, Bonnet's scooter mimics actual human locomotion. When wound with a loose, turning key, the mechanism activates the tin boy's right leg. The left leg remains firmly fixed to the scooter's deck, while the right leg executes a realistic "stepping" or pushing motion against the floor. This rhythmic, backward-sweeping motion propels the scooter forward, causing the figure to "scoot" seamlessly across smooth surfaces.

This precise action was made possible by Bonnet's clever reuse of existing manufacturing molds and mechanisms. The leg stamping and the internal gears were adapted from an earlier 1914 roller-skating toy called Le Petit Patineur, designed by George Flersheim. Reusing these standard building blocks allowed the factory to minimize production costs while introducing an entirely fresh, modern toy concept to the market.

Beyond its mechanics, La Patinette is a standout piece of visual art. Crafted primarily from tinplated sheet steel, it showcases the meticulous process of early 20th-century lithography. The boy is depicted in period-accurate clothing, typically dressed in vibrant primary colors with a cap perched upon his head. The fine details of the lithographed paint give texture to his hair, facial features, and the fabric folds of his outfit, making the toy highly decorative even when completely stationary.

Today, the Victor Bonnet scooter toy has transitioned from a beloved playroom item into a highly coveted artifact among antique toy collectors. Because tin toys are naturally fragile, prone to rust, and easily damaged during rough play, finding a La Patinette in pristine working condition—complete with its original box—is exceedingly rare. This rarity drives its value to incredible heights at modern estate sales and auctions.

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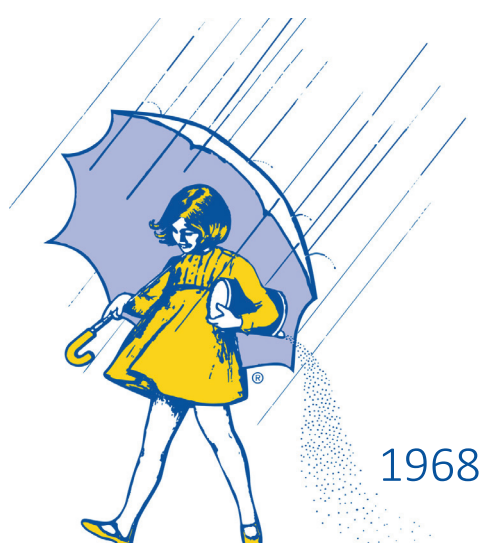












Company logos are a quick message to customers that identify a product on a store shelf or in an ad on TV explaining quality or improvements. Very few have been changed but many have been updated for a more modern look.

The clothing, hairdos and changes in the style of the letters have made the Morton's Salt girl or the Quaker Oats man look like contemporary customers, not an old-fashioned product. The logo showing the Morton's girl holding an umbrella has been used since 1914 with at least seven changes, so that by her 100th birthday, she had a knee-length yellow dress and short hair instead of braids. Look carefully at old advertising collectibles and examine the changes to help determine age.

Traditional advertising, online ads and new ways of selling have led to many vintage logos being updated or removed. Fakes often are made with the new logo, so collectors should check to see when the design was changed.



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Paul Evans was an extraordinary mid-century American furniture designer, sculptor, and metalsmith whose work completely redefined the boundaries between functional furniture and fine art.

As a leading figure in the post-WWII American Studio Craft Movement, Evans rejected the sterile, mass-produced aesthetics of his era. Instead, he introduced a bold, expressive, and highly tactile design language.

Best known for his rugged Brutalist-inspired metalwork, Evans transformed utilitarian household objects like cabinets and tables into dramatic, hand-sculpted centerpieces.

Born in 1931 in Pennsylvania, Evans built a diverse academic foundation by studying at prestigious institutions. These schools included the Philadelphia Textile Institute, the Rochester Institute of Technology's School for American Craftsmen, and the Cranbrook Academy of Art. Originally trained as a silversmith and jeweler, he developed a profound mastery of metallurgy and welding.

In the mid-1950s, Evans settled in the vibrant artist community of New Hope, Pennsylvania. There, he shared a collaborative studio and showroom with the talented woodworker Phillip Lloyd Powell. This partnership lasted for a decade and heavily blended Powell's elegant woodwork with Evans' growing interest in heavy, expressive metal fabrication.

What set Evans apart from other mid-century designers was his relentless drive to experiment with new techniques every six months. Rather than working with wood like most of his studio craft contemporaries, he treated metal like clay. His workshop operated much like an industrial laboratory. Evans pioneered methods of hand-welding, torch-cutting and chemical etching to create deeply textured, collage-like surfaces.

His career evolved through distinct aesthetic phases:

- **Sculpted Steel and Bronze Resin:** His early masterpieces featured heavy, torch-cut steel, often accented with vibrant enamels, gold leaf, and high-relief abstract patterns.
- **The Argente Series:** These rare creations utilized treated, etched aluminum to mimic precious silver. Production stopped prematurely due to toxic manufacturing fumes.
- **The Cityscape Collection:** Shifting away from heavy textures in the 1970s, Evans embraced the "high glam" of the disco era. He built sleek, geometric furniture encased in polished patchworks of brass, chrome, and mirrored glass.

