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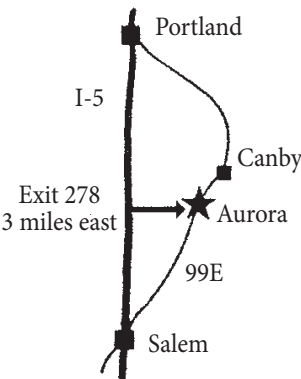
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Washington

February 28
Green River Glass Show & Sale
Kent

March 20 & 21
Country Chicks Market
Enumclaw

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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Louis Prang

Printer, Lithographer and Publisher



Fisherman bringing in their catch - Augustus W. Buhler, 1853-1920 (artist); L. Prang & Co. (publisher)

Louis Prang was born in Breslau in Prussian Silesia. His father Jonas Louis Prang was a textile manufacturer and of French Huguenot origin; his mother, Rosina Silverman, was German.

Because of health problems as a boy, Prang was unable to receive much standard schooling and became an apprentice to his father, learning engraving, calico dyeing and printing.

In the early 1840s, Prang traveled around Bohemia working in textiles, as well in Hagen, Westphalia studying the chemistry of printing. After some travel in Europe, he went to Switzerland and in 1850 emigrated to the United States, settling in Boston, Massachusetts.

Prang's early activities in the US publishing architectural books and making leather goods were not very successful, and he began to make wood engravings for illustrations in books. In 1851 he worked for Frank Leslie, art director for Gleason's Pictorial Drawing-Room Companion, and later with John Andrew of John Andrew & Son.

These professional experiences put him in a position to create Prang & Mayer. In 1856, Prang and Julius Mayer created a press, Prang and Mayer, to produce lithographs and copperplates. The company specialized in prints of buildings and towns in Massachusetts. In 1860, he bought out his partner, creating L. Prang & Company and began working to create album cards as well as Civil War maps and illustrations.

Prang used numerous stones to produce each of his works, unlike his contemporaries. Between his use of materials, particular methodology and significant time commit-

ment to his work, he was able to deliver an unprecedented level of quality, which resulted in the firm's ultimate success.

The company's success was heightened by its production of Civil War imagery. Following the events that took place at Fort Sumter, Prang set out to capitalize on demand for war imagery. No one had previously created and distributed war maps in America, but less than a day after receiving news of the attack, Prang had crafted maps of Charleston Harbor and passed them out to all the newsstands in the city. He continued producing maps throughout the war as the public became progressively more engrossed in the details of the fighting.

Prang's success producing war maps allowed him to amass the necessary funds to return to Europe and learn about new developments in German lithography in 1864.

Returning the next year, he began to create high-quality reproductions of major artworks to promote education in the arts. His ability to create such high-quality and accurate copies made him very popular, but also sparked a degree of controversy. Some praised Prang for making art more affordable, while others claimed he was detracting value from the original.

Prang also began creating series of popular album cards, advertised to be collected in scrapbooks, showing natural scenes and patriotic symbols. At Christmas 1873, Prang created greeting cards for the popular market in England and began selling the Christmas cards in America in 1874; he is sometimes called the "father of the American Christmas card."

Prang was an active supporter of female

artists, both commissioning and collecting artworks by women. Many of his lithographs featured works by female artists, such as the botanical illustration of Ellen Thayer Fisher. In 1881, his company employed more than one hundred women.

In June 1886, Prang published a series of prints under the title Prang's War Pictures: Aquarelle Facsimile Prints, aiming to portray the details of the war in such a way that was both accurate and appealing to the public. Prang was dedicated to using his art to educate and inspire others, so each print was accompanied by text detailing the historical details of the battle portrayed, as well as firsthand accounts of what occurred, many of which came directly from soldiers. This offered readers multiple avenues through which they could learn about and comprehend the magnitude of what transpired, and the series became very popular. They also helped inspire a genre of such prints, particularly the series issued by Kurz and Allison. However, Prang aimed at a more modern and individual treatment, as opposed to the panoramic style of Kurz and Allison, and before them, Currier and Ives.

In 1897, L. Prang & Company merged with the Taber Art Company of New Bedford, Massachusetts, creating the Taber-Prang Company and moved to Springfield, Massachusetts.

Prang, the art supply brand that he founded, is now owned by Dixon Ticonderoga.

Prang died of pleuropneumonia on June 15, 1909, at the Glendale Sanitarium in Los Angeles. He is buried in Forest Hills Cemetery in Jamaica Plain, Massachusetts.



McMinnville Antique Mall on Third St. in McMinnville

The Thrill of the Hunt

Antiques are plentiful in the Yamhill Valley of Oregon

You can not only have a great wine tour of the area, but also it’s an area rich in antiques, collectibles and vintage elements.

At the center of this collection of wineries, tasting rooms and antique shops is McMinnville and its historic Third Street, where five antique emporiums await in the downtown corridor, each offering its own view of the world of antiques, vintage and collectible items. Third Time Around is either where you start or end your tour, located at the West end of Third Street on Baker Street, one of the main thoroughfares of the city. Owner Brian Landry started in the business when his grandfather passed and left him a passel of vintage fishing gear — reels, poles, creels and such. His other grandfather had a second hand store in Coos Bay, Oregon, and it was just natural for him to start selling the gear. One thing led to another and he wound up

renting a space at another antique parlor in McMinnville. Later, he opened his own store in the current location.

“I always saw a lot of people standing around waiting for a table at the restaurant next door (Wildwood Café). The space was open so I thought ‘Let’s go for it,’” he recalled.

Landry notes, “People seem to really enjoy coming into the store — they like the randomness of the arrangement of items.”

While you’ll find a complete range of items — antiques, vintage and collectible items at Third Time Around, Landry adds, “We still have a great selection of vintage fishing tackle — I still like that stuff.”

If you start at Third time Around on Baker Street, then your next stop is eastward around the corner to Third Street at Riverlook Antiques. It’s located in a stationary store, but as Don Lutz, the former owner

of the store notes, “There are a mixture of antiques and collectible items. It’s something I do in retirement to keep me occupied.”

Across the street and just a bit east you’ll find the newest antique store in McMinnville, Vintage on Third, where items are curated for their overall quality and vintage appeal and the upscale atmosphere fits historic Third Street.”

Both Wennerstron and Landry at one time or another had booths in the city’s largest store, a few doors up from Vintage on Third. That’s where you’ll find the McMinnville Antique Mall. Amy Hall has managed the property since 2018 when her husband bought the building. She’s been a vendor in the store since 2014.

Hall and her mother partner for several booths and it was their shared interest in collecting that brought them to the McMinnville Antique Mall.

Hall says the store has nearly 50 vendors and notes that several vendors have multiple booths. “It’s a place where every treasure has a story and buying vintage here is better quality, better value and better choice, actually,” Hall said.

The last stop on Third Street is The Swedemom Store, near the corner of Ford and Third. Swedemom was started by a local McMinnville mother of four who saw the need to assist local charitable organizations by turning material donations into cash.

Swedemom takes in items from the community and through a variety of sales mechanisms, including online with eBay, generates cash from donated items. You can shop for unique treasures including vintage and antique items. The mix of items is continually changing as Cami Nyquist’s team sorts through donations from the local community. Included in the mix are vinyl albums, furniture of all eras, collectibles, vintage items and every so often a cherry antique item.

In the same spirit of Swedemom, a final McMinnville stop is the Homeward Bound Pets Thrift Shop, located about a mile north of downtown on Lafayette Ave. The shop sells a variety of items, with all proceeds going to the Homeward Bound nonprofit, which was the first no-kill animal shelter in Oregon that handled cats.

Depending on your agenda, your choice of where to head next is as varied as the appellations in the valley.

Lafayette, just five miles from Mac, is truly an antique, vintage and collectible haven, starting with the Lafayette Schoolhouse Antique Mall (LSAM) and its second cousin next

door, the Groovy Mart.

Owner Norm Tognozzi purchased the Schoolhouse property in September of 2020. The Groovy Mart offers overflow capacity and focuses on items to fit the budget. The Schoolhouse building offers collectors more than 100 booths spread over three floors and 15,000 square feet.

