

July • August • September • 2025

Old Stuff

ANTIQUES, COLLECTIBLES, HISTORY AND NOSTALGIA FOR THE PACIFIC NORTHWEST

Inside:

**Oregon celebrates
the July 4th**

Dr. Miles remedies

**Royal Doulton
Character mugs**

**Antiques Quiz
and more!**



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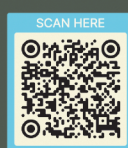
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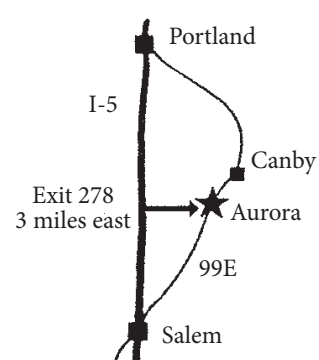
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P.O. Box 727 • McMinnville • OR • 97128

Printed by
Oregon Lithroprint, Inc.
oregonlitho.com

Published by
The News-Register Publishing Company

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

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September 28
Tacoma Doll Club Doll & Toy Sale
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October 4 & 5
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Spokane

Have an antique or collectible event or show coming up?
Old Stuff would love to let our readers know about it! Send us your information at
cnielsen@newsregister.com and we'll add it to our calendar- FREE!



Oregon Celebrates July 4th

“The 4th was the day that really counted - Christmas wasn’t much then.”

Fourth of July celebrations were special events for the early settlers of the Northwest.

The first account is from the Oregon Statesman of July 10, 1860, (copy courtesy of the Salem Public library.) The second account is from Nettie Spencer of Corvallis, 1870s (copy courtest of the Library of Congress as part of the Folklore Project.)

Salem – “Celebration began with a 33 gun salute and hoisting of flag on the liberty pole erected in Court-house square - ‘Large concourse of people’ - many from other counties, a ‘respectable delegation’ from Oregon City. The assembly of ‘brave men and fair women’ undoubtedly the largest ever congregated in Oregon, an estimated 2,000 persons other than Salem residents.

At 10 o’clock, precession formed at the corner of Commercial and State Streets, headed by Sax-Horn Band in uniform, followed by Alert Hook and Ladder Co., also in uniform, with truck handsomely decorated.

Next came the order of A.F. and A.M. and the Philomathean Society with banners, followed by a decorated wagon bearing 33 beautiful little girls in white, with banners representing the states of the union.

Next came the I.O.O.F., then citizens on foot, on horseback and carriages, then followed by a wagon drawn by oxen, driven by a sturdy pioneer who flourished his whip in true plains style.

In the wagon road nine boys representing as many territories and a tenth who sat between a pair of bouncing dames, and bore

aloft a banner inscribed “Utah.” He made a pretty good representation of Brigham Young and his institution.

At the end of the procession was a small wagon propelled by a diminutive mule, with a groom at each side. The vehicle contained a fiddler and a professor of bones, who delivered lively music to the admiring lookers-on.

The procession marched through the principal streets, and halted at an oak grove near Commercial Street, where after prayer and a reading of the Declaration of Independence, there was an oration delivered by Col. E. Baker, after which Rev. D. Leslie pronounced benediction.

In the afternoon, the Floral Queen was crowned amid a concert of more than a hundred voices.

In the evening declamations recited by members of the Philomathean Society and a display of fireworks in the Court House Square.

Here are Spencer’s memories of Fourth of July in Corvallis in the 1870s:

The big event of the year was the Fourth of July. Everyone in the countryside got together on that day for the only time in the year. The new babies were shown off, and the new brides who would be exhibiting babies next year. Everyone would load their wagons with all the food they could hawl and come to town early in the morning. On our first big Fourth at Corvallis mother made two hundred gooseberry pies. You can see what an event it was.

There would be floats in the morning and

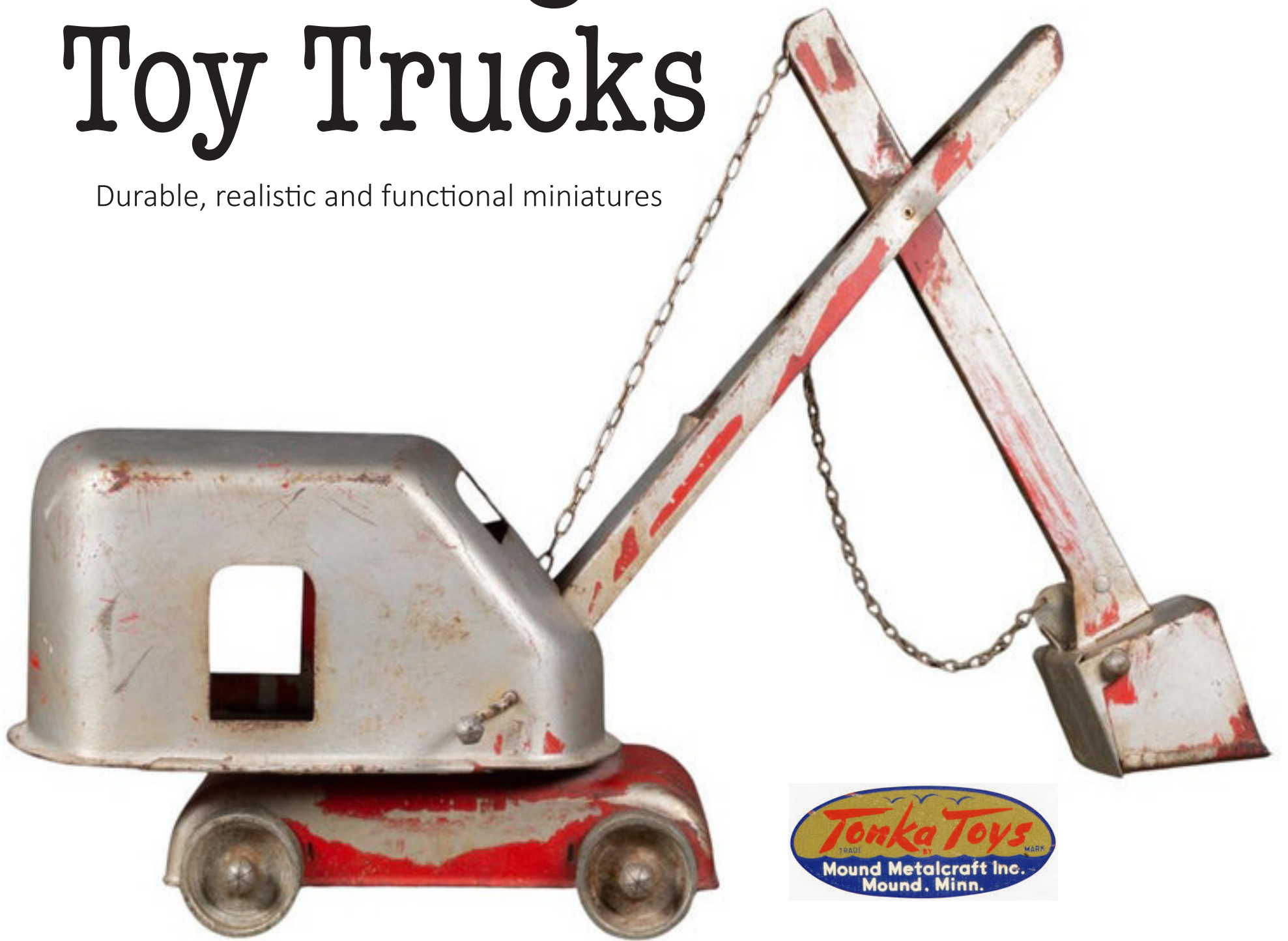
the one that got the girls’ eye was the Goddess of Liberty. She was supposed to be the most wholesome and prettiest girl in the countryside if she wasn’t she had friends who thought she was. But the rest of us weren’t always in agreement on that. She rode on a hay-rack and wore a white gown. Sometimes the driver wore an Uncle Sam hat and striped pants. All along the sides of the hay-rack were little girls who represented the states of the union. The smallest was always Rhode Island.