In 1964, Evans partnered with Directional Furniture Company, a highly influential American manufacturer. This alliance proved revolutionary. While mid-century partnerships usually favored automated mass production, Evans famously insisted that every single piece in his commercial lines remain entirely made or finished by hand under his direct supervision. This unique model allowed his avant-garde, limited-edition studio art to reach a much broader mainstream audience without losing its soulful craftsmanship.

Evans passed away in 1987 at the young age of 55, just one day after retiring from his craft. Though his dramatic designs briefly saw a decline in popularity during the early 1980s, his legacy has since experienced a massive global resurgence.

Today, original Paul Evans pieces are highly sought after by prominent collectors and frequently command six-figure sums at prominent auction houses. His work serves as a vital bridge between fine art and interior design. It proves that furniture can be deeply provocative, emotionally evocative, and enduringly monumental.

Hitting the Bottles

Historic glass flasks that is



Bottle collecting has been an important pastime since the end of the 19th century, when the first bottle seekers dug up examples in old privy pits, the town dump or a rocky seacoast area. Most sought after were historic flasks made in New England glassworks.

In the late eighteenth and early nineteenth centuries, the burgeoning United States sought to forge its own economic and cultural identity, independent of European imports. Among the most vibrant mediums of this burgeoning national expression were historic figured flasks. Unlike the fine, wheel-engraved glassware reserved for the wealthy, these inexpensive, mold-blown glass vessels were created explicitly for the common citizen. They served simultaneously as utilitarian containers for spirits and as a democratic canvas for the political and nationalistic sentiments of the era.

The legacy of New England flask production began in earnest with the Pitkin Glass Works, which operated in Manchester, Connecticut, from 1783 to 1830. Pitkin pioneered a unique style using the "German half-post" method, where an initial gather of glass was dipped into a secondary layer before being blown into a ribbed mold. This created a distinctive, reinforced textured pattern of ribs and swirls.

True New England Pitkin flasks are highly recognizable to modern antiquarians. They are characterized by:

- **Organic, Earthy Tones:** Masterpieces were typically blown in deep olive greens, amber, and olive-yellows.
- **Lightweight Geometry:** These flasks featured a slender, ovoid, elongated shape with flattened sides.
- **Dense Patterning**: They typically featured a tight pattern of exactly 36 ribs, contrasting with the heavier, 16-rib variations later produced in the Midwest.

As industrial technology progressed into the 1810s and 1820s, full-sized two-piece metal molds allowed glass houses to emboss elaborate designs directly onto the glass. Prominent regional manufacturers such as the Keene Marlboro Street Glassworks in New Hampshire and the legendary New England Glass Company in East Cambridge, Massachusetts began pumping out thousands of "figured" pocket flasks.

These designs perfectly mirrored the fascination of a young republic. Sunburst designs, Masonic symbols of brotherhood, and triumphant American eagles became wildly popular motifs. When political fervor swept the nation, glassworks swiftly integrated portraiture, embossing the faces of figures like George Washington and Lafayette directly onto the liquor flasks. These became tangible tokens of personal allegiance carried in a coat pocket.

The material composition of historic New England glass was defined by its localized ingredients. Factories relied heavily on regional sand, ashes and iron impurities, which naturally yielded rich aqua, dark amber and "black glass" (a green so dark it appeared opaque). Every vessel retained the organic hallmarks of manual labor, from the distinctive pontil scar on the base left by the iron rod to an asymmetric, applied collar finish at the neck.

Today, historic New England flasks are revered as a quintessential form of American folk art. They captured the spirits, politics and industrious grit of early America. Preserved in the collections of major institutions like the Henry Ford Museum, these flasks remain shimmering, colorful capsules of the early American democratic experiment.

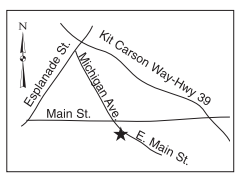
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Challenging Views

Absurd imagery of an alternate universe



Sometimes modern art is hard to understand, and often it is meant to be a joke. David Gilhooly was a visionary American artist who fundamentally transformed the landscape of contemporary ceramics by infusing the medium with humor, irreverence, and radical imagination. Born in California in 1943, Gilhooly rose to prominence in the 1960s as a foundational pioneer of the Bay Area Funk Art movement. Alongside his mentor Robert Arneson at the University of California, Davis, Gilhooly rebelbed against the rigid academic rules of high-minded abstraction and serious European modernism. Instead, he used low-fired white earthenware and vibrant glazes to champion a "lowbrow" aesthetic that was profoundly democratic, accessible, and deeply satirical.

The defining cornerstone of Gilhooly's career is his legendary FrogWorld, an expansive, self-contained mythological universe populated entirely by ceramic frogs. Beginning in 1965, Gilhooly chose the frog as a blank canvas to parody human history, politics, and culture. Through his brilliantly glazed amphibians, he created clever counterparts to human civilizations, crafting elaborate historical narratives and stately busts of figures like Frog Queen Victoria and Frog Osiris. By viewing human existence through a "frog-tinted" lens, Gilhooly demystified the elitism of the traditional art world. His frogs allowed him to comment on real-world political anxieties and social shifts with a light-hearted, absurdist touch that invited the viewer to laugh rather than recoil.