“We offer collectors a truly wide variety of items — from repurposed, to vintage, to true antiques,” Tognozzi said.

Tognozzi also noted that there are a number of vendors that feature contemporary collectible items; for example, a Disney Store with everything Disney from the 1970s, 1980s, 1990s to the present.

“It’s pretty cool because much of it is new merchandise. It’s one of the most popular stopping places for visitors,” he said.

Around a third of the items in the Schoolhouse are Tognozzi’s and he said he usually will purchase 20 complete estates a year which allows for a regular update of items in the Schoolhouse.

There is also a small wine store on premise and Tognozzi said they stage events every two months or so that combine some entertainment and a tasting event.

While the Schoolhouse represents the largest of antique shops, don’t neglect stopping at a smaller venue in Lafayette, the Pack Rack Antiques shop, which is four blocks south. Owner Evangeline Rice describes the shop as an antique and second hand store with a portion of vintage items. The store supports five vendors in its 5,000 square feet.

One of the prime items in the store is Rice’s 1927 stove, which has a prominent position in the front. But there are also a wide vari-

ety of antiques and vintage collectible items spread through the shop.

From Lafayette, it’s a 15 minute drive to Yamhill, where any fan of golden age automobiles will be thrilled to experience the Treasure Traders shop. Not all of the building is open to the general public, but if you’re looking for something specific, ask: you never know what you may find tucked away in the back area.

The collection of automotive parts, some still wrapped in their OEM wrappers, is amazing. In addition to parts, the space houses automobile badges and other decorative items. One caveat is that the store only takes cash (or checks), so hit the cash machine on your way.

Head through the winding scenery of Highway 240 to land in Newberg, where you’ll run into Wine Country Antique Mall, where owner Sharon Vo will greet you with a smile and a bounty of information about her store and its contents.

Vo, who was born and raised in Newberg, has owned the shop for almost 40 years, after a short apprenticeship as a part-timer. The store has 10 vendors, including herself, that populates the more than 2,000 square feet — right on the edge of the city’s cultural district and nearby Chehalem Valley Cultural Center.

She says of Wine Country Antiques, “Its two full floors of fabulous finds. It’s definitely an eclectic mix. You won’t find furniture or stamps and coins, but you’ll find depression glass and a range of other items from estate sales and from people just bringing their stuff into the store.”

While you’re visiting Newberg, two other





Wine Country Antique Mall in Newberg

stores are open weekends only.

Echo's Antiques and Vintage is open Thursday thru Sunday and features antique and vintage items some dating back to the 1800s, including small items and furniture.

Antique, Freak and Flea is open Friday through Sunday and offers a range of antiques and vintage items in addition to a record collection which gives collectors the opportunity to find their favorite vinyl in pristine shape.

Finally, perhaps it's time to head to the Oregon Coast (or perhaps Spirit Mountain Casino), with a final collectibles stop in the West Valley towns of Sheridan and Willamina, small communities offering surprises for collectors.

Sheridan is the first stop on the way south. When you get to the lone stoplight in the downtown area, turn left onto Bridge Street and drive east towards the high school. On

the left you'll find the uniquely named Red Lizard Resale, which may also be the most unique store of the many in the area.

Owner Michelle Pond is up front with what is contained in the 1,400 square foot store and notes with an unapologetic chuckle, "We're a junk store. We've got a little bit of everything including a small amount of vintage and collectibles."

Pond began her business when she went to auctions with her father and thought the business was something she could start. She started with a 400-square-foot store and when she outgrew that she moved to the current location.

Everything in the store is hers, and she adds, "We don't throw hardly anything away. Everything here are items I've brought in."

The name of the store came by family. "We put five names in a hat and voted and Red Lizard was the winner," she said.

Next stop is the town of Willamina, another small community in the area that is proud of its logging roots — long ago earning the name Timbertown USA — and still boasts a saw mill with a capacity of 500 MMBF. At the far south end of town is the Willamina Merchant Store, located in a building built in 1910 as the local bank.

Katie Kendall-Vinson and her mother Margery Kendall run the store that was restored by her brother-in-law.

"I grew up here and for most of my life the building was boarded up. But finally it's been brought back to life. It was a 12 or 13 year process and I'm very proud that it represents the town of Willamina," Vinson said.

The store has a range of items from local artisans and antiques and vintage items, mostly from her mother's collection, who Vinson said has been collecting for years.

There is a friendly ambience in the old brick building which includes the vault from the former bank. And this is much more than a storage area for cash. It's actually a place where you can choose one of many local Oregon wines.

"We ran a restaurant back in the day. We opened the Wildwood and we regularly had winemakers in for breakfast — so we've known those folks for many years and it just made sense to add them to our business model," Vinson said.

(Yes, bringing this tour full circle, it's the same Wildwood Cafe next to our first stop of this article in McMinnville)

Vinson also noted they have special events every so often with wine tastings. The Willamina Merchant store is open Friday thru Sunday.

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Delftware

Dutch Version of
Chinese Porcelain

Delft pottery is a common souvenir of people traveling to Holland today. The original Delftware was made about 1550. Dutch and Flemish potters took the skill to England and it was a common product both of Holland and England by the mid 1600's. Although the styles of the two countries differed, both were influenced by Chinese porcelain.

By definition, this old delft is tin-enameled earthenware. It was an adaptation in design of earlier Italian maiolica and French faience, also tin-glazed earthenwares. The earthenware was fairly soft and covered with a glaze of lead. This was made opaque by adding tin oxide, which made it resemble a fine white enamel paint, in the attempt to duplicate the look of the hard-to-get Chinese porcelain.

Delft was so popular that it became the national pottery of Holland. The English products were also very popular in both England and America.

The name comes from the city of the same name. Many other Dutch cities also made it, for example, Haarlem and Amsterdam, but Delft gained prominence for a number of reasons. The city was first famous for its breweries. Then as trade spread out, and following a very destructive fire in the city, the breweries stood empty. The potteries took over the existing buildings. Some of them retained the name of the brewery, and one finds such names as Double Jug Pottery.

The guild of artists and craftsmen in Delft was also strong and well organized, with rules for apprentices, exams and also a school of design. They were skillful at adapting the colors and designs of Chinese porcelain.

In addition, Delft was close to an international port, where the potters could easily get their hands on incoming Chinese ware to use as samples and export their own product. (There was not nearly enough from China to meet the demand.)

Blue was the first color to be used, again

in imitation of the Chinese. Purple was used later; and a little later yet, polychrome painting appeared. The work required very skilled painters. No corrections were possible, as the design was done on the powered glaze.

The artists used very fine brushes made of cow-bristle or badger hair. Sometimes a card somewhat like a stencil was used. This had a design pricked through. Carbon powder was blown through the holes to guide the outline when the card was removed and the painting done.

In England, the important Delftware-producing cities were also near ports. The included the towns of Lambeth, Bristol and Liverpool. Their designs were influenced both by China and by Holland. The artists used chinoiserie patterns but did not copy the Chinese originals as closely as did the Dutch.

Both Countries made a wide variety of pieces, including plates, mugs, vases and wall plaques. Tiles were also an important product. In Holland, Delft tiles became almost an industry of its own. One shipment to France consisted of 7,000 tiles and represented a whole army on the march.

The tiles were used on the walls in Dutch homes. Sometimes they covered entire walls. They were also commonly used to face fireplaces and mantles. There were both single-designed tiles and also

groups in which each tile made a part of a big picture. Occasionally, the tiles themselves were very large.

In tiles, too, the blue and white was always the most popular in Holland. Other colors used were green, yellow and orange. In England, blue or purple monochromes were common and polychrome tiles featuring birds were popular.

It is hard to tell the old English and Dutch pieces apart. The Dutch copied the Chinese designs more accurately and also often marked their pieces. To complicate the identification, there were many reproductions and imitations made in the 19th century of those pieces that were already 200-300 years old at that time. Studying the style and the colors of decorating of known pieces is probably the only way to learn to recognize what is very old, what is only around 100 years old and what is new.