Following the float would be the Oregon Agricultural College cadets and a band. Sometimes there would be political effigies. Just before lunch - and we’d always hold lunch up for an hour - some Senator or lawyer would speak. These speeches always had one pattern. First, the speaker would challenge England to a fight and berate the King and say that he was a skunk. This was known as twisting the lion’s tail. Then the next theme was that anyone could find freedom and liberty on our shores. The speaker would invite those who were heavy laden in other lands to come to us and find peace.

The speeches were pretty fiery and by that time the men who drank got into fights and called each other Englishmen. In the afternoon we had what we called the ‘plug uglies’ - funny floats with sad clowns who took off on the political subjects of the day. There would be some music and then the families would start gathering together to go home. There were cows waiting to be milked and the stock to be fed and so there was no night life.

The Toughest Toy Trucks

Durable, realistic and functional miniatures



Tonka Toys began as “Mound Metalcraft”, a gardening tools company, in the fall of 1946 in Mound, Minnesota. It was situated in eastern Minnesota near the lake the Sioux Indians named Minnetonka.

Lynn Everett Baker, Avery F. Crounse, and Alvin F. Tesch founded the company in an old schoolhouse. The building’s former occupant, the Streater Company, had made and patented several toys, including toy trucks.

In 1946, a purchase from the L.E. Street-er Company changed the course of business forever for Mound Metalcraft. The purchase was the tooling for a toy steam shovel. The three men at Mound Metalcraft thought they might make a good sideline to their other products.

The company offered this toy and two versions for the first time to the public at the New York Toy Show in 1947.

One version of the steam shovel, No. 100, was 16 inches long and painted orange and black. The other version, No. 150, was 26 inches long; and had black and bright yellow coloring. Both were made of heavy steel, had rubber wheels and were completely operable.

The first Tonka truck appeared in 1949. It was a cab-over tractor with a trailer that

could haul steam shovels. A number of versions of Ford trucks followed, attached to a variety of trailers, including Allied Van Lines, a logger, Green Giant Brands, Ace Hardware, and Meier & Frank Co. The Private label trucks appeared from 1950 to 1953.

Ads from the late 1940s explain why the Tonka trucks from this period have lasted so long. Each was designed around the same one-piece steel cab with a baked-enamel finish, which rotated on a base that rolled on four real rubber wheels. Both toys had cranks that a child could turn to cause the shovel to dig and the clam to open and close. And they were big (16 inches long for the shovel, 25 inches long for the clam) and heavy (the shovel weighed four-and-a-half pounds).

In November 1955, Mound Metalcraft changed its name to Tonka Toys Incorporated. Their original logo was an oval, showing the Tonka Toys name in red above blue ocean waves with seagulls overhead, honoring nearby Lake Minnetonka. From 1958 to 1961, the logo no longer included seagulls and the colors were changed to white, grey, and red. The colors changed to red and gold in

1963. In 1978, the oval was removed and the company began using only the name Tonka on their toys.

Tonka introduced the round-fender Ford in 1954 and in 1955, the first pickup, a round-fender Ford with an open box and a tailgate secured with two plated chains.

During the mid-1950s, Tonka produced a fire department set, with all the working details; a State Hi-Way series, with a pickup, dump truck, side dump highway service truck with snow plows, and the Big Mike six-wheel dump; and an additional series of private label trucks, such as Star-Kist Tuna and Minute Maid.

Until 1962, Tonka trucks were modeled after Fords, with their designs changed as Ford’s did. Beginning in 1962, the trucks became generic. However, in 2002, Ford made its very first partnership with Tonka with the Mighty F-350 concept.

In 2001, Tonka trucks were inducted into the National Toy Hall of Fame at The Strong in Rochester, New York. The Winifred Museum in Winifred, Montana, has a collection of more than 3,000 Tonka toys.

The best Tonka toys will have all their parts. If you are collecting, the more valuable ones are those that have no rusting and their paint more or less intact.

Just a Cowboy and his Milk

It does a body good.

Hopalong Cassidy rode into American lives and 66 films, beginning in the late 1940s.

With his sidekick, Topper, he also rode into our living rooms in a series of hit television programs.

In 1949 Hopalong Cassidy Enterprises was organized to market Hoppy items to the tune of \$70 million per year. Predictably, numerous Hoppy mementos became available. Items such as cookie jars, hairtonics, watches and wallets depicting Hopalong Cassidy. A child's rocker featured a wooden horse's head protruding from the seat, which was a saddle.

William Boyd, who starred as Hoppy in his films, was firmly convinced of the importance of milk products in a child's diet. Over 25 dairies nationwide carried Hopalong Cassidy logos. He was also concerned about the quality of products he endorsed, however, so only those dairies that met his personal standards

were permitted to use his logo. He carefully investigated each milk company that approached him and actually turned down several.

The first dairy license was issued on August 21, 1950 to the Luick Ice Cream Company of Milwaukee, Wisconsin to manufacture Hopalong Cassidy ice cream. The first milk license was issued to Marin Dairymen's Milk Company, of San Francisco, California, on April 16, 1951. Numerous other West Coast dairies quickly joined the bandwagon.

In 1954 All-Star Dairy franchises in New York, Kentucky, Kansas, Illinois, Ohio, California, North Carolina, Michigan and Pennsylvania, began using Hoppalong Cassidy in their advertising. All Star Dairies took Hopalong Cassidy endorsed milk products nationwide.

This program worked well for the dairies. Hoppy toured the country promoting All-Star dairy products. There were 78

dairies across the United States that had franchises for Hopplong Cassidy's favorite milk and another 20 had the franchises for Hoppy's favorite ice cream.

In 1959, Boyd sold Hopalong Cassidy Enterprises for a capital gain of \$8 million and retired from film and television.

By 1962 most of the Hoppy dairy franchises were gone. Boyd toured the country promoting various Hoppy products until his death in 1972.

