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Antique Accents

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page 5



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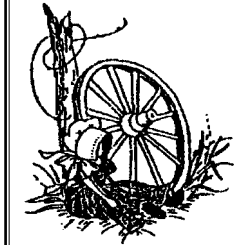
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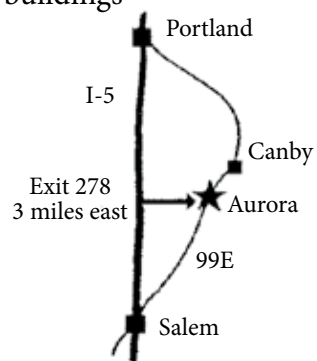
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Calendar of Events

Oregon

July 12, August 10 & September 14

Aurora Outdoor Antiques Market

Downtown Aurora

August 24

Oakland Vintage Street Fair

Historic Downtown Oakland

Sept 1, Oct 6 & Nov 3

Polk Flea Market

Polk County Fairgrounds, Rickreall

October 12

Wagon Wheel Doller's Fall Doll Show and Sale, Polk County Fairgrounds, Rickreall

Washington

August 17 & 31

Junk Queens Flea Markets, Westport

September 21

Apple Annie's Bi-Annual Flea Market Part 2

100 Apple Annie Ave., Cashmere

September 27 & 28

Country Chicks Market

SWWF Centralia

October 5 & 6

Custer's Antique & Vintage Show

Spokane Fair and Expo Center

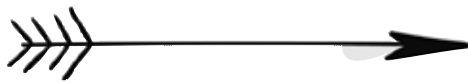
Have an antique or collectible event or show coming up?

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!

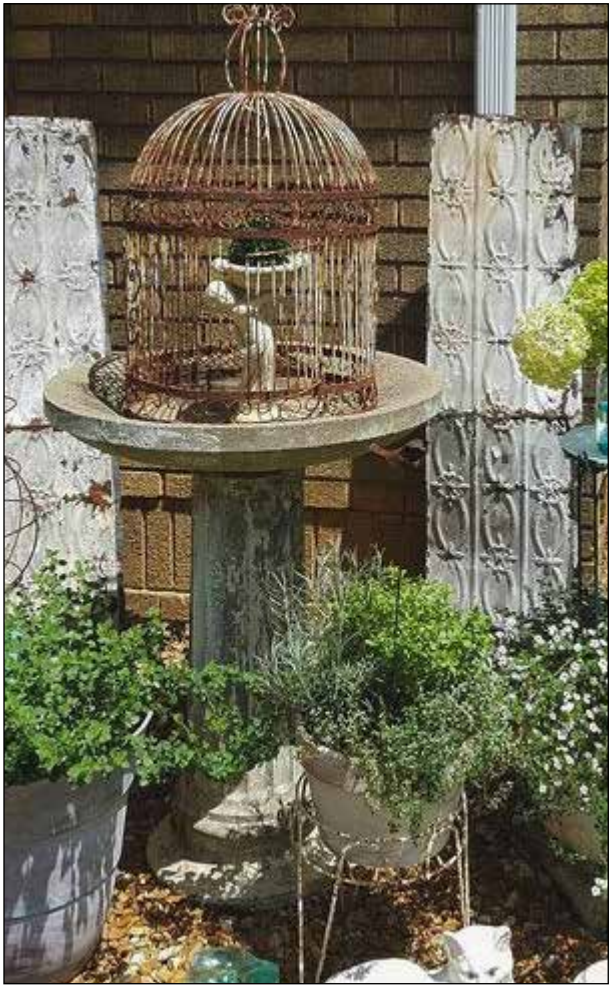
PLEASE NOTE: Times and dates are subject to change. Please call before making any long-distance travel plans based on listings.



Antique Accents



Give your garden
timeless charm



Timeless Garden Charm

Before we start, let me say that everything we utilize in the garden is going to get dirty, wet, sunshine and any other outdoor elements that might frequent your area. Please make sure that what you are using is appropriate to those circumstances.

That being said, if you're looking for an easy way to give your garden a cottage look let's go shopping! Flea markets, thrift stores and antique shops should be your first stops. Flea markets and vintage shops are not only fun but usually loaded with interesting things that will add instant charm to your garden.

Have you ever spotted something vintage that just screams "garden potential?" It could be a rusty old watering can, a charming birdbath, or even a weathered statue. Antiques can add a touch of unique character and history to your outdoor space, and they're often more affordable than new garden decor.