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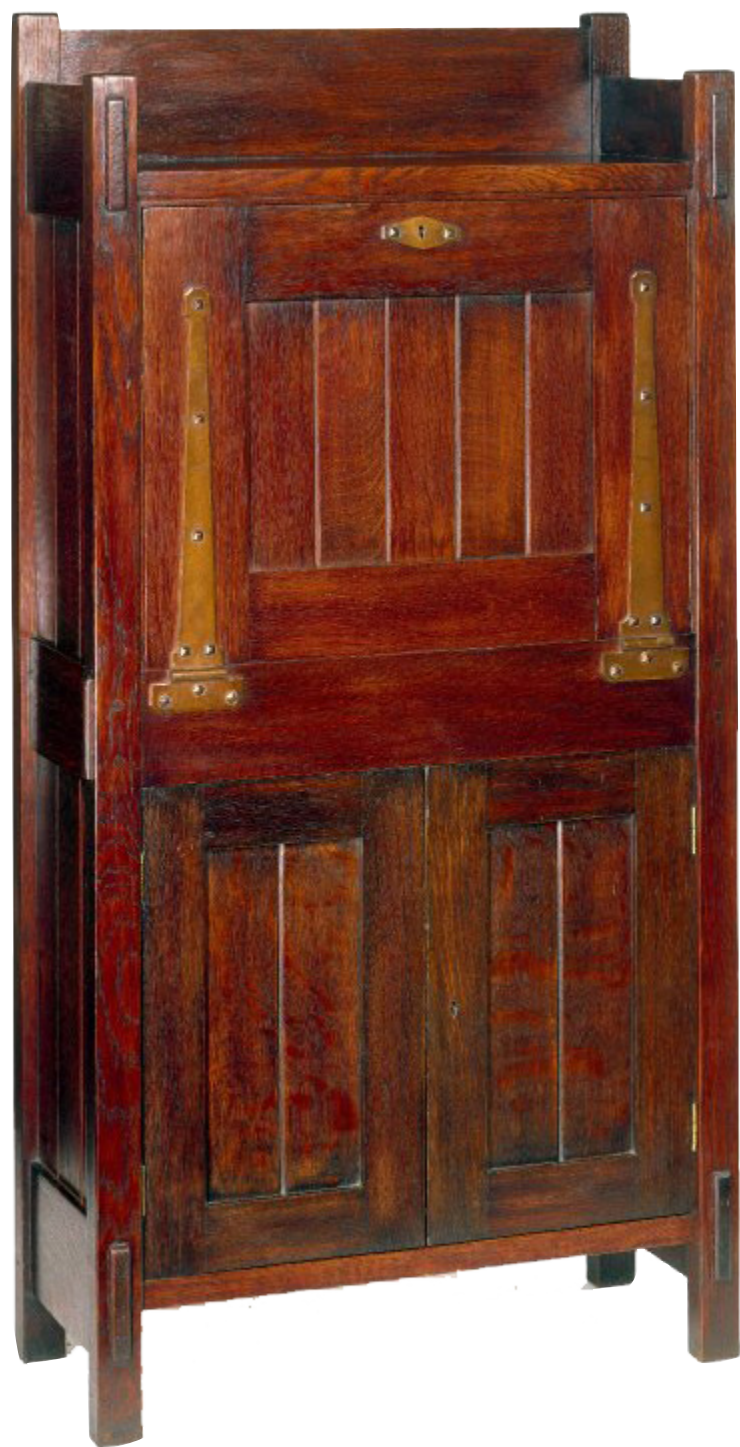


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Craftsman's Crusade

Mission style furniture



Tastes in decorating styles seem to run in cycles. The elaborate ornamentation and whimsical clutter that filled homes during the Victorian era yielded to the simple and functional designs of the Mission movement.

Perhaps as a reaction to the complexity of modern life or perhaps in response to the desire for more quality in everyday living, Mission furniture is once again both appreciated and collected.

Designed for heavy use, lines are simple and strong. Construction details, such as visible joints, pins and wedges, are elements of such design. Native quartersawn white oak, fumed with ammonia to warm brown is usually paired with hammered copper hardware. Every piece emphasizes the grain, the texture and the beauty of the wood.

Gustav Stickley, a native of Wisconsin, is recognized as the founder of the American Mission movement. The word “mission” refers to the California Spanish missions- one of Stickley’s design influences. First trained as a stone mason, Stickley preferred to work in wood and dreamed of building fine tables and chairs.

He learned furniture making at his uncle’s chair factory in Lanesboro, Pennsylvania. As a manufacturer of Victorian furniture, Stickley visited Europe in 1898. Influenced by the Arts and Crafts movement flourishing there, he returned to America determined to develop a furniture style that reflected his personal commitment to the idealization of the common man- his work and family life.

From 1900 to 1915, Stickley, through his Craftsman Workshop, led the development of the style that came to be known as Mission. He sold much of his furniture through catalogs which contained not only photographs and price lists, but also detailed instructions on how to build each piece so that the home craftsman could reproduce his work.

Gradually, Stickley expanded his product line to include most of the essentials of home living- rugs, linens, lighting fixtures, lamps and dishes.

Through The Craftsman Magazine, published from 1901 to 1916, he preached his doctrine of simplicity and functionalism. Architectural drawings for homes that were complimentary to his furniture designs, suggestions on interior design for every room in the house and the encouragement of handicrafts were a regular part of every issue.

Since Stickley’s company operated for less than 20 years, original works in good condition are quite rare. Genuine pieces can be identified by a decal or brand bearing Stickley’s shopmark, a joiner’s compass with the words “Als ik Kan” (meaning “if I can”), and his signature. On paper labels, the company’s name usually appears as well: originally Gustav Stickley Company, then United Crafts, and finally Craftsman Workshops, Eastwood, New York.

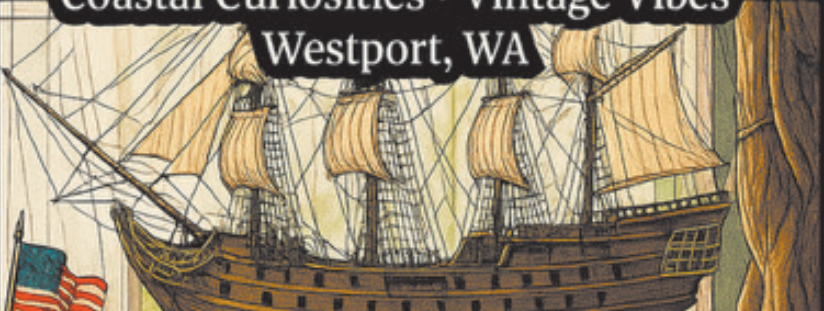
Gustav Stickley’s Craftsman furniture is not to be confused with pieces marked L & J.G. Stickley. These were by Leopold and John George, two of Stickley’s brothers, who operated their own factory at the same time, out of Fayetteville, New York. Their work is stylistically similar to Gustav’s, and valuable in its own right, though some experts consider it secondary to their more famous brother’s designs.

In 1913, Stickley moved his Craftsman enterprises to a multi-storied building in New York City. Whether from competition with less idealistic manufacturers or as a result of a shift in American values, Gustav Stickley’s personal empire collapsed soon after. In 1915 he was forced to declare bankruptcy.

In an ironic footnote, the work of Gustav Stickley and that of his two brothers, L. and J.G. Stickley, now command four and five figure prices and their work has been the nucleus of many Arts and Crafts exhibits in museums throughout the country.

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Klondike Kate

Spent final years as Central Oregon Resident

A commotion outside a roadside stoop near Bend, Oregon, in 1914 brought diners rushing to the door. There they found not only as cursing driver, but a raging redhead in a dancehall gown, huge plumed hat and dancing slippers, who was angry with a horse. Klondike Kate, the Belle of the Yukon and the Toast of the North, had arrived in Central Oregon. She stayed for over 40 years.

Kate Rockwell reached the east side of the Cascade Mountains from Kansas by way of Spokane, the Yukon and Seattle. She had returned to Washington from the gold fields after the breakup with her boyfriend from Dawson, Alexander Pantages.

Together they had founded on of the nation's largest vaudeville theater chains. But Pantages jilted Kate and married someone else. A headline-grabbing lawsuit for breach of promise brought her only about \$5,000.