Today Producer's Dairy, of Fresno, California, is the only dairy left that uses Hoppy in their advertising.

Today collectors can find Hoppy milk bottle in various sizes. The most plentiful glass milk bottles today are the quarts. Pints are most scarce, with the half pints and half gallon glass bottles in between in availability. Quarts sell in the \$25 to \$45 range, pints in the \$50 to 475 range. If the decoration on the bottle is damaged, the price drops dramatically.



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Colorful Characters

Almost a century of Royal Doulton's character jugs

Royal Doulton's character jugs originated from the earlier Toby Jug tradition. Charles Noke, Doulton's Art Director, introduced the first modern character jug, John Barleycorn, in 1934. It was the first in a long line of popular Character Jugs produced by Royal Doulton. The figure of John Barleycorn appears in English folk ballads, and personifies the cereal crop barley and the alcoholic beverages produced from it. The Jug continued to be produced in large quantities and several sizes until 1960.

Noke's second jug was Old Charley, which together with Sairey Gamp had the longest production run- fifty years- in Doulton's character jug history.

The character jugs depict only the heads of the character or person being portrayed, unlike the Toby jugs, which are full-figure pieces. These jugs, often featured characters from literature, history and folklore became a significant part of Royal Doulton's output, with over 600 characters created.

The character jugs cover a wide range of subjects. The collector may find everything from the Three Musketeers to Ronald Reagan (with a furled American flag for a handle.) There are specific characters, such as the Mad Hatter and all three of the

Musketeers. There are also generic ones, such as the Poacher, the Smuggler, and the Falconer.

The design on the handle of the character jug is an important feature of many of the pieces. A black horse forms the handle of the highwayman, Dick Turpin. A trio of rats wind up the handle of the Pied Piper of Hamelin. And a ship in full sale provides a handle for the character of Captain Henry Morgan.

The majority of handles represent the obvious associations with the character such as Sancho Panca's horse, Mark Twain's quill and ink pot and the Falconer's falcon, but there are some very obscure exceptions to this. The first that comes to mind is Merlin and why the star of David features on the handle and it seems the reason is the star of David was an ancient magical symbol before being adopted by the Jewish faith. Often a handle will feature more than one object associated with the character; Pied Piper's flute and rats, Sleuth with his magnifying glass and pipe and last but certainly not least, Captain Hook's alligator and clock, just to name a few examples.

A line depicting the various craftsmen at Colonial Williamsburg has been made to sell at that location in Virginia. A Celebrity

Collection was made in 1983 which featured Groucho Marx, Jimmy Durante, Louis Armstrong, W.C. Fields, Mae West, and Clark Gable.

Doulton's character jugs have become a very specialized collectible. Variations in design determine a jug's rarity and, thus, its value. Small details such as the colors of buttons can mean the difference between hundreds and thousands of dollars for an individual piece.

Occasionally one will find a jug that is plain white. These were usually seconds and sold only to employees. Many were never put into commercial production and so are very rare.

The meticulous craftsmanship of Royal Doulton character jugs, including the exquisite details in their facial expressions and attire, showcases the brand's commitment to quality. These collectibles possess both artistic and functional appeal, as they can serve as decorative items, conversation pieces, and even functional drinkware.

With a rich legacy of design and innovation, Royal Doulton character jugs remain cherished artifacts in the world of ceramics and collectibles.

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Sucking it Up

A story of invention, experimentation and dust-free living



The powered vacuum cleaner was invented in England in 1901. If you were lucky, you might have witnessed a startling scene on the streets of London - one which would quickly revolutionize how most of us clean our homes.

Engineer Hubert Cecil Booth was rolling his new vacuum cleaner onto the wealthier streets of town. It was taken from house to house by a horse-drawn cab.

Featuring a red and gold fire engine aesthetic, the distinctive vacuum cleaner and its liveried operators arrived at your house. The arrival immediately advertising to the neighborhood that you were hosting a vacuum viewing tea party.

To conduct the cleaning, long hoses were fed through windows, the gas-powered motor (and later electric engine) was started and air was drawn by suction from the hose and nozzles through a filter.

A special glass window on the side of the machine allowed the neighbors to marvel at the amount of dirt and dust was being collected.

Asthmatic American inventor James Spangler sold his idea for an electric broomstick-like cleaner with a cloth filter and dust-collection bag attached to the long handle to William Hoover in 1908. Not long after that, the phrase “to Hoover” became synonymous with the chore of vacuuming.

Hoover had Spangler’s machine redesigned with a steel casing, casters, and at-

tachments and weighed a hefty 40 pounds. It had an inner bag of cheesecloth and an outer one of red sateen. Their first vacuum was the 1908 Model O, which sold for \$60. Subsequent innovations included the beater bar in 1919, disposal filter bags in the 1920s and an upright vacuum cleaner in 1926.

Great claims were made for this new activity called vacuuming. The Ideal, made by the American Vacuum Cleaner Co. in 1909 was said to be capable of fighting tuberculosis germs, since TB was known to be a “floor disease.”

Given the high costs involved in purchasing new electric appliances together with the lack of electrical power provision, most people continued to clean their carpets, rugs and curtains in more traditional low-tech fashion until after the Second World War when they became common among the middle classes.

As the post-World War II era dawned, it brought with it a technological renaissance in domestic appliances, and vacuum cleaners were at the forefront of this revolution. The 1950s models were not just tools for cleaning; they were symbols of the modern, post-war home. These machines were sleek, efficient, and, importantly, designed to complement the aesthetics of the contemporary home. No longer just functional devices, they were part of the decor, much like a stylish piece of furniture or a well-chosen curtain.



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Riding the Wave Crest

Decorated opal ware from C.F. Monroe Company



The beautiful decorated glassware known as Wave Crest was produced by the C.F. Monroe Co. of Meriden Connecticut, between 1892 and 1916. The company actually first applied the name Wave Crest to its product in 1898. (Two other trademarks used by Monroe were Kelva and Nakara.)

The Monroe Co. did not manufacture its own glass. Creamy white glass blanks were purchased from American glass companies, such as Pairpoint, as well as from several European glass manufacturers. These glass blanks were of an opaque, creamy white glass called Opal Ware. While the majority of these blanks were made in a mold and the mold lines may be detected on the finished product, pieces have been discovered without any mold marks. These blanks were either utilitarian or decorative, with the decorative pieces often being swirled or having a blown out shape. The glassware ranged from ashtrays and humidors to dresser sets, powder boxes, and jewelry boxes.

Before the blanks were decorated, a large number of them were treated to an acid bath of some type; this gave the blanks a soft, lusterless finish. Many of the blanks

that were not acidized had a matte surface painted on with the background color. Several acidized pieces have been found with a glossy background color painted on all or part of their surface; these are scarce. Very few pieces were left in their original glossy state.

