National p. 1



GTO at Stevens turned it on, wound it up and blew it out National p. 1



Eastern Edition

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Above Left: "Savoy" by Johnson Brothers (1900). This distinctive dinnerware presents four-leaf clovers set in oval medallions. The center clover is set in grill work. Courtesy of Flow Blue International Collectors Club. Above Middle: "Hanley" by G.L. Ashworth & Bros. (1860). A border-only pattern, this plate is representative of the Mid-Victorian Period. Courtesy of Flow Blue International Collectors Club. Above Right: "Viola" by Wood & Baggaley (1875). The patterns on flow blue china from the Mid-Victorian Period are not as heavily flown, perhaps due to refinements in the chemical process during the firing. Courtesy of Flow Blue International Collectors Club

# Flow blue continues to dazzle buyers

BY BARBARA MILLER BEEM

When it comes to flow blue china, unanswerable questions continue to swirl about: Who perfected the technique to blur out the cobalt blue decorations? How was the exact mixture of chemicals formulated, and how many failed attempts were there before success was achieved? And when and where did the seemingly magical process all come together? Whereas the key to these questions are

lost in history, there's one thing that is no mystery. Flow blue china, popular from the very beginning, continues to appeal to legions of pottery lovers, casual and avid alike.

British households were first introduced to blue and white ceramics from China beginning in the 17th century. As Ellen King, a lifelong collector, noted, "They went crazy." But these appealing imports were too expensive for the middling class to afford. In response, Staffordshire potteries identified a market and met the demand, providing blue and white domestic wares at an affordable cost. Whereas these potters had access to an abundant supply of clay (the raw material for the wares) and coal (to power the factories), cobalt, the only coloring agent that could withstand the heat of the kiln, was expensive, albeit readily procured. But it was worth the investment,

Sometime in the 1830s, an unknown potter hit upon the formula for producing blue and white china with a twist, one in which the applied decoration would bleed, or, as it came to be described, "flow." With no firm evidence, it is traditionally accepted that Josiah Wedgwood was that potter. Similarly, it is widely held that his discovery was a

Right: "Chinese" garden seat by Thomas Dimmock (1845). If potpourri jars are difficult to find, garden seats are "near impossible," according to collector Judy Boyer. Courtesy of Flow Blue International Collectors Club purposeful one. "But it's more romantic to say it was accidental," according to Julie Robbins, a product specialist at Replacements, Ltd. She suggested that if these lovely pieces of pottery were produced by chance, the process would most likely have been lost by now.

As for that process, W.P. Jervis, in The Encyclopedia of Ceramics (1901), described how the "underglaze blues" were made to flow. During firing, "by introducing in the kiln a small quantity of 'flow,' consisting of a mixture

> of saltpeter, borax, and lead, the heated fumes of this rising in the oven cause the color on the ware to flow." He added that what resulted are ceramics with "a very soft and beautiful appearance."

Continuing, Jervis wrote, "Some pieces have the underneath stained, which is caused by the color on the pieces beneath 'jumping,' as it is technically called." In describing this phenomenon, King, a charter member, past president, and club historian of the Flow Blue International Collectors Club, characterized this reaction as a "flashbang effect." This explains how many pieces are decorated on the underneath, but others are not, as they were probably the ones on the bottom of the firing stack. The color, she asserted, did not penetrate the wares.

Flow blue china can be divided into three time periods, as outlined in the writings of Petra Williams (the "First Lady of Flow Blue") and amplified by author Jeffrey B. Snyder. Examples from the Early Victorian Period, beginning in 1835, were influenced by patterns seen on Chinese porcelains, with a proliferation of romanticized scenes; additionally, these blues are often of a dark hue. The Middle Victorian Period (1860s and 1870s) featured floral patterns, just as Japanese motifs were introduced to the Western world. And finally, the Late Victorian Period, extending into the early

SEE FLOW BLUE ON PAGE 15



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#### NEWS

### Lancaster rifle shoots to highest bid at Luper

BY WILLIAM FLOOD

WOODFORD, Va. - Long guns had the best shot at high bids during a firearms and sportsman auction conducted by Luper Auction Galleries.

Firearms and related items comprised 42 of the lots. Long guns claimed the auction's highest bids, the pinnacle being a circa 1900 English Charles Lancaster 375 double rifle in excellent condition with a walnut handle and extra double barrel selling for \$5,000. Right behind, selling for \$4,750, was a circa 1874 English W.W. Greener black powder double rifle. It featured a Jones-type rotary underlever and had its original case, tools, and parts. An Alexander R. Henry underlever double rifle from 1890, also with its original case and accessories, picked up \$4,000. Eleven other rifles sold for \$1,000 or more.

In the handgun category were two antique side hammer percussion pistols. A circa 1840 8-inch British officer's pistol with a checkered walnut handle reached \$750 while an early 1800s English Rich Hollis pistol with brass trigger guard and plate grabbed \$225. An Argentinean 20th-century .22 LR Bersa S.A. Model 23 pistol with 10-shot magazine and case went for a modest \$150.

Fishing gear collectors had their pick of 23 antique and modern rods and reels. A vintage (circa 1941-1970) Penn Model 149 deep-sea reel with decorative nautical engraving sold for \$30. A \$30 bid picked up a mid-century French-made Garcia Mitchell 600A light saltwater casting rod

Above: Beautifully ornate engraving no doubt helped this circa 1900 English Charles Lancaster double rifle secure the auction's high bid of \$5,000.

and reel listed in good to fair condition. Another Penn, a Senator saltwater game fishing reel in good used condition went for \$20.

For bidders not interested in hunting or fishing, there were other items to spark interest including a 32-inch bronze 18th-century Lantaka signal cannon with ornate designs on the barrel and sea serpent decorations on the lifting lugs that snagged \$250. Bidding went to \$500 on a World War II Japanese Samurai sword, possibly connected to the Marshall Islands, that featured a matching Chrysanthemum-adorned scabbard. For the fire fighting collector, an antique

Below: Going for \$1,950, this Belgian breech loading double rifle from the 1850s joined 14 other rifles sold for four figures.



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built in Moline, Ill., sold for \$200.

auctioning fine and decorative arts.

Above: This fire call box was manufactured by Harrison & Seaberg from Moline, III.

# Bass Otis was America's first lithographer

By David McCormick

Bass Otis was America's first lithographer. He most likely started out as an apprentice scythe maker who turned coach painter. He then made a jump to famous-in-his-day portrait painter where he left his artistic mark on American history.

studying with Gilbert Stuart in Boston from 1805 to 1808. In 1808 Otis moved to New York City; it was there it was thought that he worked as an assistant to painter John Wesley Jarvis. A move

to Philadelphia in 1812 was the next stop on his journey to becoming a renowned artist. It was in this "City of Brotherly Love" where his painting career blossomed. In Philadelphia his star rose quickly—in 1812 when he exhibited in the Second Annual Exhibition of the Columbian Society of artists, in the Academy of Fine He launched his artistic career, Arts, six of Otis's portraits were included. These works were his first exhibited as a painter. There is no way of identifying the paintings that were part of the exhibition; they were identified in the catalog only as

"Portrait of a Gentleman" and "Portrait of a Lady." In the 1819 exhibition by the Academy of Fine Arts, Otis entered his work, entitled Foundry, drawing from his memories of his days as a scythe maker.