The first thing to keep your eye out for is any kind of metal garden decor. You will never get the same great weathered patina if you buy a new piece.

Old watering cans, birdbaths, statues, and planters can all add a touch of vintage charm to your garden. Just be sure to drill drainage holes in the bottom of any metal containers that you plan to use for planting.

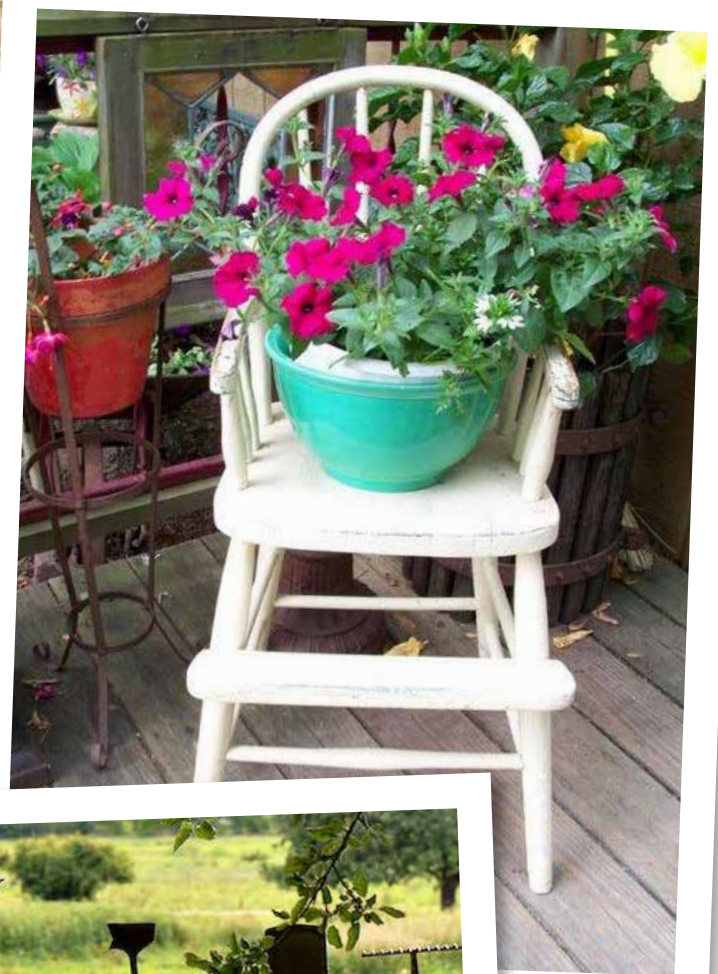
It's also fun and creative to use things - in this case garden implements - for unintended usages. These shovels, hoes and rakes make great fence and gate posts.

Think outside the box, picnic basket or suitcase. All of these items can make a picture perfect planter for flowers, herbs or succulents.

Wood trays, boxes, and crates can be used in many ways in your outdoor spaces. An antique toolbox can be filled with flowers and set on a small table on your porch.

Put a big tray of summer annuals into a wood crate for a pretty, rustic look in your garden. An old bistro chair, high chair or wicker chair make a perfect pedestal to set it on.

Height of your pieces is an important thing to consider. What will the plants around the item be? How tall will they grow. You want to make sure that your treasure will



Featuring Vintage Finds

always be visible - from the start of the season until the end.

Child-sized pieces are perfect in outdoor settings. There are many fun things you could use in your garden that were originally made for kids.

Some things to look for are child-sized benches, chairs, doll/baby strollers, or tricycles. You could put an old tricycle in a perennial bed as a point of interest and a vintage stroller filled with a pot of cascading blooms would brighten anyone's day.

Garden statues, birdbaths and urns can add so much vintage charm to any cottage garden. Look for old concrete garden fixtures with a bit of chippiness and patina for extra vintage goodness.

When it comes to garden statuary there are no hard and fast rules. Every landscape is different and every gardener has their own aesthetic. Vintage statues come in all shapes, sizes and materials.

Choose one - or two - that you connect with and put it in a place of prominence in your garden for all to enjoy.

Vintage birdbaths make a charming feature in any garden. With their timeless design and weathered charm, vintage birdbaths create a welcoming oasis. Whether you fill them with flowers or use them traditionally filled with water for the birds.

And it's not just birds who will be attracted to the water – damselflies, dragonflies and other beneficial insects will flock to it, too.