For C.F. Monroe, the decoration of the piece is everything. As noted above, there is little art in the glass itself although many of the pieces have interesting and varied shapes. The company's team of artists either handpainted or used transfer prints to decorate the blanks. The majority of the blanks were first entirely or partly painted with one or more background colors in pastel pinks, blues, yellow, and ivory, in rich tones of sage green, apricot, royal blue, and rose or even in such rarely used colors as purple and black. The design was applied over this background.

Floral decor is that which is most frequently encountered on Monroe pieces. Also found are pieces with portraits (especially of Queen Louise), cherubs, and leaf designs. Relatively scarce and in great demand are pieces with seascapes, landscapes, animals, birds, courting cou-

ples and geometric, Persian-like, beaded designs. As mentioned previously, all the various motifs were further embellished with white beading, raised gold, lavender scrolls, etc. The total effect was exceedingly rich, bringing to mind the rococo and baroque eras in art.

These various motifs were painted on with acid-reduced enamels, usually in delicate colors and again fired in the kiln. Finally, raised enamel (frequently white), coin gold, enamel and gilt, and raised gold accents were added- this required yet another firing. The process of several firings, the right artistry, elaborate embellishments and fragility of the glass served to make the end product comparatively costly.

Several marks were used by Monroe and some pieces were even unmarked. These unmarked pieces are usually the finest pieces and perhaps had paper tags. One of the marks was the black mark which reads "Trade Mark Wave Crest." There is a red banner mark reading "Wave Crest Ware, Patented Oct. 4, 1892."



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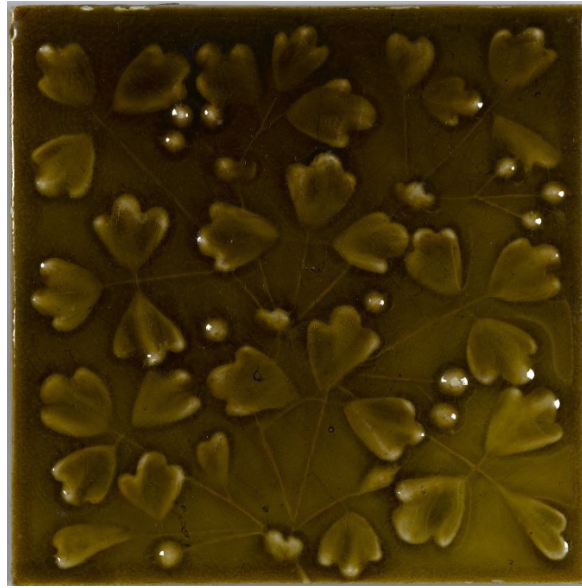
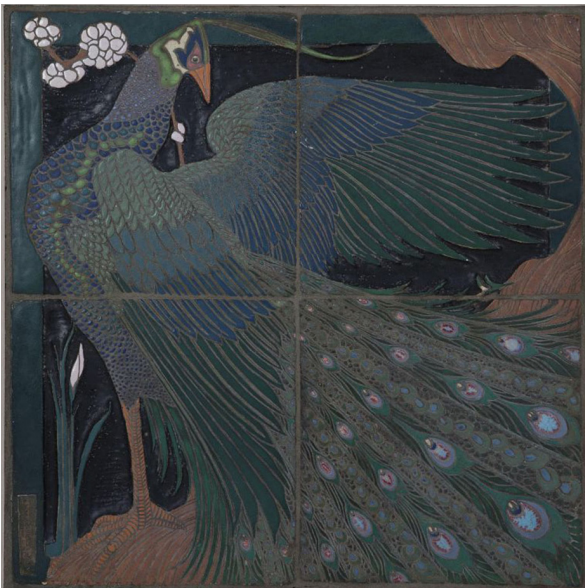
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Decorative Age or Decorative Craze?

American Aesthetic tile movement



Ceramic tiles have been in and out of fashion as decorating pieces for many centuries. A revival of interest in this type of ceramic product in the late 1800s produced many of the tiles that are eagerly sought by collectors today.

One artist studio and creative group that caught the public's attention was a small art club in New York City called The Tile Club. The Tile Club was informally formed in the fall of 1877 with the members meeting weekly in each other's studios to discuss matters of art and to create their paintings in a decorative form as decorated tiles. Without prior experience in decorating tiles, the weekly meetings encourage creative experimentation in quick-drying inks on pre-made blank tiles which after decoration could be fired in a studio kiln.

Famous artists such as Willow Homer were members of this group. Over the short life of The Tile Club (1877-1887) there were a total of thirty-four members, but only twelve full members at any one time. Six of the thirty-four were honorary members who were mostly musicians and writers. Eight of the twenty-eight

full members were artists who worked as illustrators, including four of the founding eleven members. During the last quarter of the nineteenth century artists who turned to illustration to earn their living were still considered to be part of the mainstream of the art world.

Elsewhere, in less prestigious groups, the painting of a tile was frequently the first lesson for the ladies taking china painting classes. There were also books available to tell them how to use their tiles after they were painted, such as framing to hang, in-setting around a fireplace, or placing under a teapot.

Many established commercial potteries also were involved in tile making. Among the most prominent was the Low Art Tile Works. Low Art Tile Works, was an American manufacturer of decorative ceramic tiles, active from 1877-1902 in Chelsea, Massachusetts. The company was founded by John Gardner Low, along with his father John Low, after seeing European tiles at the 1876 Centennial Exhibition in Philadelphia.

During the 1880s, the company won awards in the United States and Europe

for its high relief decorative art tiles, which ornamented such objects as candlesticks, cast-iron stoves, clocks, fireplace surrounds, soda fountains, trivets, and walls. Several chemists and designers who worked for Low Art Tile Works later started their own companies, including William H. Grueby of the Grueby Faience Company, Arthur Osborne of Ivorex plaques, and George W. Robertson of the Robertson Art Tile Company.

As the Arts and Crafts movement of the late nineteenth century began to spread throughout the United States, designers and artisans were inspired to move beyond the hard, glossy, mass-produced architectural tiles and explore "the endless possibilities for adding to the decorative beauty of rooms" with the matte glazes and rich, earthy colors of handcrafted tiles. A new demand for color in architecture supported their efforts to produce tiles for walls, floors, friezes, panels, fireplace facings and over mantels, murals and even entire rooms.

Hints to Housekeepers

And a popular line of over-the-counter medicines

Dr. Miles Remedies were popular over-the-counter medicines in the era of the First World War. Among them were *Dr. Miles Nervine*, a sedative for disorders of the nerves and diseases caused by deranged nervous system; *Dr. Miles Heart Treatment*, a strengthening regulator for the weak heart; and *Dr. Miles Blood Purifier*, an alternative for impoverished or impure blood. All sold for \$1.00 per bottle.

To promote these products to women, the Dr. Miles company produced a pamphlet of Hints to Housekeepers.