By the early 1900s, Klondike Kate was ready for a change. When she had the opportunity to swap some Seattle property for a Central Oregon homestead, sight unseen, she took the chance. She ended up in Brothers, Oregon, where she homesteaded 320 acres. Her new home was a shack and a shed set in the

midst of the sagebrush. Up to that point, the only seeds she had ever known were seed pearls, but she managed to stay on the claim for the required five years and learned to love her place. And she did it in style! Klondike Kate may not have been on an actual stage anymore, but the world was still her stage. She wore the Parisian gowns from her showbiz days to work in her garden. Maybe she knew the old adage about dressing for the job you want and not the job you currently have. She eventually moved to Bend, but she always returned to her homestead to watch the sunsets.

There was always plenty of gossip about Kate. "The boys" - which apparently referred to any and all males- were always encouraged to stop by for a visit. She was considerably less popular with their wives, who didn't trust the charmer from the North.

In Bend, she was a controversial character. She fed the hobos and fought with her neighbors. She took coffee to the volunteer firemen, who made her an honorary member, while others in the community called her a destitute prostitute.

Above all, she remained one of Central Or-



Kate Rockwell, better known as Klondike Kate

egon's most colorful characters, maintaining her turn-of-the-century style of dress, her nugget necklace and gold dust earrings, and her blunt and racy language all her life.

After she died in 1957, in Sweet Home, Oregon at the age of 80, her ashes were scattered near her beloved homestead on the high desert.

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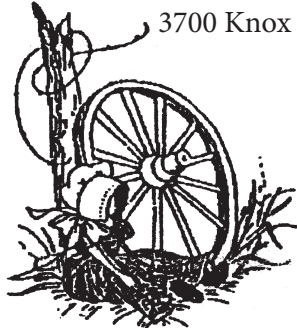
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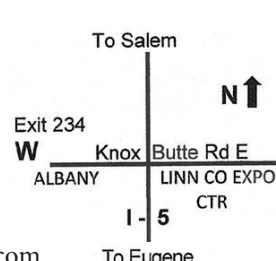
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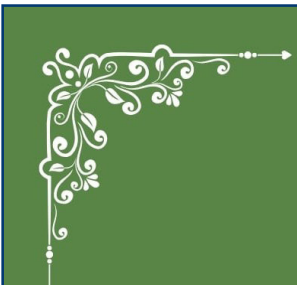
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Tea Safes

Tea was a “hot” commodity that was often kept under lock and key

In England in the 1700s, tea was an expensive commodity. To keep it safe, people would store it in a lockable Tea Chest or Tea Box, which eventually became known as a Tea Caddy.

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

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

The earliest examples of tea caddies that came to Europe were of Chinese porcelain, and approximated in shape to the ginger-jar. They had lids or stoppers likewise of china, and were most frequently blue and white. Until about 1800 they were called tea canisters rather than caddies.

After the porcelain cannisters, 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 light 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.

English silversmiths soon started to make very fine caddies along with beautiful tea-pots, trays, caddy spoons, and other silver teaware reflecting the owners’ wealth and status. Antique silver and silver-gilt tea caddies attract high bids at auction today, with prices in tens of thousands of dollars for the best of them.

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.

One enduringly popular type of wooden caddy is carved in the shape of a fruit – often an apple or pear – and these are very sought-after today, fetching high prices, especially the earlier ones (side bar for more info on this.) They may be made of the fruitwood appropriate for their shape – like a pear caddy made of pearwood. They were inspired by Chinese containers in the shape of an egg plant or aubergine: a good luck fruit.

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.

Many later tea caddies had divided interiors, which could be used to hold more than one kind of tea or sugar. Some contained glass bowls. The bowl is believed to be either for sugar, or for the purpose of mixing different varieties of tea to the drinker’s personal taste.

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 servants.

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.

ENGLISH PEAR-SHAPED TEA CADDY, CA. 1810

- Made in England in the early part of the 19th century, made about 1800- 1810
- Called a Regency tea caddy
- Made of fruitwood with a lock in front
- Appraisal value of between \$1500 and \$5000 at auction





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Brightly Colored Royal Bayreuth



Figural pieces were first produced by the Royal Bayreuth factory in Bavaria about 1885. These novelty items continued to be made there for about 30 years.

Production was eventually halted, due to several fires at the factory, which destroyed most of the molds, and the start of World War I at about the same time.

Thirty years later, following World War II, there was a brief period of about three years, when some of the novelty lines were again reissued. However, cost factors were high and this new production stopped in 1949.

Most of the Royal Bayreuth figurals are easily recognized, even at a distance, by their brilliant colors. Two of the most familiar patterns, the tomatoes and the lobsters, are in a striking red orange color. The tomatoes are found as water pitchers, salad bowls, teapots, sugar and creamer sets and many more items. The lobster pieces are somewhat more limited, but few items of porcelain will be more eye-catching than the bright red lobster pitcher.

There was a variety of fruit pieces pro-

duced. A collector might find a melon water pitcher, an orange teapot, or a salt and pepper set shaped like two small plums. Grapes, pears, pineapples, strawberries, apples and lemons are all known. The peach is one of the few pieces that does not seem to have been used.

One of the most gaudy, but very popular lines is the Devil and Cards. The Devil is bright red and the playing cards are their usual colorations. This is one of the lines that was briefly reissued after World War II.

A line of clowns is very appealing. Even when the clowns get flattened out into ashtrays or bent into pitchers, they are charming. Interestingly, Royal Bayreuth made both male and female clowns. They are usually in red, although green, yellow and mother of pearl were also made.

A variety of animals, both wild and domestic were also fashioned in porcelain. The colors of these are not as bright as those found in the previously mentioned lines. The elk is especially popular with collectors; the pitcher is most readily seen today. There are very few animals that were not used, with some form of pitcher being the most common shape. One might find a pelican, eagle, snake, frog, butterfly, trout, rooster, ladybug,

penguin, squirrel, fox, gorilla, St. Bernard, seal, platypus or a red bull all turned out by Royal Bayreuth into something from which one can pour. A variable zoo could be assembled as a collection.

One of the rarest lines was the Art Nouveau line. Most of these were female figures, again, molded into pitchers, dresser trays, candle holders and more.

A group of shells offers the most diverse number of shapes and sizes among the figurals. The company did an exceptional job on these pieces in recreating the luster and texture of mother of pearl and they have none of the gaudiness of the tomato or lobster. There are variations of coloration, even within the sets, but all maintain the opalescent look found in nature. An occasional piece was finished in gold.

Leaves and flowers, especially the poppy, were another colorful form. Colors on these items more or less followed nature's guidelines.

All in all, if a person wants to collect something colorful, he need look no further than the Royal Bayreuth figurals.



Trendy Vintage Dollhouses



By Dr. Lori Verderame

Did you have a dollhouse as a child? Do your children or grandchildren have one? Mine was nothing to “write home about,” but it was special to me. It was homemade and I enjoyed playing with it. My Dad made it out of scrap wood from his garage workshop. It was painted white. Our actual house was grey. It had windows and a front door only. The back of the dollhouse was completely open for doll access. It was a two-level colonial style dollhouse. Our actual house was a ranch. My dollhouse had six rooms—three up, three down and a center staircase. Our house was smaller, without a staircase. The dollhouse had no bathroom, so the dolls had to fend for themselves when nature called. Even though my dollhouse was nothing special compared to other dollhouses, it was special to me.

The absence of a bathroom in my dollhouse was not a problem for me when at play. I was more interested in my dollhouse’s furnishings within than I was in playing with dolls in their imaginary roles of daily life. I liked the furniture and the tiny accessories. I liked to move around the china cabinet, place the rocking chair in a bedroom or move it to the living room, rearrange the kitchen chairs, and so on. In fact, if I had kept that dollhouse furniture and resold it today, I would have made a very good ROI. While vintage doll house furniture and décor items—everything from miniature four poster beds to tiny ceramic serving platters—are desirable on the resale market, they are much easier to source than when I was a child thanks to online selling platforms like eBay, Etsy, etc. These items can impact the value of a dollhouse significantly when it comes to the resale market. If you research auction sales for doll houses only and compare them with the auction sales of furnished doll houses, the values are vastly different. Furnished dollhouses bring much more cash.