As his career progressed into the 1970s, Gilhooly's thematic focus expanded to include an obsession with consumerism, fast food, and culinary indulgence. Rumored to have been prompted by a restrictive personal diet, he began sculpting hyper-realistic yet completely surreal ceramic interpretations of American diner staples. He modeled elaborate bagel sandwiches, decadent ice cream sundaes, and rows of glazed donuts. Often, his signature frogs and food imagery intersected hilariously—frogs peeked out from inside hamburger buns or lay encased in what looked exactly like rich, melted chocolate glaze. Gilhooly even circumvented standard art market pretension by selling these highly prized ceramic delicacies directly out of the back of his car at roadside eateries.

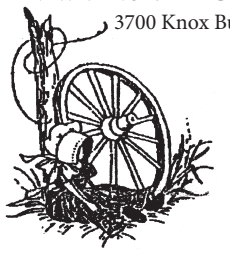
In his later years, Gilhooly's creative curiosity drove him to experiment beyond clay. By 1982, he began working with Plexiglas and shadow boxes, ultimately stepping away from traditional ceramics entirely by 1996 to focus on complex assemblage art reminiscent of Joseph Cornell. Despite these later stylistic transitions, it is his vibrant, anti-establishment clay work that cements his historical legacy. David Gilhooly passed away in 2013, leaving behind an incredibly prolific body of work that challenged what fine art could be. Today, his sculptures are housed in elite global institutions, including the Smithsonian American Art Museum and the Whitney Museum of American Art. Gilhooly proved that art did not have to be solemn or austere to be intellectually profound. By merging masterful technical craft with a brilliant sense of comedic irony, he carved out a permanent, joyful space for whimsical storytelling in the canon of American sculpture.

Look carefully at the above Gilhooly sculpture. It sold for $2,125, although it is only 8 inches high. Nice-looking realistic hamburger with tomato, cheese, lettuce, pickle and onion on a sesame seed bun - and a bright green frog.

WAGON WHEEL DOLLER'S

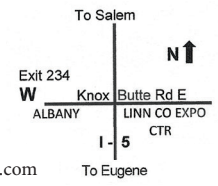
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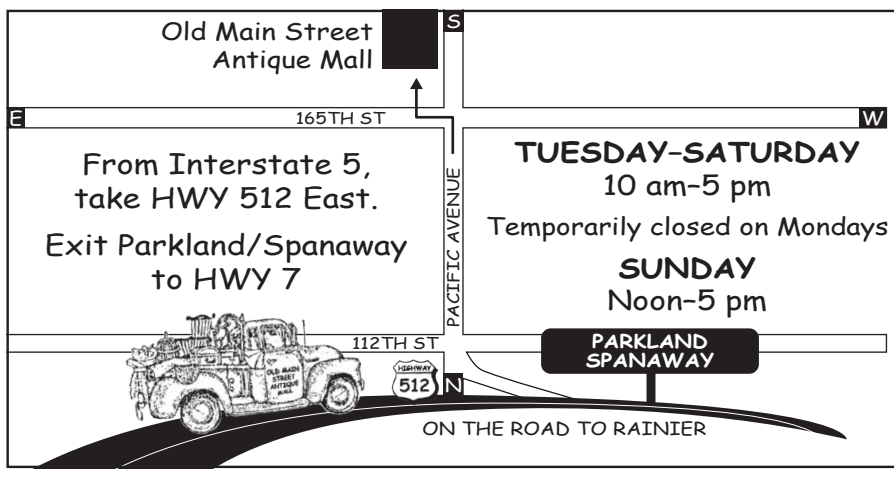
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Cheers

To the artistry of crystal glasses



Most of us have a few differently shaped glasses, some to use every day and others for parties. Whether for everyday use or something more formal, chances are you'll need wine glasses.

Val Saint Lambert is a name synonymous with luxury, precision, and the rich heritage of Belgian crystal craftsmanship. Founded in 1826 on the site of a former Cistercian abbey in Seraing, Belgium, the company quickly grew to become one of the premier crystal manufacturers in the world. Among its vast portfolio of decorative vases, bowls, and chandeliers, Val Saint Lambert's wine glasses stand out as masterpieces of functional art. These glasses are not merely vessels for consuming alcohol, they are historical artifacts that represent two centuries of refined European glassmaking techniques and aesthetic evolution.

The defining characteristic of a Val Saint Lambert wine glass is the exceptional quality of its crystal. Traditional crystal contains lead oxide, which increases the glass's refractive index and weight. Val Saint Lambert perfected this formulation, creating wine glasses that possess remarkable clarity, brilliance and a signature musical ring when struck. When held to the light, these glasses refract light into dazzling rainbow spectra, transforming a simple dinner table into a stage of light and color. The weight of the glass feels substantial yet perfectly balanced in the hand, adding a physical dimension of luxury to the sensory experience of drinking wine.

Beyond the raw material, the artistry of Val Saint Lambert lies in its complex manufacturing techniques. The company is world-renowned for its mastery of double-color-cased crystal (high-end overlay glass). To achieve this effect, a master glassblower covers a mouth-blown piece of clear crystal with a thin layer of colored crystal, such as deep emerald green, ruby red or vibrant cobalt blue. Once cooled, a master cutter precisely carves through the colored outer layer to reveal the brilliant clear crystal underneath. This creates a striking geometric contrast between the rich, saturated hue and the sparkling clear facets, a style that became highly popular during the Art Deco movement and remains a brand hallmark today.