In 1815 Otis received a patent for his perspective protractor. This implement aided the portrait artist in keeping his subject's proportions in concordance with each other. He forged a business relationship with Philadelphia publisher Joseph Delaplaine, and as a result he began SEE BASS ON PAGE 4

## RWCS will return to Iowa Feb. 28 - March 1

BETTENDORF, Iowa — After holding a very successful MidWeinter event in the Quad Cities for the first time last year, the Red Wing Collectors Society is returning for more in 2020. Hundreds of stoneware and pottery collectors will converge upon the Isle Resort and Casino in Bettendorf Feb. 28 - March 1.

Founded in 1977, the RWCS is composed of 3,000 members worldwide who collect stoneware crocks, jugs, churns, dinnerware and art pottery manufactured in Red Wing, Minn., from the 1880s to

The RWCS MidWinter event is focused around buying, selling, education and fun with old and new friends alike. It will kick off with a Friday night social for attendees in the hotel's Salon B ballroom from 6 to 8 p.m. on Feb. 28. But many attendees will start selling stoneware and pottery from their hotel rooms in the north tower well before that. A formal Show & Sale will run from 1 to 3 p.m. on Saturday, Feb. 29 followed by an auction at 4:30 p.m. - both of which are open to the public. More information about the auction can be found at www. houghtonauctions.com. Whether you're new to collecting Red Wing or an experienced collector, anyone and everyone is invited to attend this fun event and find a new piece for their collection.

Education is also a major focus of the MidWinter event. Starting at 8:15 a.m. on Saturday, Feb. 29, RWCS Hall of Famer Steve Brown will give a keynote presentation titled "A Reflection of Minnesota Culture: The Red Wing Potteries". Steve will provide a glimpse into how Red Wing's clay industry transformed its product lines to meet the changing needs of society. He will present a collage of vintage postcard images to show how products were used and to enhance our appreciation of the items that collectors enjoy today. As a past member of the RWCS Board of Directors, Steve served as RWCS Historian for 16 years – 14 of which were also spent representing the club on the RWCS Foundation Board. He and his wife, Barb, were inducted into the RWCS Hall of Fame at the 2019 RWCS Convention.

After that, the following education sessions will be held:

· "Whiteware, Bricks, and Broken Banks" by Dennis Nygaard. A member of the RWCS Hall of Fame and longtime Red Wing pottery dump digger, Dennis will review his recent digging with flair and stories

SEE RWCS ON PAGE 4

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# oes music really sound better on vinyl?

When you own a record store, you hear this sentence a lot: "Music sounds so much better on vinyl."

Now, that may or may not be the case. My husband and fellow record store owner likes to point out that, technically, music can actually sound best on compact disc. That sounds blasphemous coming from someone in our profession (although we do sell a good number of CDs).

But there is a nerdy explanation. CD recordings have greater dynamic range than what you can capture on vinyl. Plus, over time, records deteriorate and distort. If well kept, CDs can maintain their crystal-clear sound practically forever.

Personally, I think it depends on the content. Music that was recorded, produced, and mastered specifically for vinyl is going to sound best that way. Likewise, albums originally meant for CD, cassette tape, and reel-to-reel tape are going to sound best in their intended formats too. Yes, I'm sure there's even an album out there that sounds best on the much-maligned eight track.

However, this concept of sound integrity hasn't kept the record industry from trying to cash in on new formats. Over the decades, albums have been committed to records, then tapes, then CDs, then digital files, and now back to records again.

Record sales are growing at a steady clip. People of all ages love them. According to the Recording Industry Association of America, vinyl record revenue grew about 13 percent in the first half of 2019, and records are poised to outsell CDs for the first time since 1986.

Record sales still have a long way to go until they catch up with digital music sales, but I think this will eventually change. People are remembering that they like to actually own an object, and buying a digital file on iTunes feels too much like renting it. Plus, there are the joys of unique packaging, inserts, lyric sheets, and everything else that make owning physical formats fun.

Companies are beginning to press new records now. There are pluses and minuses to this. A lot of new music in all INSIGHTS

BY KATHERINE PEACH

genres has a retro feel that lends itself to the vinyl format well. However, in the rush to cash in, companies are also committing to vinyl albums that probably never should be listened to in that format. I can think of few things less appealing than early 2000s pop on LP.

Of course, with every format leap, the music has been tinkered with. Over the decades, engineers and producers have remixed and remastered albums not only to suit a new format better but to appeal to more "modern" ears.

There's a phenomenon known as the "loudness war." Starting in the 1980s, record companies demanded that recordings become louder and louder in order to stand out when played on the radio, TV, jukebox, etc. This especially became the case when music went digital. As a consequence, by 2010, music was being over-compressed and literally hurting listeners' ears. Although the loudness war it losing steam, MP3s can still cause listener fatigue. That's probably part of the reason why people find the "organic" sound of vinyl so appealing.

However, a lot of the records pressed today are being made with digital, rather than analog, masters. While that's fine for new recordings, it alters the original sound of older albums. I recently purchased a reissue of a Captain Beefheart record that sounded so tinny it was unlistenable.

Unfortunately, for many classic recordings, there may be no original analog masters remaining. That's because, in 2008, a fire swept through a warehouse on the backlot of Universal Studios Hollywood where hundreds of thousands of audio master tapes belonging to the Universal Music Group were stored.

It's unclear exactly how many master tapes were obliterated in the fire -Universal says only 22 original masters were lost, while a depressing New York Times report claims 500,000 tapes were destroyed. However, the prospect of losing



Above: There has been a resurgence in sales of vinyl. Is it a better listening format? What are your thoughts?

any original recordings is a tragedy. It means losing music as the musicians and producers originally meant for it to be heard. But this might also have the side effect of making older records more

A year ago, we bought a collection of classic rock records to sell in the store. Among the records was a copy of Led Zeppelin's landmark fourth album, and it was factory sealed. Although I couldn't get to the actual vinyl to read the etched numbers on the runout that indicate which pressing the record was, I could tell from the sleeve that it was an early 1970s pressing.

The fourth Led Zeppelin album (which is untitled) is one of the best-selling records of all time. It's the one with "Stairway to Heaven," "When the Levee Breaks," and "Rock and Roll," among other Led Zep favorites. So it's been remastered many times since it was released 49 years ago. Although you can pick up a vinyl copy at Walmart or Target, it's not going to sound the same as the copy that you could buy back in 1971.

This factory-sealed copy presented something of an auditory miracle. If you were to open it and play the record today, it would sound as close to the band's original vision as possible. Not only had it not been remastered and altered, but because it was sealed, the vinyl would be pristine, with no crackle and pop whatsoever. What a listening experience!

For the few days that the copy sat on our store's shelf, I couldn't help but wondering, "To play or not to play?" Then a collector came in and bought it. I asked him if he was going to open it and give it a spin. He said he was going to keep it sealed.

I would have played it.

#### COLLECTING CLASSICS

BY JOHN STINGER



"Nice painted chest but the price goes against my grain."

# AntiqueWeek

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#### Bass

FROM PAGE 2

painting portraits for Delaplaine's Repository of the Lives and Portraits of Distinguished American Characters. In total Otis painted 24 portraits for the Repository. Otis painted portraits of America's most famous: Thomas Jefferson; James Madison; and Dolly Madison were among them.