Today, dollhouses of all types—most of which were much more stylish than my

dollhouse—are highly collectible. Acquiring some of the most coveted ones will cost you a pretty penny. In the antiques and vintage dollhouse market today, handmade doll houses dating back to the 19th century command the highest prices. This golden age of doll houses, circa late 1800s to the early 1900s, prompted many collectors to seek out architectural marvels in miniature for their collections. Examples from the Victorian period until the World War II era stir collectors’ interest in the United States, Canada, and Europe. More recently manufactured dollhouses, like vintage examples from the 1950s and 1960s to the present day, were made by toy manufacturers and remain hot collectibles. These lithographed tin dollhouses were made by companies like Ohio Art, Marx, Wolverine. Like my handmade dollhouse, these mass-produced versions were

often designed like the suburban houses of the era.

Why are we seeing a renewed interest in collectible doll houses? One reason is the 100-year collecting revival of dollhouses. When something hits the age of 100, particularly in the collectible’s realm, collector interest piques and market prices rise. The decade of the 2020s marks the era when British Queen Mary, consort to King George V and the late HRH Queen Elizabeth II’s grandmother, showed her interest in dollhouses. A great dollhouse enthusiast, Queen Mary had an impressive dollhouse made by famous British architect, Sir Edwin Lutyens, circa 1921-1924. Today, Queen Mary’s dollhouse is in the Royal Collection Trust of Great Britain and is filled with furnishings, lighting, books, tea sets, bedroom sets, wreaths, etc. Of all the royal collections including masterpieces of art, antiques, and decorative objects, Queen Mary’s dollhouse remains a marvel. It is one of the Royal Collection objects that attracts the most attention from international tourists.

What types of dollhouses are bringing the most money today from collectors? You guessed it... the Barbie dream houses! Mattel Inc.’s cardboard and plastic dreamhouses made for Barbie and her friends remain some of the most sought-after dollhouses on the collectible’s market today. Levittown style, mid-century modern dollhouses made in the name of Barbie from the 1960s, A-frame doll houses from the 1970s with Barbie’s convertible parked out front, and circa 1980s and 1990s Barbie McMansions with elevators have seen an increase in value lately after the popularity and marketing frenzy surrounding the Barbie movie. Like me, Queen Mary, and Barbie, little girls love dollhouses.

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This and That

A Little bit of information on a variety of things

Mettlach, Germany, is a town known for manufacturing beer steins at the Villeroy and Boch factories since about 1842. They made all types of pottery. It started in 1809 when Pierre-Joseph Boch established a company in the remains of a cathedral built in 786 A.D. To avoid destroying the trees used for the factory's fuel, a coal-burning kiln was developed by 1816. Famous artists were hired to create the designs. There were eight V&B factories making ceramics.

In 1836, Mettlach merged with Villeroy & Boch, forming a company run by Eugene, son of Pierre-Joseph. Modern improvements continued. They adopted new styles, new products like tableware, and new types of ceramics. After a fire destroyed the factory and records in 1925, they reproduced many old items.

Collectors since the 1970s pay the highest prices for the pre-fire pieces. "Earlyware Relief" pieces were made before 1880. They were formed in a mold, often to look like a tree trunk and sometimes tan colored. Molded pieces resembling vines were added and colored green or brown with platinum accents. Mettlach marks tell the story of a piece, with as many as nine marks on a piece.



Antiques are given many names, often changed to be written in a new language or used in a different way, and there can be confusion. Is a "cave a liqueur" the same as a tantalus? Both have decanter bottles; both have drinking glasses; both can have locks; and both are used to serve liquor to guests, one usually before dinner, the other during and after a meal. In the past, formal service of alcoholic drinks, especially at banquets and special-occasion dinners, was important.

The tantalus bottles held liquor, a distilled alcoholic drink like scotch. And it should be easy to remember that a cave a liqueur held-- what you would expect -- liqueur, an after-dinner fermented sweet drink like brandy, flavored with fruit or spices. The names sound alike but are spelled differently.

The two containers and contents follow formal rules of design. The tantalus has decanters in an open rack with tops that are locked, opening only with a key. The tantalus was named for Greek King Tantalus, who was condemned to stand in a pool of water in Hell and never be able to get a drink. The

cave a liqueur holds small decanters and glasses suitable for the small after-dinner drink. Both of the serving boxes were large, often made of wood with added brass or other metal decorations and gold-painted accents. They were very much in style from 1850 to 1900. The 11-inch-high box pictured holds four decanters and 16

liqueur glasses. There are many jokes about the locked liquor supply, but it seems possible that the locks were meant to keep the household help from taking drinks and leaving empty decanters or adding water or other liquid.

Collector's Tips

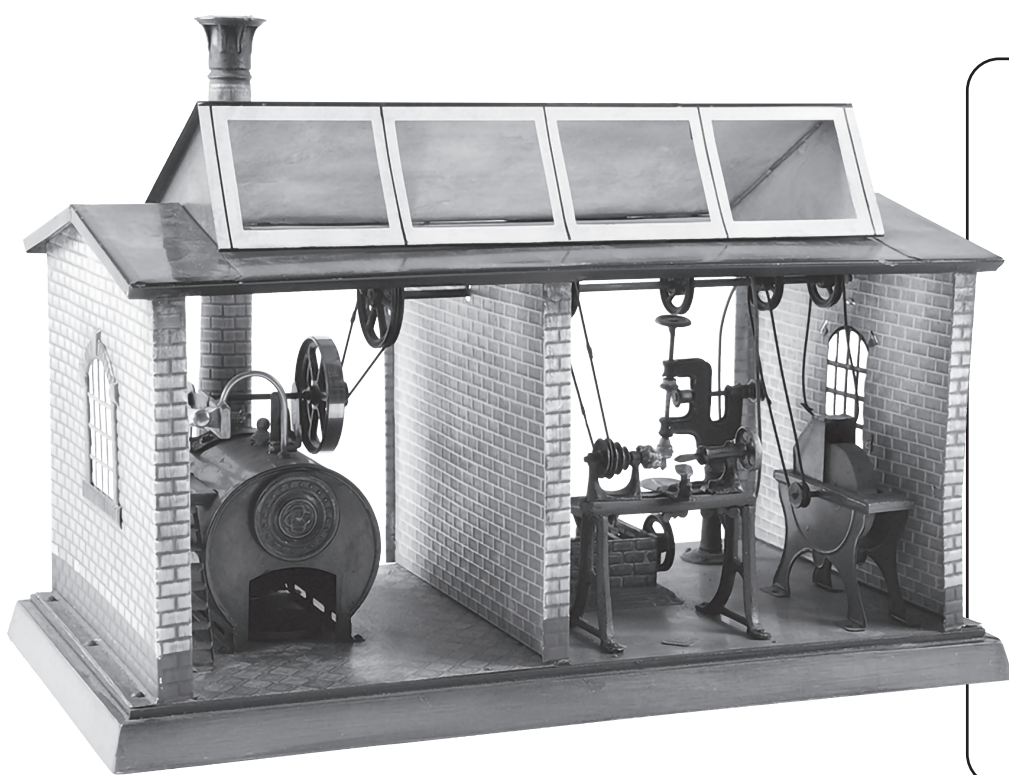
1. Discovered some old silver in the attic? Wash it with a brush in warm, soapy water before you polish it. Dirt can scratch the silver.
2. All Vogue and Ginny dolls are marked. If you own an unmarked doll, it is not a real Ginny.
3. Never try to polish or clean bronze-colored bookends. They have a bronze coating and collectors like the patina. Cleaning lowers the value.

Silver-plated pitchers were made by Reed & Barton, a company founded in Taunton, Massachusetts, in 1822. The pitchers look like the double-faced stoneware pitchers made by the Martin Brothers in England between 1875 and 1915. Similar pitchers were also made by Royal Doulton.

The silver examples are known as “Sunny Jim.” The ones pictured are about 6 1/4 inches high, and each holds about 56 ounces (7 cups) of liquid. Many figural pitchers, steins and mugs had names that were used in advertising brochures. The silver pitchers were pictured in magazine ads in the 1920s and ‘30s. They were discontinued in the 1950s, but may have been made until the 1980s.