When it comes to creating a vintage garden decor style, hunting for antique and vintage items is an exciting adventure. There's nothing better than finding unique vintage decor pieces that will transform your garden into a charming retreat.

From antique planters and vintage garden ornaments to rustic birdhouses and vintage accessories, each item adds a touch of history and character to your outdoor space.

The most important thing to remember while shopping for your vintage garden treasures...always walk through the store, flea market or garage sale twice. You always miss things on your first loop through!



Outdoor Antiquing

Come Prepared With Essentials



BY DR. LORI VERDERAME

You can acquire many fantastic works of art, vintage pieces, and decorative objects for your home and garden at outdoor antique shows and seasonal flea markets during the summer and autumn months.

When shopping at an outdoor antiques show or flea market, you can spend a few hours or an entire weekend and go home with some stunning additions to an existing collection or new and unexpected pieces of art, antiques or collectibles. No matter how much time you spend antique and art shopping, at these outdoor sales venues, remember to be prepared.

Don't leave home without the essentials:

1. Drive the largest cargo-spaced car that you own. Make sure you don't choose to drive your mini when you could have driven your SUV to the outdoor antique market. Don't take the two-seater sports car to the antiques show if you are planning to actually shop for and purchase vintage items and antiques!

2. Wear very comfortable casual clothes and flat, closed-toe shoes just in case you have to carry something heavy back to your vehicle through a paved or gravel

parking area. Wear your most fashionable sun hat. Apply sunscreen to protect your skin. Bring bottled water to ward off dehydration. Don't forget the umbrella to protect you and your stuff from unexpected rain showers.

3. Bring money in various forms... cash in small and big bills—perfect for negotiating and credit cards for big purchases.

4. Carry a big, sturdy canvas shopping bag with other plastic bags and bubble wrap tucked inside just in case you need to wrap a fragile vintage purchase.

5. Don't forget your smartphone. It can be used as a notepad with room measurements, color matches, photos of the type of objects you are looking for, etc. It serves as a calculator to keep you

on budget and keeps sellers honest when offering percentage discounts. Of course, it has a camera for those items that you want to mull over as you shop.

Whenever I go antiquing, I like to start early and get the lay of the land first before I decide to buy anything. Over the years, I have coined the phrase "Walk with your wallet." Before you buy anything, take

Aurora Outdoor Antiques Market

July 13th
August 10th
September 14th
9am-4pm

Located in Downtown Aurora

AuroraColony.com

Tea Caddies

Keepers of a Valuable Commodity



Taking tea was an important social event in the 18th and 19th centuries in England and it required the proper equipage. One of the things required was a properly elegant - and secure - tea caddy.

Although it is believed that tea was first served in coffee houses in London as early as 1658, it was popularized after 1662 when Charles II married Catherine of Braganza who brought the tea drinking habit with her from the continent.

London coffee houses in the 17th century were solely frequented by gentlemen and often places where business was conducted. Catherine's love of

tea drinking made it fashionable at court for ladies to drink it and the habit soon spread to aristocratic circles and then to the wealthier classes.

With the popularity of tea drinking together with its high cost (import duties and the East India Company's monopoly on importing tea keeping the price artificially high for most of the 18th century), came the need for tea canisters and lockable tea chests.

Early tea canisters were porcelain (ginger jar shaped) and later, silver. By the end of the 17th century tea canisters were being made in pairs since both green tea and black tea

consumed and it was considered desirable to have both on offer at the tea table. Most of these tea chests had a set of three canisters, the two outer ones for the different types of tea and the larger centre one for sugar. It is commonly assumed that the center canister was for blending the teas however documented evidence of the time clearly shows that it was for sugar (which at the time was as expensive as tea) and there is no evidence that tea was blended at the table. By the end of the 18th century tea chests (usually containing three canisters) were referred to as Tea Caddies.

The word caddy is said to be derived from a Malayan word, Kati, which denoted a specific weight. That weight was equivalent to about 1 1/4 pounds. The early tea caddies were designed to hold that amount of tea.

At first the caddy was placed in an outer container of wood, sometimes covered with a material such as leather. Later, the two-box system was eliminated and the inner box itself became a decorated piece.

All of the early tea caddies were made of wood, and they were so important that one finds them designed by such master furniture makers as Thomas Chippendale, George Hepplewhite and Thomas Sheraton.

Mahogany was favored for some of the earlier caddies; as lighter woods came into favor for furniture, the caddies became made of lighter woods also. Many were also decorated with inlays of silver, pewter and mother of pearl or with veneers of rare woods, tortoiseshell or ivory. Shells and painted panels were also used as decorations.