Otis has the distinction of producing the first American lithograph. It was published in the July 1819 issue of *Analectic Magazine*, together with an article on the lithographic process.

In May 1819 Bass Otis and scientist Dr. Samuel Brown (1769-1830) borrowed a lithographic stone from the American Philosophical Society. Their intent was to experiment in the "art of lithographic engraving." Two months later, Bass Otis's *House by a Pond* appeared in the *Analectic Magazine* (Philadelphia, July 1819).

**Below:** Portrait of Abner Kneeland, by Bass Otis, 1818. New York Historical Society, Public Domain.



The lithograph was composed with an etching needle rather than a crayon. According to a 1930 article in the *Pittsburgh Press*, Otis was more interested in the scientific aspect of the art of lithography than its artistic merits, and did not follow-up, but continued with his portrait painting. The article further stated his result "is not great." But, in spite of this he will be remembered as America's first lithographer

Lithography of the 19<sup>th</sup> century permeated all segments of people's lives. The technique produced large numbers of prints from a single drawing or painting. People could now afford to put prints of famous works on their parlor walls. Maps could be produced in large quantities, and posters touting 'the circus is coming to town' could be run off in large numbers. It was unlike any other printmaking method.

The lithographic process involved drawing on stone rather than etching on a metal plate. The lithographic process first appeared in Europe in the late 18<sup>th</sup> century. The technique was invented in the Kingdom of Bavaria by Alois Senefelder in 1796.

Otis was prolific as a painter; acquainting oneself with Otis's notebooks for 1819-26, one can see a record of more than 300 portraits completed. They included John Greenleaf Whittier, John C. Fremont, and the Reverend James Abercrombie. Others included author James Fenimore Cooper and U.S. President William Henry Harrison.

Although he is famously known for his portrait work in Philadelphia, he was somewhat of an artistic rambler, working in Boston and in Wilmington, Del., and in Providence, R.I. In 1859 he returned to Philadelphia; the following year, he completed his self-portrait.

He died on Nov. 3, 1861.



Left: Portrait of John C. Freemont by Bass Otis, circa 1856. Wikipedia, Public Domain.





Above, Left: Bass Otis's first lithographic, House on a Pond appeared in Analytic Magazine July 1819. eBay seller; periodprints.

#### **RWCS**

FROM PAGE 2

from the past. He'll cover Red Wing's use of white clay in stoneware production, discuss the more than 50 different manufactured fire bricks he found in the Red Wing Sewer Pipe dump, and conclude by sharing the shards and story of the "Dime Savings Bank" Red Wing made for the 1893 World's Fair.

• "How to Set Up a Stellar Display at Convention" by Laura Beall. Have you ever thought about displaying at the RWCS July Convention, but aren't sure how to do it? As former Convention Display chairperson and a longtime RWCS member, Laura will walk you through the process of selecting an interesting and winning theme. She'll also cover how to safely pack items and how to artfully present your display for maximum effect. She'll also discuss the rules of having a Convention Display. Laura has displayed and won many times, so her tips and experience will surely help you put together a good

• "The Village Green Dinnerware Line" by Terry Moe and Larry Roschen. Experts in the field of Red Wing dinnerware, both Terry and Larry are RWCS Hall of Famers. They first presented a seminar on the Village Green line in 2007. This seminar will revisit Village Green and other patterns in the line, with additional photos and information discovered since then. Village Wheat, the Provincial bakeware set and items produced for Ernest Sohn will also be covered. This seminar will be presented over two sessions, each with different content.

MidWinter will help tie collectors over until the 44nd annual Red Wing Collectors Society Summer Convention, which slated for July 9-11 in Red Wing, Minn. Annual membership in the RWCS costs only \$35 and includes five 16-page full-color newsletters mailed to your home throughout the year. For more information or to become a member, call the RWCS business office at (651) 388-4004 or visit www.erwcs.org. You can also join the RWCS on Facebook and follow it on Twitter at @RWCollectors.

**Below:** You never know what will show up for sale at the Red Wing Collectors Society's 2020 MidWinter event, taking place Feb. 28 – March 1 at the at the Isle Resort and Casino 1800 Isle Parkway in Bettendorf, Iowa.



# AntiqueWeek DEADLINES

## Issue Dates February 10th

February 10th February 17th February 24th

#### **Issue Dates**

February 10th February 17th February 24th

#### Issue Dates

February 10th February 17th February 24th

#### National

Monday, February 3rd - 2 PM EST Monday, February 10th - 2 PM EST Monday, February 17th - 2 PM EST

#### Eastern

Tuesday, February 4th - 4:30 PM EST Tuesday, February 11th - 4:30 PM EST Tuesday, February 18th - 4:30 PM EST

#### **Central**

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# Unbiased opinion needed to disperse a collection

Making a decision to sell a collection is easier than accepting the decision to sell. Accepting the decision is agonizing and excruciating. Only after the mental leap is made from deciding to accepting can collectors move forward.

The first step is separating what is to be sold from what is to be kept. No matter what collectors tell people, collectors never sell their entire collection. An executor or heir might but collectors never do. Collectors possess pieces with which they will never part until they die.

When deciding what to sell from a collection, most collectors consider saving the ultimate units (masterpieces) and upper echelon objects, especially when collectors believe less than five identical examples survive. This is a mistake. These are the very pieces that are needed to attract high-end buyers at auction or in a private sale. If collectors want to keep a few examples, they should come out of the middle of the pile and not the top.

Most collections contain large amounts of secondary and support material. These include period advertising and ephemera, research files, auction catalogs, and reference materials. They need to be included in the collection(s) dispersal planning. This material can easily represent over 5 percent of a collection(s)' value.

Overvaluing the potential resale value of a collection(s) is one of the biggest mistakes that collectors make. It is even worse for executors, heirs, and others who continually have been told by collectors: "Someday this will be worth a lot of money." That someday usually is in the distant

Wholesale and retail are two separate markets, especially in the antiques and collectibles trade. Developing a realistic view of what a collection(s) is worth is an arduous task. First, the collector must totally ignore current retail market prices. More often than not, collectors' retail market price knowledge is long out of date. Selling focuses on what can be obtained now and not what something sold for 10 or 20 years ago. The worth

RINKER ON **COLLECTIBLES** HARRY L. RINKER

of any object is the amount for which it can be sold at the moment of sale -nothing more, nothing less.

Collectors are not dealers. There collector-dealers who primarily to support their buying habits. Their merchandise is often overpriced. If collector-dealers doubt this premise, I challenge them to look at the large amount of unsold inventory they have in stock. Unsold inventory is worthless inventory.

Collectors and dealers have one thing in common. Neither wants to sell any object for less than what was paid for it. Dealers want to make a profit. Collectors want to obtain a higher price as a means of demonstrating their buying prowess. Sadly there is no rule that says everyone has a right to a profit in the antiques and collectibles business. Given this, it is impossible for collectors to be objective when trying to understand the value of their collection(s) in the current marketplace. Collectors are too close to their objects.

Smart collectors engage independent professionals with no ties to the selling venues of the trade. These individuals focus on the client's best interest. They are in a position to present multiple disposal options, discuss the pros and cons of each, and allow collectors to decide. Such independent individuals are scarce but they do exist.