Three slightly different versions were made with

different rims. These are probably the first two types of the pitchers. The third variant, which was probably at the end of the production, has a handle with a higher curve that was attached to the rim only at the outermost area of the scroll.



Antique toys can give us a glimpse into the time they were made. Even if they are not exact models, we can get ideas of the cars people drove, how they dressed and furnished their homes and what professions they had or pastimes they enjoyed. If antique toys teach us about the past, they taught the children who played with them about the future. Toy cars, trains, farm tools, dolls and dollhouses prepared children for their adult responsibilities.

This miniature tin factory was made by Gebruder Bing (Bing Brothers), a German company that was making metal toys by the 1880s. It became one of the largest toy manufacturers in the world and is famous for its toy vehicles (cars, trains and boats) and steam engines. This toy factory, which sold for \$4,864 at Morphy Auctions, may have been an educational model to train factory workers, a more serious purpose than that of a typical tin toy.

When decorating a room, it’s fun to include something out-of-the-ordinary. Perhaps you can find an unusual lamp or a modern painting, or a piece of furniture in a unique style. Try something new and go to an auction to see what’s selling. Neal Auction Company’s recent auction was selling different styles of antique furniture, including a Campeche chair.

It looked a lot like some modern chairs, but it had a single piece of leather curved to make the back and seat on a simple wooden frame. The back was tipped just enough to make it a perfect place to nap. The legs were upside-down capital C’s, one on each side with a center stretcher. It was a perfect conversation piece.

The name “Campeche” comes from its use in the city of Campeche, Mexico, where it was popular in the late 18th century. Historians thought the name came from campeche wood, but most were made of mahogany. Looking up the chair’s history takes talent because it is also called a “Spanish chair” or a “butac” (a shortened form of other words, “butaca” or “bou-taque,” used for the chair). Some call it the “planter’s chair.” Thomas Jefferson had one of these chairs he called a “Campeachy.”

The chairs, similar to earlier X-frame chairs, were popular in Louisiana and shipped to New Orleans. They were used in Philadelphia by the 1830s and in London by about 1845. Some modern artists, including silversmith William Spratling, were creating similar pieces in the 1950s. The chairs are still being made and sold in the U.S. today.