There were also novelty tea caddies made. For example, one looked like a stack of books resting on their sides. The top "book" was hinged to form the lid, and the hinges and key hole were supposedly hidden so well that no casual observer would ever guess at the treasure of tea inside. Other novelty forms were ladies' boots, coal scuttles and miniature sideboards.

Almost all caddies came equipped with a lock, and they were kept locked with the key in the hands of a responsible person. Tea was a valuable commodity and its owners did not want it being dipped into by either thieves or the household staff.

The production of tea caddies declined very abruptly after about 1830. Tea had become quite inexpensive by that time and it was no longer necessary to keep it under lock and key.



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One of the pioneers in early automobile design was Alanson P. Brush. He was a self-taught prolific designer, working with Henry Leland at Oldsmobile, and went on to help design the original one-cylinder Cadillac engine. In 1906, backed by several Detroit financiers, he began producing small, inexpensive cars that he hoped would be affordable to “Everyman,” to use

his company’s slogan. Several models were made. The last and cheapest was the Liberty Runabout, made in 1912. It sold for \$350.

The Brush has many unusual design details showing the inventiveness of its creator. Touted as the “Everyman’s Car”, Brush designed a light car with a wooden chassis. The frame, axles, and wheels were made of oak, hickory or maple, and were either left plain or painted to match the trim. Wider axles were available for use in the Southern region of the United States, where a 60-inch tread fit wagon ruts on country roads. Two gas-powered headlamps provided light, along with a gas-powered light in the rear. The horn was located next to the engine cover, with a metal tube running

to a squeeze bulb affixed near the driver. A small storage area was provided in the rear, with a drawer accessible under the rear of the seat. A feature of engines designed by Brush was that they ran counter-clockwise instead of the usual clockwise. This was Brush’s idea intended to make them safer for a right-handed person to crank-start by hand.

The small engine and wooden construction didn’t hold up well on the rough roads of the day and the lack of protection from the weather.

The Brush Runabout Company filed for bankruptcy in 1912 - at the same time that Henry Ford was gearing up his factory to produce his “People’s Car” utilizing mass production.

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Old Stuff

11

Vanity Jars

Also Know as Dresser, Powder or Trinket Jars



Cold creams and skin salves, including Vaseline, were transferred to small glass jars to help decorate the vanities and dressing tables of the lady of the house in the late 1800s and early 1900s.

The finest were made of cut glass, with sterling silver tops (and sometimes were inset with semi-precious stones.) Less expensive ones were made of pressed glass, with silver-plated tops.

Most of the jars were round, although look for them also in square and octagonal shapes as well.

A series of Vaseline jars of plated silver, standing 4 to 5 inches high and lavishly embossed with floral designs, was produced by Simpson, Hall, Miller & Co. Some were footed and others had silver-plated stands.

Many of the salve, cream and Vaseline jars and tops were made in patterns that duplicated those made for hair receivers and puff boxes.

Talcum powder jars and tooth powder jars were made of the same types of glass, but were much taller. They also had similar silver tops.

ABOVE: Asprey Victorian Dressing Jars in Sterling and Crystal, Mid 19th century



Moon and Star

L.G. Wright Sold a Lot Glass

The middle of the Great Depression of the 1930s found a young man named L.G. "Si" Wright trying to earn a living as a salesman. His products were the output of numerous different glass and pottery companies along the Ohio River in West Virginia.

By 1936, he was earning as much as \$150 a month in commissions, representing a very respectable income at that time. However, by late 1937 or early 1938, he had ventured out on his own, forming the L.G. Wright Glass Company, located in New Martinsville, West Virginia. Wright died in 1969 and his wife continued to run the company until her death in 1990. Their heirs continued to run the business until a final auction of the company molds was held in 1999.

Unlike most of the other glass companies of the Ohio River Valley, L.G. Wright did not actually make any glass. He owned thousands of molds which he had purchased from other companies, and contracted with glass manufacturers to make products for him using his molds and in his specified colors. The list of who made Wright glass is a "who's who" of American glass factories, including Cambridge, Fenton, Fostoria, Indiana, Morgantown, Mosser,

Westmoreland and numerous others.

Much of the output of Wright was reproductions, although with the passage of time since the company started, the items today are collectible in their own right. For example, an extensive number of "Early American" pattern glass goblets were made in sever dozen different patterns. Complete lines such as the Lion pattern of Gillinder Glass from the 1880s were reproduced.