Included in this pamphlet were the suggestions to drop a couple of whole walnuts into the kettle while cooking cabbage or cauliflower, to take away the unpleasant odor. When gravy would not brown, add a tablespoon of coffee to it. To clean glass bottles, crush some egg shells into the bottle, fill half full of strong soap suds, and shake thoroughly. These might still be practical solutions for today's "housekeepers."

One hint, less likely to be used today was the best method to clean a black silk dress. It was recommended that it be washed and water in which pared potatoes had been boiled. This would stiffen the silk and restore its gloss.

If the housekeeper was tired at the end of a long day of applying the household hints, she could always be perked up with a dose of *Dr. Miles Tonic*. Composed of iron, quinine, and "hypophosphates," it had a moneyback guarantee to provide the user with more energy.

Miles Laboratories (originally the Dr. Miles Medical Company) was a pharmaceutical company founded in Elkhart, Indiana, in 1884 by Dr. Franklin L. Miles, a specialist in the treatment of eye and ear disorders, with an interest in the connection of the nervous system to overall health. In addition to the above remedies, the company is also known for inventing products such as Alka-Selzer and One-A-Day vitamins.

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HELPFUL HINTS

To remove tar from auto. First saturate all spots with linseed oil. Let oil stand for a few minutes, then with a cheese cloth, soaked in the oil, wipe carefully. You will be surprised how quickly and easily the tar will be removed. Of course it should then be wiped with a dry cloth to remove the oil. Try linseed oil on the accumulation of tar and mud on the underside of your fenders. Soak tea and coffee stains in glycerine. Let stand for several hours, then wash. Soak that ink spot in cotton, silk or woolen goods in turpentine for several hours and then rub between the hands. Rub the marks on paint made by scratching matches, with a cut lemon.

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Who's Calling, Please?

The Victorian etiquette of leaving and accepting calling cards.



Social visiting, or calling, was an essential ritual of the Victorian era. A part of the ritual was to leave a calling card at each home where one stopped, status and self-esteem could be measured by the number of calling cards which were left at one's home. The stack of cards in the card tray in the hall was also a handy catalog of exactly who had called and whose calls might need to be returned.

During this time, it was perfectly fine to drop by someone's house for a chat. You couldn't telephone them or text a warning. However, "dropping in" was anything but casual. There were certain hours when women accepted callers, mostly in the afternoon. There were also "morning calls" which had nothing to do with time of day only what you wore which was more casual dress than to an afternoon call.

Here's where calling cards come in. Calling with a card at the right time and in favorable circumstances could lead to an invitation to visit. These visits were strictly formalized as well, usually consisting of twenty minutes of polite conversation and allowed only during set times in the late morning or early afternoon.

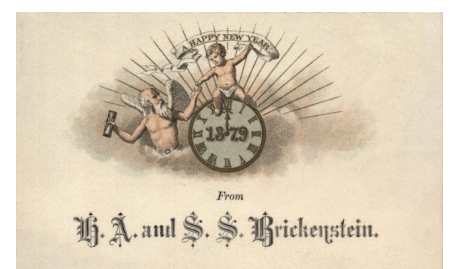
Just because you stopped by someone's house didn't mean you were let in right away to see the mistress. Instead, you (or your groom, if you were in a carriage) would present your card to the butler, who would then let you know if your would-be hostess was taking calls. It was perfectly acceptable not to take callers, even if you were home. If she wasn't taking calls, you'd leave your card as a sign that you stopped by. On some occa-

sions, you could simply leave your card without stopping to visit — a marriage or bereavement might merit such a card, for instance. In general, cards were to be returned with cards and calls returned with calls within a week.

The historical writings about calling cards tend to focus less on the craftsmanship of the cards in favor of the intricate social rules governing their use. But the cards themselves are fascinating pieces of history as well, and reflect the values and changing technologies of their times. The earlier calling cards of the late 18th and early 19th centuries were fairly minimal in their design. Usually, they presented an unadorned handwritten name on white or cream colored stock. The cards were smaller and narrower than the lavish Victorian cards, as they carried less information and little to no decorative elements. However, with the rise of a newly wealthy class and technological advancements in the printing industry, calling cards with maximum ornamentation became the ideal. Calling cards appear to have first been available commercially at the end of the 18th century. The earliest ones were engraved on a white card, although the color or the printing could vary. A card that was too elaborate was considered to be in poor taste.

By the mid-1800s, calling cards had become more decorative and sentimental, embossed with flowers or landscapes. A gravestone with a weeping willow was also available for the widow or widower.

Professional calligraphers were also available to hand write and decorate calling



cards with the customer's name and a few flourishes. This was an itinerant trade, and writers could be found on street corners with a little portable desk on which they worked. Some printing companies also advertised that they had a "resident penman" to do the personalized calligraphy work.

As chromolithography became available, it was widely used for calling cards, although this type did not carry the same status as the personalized cards. However, they could be much fancier, with such decorations as floral arrangements or birds.

In the 1860s, German decals became available and popular. A lady could purchase a sheet of flowers, clasped hands, wreaths, birds, etc. and stick a decal over her name on an otherwise plain card. Even pictures of famous generals or presidents were sometimes used.

By this time, the card shaped itself was also becoming fancier. Gold or deckled edges, feathered corner pieces, embossed designs, and shaped corners were possible. Colored papers were available and a lady might choose a red card with gold embossed lettering. She also might chose a textured paper, especially one with a marbled look.

Printers provided salesmen books of samples to anyone interested in trying door-to-door sales. These sales booklets are wonderful additions to any collection of calling cards.

Calling cards got fancier and more elaborate all the time, until the entire custom of social calling as it was then carried out with cards was over.

The Shape of Your Set

Identifying the age of your electroplated silver tea set

Electroplated silver tea services became readily available in the second half of the 19th century. They were made by many different manufacturers, the most prominent early ones being Reed and Barton, Meriden Britannia and Rogers Brothers. Following the Civil War, Oneida, Gorham and Rice were also active producers of electroplated silver pieces.

One of the quickest ways to get an approximate idea of the age of one of these Victorian silver pieces is by the shape. (Sterling silver pieces followed the same general designs, also.)

In the 1850s, the pieces of the tea set - teapot, coffee pot, creamer, sugar and perhaps some additional accessory pieces - were urn shaped and set on high pedestal bases. Watch for plain panels or embossed designs of grapes as decorations. The handles were frequently made of wood.

In the 1860s, the urn shape on a pedestal continued, although not necessarily as large or tall. There were finials on the lids, attached with screws. Flowers, fruits and birds were popular finial subjects. Patterns on the body of the piece were most apt to be chased or cut, with borders that were foliated, beaded or dragooned. The handles were of curved metal.

In the 1870s, the pieces of a tea service were mounted on four legs, rather than a pedestal. They had deep chased designs with exotic birds and Egyptian themes



were popular. The handles were of metal and usually angular.

In the 1880s, the basic shape was a low, broad one, set on a rim base. The designs featured ferns, flowers and grasses applied by cutting. A “frosted” background was frequently added. Later pieces tended to get smaller, as a whole, towards the end of the 19th century.