Each wine glass is a product of intense collaboration and human skill. A single glass requires a team of artisans, including glassblowers, cutters, and polishers, many of whom train for years to perfect their trade. The intricate patterns—ranging from classical diamond cuts to sleek, modern minimalist lines—are executed entirely by hand. This ensures that no two glasses are completely identical. The shape of the bowl is also meticulously engineered. Val Saint Lambert designs its glasses to concentrate the aromas of specific wine varietals, proving that the company values functional utility just as much as external beauty.

Today, vintage and contemporary Val Saint Lambert wine glasses are highly sought after by collectors and epicureans alike. They represent an era of dining where meals were slow, deliberate rituals celebrated with fine tableware.



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This and That

A Little bit of information on a variety of things



Antique honey pots are charming culinary artifacts that beautifully reflect centuries of social history, changing dining etiquette, and decorative artistry. While basic vessels date back thousands of years to ancient Egypt, the dedicated tabletop honey pot flourished during the 18th and 19th centuries when the wealthy favored specialized tableware.

Crafted in diverse materials, early high-status pots were made of fine sterling silver or pewter with protective glass liners. These luxury items often mirrored the whimsical shape of bee skeps—the traditional woven straw baskets used before modern hives came into use during the 1850s. By the early 20th century, mass production triggered a massive surge in collectible ceramic, earthenware, and glass honey pots. Famous British manufacturers like Crown Devon, Brunswick, and Clarice Cliff produced bright, cheerful designs decorated with relief bees, floral blossoms, and honeycomb motifs.

Today, avid connoisseurs treasure these miniature containers for their nostalgic aesthetic and culinary history, bridging the gap between functional kitchenware and timeless art.



Antique pocket watches are remarkable artifacts that capture a historic golden age of horology, blending precise mechanical engineering with magnificent personal artistry. Originating in 16th-century Europe, these portable time pieces evolved from heavy, inaccurate status symbols into sleek, reliable instruments essential for navigating modern industrial life.

By the 19th century, pocket watches drove societal efficiency. Renowned American manufacturers like Waltham and Elgin standardized factory production to meet the strict timing demands of expanding railroad systems.

Meanwhile, legendary Swiss luxury houses pushed mechanical boundaries, crafting complex movements with minute repeaters, perpetual calendars, and split-second chronographs.

Beyond utility, these watches remain celebrated for their master craftsmanship. Watchmakers adorned delicate internal components with beautiful hand-engraving, using ruby jewel bearings to reduce friction. Housed in precious solid gold, silver, or ornate hunter cases, these miniature machines endure today as highly cherished collector's items, representing timeless mechanical durability and living history.

Collector's Tips

By Terry and Kim Kovel, Kovels Antiques and Collecting

1. If a white powder forms on a piece made of lead, or glasses or pottery decorated with a lead glaze, immediately remove the piece from your house. The powder is poisonous. Consult an expert conservator if it is valuable and should be saved. Do the ecologically correct thing if you must dispose of the piece.
2. Don't hang a poster directly opposite a window; it will fade. Also avoid fluorescent light. The ink used on posters in the 1940s quickly turns blue.
3. Look behind all hanging pictures once a year to be sure there are no insect nests, dust or loose wires.



Antique pay phones are nostalgic icons of public utility, industrial engineering, and early 20th-century social connection. The world's first coin-operated pay phone was invented by William Gray and installed in Hartford, Connecticut, in 1889. This revolutionary breakthrough quickly transformed a rare luxury into a vital, everyday public communication network

Early high-status models, manufactured by companies like the Gray Telephone Pay Station Company and Western Electric, featured heavy, cast-iron bodies, beautiful wooden cabinetry, and ornate rotary dials. Collectors highly prize the famous three-slot pay phones. These internal mechanisms utilized internal coin chutes engineered to make completely different acoustic sounds—a single bell ring for nickels, two for dimes, and a distinct gong sound for quarters—which signaled remote switchboard operators that payment was successfully made.

Though cellular technology eventually rendered them obsolete, antique pay phones remain celebrated for their rugged mechanical durability, serving as heavy-duty sculptures of urban history.

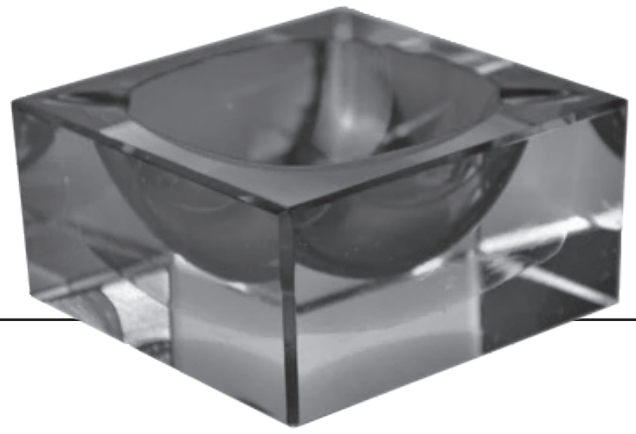


Antique handkerchiefs, or hankies, are exquisite textile artifacts that track the evolution of global fashion, social etiquette, and personal expression. While simple cloth squares date back to ancient Rome and China, the handkerchief transformed into a true luxury accessory during the Renaissance and Victorian eras to showcase wealth and high social status.