L.G. Wright reproductions can cause a lot of confusion among collectors. For example, one piece of chocolate glass was made by Westmoreland for L.G. Wright using an early Northwood mold. That's three glass companies in a single piece of glass. Further confusion was inevitable as the 1999 auction put hundreds of Wright molds into the hands of several different companies including import companies.

Also included in the Wright wares were opalescent, carnival, cased and custard glass, the popular Moon & Stars pattern, covered animal dishes, some art glass and a variety of pressed patterns and novelty pieces.

ABOVE: A Moon & Star low console bowl. This pattern was one of the most popular lines of L.G. Wright.



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True Artistry

Lace Has a Long and Varied History

Hand made lace has always been an expensive luxury, worn by both men and women to reflect their status in society and their sophisticated taste.

Gossamer fine, with patterns too beautiful to believe they were created by needles and thread, lace was not only a highly coveted luxury for the privileged and well-born, it was also an industry that provided work for thousands of workers, and formed a large portion of revenue for many countries.

At the same time it constitutes an art form all its own. Simply defined in the dictionary as “an ornamental openwork fabric,” it has a history that can be traced back to the pharaohs of ancient Egypt.

One can see exquisitely detailed lace in the paintings of Renaissance Italy. Throughout Europe from 1550 to 1750, it was seen as a status symbol. There was a period when it was more expensive than silver and gold and affordable only to royalty and high ranking clergy.

Gentlemen and ladies of fashion both used lace. The gentlemen carried lace handkerchiefs, wore lace collars and trimmed the tops of their boots with lace ruffles.

Queen Elizabeth I of England was known to be very fond of lace. It is said that when she heard commoners were using a simple inexpensive type of lace

on their collars, she passed a law forbidding it. The penalty for breaking this law was a public flogging.

Ladies adorned their heads, as well as their clothing with lace. A real treasure today is to find a lappet, one of the caps with tie ends that were worn indoors by fashionable women in the 1700s. The longer the length of the tie end, the higher the rank of the wearer.

Lace was also widely used in churches. Much of the early lace was made by nuns in convents for use on church linen and vestments.

There are several ways lace can be categorized. One is by period. 16th century lace emphasized geometric motifs; 17th century lace saw foliated scrolls with no backgrounds. In the 18th century, stylized and naturalistic floral forms, mesh backgrounds and elaborate ornamental stitches were all used. The 19th century introduced machine made netting. While mass produced lace was more affordable, a demand for true hand made lace remained.



Hand made lace collar, point de gaze mixed lace, Brussels 1800s

Fortunes were paid for real hand made lace. Industrialists such as the Rothschilds and the Vanderbilts amassed huge collections.

Another type of classification is by method of construction. The looping technique includes knitting, crocheting and hair-pin lace. It is found in such items as doilies, placemats and centerpieces. In knotting, two or more threads are tied together, as in macrame netting and tatting.

The crossing technique of classification is one in which threads are passed over and under by twisting, plaiting and weaving. this is often called bobbin lace. A separate bobbin

is used to weight each thread and an elaborate piece may use as many as 200 bobbins. Valenciennes and Brussels lace are examples of this type of lace.

Lastly, the fourth category is needlework, lace which is made with a threaded needle. Venetian and Battenberg lace both belong to this classification.

True antique hand made lace will hold its value forever. Hand made lace is extremely collectible, its exquisite nature, designs, and sheer beauty make each piece of antique lace a work of art, and a testament to the women long ago who labored stitch by tiny stitch to create it.

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Bookmarks the Spot

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Bookmark above dating to 1892, would likely have been given as some type of award, perhaps for Bible memorization.

One of the problems that eventually faces most collectors is that of space. Those with a real love of antiques tend to fill up every available nook and cranny with their treasures. But that doesn't stop the tendency to acquire still more.

Others would like to start a collections of some type but feel they just don't have space to begin with for crocks, clocks or children's blocks.

If you find yourself in either of the above categories, consider bookmarks as a collectible.

Ever since books came into existence readers have needed to find a way to "save their place" whenever they had to take a break. Cheaters will fold down a page corner or leave the book open face down, but those are surefire ways to injure your books.

The rarity of books made them almost invaluable, so readers (most often monks and the rich) had to find a safe way to mark their spot.