By the close of the

century, silver prices had fallen to the point where people wanting silver could afford to buy sterling silver again, and electroplated silver decreased in popularity.



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The Chair

Iconic piece of Danish design

Danish modern chairs were offered in stores in the U.S. in the early 1950s. The Scandinavian designs were inspired by earlier furniture: the 18th-century English chair, a Chinese Ming dynasty chair, a Japanese director’s chair.

Many of the modern chairs were made of hand-carved curved wooden pieces joined with dovetails to make a comfortable back, arms, seat and sides. Teak, oak, rosewood and light-colored woods were used with fabric, leather or caned seats.

Hans Wegner of Denmark created his most famous chair in 1949. It is now known as “The Chair.” It was made and sold by Hansen/Knoll company for many years. “The Chairs” were chosen for John F. Kennedy and Richard Nixon in the first-ever televised presidential debate in 1960. One



of “The Chairs,” made in about 1969 and featuring a leather seat, with the Knoll label and Hansen stamps, sold in 2016 for \$610. Today you can expect to pay upwards of \$3,000. Later versions of this iconic chair are available in shops and shows today.

Test Your Knowledge

So you think you know antiques and collectibles?

Below are listed ten trivia questions.
See how many you can answer.
Good luck!

1. Early 20th century cowboy movies were often called “B” movies. Why were they called this?
2. Kabar, Case and Remington are common markings of what collectible?
3. A collector of Planters Peanuts memorabilia would know that these three accessories characterize “Mr. Peanut.” What three accessories?
4. What were Tootsie toys?
5. In 1964, Hasbro Manufacturing first produced this war character, who actually represented four branches of the service. He would later become known as the “Great American Hero.” Who was this character?
6. Greene and Greene, the brothers Stickley and Frank Lloyd Wright were part of what movement in American design and architecture?
7. A German monk named Zohann Zahan is credited with creating this device (now collectible) in the early 1800s. It was later enhanced by the American George Eastman in 1888. What device did they develop?
8. To a collector of glass insulators found on telegraph, telephone and electric lines, which is more valuable and why, an insulator with threads or one without?
9. Though the English have popularized High Tea and are often thought of as leaders in Tea, what nation is responsible for the teapot as we know it?
10. During the American Civil War, soldiers played “solitaire” with these collectible game pieces. What are these items?

See answers on page 16



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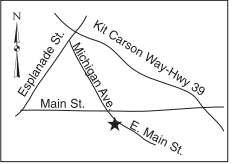
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This and That

A Little bit of information on a variety of things



What's the difference between a lightship basket and a friendship basket? You may have seen both terms applied to the famous wood and rattan woven baskets made in Nantucket.

Lightship baskets, the original name given to this distinctive style, were originally made by the crews of lightships, which were essentially floating light-houses, in the late 1800s. The work left the crew with long stretches of time with little to do, so they turned their attention to making baskets in the time-honored tradition of sailors making crafts to pass the time at sea.

"Friendship basket" is a 20th-century

term, first used to describe the lidded baskets that artist Jose Formoso Reyes started making in the 1940s to sell as purses. They quickly proved to be extremely popular with the people of Nantucket and tourists. According to the Nantucket Historical Association, the name may have come from the friendships that developed between people around the world recognizing each other's Nantucket baskets.

This heart-shaped basket purse with a woven leather strap sold at Eldred's auction house, itself a well-known Massachusetts institution, for \$640. The artist has not been identified. Baskets made by Reyes can sell for thousands of dollars. Lightship baskets from the 19th century with known makers are worth even more.

Identify the designer of an antique and it will usually sell for more. Sometimes an attribution is enough. This Aesthetic Movement table with ebonized finish, incised gilt decoration and flower panels sold for an impressive \$6,144 at Neal Auction. While you can't dismiss its visual appeal-- after all, it was made during the Aesthetic Movement of the late 19th century, the time of "art for art's sake"-- its attribution to New York firm Kimbel & Cabus was probably a factor in its selling.

The Kimbel & Cabus firm was active from 1862 to 1882 and famous for exhibiting their furniture at the Centennial Exhibition in Philadelphia in 1876.

The ebonized table is typical of their designs, with its dark finish, elaborate gilt and incising, sturdy square shape and nature-inspired decoration. Very little information about the firm survives. They marked their furniture with paper labels that have worn away over time, so the only way to identify their furniture is to match it to the pictures in their one surviving trade catalog. That is why this table is attributed to them, not confirmed. Because they are so difficult to identify, Kimbel & Cabus furniture pieces are extremely rare and therefore valuable.



Collector's Tip

Watch out for fake Bakelite jewelry being made in Taiwan and other Asian areas.

The new plastic is heavier than old Bakelite, and if held under water, it smells very different from old Bakelite.

Metal pins or decorations are riveted to old Bakelite but glued to new fakes.



Answers to Trivia Quiz

1. Because they were the second feature of a twin movie bill
2. Pocketknives
3. Top hat, cane and eyepiece
4. Small toy cars, trucks, planes & vehicles made in the early to mid 20th century
5. GI Joe
6. The Arts and Crafts Movement
7. The Camera
8. Unthreaded insulators are older (pre-Civil War) and more valuable
9. China
10. Marbles.

It's good to remember that many design firms of the 19th and 20th centuries were family businesses.

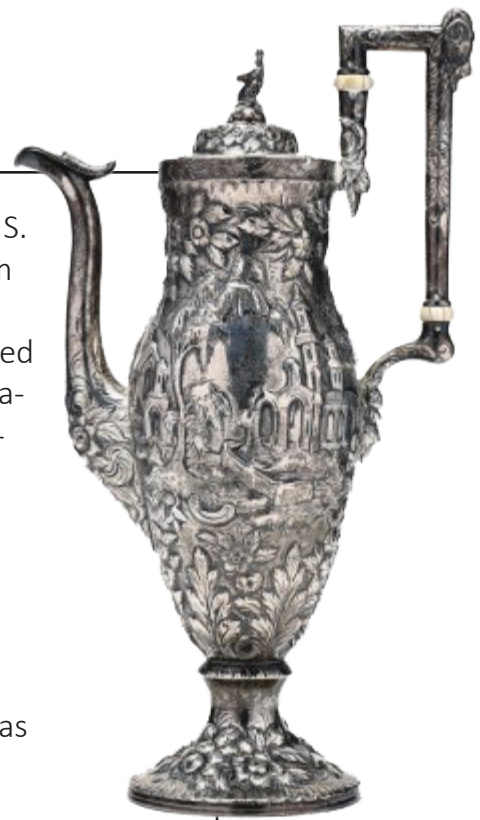
Some of the most famous glassmakers, ceramicists and metalsmiths followed their fathers into business, and many famous company names end in "and Sons."

This coin silver coffee pot, which sold for \$1,860 at an auction by Leland Little, was made by S. Kirk & Son of Baltimore, one of the best-known American silver-smiths.