When considering selling, a simple but painful approach is to cut retail value in half. In today's marketplace, half may not be enough. Depending on the quality of the collection, I often recommend cutting retail by twothirds to create a realistic return

Where does the value rest in a collection? 75 to 80 percent of value rests in the top 20 percent of the objects. Think of value like a pyramid with six divisions: (1) ultimate units (masterpieces) – a dot at the top of the pyramid: (2) upper echelon pieces (the top 50 to 100 objects in the collecting category) – a line near the very top of the pyramid; (3) hard to find objects – a line about 5 percent down from the top; (4) above average objects – a line about 15 percent down from the top; (5) common objects - a line that ends at 60 percent down from the top; and (6) all material, normally referred to as junk, below the 60 percent line. This pyramid is used to analyze the secondary market for a general category but applies to a collection(s) as well. Applying it to a well assembled collection(s) shifts the lines slightly downward. Expecting the junk section to be eliminated is not reasonable. Every collection(s) contains junk material from another collector's perspective.

Looking at the percentage volume represented by each of these subdivisions and comparing its percentage with the total volume percentage of the pyramid provides a greater understanding of the small amount of material within any collection(s) that has strong buyer appeal. Ultimate units and upper echelon pieces sell well. Hard to find objects might, but getting maximum dollars is difficult. The rest can sell but for amounts well below traditional expectations.

Condition, desirability, and scarcity are the three value keys. Collectors have a tendency to over grade objects in their collection(s). Collectors are best advised to lower their grading assessment by one to one and one-half grades. The same applies to scarcity level. The market decides desirability.

Full retail is a myth. There are no fixed prices in the antiques and collectibles business. Retail is an arbitrary resale price put on an object. If the object sells for that price, it is a reasonable retail price only for that moment. Ten minutes later the selling circumstances may change.

If collectors or others can develop retail prices that have a high percentage of accuracy, then the following retail versus wholesale expectations are valid. If the retail value is above \$250,000 expect 80 to 85 percent, above \$100,000 expect 75 percent, above \$2,500 expect 70 percent, above \$1,000 expect 60 percent, above \$500 expect 40 percent, above \$250 expect 30 percent, above \$100 expect 12 to 15 percent, and below \$100 expect 10 percent or less. Collectors need to examine their collection(s) and assign the objects in the collection(s) to one of these value groups. Once done, a realistic expectation of what the return from a collection(s) will bring to collectors can be estimated.

When selling a collection(s), collectors should set realistic expectations. Think collection as a whole and not individual pieces. The idea is to exceed the goal. How this is achieved is irrelevant. When collectors set expectations for individual pieces, they only remember the pieces that sold for less than they expected and never the pieces that far exceed expectations.

Once all the above factors are resolved, the final step is to create a dispersal plan that determines where, when, and how the collection(s) will be sold. This process will be discussed in a future column.

Harry L. Rinker welcomes questions from readers about collectibles, those mass-produced items from the twentieth and twenty-first centuries. Selected letters will be answered in this column. Harry cannot provide personal answers. Photos and other material submitted cannot be returned. Send your questions to: Rinker on Collectibles, 5955 Mill Point Court SE, Kentwood, MI 49512. You also can e-mail your questions to harrylrinker@aol. com. Only e-mails containing a full name and mailing address will be considered.

# Outstanding Winter Antiques Extravaganza Auction Saturday, February 8th, 10:00 am

Carter Auction & Event Center, 2383 W. 5 Mile Road Ext.

Allegany, NY 14706 (off Interstate 86)

It's that time of year again .... The most talked about sale in the region .... The 32nd Annual Winter Extravaganza Auction at the Carter Event Center. Dan Carter is the original founder and sale owner of Daniel

A. Carter Auctions & Appraisals, Inc. Dan and his team are excited to offer another outstanding auction. We have fresh to the market items, fresh estate merchandise from many local estates, and more items arriving daily. Dan is always seeking out quality additions, collections & estates for this auction as well as other auctions. Whether it be consignments or cash buyouts .... Dan can accommodate you.

wooden barber pole (excellent original condition/very rare/WOW!) KOKEN porcelain barber chair (a must see); early punch tin pie safes in paint; 1800's enterprise 25' dbl. wheel country store "Master" coffee grinder w/ stenciling (WOW!); wooden Oliver plow sign; country store display cabinet w/sliding doors; Richardson's Root Beer adv. sign; hardware store multi store pc; several wooden butter churns – including bentwoods, tumble churns, dasher churns in paint; glass butter churns; Griswold cast cookware, butchers hanging meat rack w/ cow; original "choice meats" wooden sand paint sign; quantity of toy trains; early robin egg blue paint dry sink; 2 pc. dry sink w/high back cupboard; chimney cupboards; step back cupboards incld. mustard paint; slant wood grain bins; farm tables; jam cupboards; massive early forged bear trap (rare); 3 lg. blacksmith anvils; original full-scale railroad cast iron signs - "Stop, Look & Listen" and matching pr. of railroad crossing cast iron cast signs; full scale R.R luggage wagon (unique); collection of railroad lanterns; Buffalo currier express wood paper box; early baskets; thread/spool cabinets; fish lures; wagon wheels; hand forged iron tools; glass window; 2 drawer cherry stand; Grisswold Santa mold; Borax dry soap metal sign; period wrought iron fireplace Andirons set; 2 drawer blanket chest in old paint; wood neckyoke cow bell; child's primitive sleds; lg. cast iron horse bell; lg. kraut crock; lg. red wing crock; wooden dough bowls in paint; lg. brass apple butter pale/kettles – Peter Pan peanut butter pale; farm scene painting - o/c signed A. Jansen (wonderful painting); quilts; red coat cast iron Andirons; 1860's wooden water pitcher pump; iron tractor seats;

Some Featured Highlights Include: 1860's authentic | pedal tractors; anvil (signed "Buffalo"); wooden keys; | yard jockey (Dusenbury Estate – Portville, NY); early | set – signed Hawks; Lladro figurines; Ansonia/Royal Bonn oedal jeep; oak layers stacking bookcase; fancy oak ice box w/carvings (very ornate - signed "Buffalo"); oak "cowboy" drop front desk; real fancy oak curve leaded glass China cabinet w/lion claw feet (original – MINT!); early derby hat; lace high top ladies boots; hanging prism light fixtures; collection of decorated colboit blue stoneware crocks; churns & jugs; Edison oak phonograph w/horn; Roseville pottery; advertising clocks; punch tin footwarmer; candle molds; DEKALB farm sign; Chew Mail Pouch thermometers; Harley Davidson sign; Mills .05cent slot machine; gas station attendant hats; marbles; Halloween items; toys; pocket knives; aircraft U.S Navy

> <u>Some Petroleum/Gas/Oil Service Station Signs:</u> Eco pedestal air meter; original TEXACO Fire Chief gas pump (Bradford, Pa.); 1957 porcelain Pegasus Flying Horse (hard to find); Mobile dble. sided porcelain service station sign – dated 1957 (Near Mint); Firestone porcelain signs; Texaco 6' round dble. sided porcelain sign (Near Mint); ESSO double sided w/hanger; Pennzoil; Chrysler porcelain service sign (double sided); Texaco two sided porcelain gas/oil; Kaiser service (2 sided) porcelain w/original hanger; Atlas Tires; Goodyear Tires; Goodyear Boot (RARE); Willard Battery; lg. two sided porcelain Sinclair Dino; Hudson Terraplane Authorized Service: Authorized Buick Service Station sign; Atlantic; Fire-Chief Texaco; Packard service sign; McCreary Tires; Cooper Tires; Massey Harris; Mobil Oil can rack (Rare!)