Over the years, many people, organizations, and businesses have produced enormous numbers of bookmarks. Most contain a message of some sort, whether through

words or images, that they're trying to convey to the recipient.

Bookmarks are a fairly neglected area of collecting. For this reason, many of them are still very affordable. They were especially popular early in this century and most of the easily found ones will come from that period.

Actually, the earliest ones date back to the same period as the invention of movable type by Gutenberg in the mid-1400s. They were produced on parchment and are about as rare as the Gutenberg Bibles. Monks in their monasteries also produced a few illuminated ones about this time.

It was not until around 1850 that bookmarks were produced in quantity and some from that time will be accessible. They were either colored or painted by hand.

By 1885, they were produced in enough quantity and enough variety to be found fairly readily. The materials used included steel, silver, cloth, leather, paper, crocheting, celluloid, woven silk, ribbon, think cardboard, wood, tortoise shell and bone.

L. Prang & Co. produced a variety of lithographed marks in its plant in Massachusetts in the mid-1870s when the company began

producing greeting cards.

Probably the most famous bookmarks are the Stevengraphs. They were miniature woven silk pictures produced by the firm of Thomas Stevens in England. They first became popular in 1862 and depicted subjects that Stevens found on old prints. Some of them feature an illustration accompanied by a verse. Shaped like oblong ribbons, they range from one to eight inches in length and usually have tassels at both ends. The pictures of glossy silk threads are set off against a usually flat, dull background.

If they are marked, it will be on the reverse side with the words "Woven in silk by Thomas Stevens." Others were mounted on cardboard that told the story of the Stevengraph.

Stevengraph bookmarks range in price from \$40 - \$175.

A similar product was made in New Jersey by B.B. Tilt & Sons. This company name is usually imprinted on the back. These bookmarks usually commemorated historical events or people.

Embroidered marks, like miniature samplers, are a good find. The most popular were floral.



1876 Centennial Washington Stevengraph Silk Bookmark
B B Tilt Antique Americana



Antique Paper Bookmark, Queen Victoria, 1897



Antique Kerr American Art Nouveau Sterling Silver Bookmark



Antique ribbon bookmark in red silk with fringed ends



Paper punch embroidered bookmark

During the Victorian period, many women and young girls took up the popular hobby of stitching on punched paper.

Women's magazines often featured patterns for bookmarks, samplers, and mottos. Later, you could buy the punched paper with designs printed directly onto them. Ribbons were available stamped with a design which could be embroidered in colored thread in a paint-by-numbers technique.

Bookmarks commemorating special events from the late 1800s are scarce, and therefore highly collectible. Most of them were on paper, but also look for them in celluloid, bone and parchment.

Also popular late in the 1800s were sterling silver bookmarks. Shapes tended to be unusual, frequently having a "blade/handle" appearance, with the handle ornate, featuring eagles, butterflies and the ever popular hearts. A silk tassel was usually added as the finishing touch. There were large quan-

ties of these silver marks made. They sold originally for 40 cents to \$3.

Around 1900, light cardboard bookmarks with advertising on them were widely distributed. They were especially popular with publishers who put them in new books to advertise other books.

Many greeting card companies added bookmarks to their lines about this same time. Satin ribbons were popular. A bookmark hard to find from that era is one of the pierced and embossed illustrated cardboard ones. Although made in quantity, they are scarce because their fragility gave them a short lifespan.

You'll find old bookmarks tucked away in drawers, mixed in with old papers and the most logical of all places - old books. Values range widely. You might find an inexpensive souvenir bookmark for under \$5, or you might have to pay well over \$1,000 for an early Coca-Cola advertising one.

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The Collectors Corner

By Terry and Kim Kovel
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Going on a vacation this summer? In the 18th and 19th centuries, wealthy American and European travelers made “Grand Tours” of continental Europe to view ancient ruins and collect souvenirs.

The specimen table with a top made of fragments of different types of stone or wood, often arranged as a mosaic or pattern, was a popular choice. A 19th-century Italian specimen table sold for about \$3,832 at a Bonhams auction in London. It features different colors of marble and rises on a base with fish-shaped “dolphins,” a design element associated with ancient Greek and Roman sea gods.

Many varieties of Italian marble have been quarried since at least the time of the ancient Romans. Even today, Italian marble, especially from the Carrara region, is considered the best in the world in terms of purity and durability.

After all, marble sculptures and monuments from ancient Rome are still standing.