By Terry and Kim Kovel
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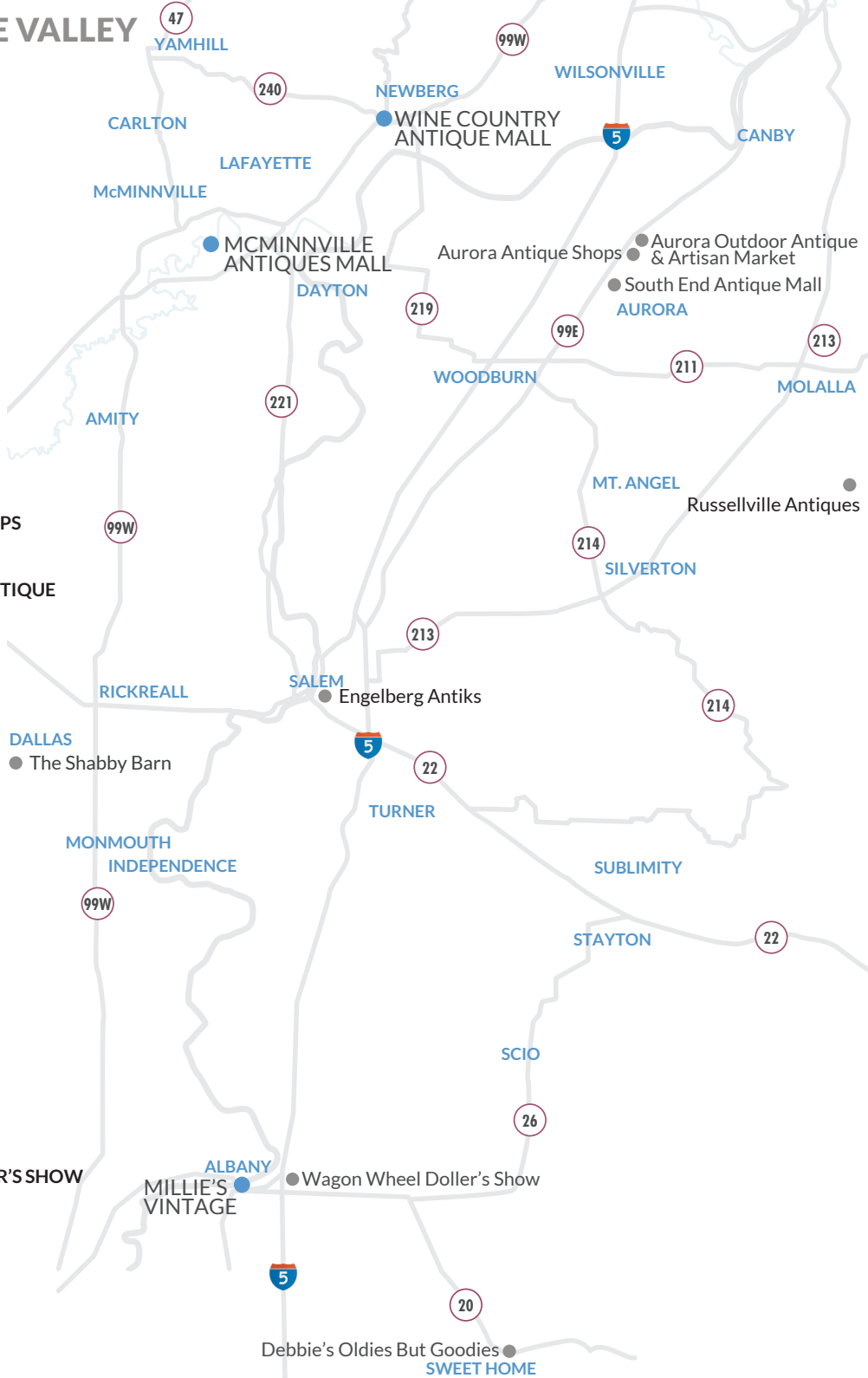
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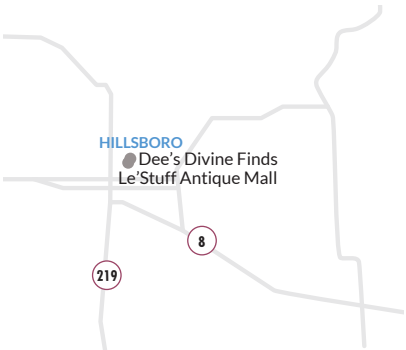
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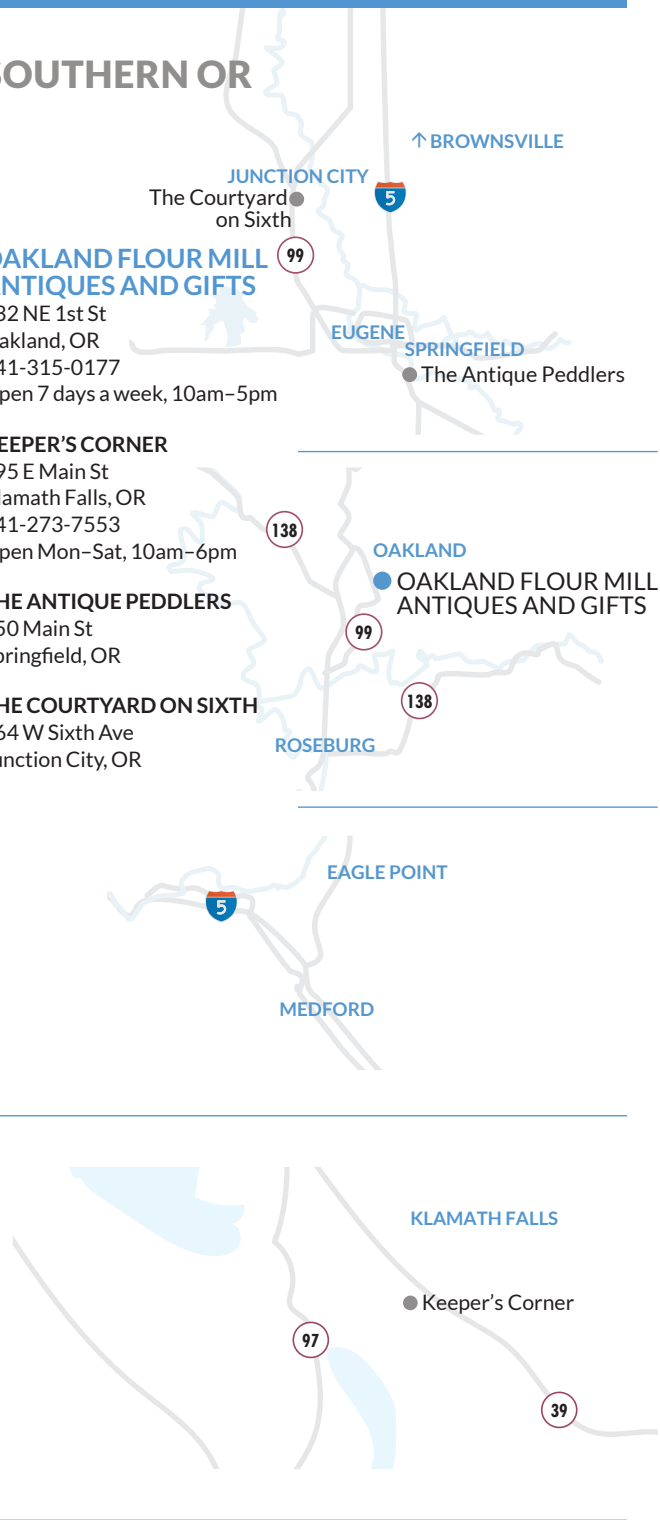
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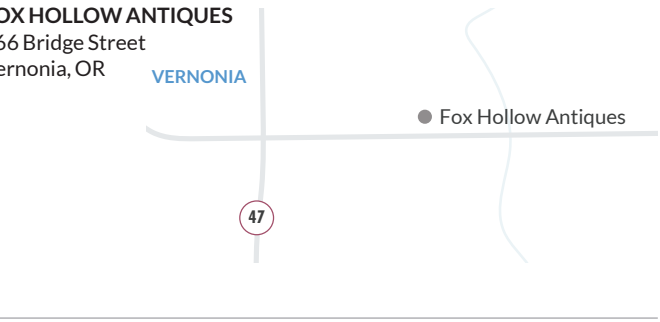
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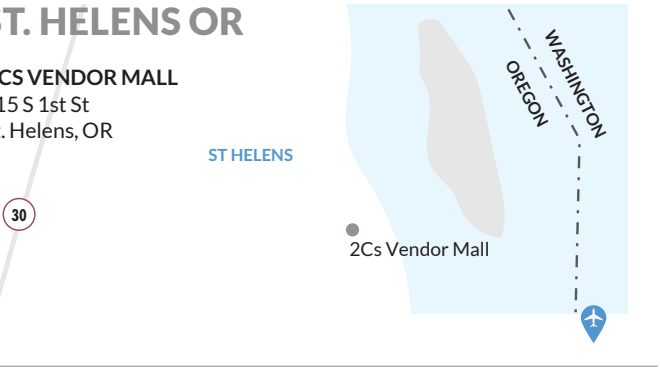
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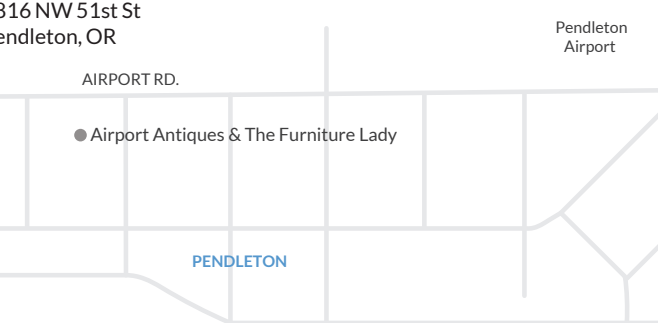
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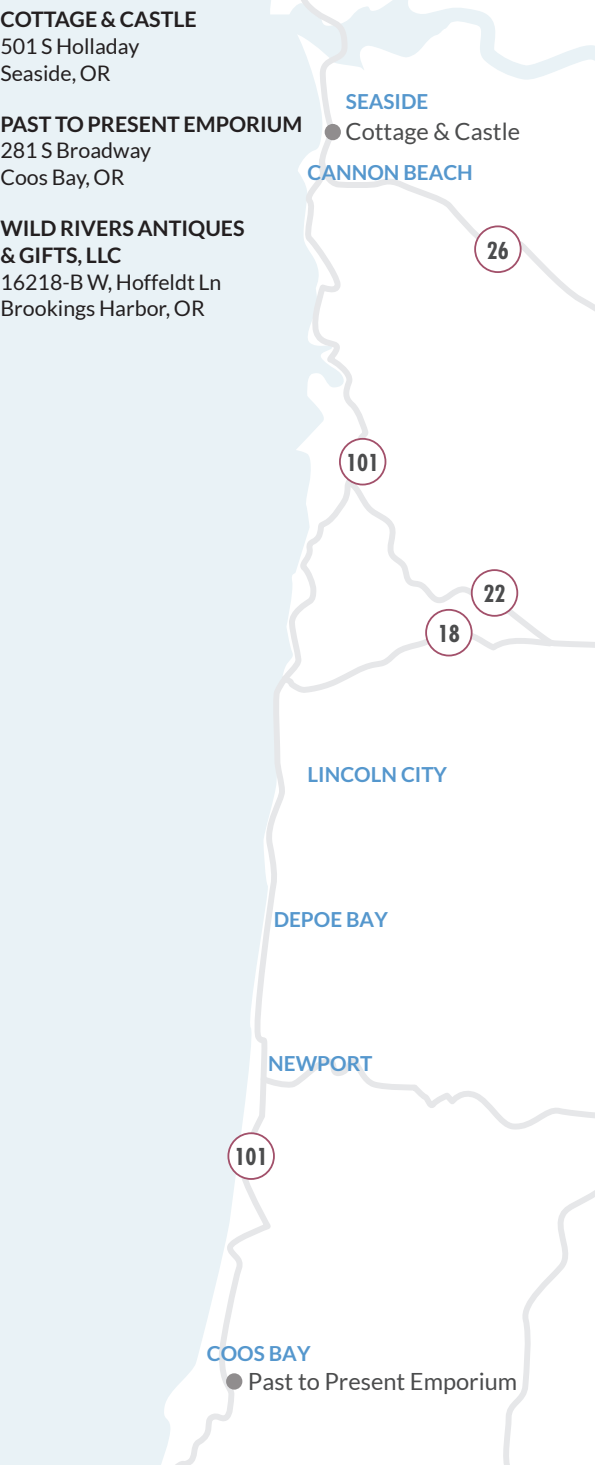