> Horse-Drawn Carriage: wonderful two person sleigh in excellent condition; Fredonia seed company cast dble. sided store sign (local & rare); 1880's original cast iron

trolly pull cart (Larkin Co. – Buffalo); 7' pedestal cast iron firearms pull alarm box (Rare); Duralin flooring store display (Unique); authentic poker table w/oak barrel back whiskey chairs (cool for a man cave); mission oak arts & craft two door beverage glass china; Navaho rugs; lots of snowshoes; massive moose antlers; whitetail buck mount; wooden duck decoys; vintage canoe bookshelf; Case farm machinery wooden sign; early leather drum; trapping basket/traps; fish mount; glass fisherman floats; massive horn floor lamp w/leather shade; 3 pc. Genuine brown leather sofa set (Real Nice); Hepplewhite 4 dr. chest; U.S Springfield Rifle w/soldier's name; Chippendale 7 drawer high chest (scarce); period tall case Grandfather clock w/moon dial; signed "Handel" lamp; honest scrap Tobacco framed advertisement, Buffalo biscuits cracker box; postcards/album/old photos; hutch tables/tavern table; Ironstone platters; porcelain license plates; Putnam dyes adv. cabinet; pain killer adv. tin; Dr. Weaver sand painted wooden sign (Nice); Betty Whale oil lamps; Arcade coffee grinders; sugar devil kitchen tool; wooden hay forks; enterprise 12" dble. wheel coffee grinder; Gold Medal flour wooden sign (Buffalo, N.Y – Fantastic); beer advertisement tray collection; Coca-Cola sign; Bull Dog Cut Plug Tobacco; CUCKLER buildings agriculture sign (great unusual colors); Moores paint sign; lg. Wayne & Feed Grain sign; Ward's Orange Crush sign; Urban's Liberty Flour porcelain sign; Bradford sign; BSA motorcycle sign. <u>The Victorian Era – 1800's:</u> complete high back carved walnut/marble top bedroom suite; 2 pc. medallion door walnut secretary (from historical museum); marble top tables; commodes; fancy carved chairs; cut glass water

China clocks; fancy banquet lamps; sterling flatware sets; sterling tea pot; cranberry hanging light; leaded glass shade chandeliers; Estate costume jewelry; inlaid Swiss

<u>Several Oriental Estate Carpets:</u> small – large – room size. All of excellent quality.

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# Table age does not match genealogy time line

This peer table was made by my great-grandfather. We always called it the skirt checker table. It has a small mirror that attaches to the top and the bottom mirror has long been missing. Any information you can provide will be appreciated.



Above: This resembles a pier table but it has an upper drawer and a mirror on top I believe this was used as a dressing table, made in the Late Classicism style, circa

Your table is called a "pier" table, Anot "peer" table. The lower mirrors in pier tables were used for the additional light in dark hallways, not for checking skirts or petticoats. They were too low for that. Your table is more of a dressing table than a pier table with the mirror on top. Pier tables are so named because they were originally designed to fit in the space between two windows, called a "pier" in architectural terms.

Your table is made of crotch cut mahogany veneer on pine in the style of Late Classicism with the cyma curved legs of the mid 19th century, 1830-1850. The Chippendale batwing pull on the top drawer is not correct for the style. It should be a simple round pull. Most items of this style and construction were made in New York, 1830-1850.

Using the standard way of dating family furniture, your age plus twenty five years for each generation past that owned the piece, puts your great-grandfather's birth around the year 1882. Much too late for him to have built this table.

I bought a buffet from a thrift store yesterday for \$50. I have looked all over it and only see a small sticker on the back that says New England Furniture and Carpet Co Minneapolis. I bought it to turn into a bathroom vanity, but I would like to know more about it before I convert it.

Right: This small cabinet is more likely a server rather than a buffet. The design on the doors and the hardware indicate an English origin.



**FURNITURE FORUM** BY **FRED** Taylor

Your buffet is more likely a small Aserver or even a washstand. The sticker is from the retailer, not the manufacturer. In fact the piece actually looks like it was made of oak in England early in the 20th century. It has no antique or collector value.

Before use in a bathroom it is important to determine the current finish. A lacquer or shellac finish will not survive a bathroom environment for long. It needs to be a urethane or varnish finish to be waterproof.

I have an early child's rocking chair which I would like to sell. Can you help me identify and date and estimate value?



Above: This maple child's rocker is a twentieth century, factory made piece. The multiple boards in the seat are the

Your maple rocking chair is not old. AThe seaf has at a least five boards that make up the seat so that means it is a 20th century chair. The chair is a Windsor chair. A Windsor chair is a chair in which no vertical element runs continuously from top to bottom. All vertical elements terminate in the seat.

Your chair has no antique or collectible value. It is probably a \$15 chair at auction.



Above: This pine washstand was designed for use in an informal setting such a vacation



Left: These cottage washstands are seen in original paint schemes. (LiveAuctioneers/ Hyde Park Country **Auctions** photos)

My husband recently acquired a piece of furniture from his parent's estate. It is made from pine and has a drawer with Knapp joints. I was hoping to learn more about the piece with your help.

A Your cabinet is a washstand with candlestands made, as you said, of pine. The style is Renaissance Revival. This type of furniture was called "cottage furniture" in the late 1800s, made in the contemporary style of the period but meant to be used in the lake or mountain "cottage" in an informal setting. Cottage furniture was usually made of a secondary wood such as pine or birch and very often painted. A pair of similar washstands in their painted condition sold at Hyde Park Country Auctions for \$50 the pair in Poughkeepsie, N.Y., on May 5,

I thought I would repaint this dresser. Am I going to ruin it value if I do? Thanks for any advice you can give me.

Your dresser was made by Hunger-Aford of Memphis. The number 332 was Hungerford's membership number in the Mahogany Association. Here's a little more.

Hungerford was a maker of high quality solid mahogany furniture in the 20th century. Your dresser is a 20th century factory made Colonial Revival reproduction of a Chippendale dresser. It has very little current value and you will lose none of it by painting it. Be careful though. The mahogany will bleed pink through most paint. You need to seal it first with a coat of Zinsser white shellac or similar product. Good luck.



Above: This 20th century dresser is an ideal candidate for a custom paint job if done

Visit Fred's website at www.furnituredetective.com and check out the downloadable "Common Sense Antiques" columns in .pdf format. His book "HOW TO BE A FURNI-TURE DETECTIVE" is now available for \$18.95 plus \$3.00 shipping. Send check or money order for \$21.95 to Fred Taylor, PO Box 215, Crystal River, FL 34423

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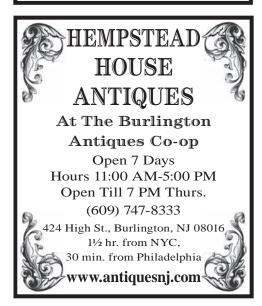
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LYNCHBURG - Circle A Antique Mall. Located on Rte 29, 6 miles South of Lynchburg Regional Airport. 434-821-4668. Open 7 days a week. Find us on Facebook @ Circle A Antique Mall.