Italian marble specimen game table - mid 19th century



Folk art is an important part of American history. American symbols, especially eagles, are favorite subjects, like this wooden sculpture attributed to artist Wilhelm Schimmel.

The Fourth of July is a time to display American symbols like stars and stripes; red, white and blue; Uncle Sam, Lady Liberty and, of course, the majestic eagle. The bald eagle became the national bird of the United States with the creation of the Great Seal in 1782. Eagle symbolism was already well established by then.

Eagles are sacred to many Native American nations. European colonists brought their own eagle symbolism to the Americas. Eagles were associated with the divine in mythological pantheons and appeared in heraldry. The eagle, “aquila” in Latin, was used as a standard by ancient Roman legions. “Aquila” is also the name of a prominent constellation in the summer skies of the Northern Hemisphere.

Eagles also appear in American folk art. This carved and painted wooden eagle, wings outstretched like the eagle on the Great Seal, sold for \$5,000 at Brunk Auctions. It is attributed to Wilhelm Schimmel, who emigrated from Germany to the United States in the late 19th century. Wandering around Pennsylvania, having run-ins with the law, doing odd jobs at farms and selling his wooden carvings, he was something of a folkloric figure himself.

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The Collectors Q&A

Q: I'd like to know more about an art nouveau lamp I bought at a yard sale years ago. I believe it is solid brass. There is a statue of a young woman holding a branch with a couple of birds on it next to a column that holds the light bulb. A brass label on the front reads "FEE aux OISEAUX par Hering." What can you tell me about it?

A: The title of your lamp is "Bird Fairy." It was sculpted by Elsie Ward Hering (1871-1923), an American sculptor who made bronze and other metal sculptures and vases. She studied and worked in New York in 1896 and moved to Paris in 1898. In 1900 she moved to Cornish, New Hampshire, and worked as an assistant to sculptor Augustus Saint-Gaudens. She married another assistant, Henry Hering, in 1910 and did not make many of her own works after that. The value of your lamp depends on the desirability of design, its size and its material. Solid bronze is worth more than brass, spelter or bronze-coated white metal.



*Elsie Ward Hering, oil lamp
Circa 1900*



Wallace Nutting, The Swimming Pool

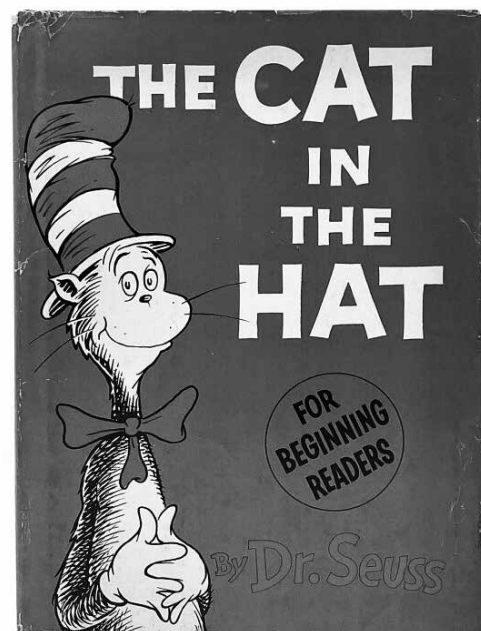
PRO TIP: Don't frame a good print in a clip frame. There should be air space between the paper and the glass.

Q: I'd like some information about Wallace Nutting and his work. One of his pictures has been in my family for over 50 years. The words "The Swimming Pool" are written below the picture on one side and it's signed "Wallace Nutting" on the other side. There are some stains, water spots and discoloration. It's in the original frame.

A: Wallace Nutting (1861-1941) was known for his colored pictures of New England landscapes and Colonial interiors. He also made reproduction furniture and wrote several books. Nutting opened Wallace Nutting Art Prints in New York in 1904. He moved to Connecticut in 1905 and then to Framingham, Massachusetts, in 1912. Collectors call his pictures "prints," but they are hand-tinted photographs. Nutting took the photographs and his staff printed, colored, titled, signed and framed the pictures. Millions of copies were sold. There are over 10,000 different titles. Twelve of the pictures were reprinted by machine in the 1930s and early '40s. Some prints sell for \$10 to \$20, some for over \$100. If the picture is in poor condition, it will be hard to sell.

Q: My son was in a book club in the late 1950s, early 1960s. They had the first editions of Dr. Seuss books. The books are in good condition because I just read them to him and they were not played with. Are they worth anything?