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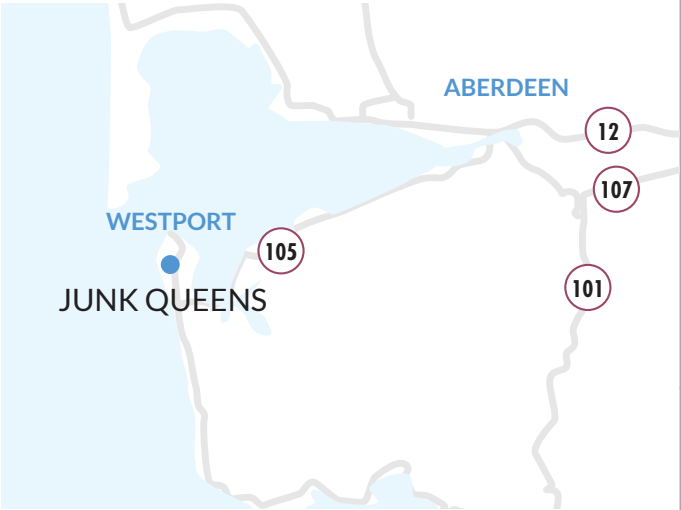
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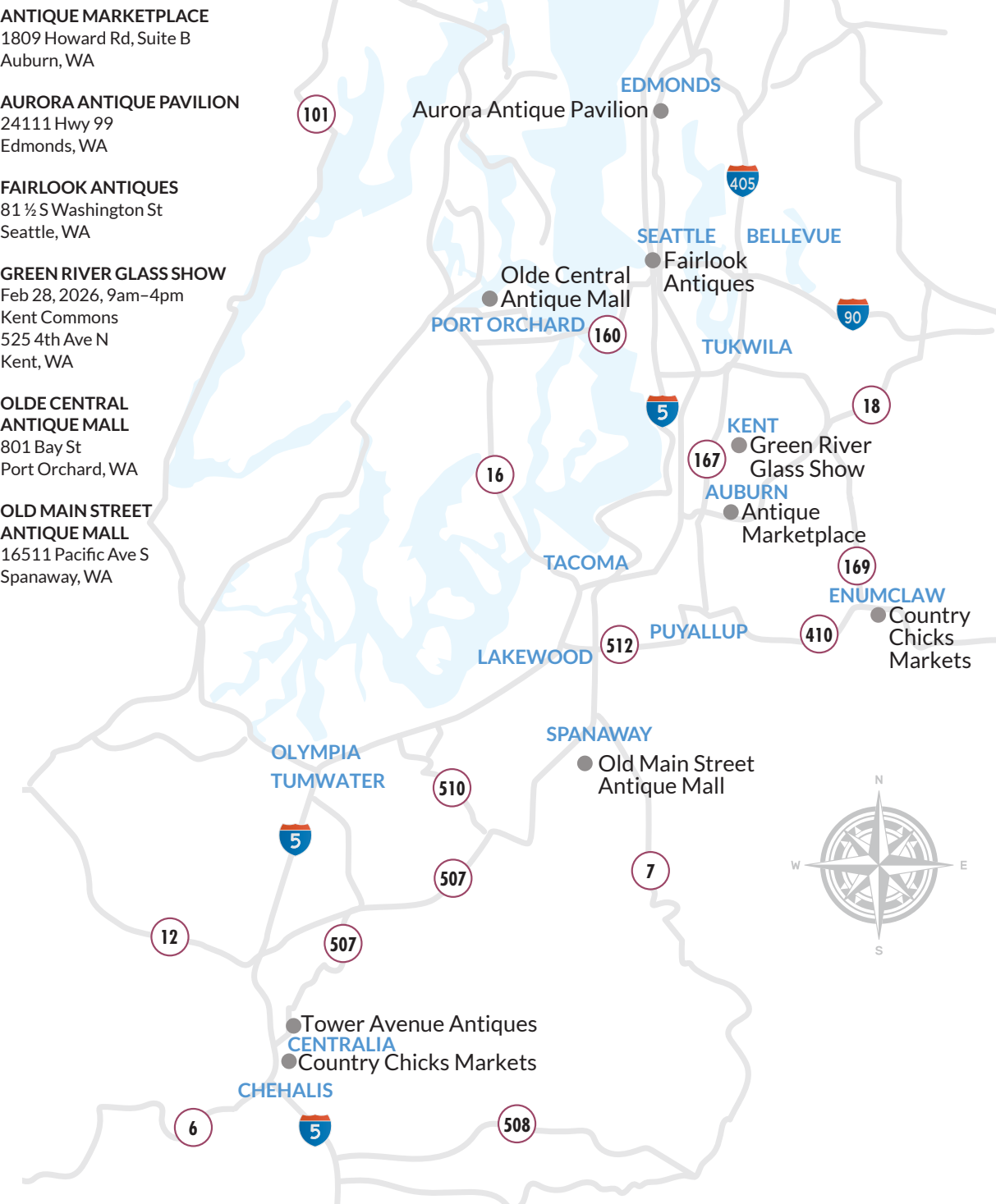
AURORA ANTIQUE PAVILION
24111 Hwy 99
Edmonds, WA

FAIRLOOK ANTIQUES
81 ½ S Washington St
Seattle, WA

GREEN RIVER GLASS SHOW
Feb 28, 2026, 9am–4pm
Kent Commons
525 4th Ave N
Kent, WA

OLDE CENTRAL ANTIQUE MALL
801 Bay St
Port Orchard, WA

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



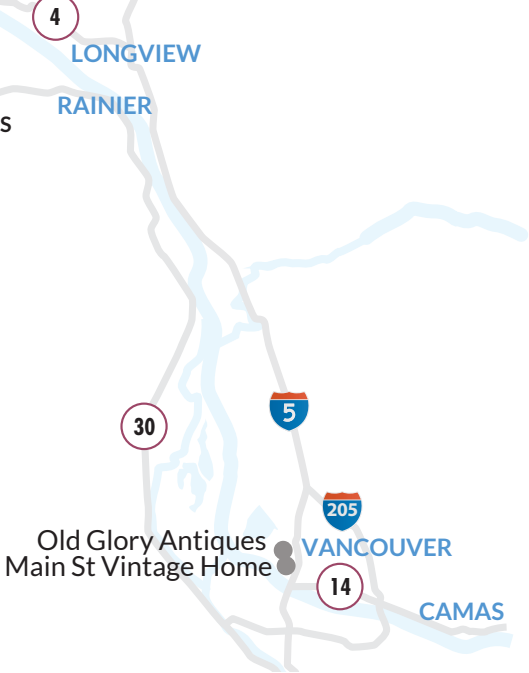
SOUTHWEST WA

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

MAIN ST VINTAGE HOME
1803 Main St.
Vancouver, WA

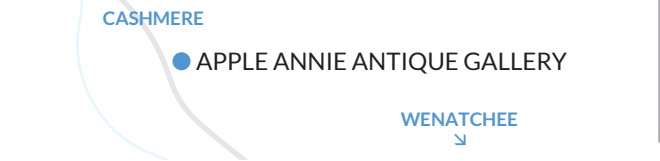
OLD GLORY ANTIQUES
2000 Main St.
Vancouver, WA

TOWER AVENUE ANTIQUES
208 N Tower Ave
Centralia, WA



CASHMERE WA

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

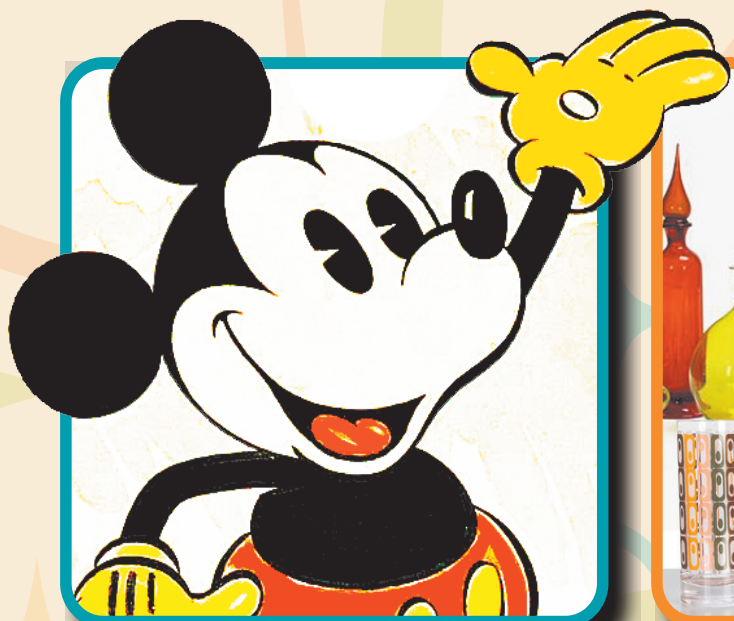


EXPO RETURNS

JULY 24-25 • 2026

ROSE CITY

VINTAGE EXPO



THE NORTHWEST'S
MOST INTERESTING VINTAGE EVENT

PORTLAND EXPO

TICKETS AND DEALER INFORMATION

WWW.ROSECITYVINTAGEEXPO.COM

hours

FRI 10-4

SAT 10-4