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www.bluepeacockantiquesva.com
(540) 323-7641. Facebook

#### **West Virginia**

**BEVERLY - Cutilp Coins and Collectibles** Buy, Sell, Appraise, and
Consignment. Call Roy at
304-704-0437. 622 Main St.

BEVERLY - Historic Beverly Antiques, 769 Main St. (Rt. 219/250). Mon, Thurs.-Sat 10-5; Sun 12-5 Closed Tuesdays. Call for winter hours, (304) 637-0037. Prints, Civil War items, books, vintage clothing, jewelry, glassware, tools & Christmas room! Antique Mall, I-68, exit 23. Multi-dealer shop. Furniture, toys, glass. Open 10-5 daily. 304-379-4040 bamall4040@prodigiwv.net

VISIT OUR WEB SITE AT: WWW.ANTIQUEWEEK.COM

BUCKHANNON - Buckhannon Antique Mall, 2743 Clarksburg Rd., 3 mi. N. of Buckhannon on Rt. 20. Multi-dealer. Open Mon.-Sat. 10-5, Sun. 12-5. 304-472-9605. buckantmal@aol.com

CHARLES TOWN - The Wooden Shoe Antiques & Lighting, 222 W. Washington Street. Oil & Electric Lamp Repair. Friday-Monday 11am-5pm. 304-725-1673 www.WoodenShoeAntiques.com Email: wdnshuct@aol.com

SOUTH CHARLESTON - South Charleston Antique Mall, 617 "D" Street., 18,000 sq. ft., I-64 exit 56, right on Montrose, left on Rt 60 W, left next red light to "D" St. Behind Indian Mound. Closed Thanksgiving and Christmas Day only. For info call: 304-744-8975.

www. South Charleston Antique Mall. com

THOMAS - Three Castle
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www.threecastleantiques.com

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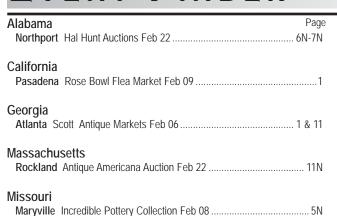
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## EVENT FINDER



New York Allegany Outstanding Winter Antiques Extravaganza Auction Feb 08 Marathon Country Collectibles & More Estate Auction Feb 08
Ohio Columbus Asian & Continental Decorative & Fine Arts Auct.Feb 22 9N
Columbus Scott Antique Markets Feb 22 1 & 17
Pennsylvania East Greenville The "Winter Blues" Catalog Auction Feb 24
Harrisburg Fine & Decorative Arts Auction Feb 15

State College Hummel Auctiom Feb 22 ..... Berryville Estate & Antique Auction Feb 06......13 West Virginia Morgantown Auction - Gold, Coins, Currency, & Knives Feb 08 ...............16 Online Online Estate Auction Feb 06......16

Visit *AntiqueWeek* Online At: www.antiqueweek.com

Planning a trip? Event Finder can help you locate auctions and shows. All events listed under the Event Finder heading are advertised in this issue of AntiqueWeek. Events are listed by state, then by town with a brief description of the event, the opening date and finally the page number where the ad can be located.

Event Finder is only for advertised events. Auctioneers and show managers who want to be listed in our free calendar listings may continue to do so. Those free listings will be contained in the Auction or Show calendar sections.

While we have taken great care in compiling the information shown here, we strongly urge you to call the auctioneer or show manager listed for the event in case of cancellations or postponements. We also encourage auctioneers and show managers to contact us with any changes to their schedule. AntiqueWeek is not responsible for errors or omissions.

> Key to page numbers: N = National Section; **B** = Second Section of the Paper

Calendars can also be searched online at www.antiqueweek.com.

For advertising information please call 800-876-5133 ext. 133 or e-mail dshelton@antiqueweek.com

#### Show Calendar

THURSDAY, FEBRUARY 06 GEORGIA, Atlanta, Scott Antique

Th. 10:45am-6pm, Fri & Sat 9am-6pm, Sun. 10am-4pm Scott Antique Markets tel: (740) 569-2800 Day 1 of 4

FRIDAY, FEBRUARY 07

GEORGIA, Atlanta, Scott Antique Markets Day 2 of 4

ILLINOIS, Rantoul, Gordyville USA Flea

Fri. 4-9pm, Sat. 9am-6pm & Sun. 9am-4pm Gordon Hannagan tel: (217) 568-7117 Day 1 of 3

SATURDAY, FEBRUARY 08

GEORGIA, Atlanta, Scott Antique Markets Day 3 of 4

ILLINOIS, Rantoul, Gordvville USA Flea Market Day 2 of 3

MARYLAND, LaPlata, 28th Annual Antique Show & Sale Sat. 9am-5pm & Sun. 11am-4pm Karen Andreas tel: (301) 259-2411 Day 1 of 2

SUNDAY, FEBRUARY 09

CALIFORNIA, Pasadena, Rose Bowl Flea 9am-3pm RG Canning tel: (323) 560-7463

GEORGIA, Atlanta, Scott Antique Markets Day 4 of 4

ILLINOIS, Rantoul, Gordyville USA Flea Day 3 of 3

MARYLAND, LaPlata, 28th Annual Antique Show & Sale Day 2 of 2

MINNESOTA, Rochester, Mayo Civic Center Vintage/Flea Market 10am-4pm Townsend Promotions, tel: (641) 832-2700

WEDNESDAY, FEBRUARY 12 TENNESSEE, Nashville, Fiddlers At the

Fairgrounds No Time Given Fiddlers Antique Show tel: (843) 812-0282 Day 1 of 4

THURSDAY, FEBRUARY 13

ILLINOIS, Springfield, Gateway Gas & Advertising Show Thu. & Fri 9am-10pm & Sat. 9am-Noon

North Star Collectives tel: (906) 250-1618

TENNESSEE, Nashville, Fiddlers At the Fairgrounds Day 2 of 4

TENNESSEE, Nashville, The Nashville Show

Thur. Noon-5pm, Fri. 9am-5pm & Sat. 10am-4pm Jenkins Management tel: (317) 431-0118 Day 1 of 3

#### FRIDAY, FEBRUARY 14

ILLINOIS, Springfield, Gateway Gas & Advertising Show Day 2 of 3

TENNESSEE, Nashville, Fiddlers At the Fairgrounds Day 3 of 4

TENNESSEE, Nashville, The Nashville Show Day 2 of 3

SATURDAY, FEBRUARY 15

ILLINOIS, Springfield, Gateway Gas & Advertising Show Day 3 of 3

TENNESSEE, Nashville, The Nashville Show Day 3 of 3

TENNESSEE, Nashville, Fiddlers At the Fairgrounds Day 4 of 4

#### SATURDAY, FEBRUARY 22

OHIO, Columbus, Scott Antique Markets Sat. 9am-6pm & Sun. 10am-4pm Scott Antique Markets tel: (740) 569-2800 Day 1 of 2