Historically, elite hankies were crafted from the finest spun linen, cambric, and premium silk. Master artisans spent months adorning them with intricate white-on-white embroidery, hand-tatted borders, and costly Venetian lace. These delicate items were highly valued, routinely featured in bridal dowries, and bequeathed in family wills. By the 19th century, handkerchiefs even developed their own silent language of flirtation, where specific gestures signaled love or rejection. The rise of disposable tissues in the mid-20th century eventually ended their everyday use.

Today, textile connoisseurs avidly collect antique hankies. They are treasured as delicate works of art, preserved for their historical needlework, or repurposed as sentimental bridal accents and framed decor.







Antique ashtrays are fascinating cultural time capsules that mirror changing design movements, social customs, and the evolution of interior decor. While basic "ash-pans" first appeared around 1850, the specialized tabletop ashtray flourished between the late Victorian era and the mid-20th century, back when indoor smoking was a ubiquitous social standard.

Because they required no complex mechanisms, these objects gave manufacturers immense artistic freedom. Early high-status models featured fussy Victorian designs or sinuous Art Nouveau curves cast in solid brass, copper, or sterling silver. By the 1930s, the market shifted to mass-produced, vibrant Depression glass and sleek, geometric Art Deco silhouettes. Legendary makers like Lalique, Baccarat, and Murano transformed these utilitarian vessels into fine art, hand-shaping heavy crystal and colorful bubble glass.

Today, design enthusiasts widely collect vintage ashtrays. They are frequently repurposed as chic bar cart accents, jewelry catch-alls, or standalone home sculptures, celebrating a bygone era of decorative craftsmanship.