Samuel Kirk opened his first silver store in 1815. He started partnering with his sons in 1846; the company was known

as S. Kirk & Son from 1846 to 1861 and S. Kirk & Sons from 1861 to 1868. The firm was known for its coin silver.

Samuel Kirk introduced hand-hammered repousse designs to America. His decoration style, with allover designs like landscapes, flowers or architecture in low relief, is still known as Baltimore silver. After his death in 1872, his son and grandson continued the company. The name changed to S. Kirk & Son Co. in 1896. The company was bought by the Stieff Company in 1979, and Kirk Stieff, as it is now known, is still active today.



"Base Ball: The Nation's Greatest Amusement." So says this 1930s Jennings slot machine, and we expect few people would disagree. And in terms of great amusements, games of chance aren't far behind. The O.D. Jennings Company brought them together for a trade stimulator, or as they call it, "Silent Salesman." This restored example sold at Morphy Auctions for \$3,840. The machine tracks outs, runs and innings, but "hits" are made by spinning a combination of symbols. Play to win a roll of Jennings' Superior Mints.

With the invention of the mechanical glass press in the 1800s, the glassmaking industry moved away from free-blown, hand-decorated pieces and embraced new ways to mass-produce inexpensive decorative glass. But not everyone wanted to leave the old ways behind.

Brothers Henry Thomas, Lorenzo, and William Elbert Clevenger were apprentices at the Moore Brothers Clayton Glass Works, where their father, William Henry, also worked. The Clayton Glass Works closed in 1912.

In 1930, the Clevenger brothers constructed their own glass furnace in their backyard in Clayton, New Jersey. They used their training to make glass in the old-fashioned South Jersey style developed in the colonial years: free-blown vessels decorated with blobs or threads of glass applied by hand. They soon

started making mold-blown glass, including reproductions of famous antique bottle like the Fislerville Jenny Lind calabash flask and the figural E.G. Booz whiskey bottle.

A Clevenger Brothers vase sold for \$192 at an auction by Jeffrey S. Evans. It was free-blown, with a rough pontil mark as evidence. Its two handles, decorative glass blobs called lily pads, and the threading around its neck were applied by hand. The vase's medium blue color is also faithful to the earlier glass traditions. It is still recognizable as a 20th-century piece; for one thing, Clevenger Brothers glass is usually heavier than pieces made in the 1700s and 1800s.

The brothers' intent was not to create forgeries of valuable antique glassware but to continue the traditions of their glass-making forebears.



By Terry and Kim Kovel
Kovels Antiques and Collecting

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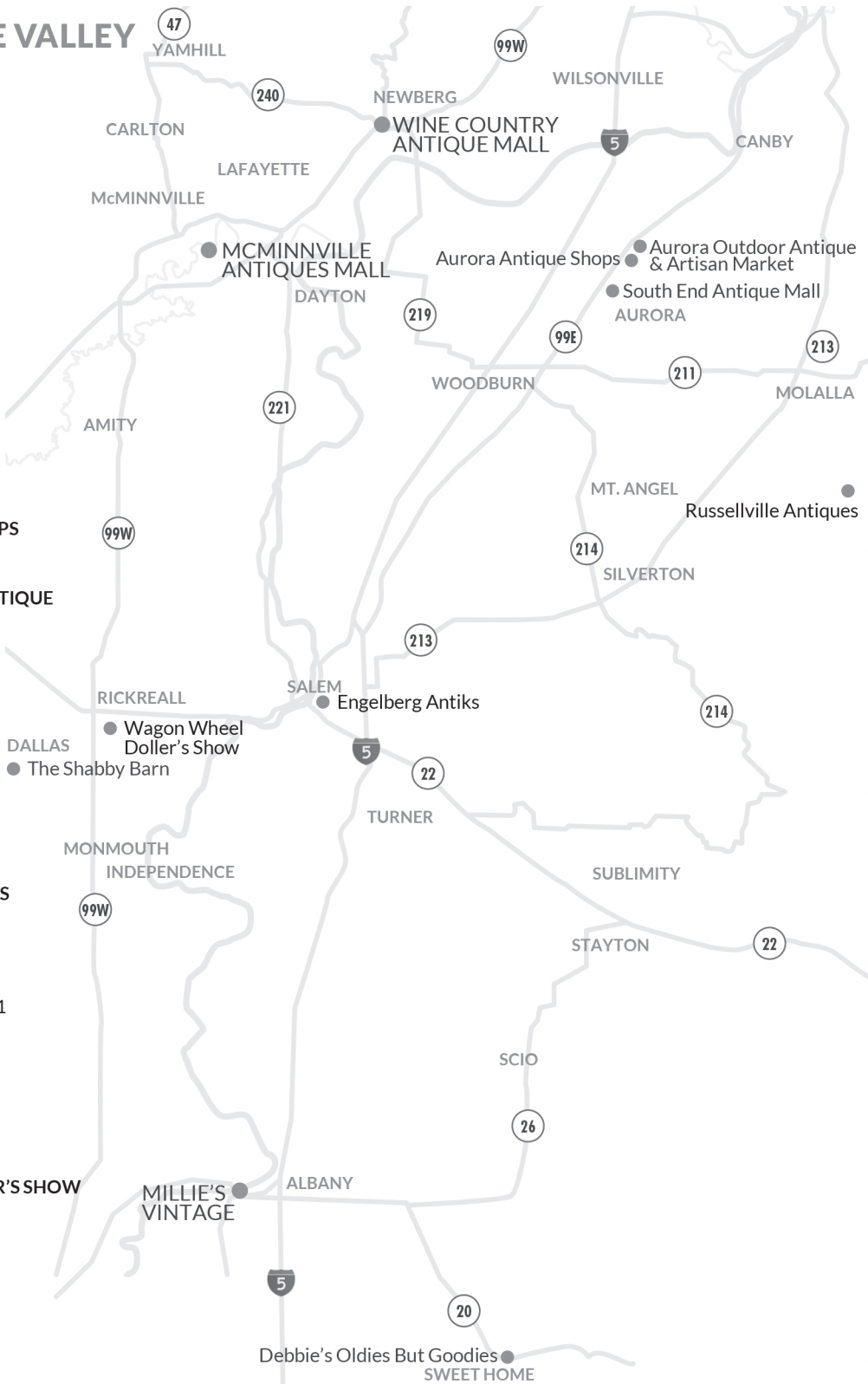
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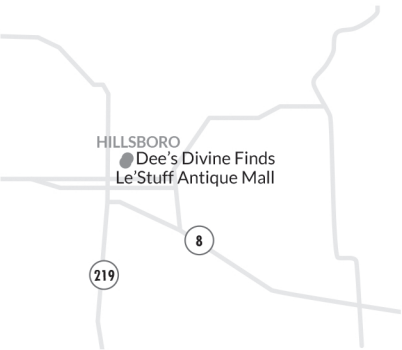