#### SUNDAY, FEBRUARY 23

CALIFORNIA, Ventura, Ventura Flea 9am-2pm RG Canning tel: (323) 560-7469

OHIO, Columbus, Scott Antique Markets Day 2 of 2

#### SATURDAY, FEBRUARY 29

FLORIDA, Punta Gorda, Annual Doll, Toy, & Bear Show & Sale

10am-3pm Sheila West tel: (941) 255-0340

OHIO, Canton, Olde Stark Antique Faire Sat. 9am-4pm & Sun. 10am-2pm Barb tel: (330) 794-9100 Day 1 of 2

#### SUNDAY, MARCH 01

OHIO, Canton, Olde Stark Antique Faire Day 2 of 2

#### FRIDAY, MARCH 06

TEXAS, Fort Worth, Fort Worth Show of Antiques, Art, & Jewelry Fri. & Sat. 10am-7pm & Sun. 10am-5pm www.luxeshowevents.com

#### SATURDAY, MARCH 07 INDIANA, Muncie, Country Time Flea

8am-4pm Country Time Flea Market tel: (765) 730-8968

KENTUCKY, Owensboro, Market Days Sat. 11am-3pm & Sun. 9am-2pm Preservation Station tel: (270) 993-7532 Day 1 of 2

TEXAS, Fort Worth, Fort Worth Show of Antiques, Art, & Jewelry Day 2 of 3

#### SUNDAY, MARCH 08

CALIFORNIA, Pasadena, Rose Bowl Flea 9am-3pm RG Canning tel: (323) 560-7463

KENTUCKY, Owensboro, Market Days Day 2 of 2

OHIO, Toledo, Greater Toledo Train & Toy

11am-3pm Randy Ramsey tel: (419) 215-4181

TEXAS, Fort Worth, Fort Worth Show of Antiques, Art, & Jewelry Day 3 of 3

#### THURSDAY, MARCH 12

GEORGIA, Atlanta, Scott Antique

Th. 10:45am-6pm, Fri & Sat 9am-6pm, Sun. 10am-4pm Scott Antique Markets tel: (740) 569-2800 Day 1 of 4

#### INDIANA, Rochester, 3rd Annual Antique

Thurs. 4pm-7pm, Fri. 10am-7pm & Sat. 9am-4pm Dave Turner tel: (765) 419-1943 Day 1 of 3

#### FRIDAY, MARCH 13

GEORGIA, Atlanta, Scott Antique Day 2 of 4

#### ILLINOIS, Rantoul, Gordvville USA Flea

Fri. 4-9pm, Sat. 9am-6pm & Sun. 9am-4pm Gordon Hannagan tel: (217) 568-7117

INDIANA, Rochester, 3rd Annual Antique Show & Sale Day 2 of 3

#### SATURDAY, MARCH 14 GEORGIA, Atlanta, Scott Antique

Markets Day 3 of 4

ILLINOIS, Rantoul, Gordyville USA Flea Day 2 of 3

INDIANA, Bloomington, 105th CIADA Show & Sale Sat. 10am-5pm & Sun. 10am-4pm CIADA tel: (217) 469-2256

INDIANA, Cayuga, Cabin Fever Extravaganza 10am-3pm Steve Axtell tel: (765) 492-3639

Day 1 of 2

INDIANA, Rochester, 3rd Annual Antique Show & Sale Day 3 of 3

OHIO, Strongsville, Vintage Decoys & Wildlife Art Show & Sale Sat. 9am-4pm & Sun. 9am-3pm Vince Ciola tel: (937) 935-0657

PENNSYLVANIA, Steelton, Railroad Show & Collectors Market

9am-36pm Mark Irvin tel: (717) 732-3867

SUNDAY, MARCH 15 GEORGIA, Atlanta, Scott Antique

#### ILLINOIS, Rantoul, Gordyville USA Flea Day 3 of 3

INDIANA, Bloomington, 105th CIADA Show & Sale Day 2 of 2

OHIO, Strongsville, Vintage Decoys & Wildlife Art Show & Sale Day 2 of 2

#### Saturday, March 21

FLORIDA, Venice, The Venice Doll Club Spring 2020 Show & Sale 10am-3pm Holly Hamm tel: (941) 497-4633

INDIANA, Indianapolis, Indoor Antique Advertising Show 9am-3pm Damon Granger tel: (248) 910-6765

#### SUNDAY, MARCH 22

MINNESOTA, Rochester, Mayo Civic Center Vintage/Flea Market 10am-4pm Townsend Promotions tel: (641) 832-2700

#### SATURDAY, MARCH 28

OHIO, Columbus, Scott Antique Markets Sat. 9am-6pm & Sun. 10am-4pm Scott Antique Markets tel: (740) 569-2800 Day 1 of 2

#### Sunday, March 29 OHIO, Columbus, Scott Antique Markets

Day 2 of 2

#### THURSDAY, APRIL 09 GEORGIA, Atlanta, Scott Antique

Markets Th. 10:45am-6pm, Fri & Sat 9am-6pm, Sun.

10am-4pm Scott Antique Markets tel: (740) 569-2800 Day 1 of 4

#### FRIDAY, APRIL 10

GEORGIA, Atlanta, Scott Antique Markets Day 2 of 4

#### ILLINOIS, Rantoul, Gordyville USA Flea Market

Fri. 4-9pm, Sat. 9am-6pm & Sun. 9am-4pm Gordon Hannagan tel: (217) 568-7117 Day 1 of 3

#### SATURDAY, APRIL 11

GEORGIA, Atlanta, Scott Antique Markets Day 3 of 4

ILLINOIS, Rantoul, Gordyville USA Flea Market Day 2 of 3

#### SUNDAY, APRIL 12

E-Mail: Listings@antiqueweek.com

CALIFORNIA, Pasadena, Rose Bowl Flea 9am-3pm RG Canning tel: (323) 560-7463

GEORGIA, Atlanta, Scott Antique Markets

Day 4 of 4 ILLINOIS, Rantoul, Gordyville USA Flea Market

#### Day 3 of 3

FRIDAY, APRIL 17 NORTH CAROLINA, High Point, Market No Time Given Karen tel: (336) 908-2735 Day 1 of 7

SATURDAY, APRIL 18 NORTH CAROLINA, High Point, Market Day 2 of 7

VIRGINIA, Del Mar, 85th Annual Del-Mar Show & Sale

Sat. 10am-5pm & Sun. 10am-3pm Day 1 of 2

#### SUNDAY, APRIL 19

CALIFORNIA, Ventura, Ventura Flea Market

9am-2pm RG Canning tel: (323) 560-7469

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### UCTION CALENDAR

#### Monday, February 03

INDIANA, Bloomington, 4 Online Premium Auctions in February No Time Given Brian Sample tel: (812) 822-2508

#### Tuesday, February 04

ILLINOIS, Arcola, Tri-County Toy Auction 1pm Vernon Yoder tel: (217) 268-3444

#### WEDNESDAY, FEBRUARY 05 INDIANA, Bloomington, 4 Online Premium

Auctions in February No Time Given Brian Sample tel: (812) 822-2508

tel: (260) 768-4129

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction

MARYLAND, Parsonsburg, 14th Annual Firearm & Men's Night Out 5:02pm Allen & Marshall Auctioneering and Appraisers, LLC tel: (410) 835-0384 Day 1 of 4