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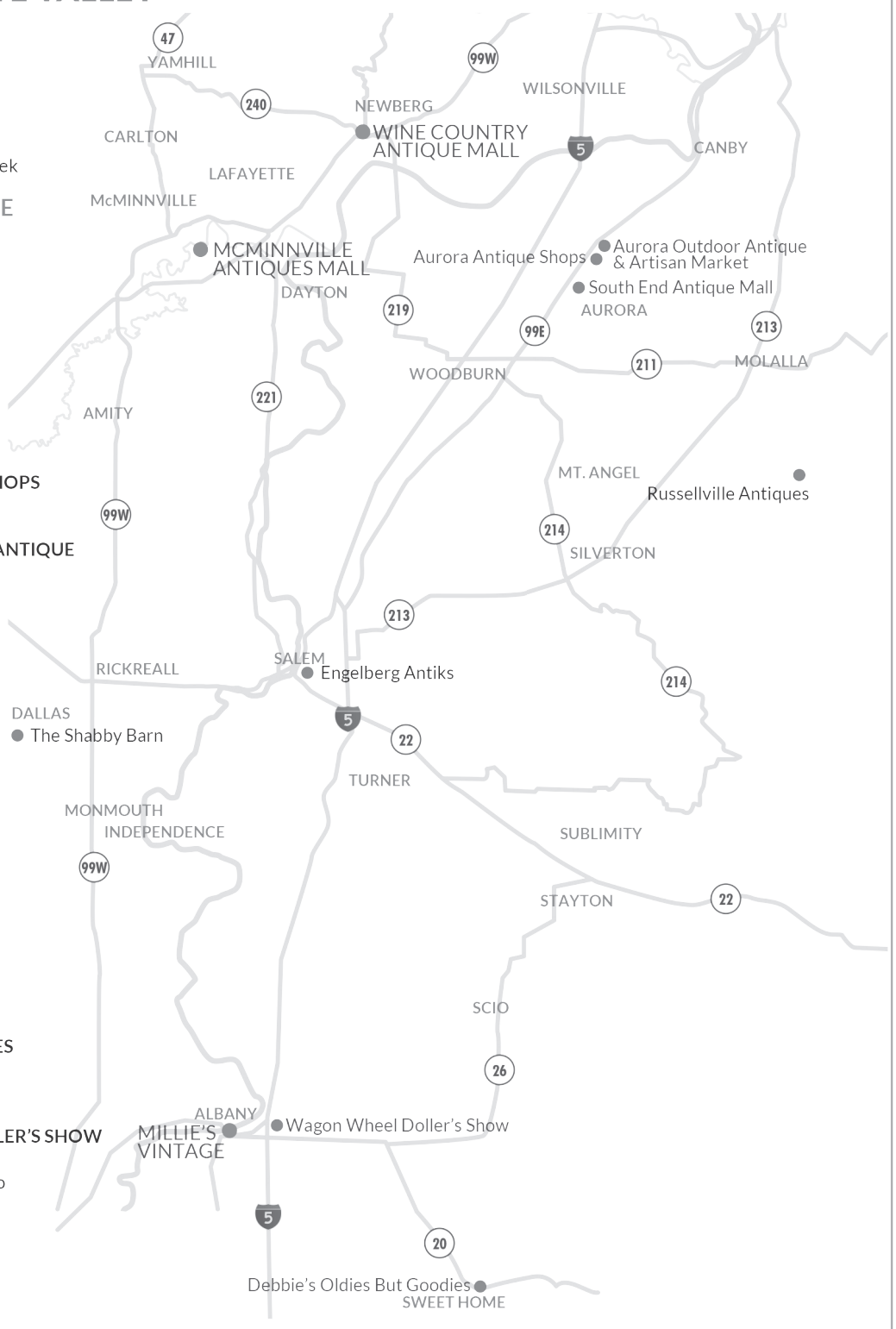
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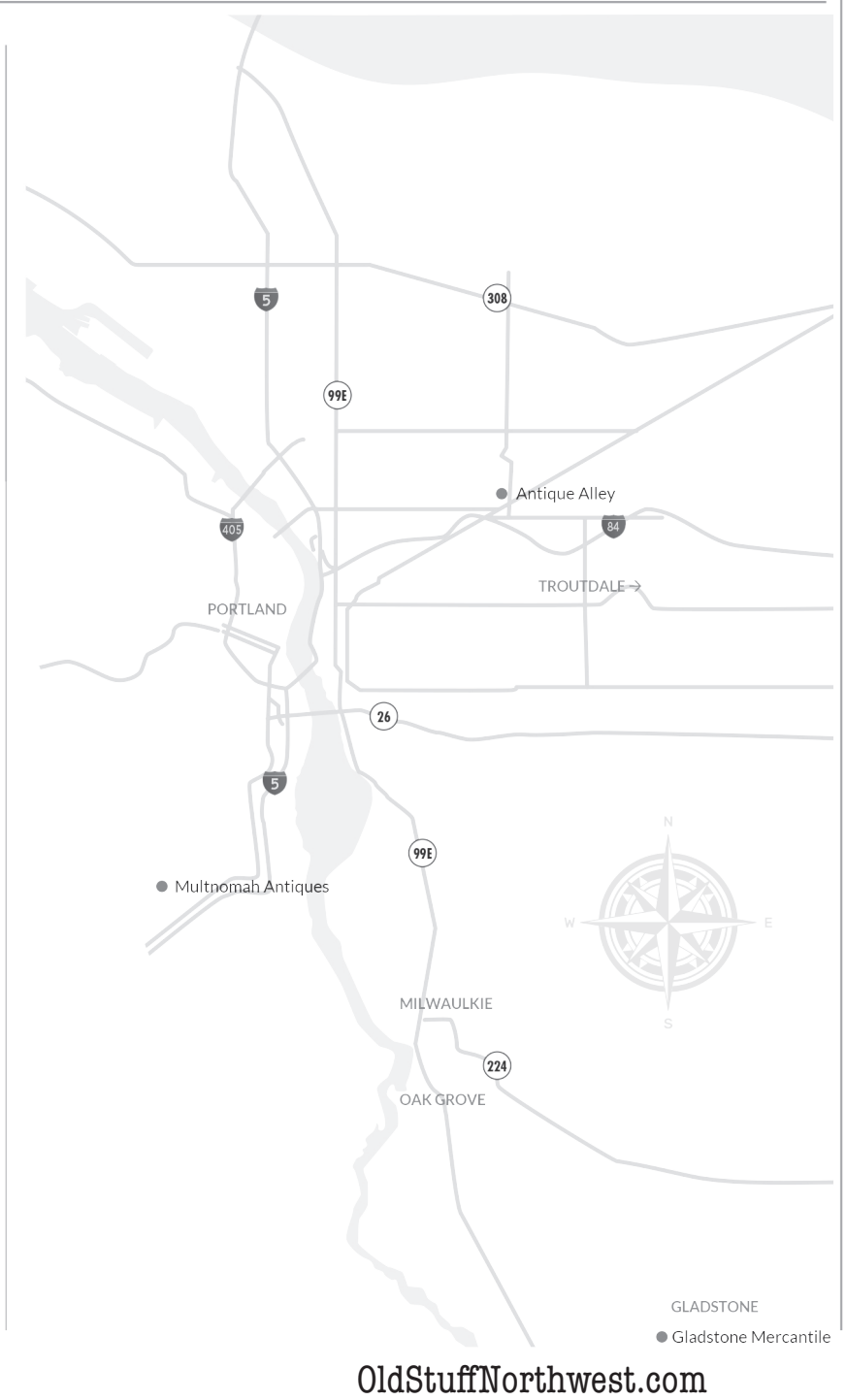
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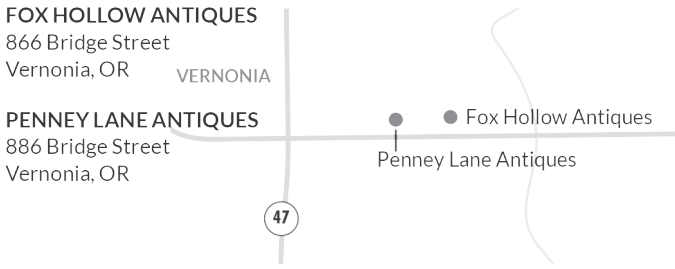