A: Theodor Seuss Geisel wrote more than 60 children's books under the name Dr. Seuss. Some of his most famous books were written in the 1950s and 60s and continue to be the most popular children's books in the world. Identifying Seuss's first edition books is a challenge. The publishers did not explicitly print "First Edition" but printed a copyright date. There are experts that can help identify books that may be valuable first editions. Recent high-priced books include "The Cat in the Hat," "Horton Hears a Who" and "How the Grinch Stole Christmas." They have sold for \$300 to \$2,400.



*Dr. Seuss
(Theodor Seuss Geisel)
The Cat in the Hat
first edition, 1957*

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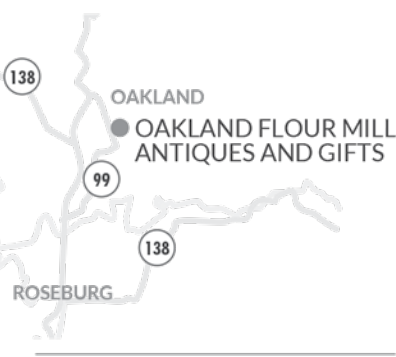


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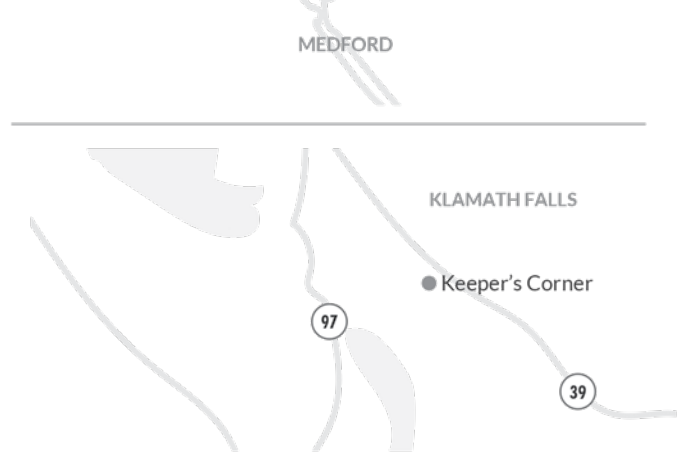
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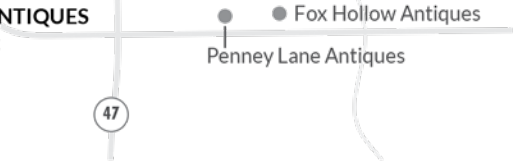
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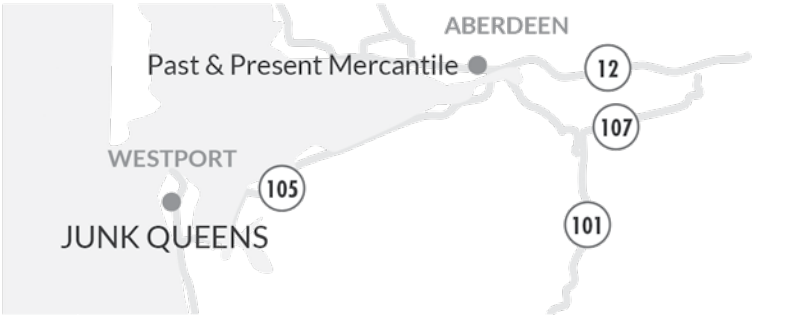
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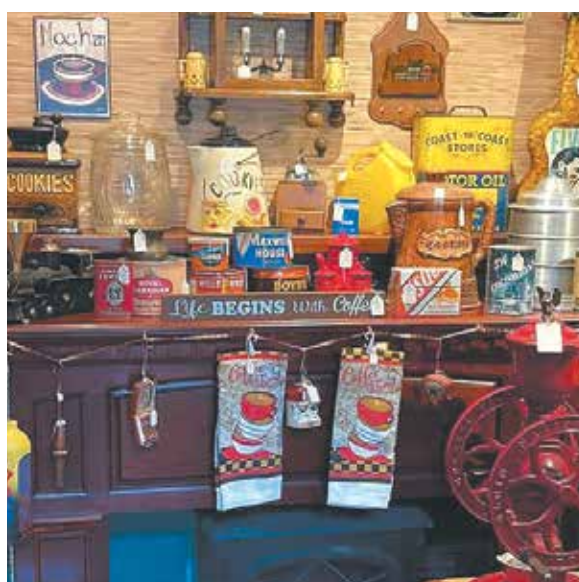
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