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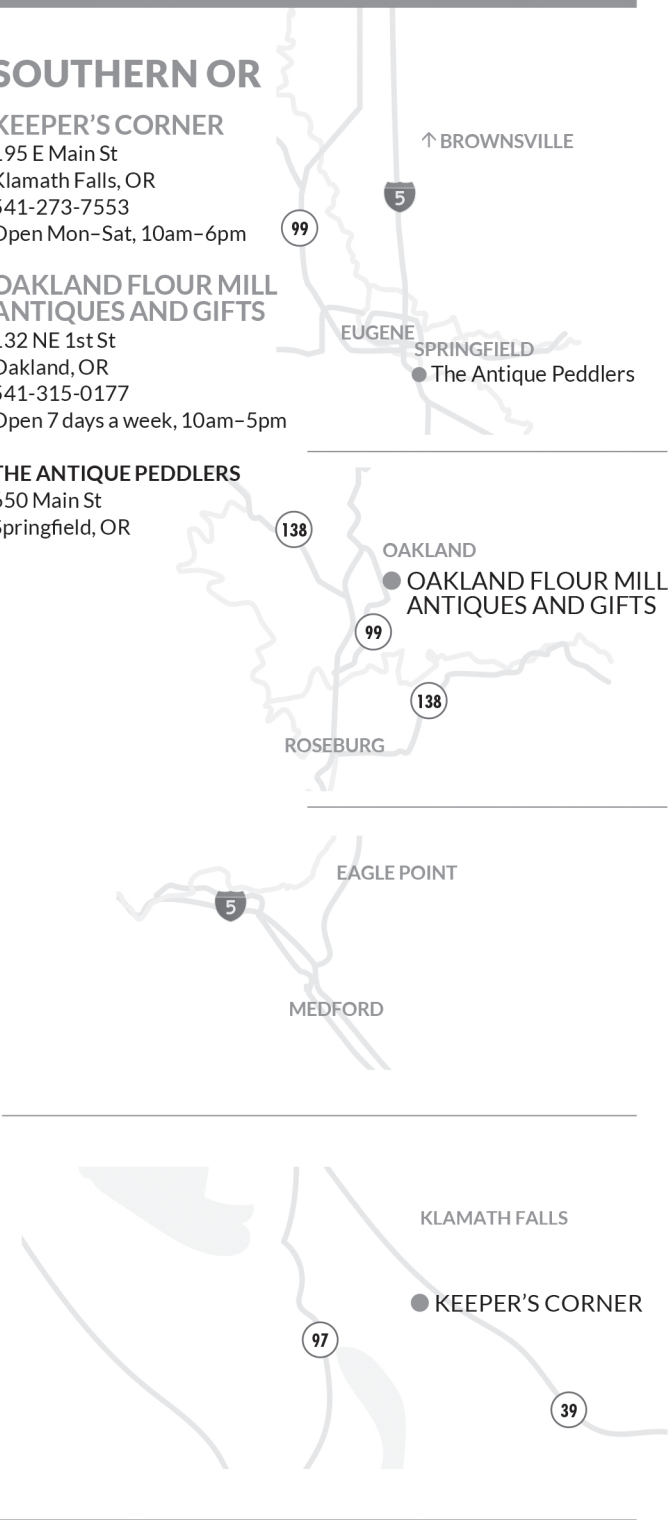


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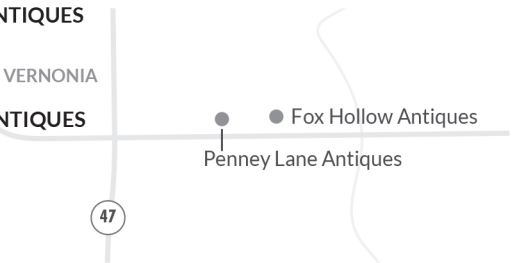
THE ANTIQUE PEDDLERS
650 Main St
Springfield, OR



VERNONIA OR

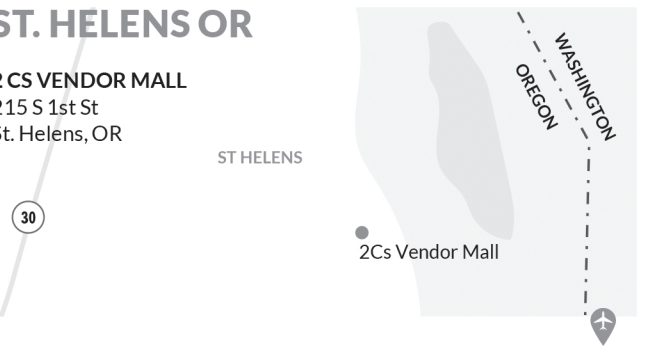
FOX HOLLOW ANTIQUES
866 Bridge Street
Vernonia, OR

PENNEY LANE ANTIQUES
886 Bridge Street
Vernonia, OR



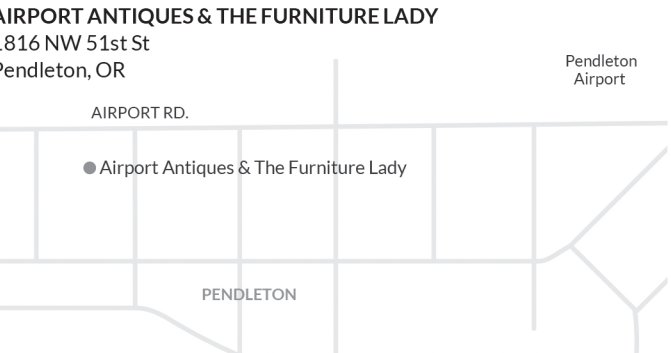
ST. HELENS OR

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



PENDLETON 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

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

WA COAST

JUNK QUEENS
2681 Westhaven Dr, Westport, WA
360-581-5494
www.JunkQueens.show

PAST & PRESENT MERCANTILE
114 E Heron St
Aberdeen, WA

SEATTLE AREA

ANTIQUE MARKETPLACE
1809 Howard Rd, Suite B
Auburn, WA

AURORA ANTIQUE PAVILION
24111 Hwy 99
Edmonds, WA

OLDE CENTRAL ANTIQUE MALL
801 Bay St
Port Orchard, WA

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

TACOMA DOLL CLUB DOLL & TOY SALE
Sept 28, 2025
5580 Pacific Hwy E
Fife, WA

SOUTHWEST WA

COUNTRY CHICKS MARKETS
Sept 26 & 27, Nov 7 & 8, Dec 5 & 6
Enumclaw & Centralia, WA

MAIN ST VINTAGE HOME
1803 Main St.
Vancouver, WA

TOWER AVENUE ANTIQUES
208 N Tower Ave
Centralia, WA

CASHMERE WA

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

SPOKANE WA

CUSTER'S ANTIQUE AND VINTAGE SHOW
October 4 & 5, 2025
Spokane Fair & Expo Center
Spokane, WA



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vintage, collectible, and more!*

JULY 5&6 • SEPTEMBER 6&7

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DUE TO COUNTY FAIR**

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