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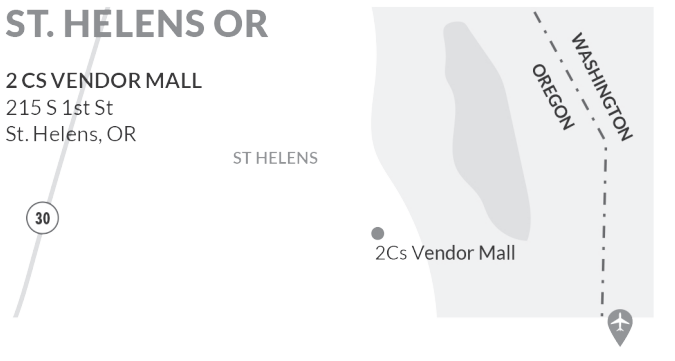
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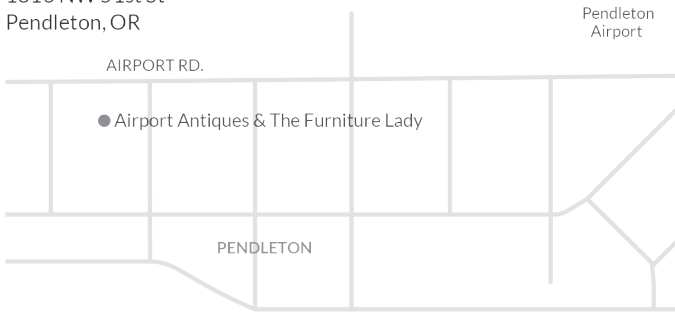
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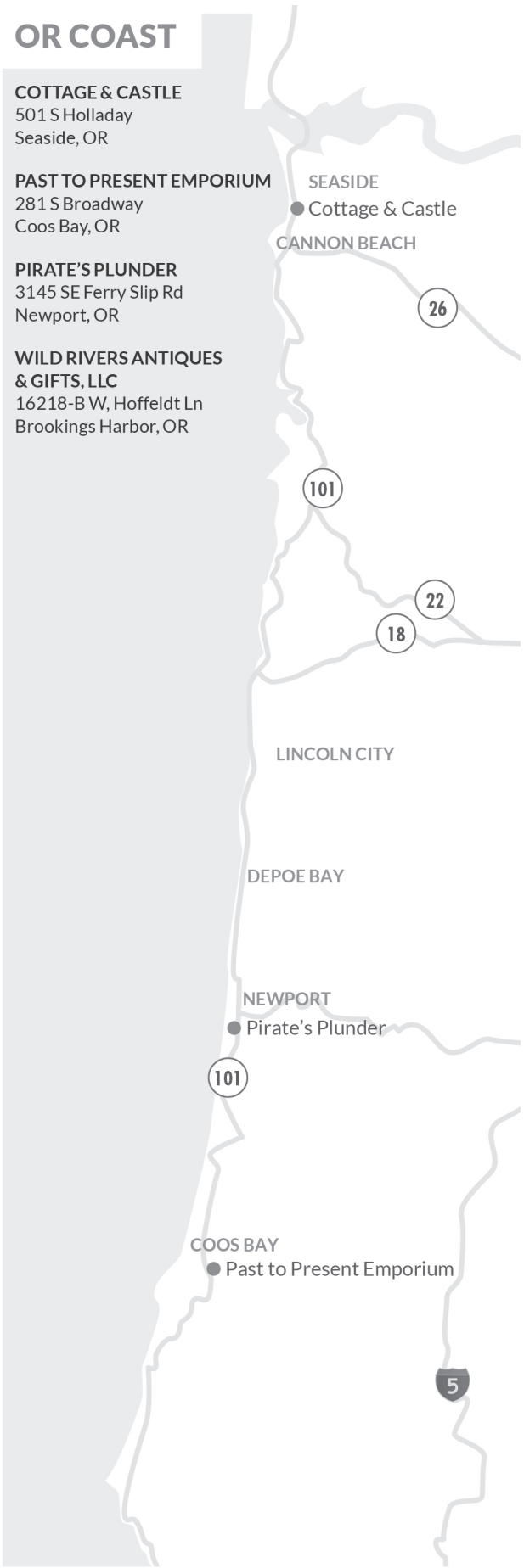
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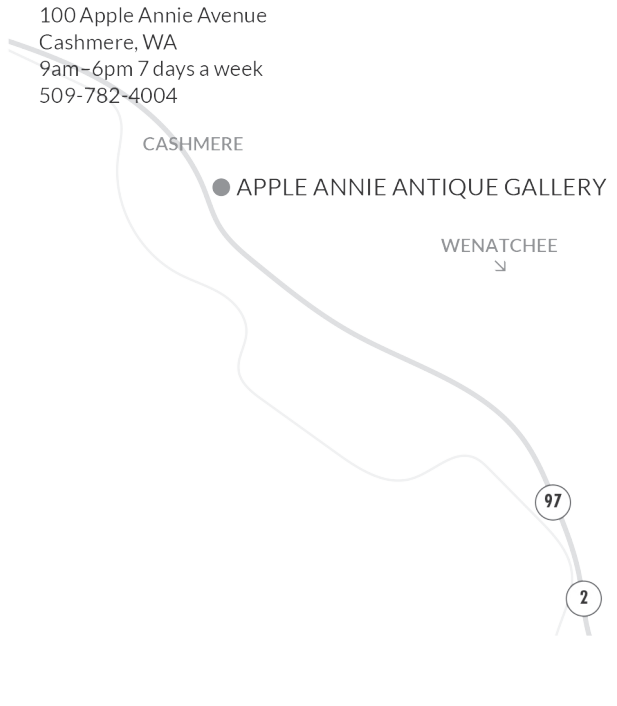
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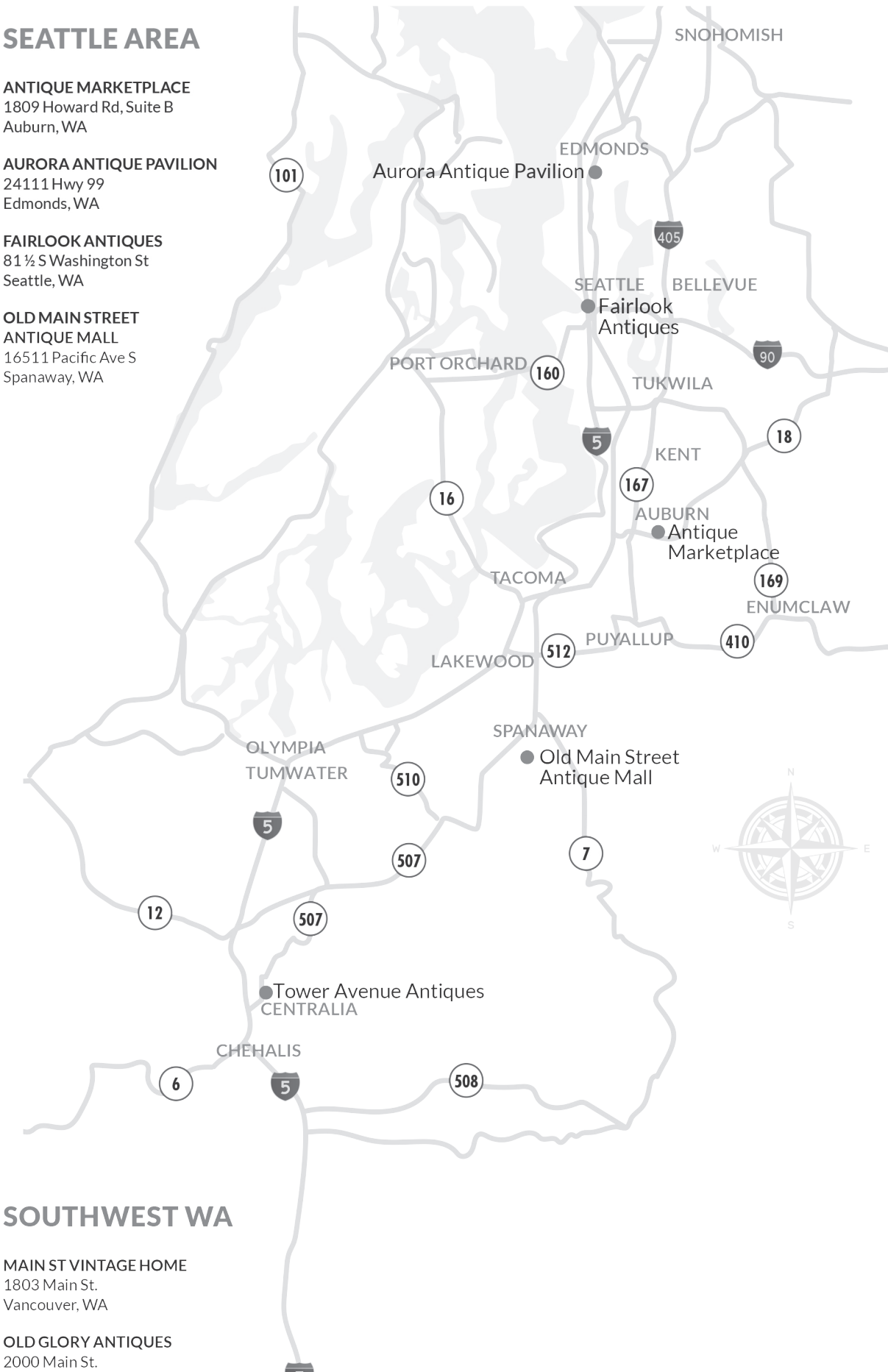
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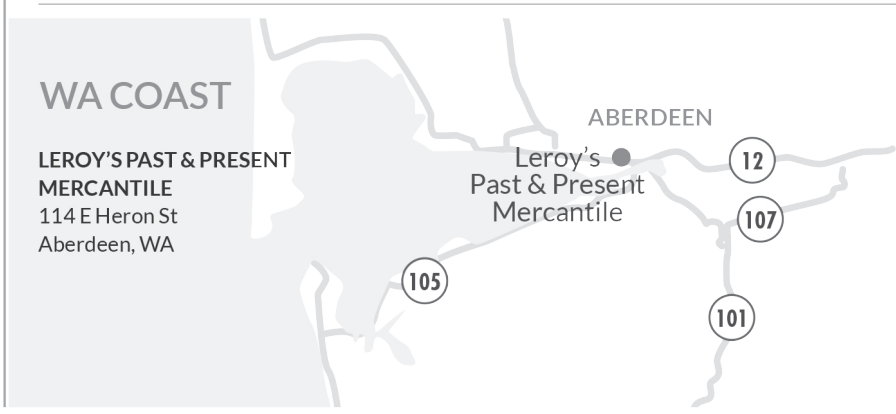
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