#### THURSDAY, FEBRUARY 06

MARYLAND, Parsonsburg, 14th Annual Firearm & Men's Night Out Day 2 of 4

VIRGINIA, Berryville, Estate & Antique

9:30am Joe Headley tel: (540) 662-6350

WEST VIRGINIA, Online, Online Estate Auction 6pm Joe Pyle tel: (304) 592-6000

#### FRIDAY, FEBRUARY 07

MARYLAND, Parsonsburg, 14th Annual Firearm & Men's Night Out

OHIO, Cedarville, Smith Estate Auction 10am Sheridan & Assoc. tel: (937) 766-2300

#### SATURDAY, FEBRUARY 08

INDIANA, Decatur, Consignment Auction 9am Wiegmann Auction tel: (260) 447-4311

MARYLAND, Parsonsburg, 14th Annual Firearm & Men's Night Out

MICHIGAN, Ann Arbor, Antique & Collectible Toy Auction 10am Joseph Saine tel: (419) 662-8697 MISSOURI, Maryville, Incredible Pottery Collection

Sat. 10:30am & Sun. 11am Younger Auction tel: (660) 541-1977 Day 1 of 2

NEW YORK, Allegany, Outstanding Winter Antiques Extravaganza Auction 10am Daniel Carter tel: (716) 307-9903

NEW YORK, Marathon, Country Collectibles & More Estate Auction Noon Marathon Auction tel: (607) 849-6305

NORTH CAROLINA, Ramseur, Onsite 2-Day Auction 9:30am both days C&A Auction tel: (336) 824-8844

OHIO, West Union, 8th Annual Gas, Oil, Country Store, Railroad, & Ad 9am Herbert Erwin tel: (937) 544-8252

WEST VIRGINIA, Morgantown, Auction -Gold, Coins, Currency, & Knives 1pm Joe R Pyle tel: (304) 592-6000

#### SUNDAY, FEBRUARY 09

Day 1 of 2

MISSOURI, Marvville, Incredible Pottery Collection Day 2 of 2

NORTH CAROLINA, Ramseur, Onsite 2 **Day Auction** Day 2 of 2

#### Monday, February 10

INDIANA, Bloomington, 4 Online Premium Auctions in February No Time Given Brian Sample tel: (812) 822-2508

KENTUCKY, Online, Online Bidding Only - Collectors Auction 7pm McConnell Auction tel: (859) 987-3212

#### WEDNESDAY, FEBRUARY 12

INDIANA. Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

OHIO, Rushville, Outstanding Large Two -Antique Auction 9am both days Mike Clum tel: (740) 536-9220

#### THURSDAY, FEBRUARY 13

OHIO, Millersburg, 31st Annual Air Works Consignment Auction 8am Air Works Auction tel: (330) 749-4362 Day 1 of 3

OHIO, Rushville, Outstanding Large Two-Day Antique Auction Day 2 of 2

#### FRIDAY, FEBRUARY 14 OHIO, Millersburg, 31st Annual Air Works

Consignment Auction Day 2 of 3

PENNSYLVANIA, Garnet Valley, Fine **Estate Auction** 11am Briggs Auction tel: (610) 566-3138

#### SATURDAY, FEBRUARY 15

KENTUCKY, Richmond, Outstanding Presidents Weekend Collectibles Auction 10am Long Auction Co tel: (859) 544-2254

OHIO, Millersburg, 31st Annual Air Works Consignment Auction Day 3 of 3

PENNSYLVANIA, Harrisburg, Fine & **Decorative Arts Auction** 10am Cordier Antiques & Fine Art tel: (717) 731-8662

#### SUNDAY, FEBRUARY 16 ILLINOIS, Cambridge, Auction

10am Stenzel Auction tel: (309) 937-1444

#### Monday, February 17

PENNSYLVANIA, Denver, Field & Range **Firearms** 10am Morphy Auctions tel: (877) 968-8880

Day 1 of 3

#### Tuesday, February 18

PENNSYLVANIA, Denver, Field & Range Firearms Day 2 of 3

TEXAS, Dallas, Notice of Public Sale 11am Scott Shuford tel: (214) 653-3900

#### WEDNESDAY, FEBRUARY 19

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

PENNSYLVANIA, Denver, Field & Range Firearms Day 3 of 3

#### THURSDAY, FEBRUARY 20

TEXAS, Flower Mound, Jaremos Winter Art Glass Auction Thurs. 1pm & Fri. 10am Bruce Orr tel: (630) 418-7785

#### FRIDAY, FEBRUARY 21

Day 1 of 2

PENNSYLVANIA, Downingtown, Online Only Decorative Arts 9am Pook & Pook tel: (610) 269-4040

TEXAS, Flower Mound, Jaremos Winter Art Glass Auction Day 2 of 2

#### SATURDAY, FEBRUARY 22

ALABAMA, Northport, Hal Hunt Auctions 10am Hal Hunt tel: (205) 333-2517

MASSACHUSETTS, Rockland, Antique Americana Auction 11am Willis Henry

OHIO, Cincinnati, Premier Fine Art Auction

1pm Caza Sikes Gallery tel: (513) 818-9527

OHIO, Columbus, Asian & Continental Decorative & Fine Arts Auction 10am Garths Auction tel: (740) 362-4771

PENNSYLVANIA, State College, Hummel

10am True Blue Auctions

Auctiom

#### Monday, February 24

INDIANA, Bloomington, 4 Online Premium Auctions in February No Time Given Brian Sample tel: (812) 822-2508

PENNSYLVANIA, East Greenville, The 'Winter Blues' Catalog Auction 10pm Glass Works Auction tel: (215) 679-5849

#### WEDNESDAY, FEBRUARY 26

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shinshewana Auction tel: (260) 768-4129

#### WEDNESDAY, MARCH 04 INDIANA, Shipshewana, An Miscellaneous Auction

9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, MARCH 11

Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, MARCH 18

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### SATURDAY, MARCH 21

TEXAS, Dallas, Vintage Poster Auction No Time Given Heritage Auction Galleries tel: (877) 437-4824 Day 1 of 2

#### Sunday, March 22

TEXAS, Dallas, Vintage Poster Auction Day 2 of 2

#### WEDNESDAY, MARCH 25

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, APRIL 01

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, APRIL 08

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, APRIL 15

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, APRIL 22

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, APRIL 29

E-Mail: Listings@antiqueweek.com

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, MAY 06

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, MAY 13

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, MAY 20

INDIANA Shipshewana Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, MAY 27

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, JUNE 03

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, JUNE 10

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, JUNE 17

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129

#### WEDNESDAY, JUNE 24

INDIANA, Shipshewana, Antique & Miscellaneous Auction 9am Shipshewana Auction tel: (260) 768-4129



Day 1 of 2

#### **Marathon Auction Sales Presents**

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Accessories: Stained Glass Window. Prairie School (Frank Llovd Wright Style) Stained Glass Window. Post Office Box Section, C.W. Soldier Portrait, C.W. Leather Trunk w/Doc, Wall Hanger Guns, Early Motorcycle Kidney Belt, Salesman Convert. High Chair, Country Accessories (Neat Cow Horn Footstool, 2 Adjustable 1909 Millinery Fashion Mannequins, Autographed Friendship Quilt, White on White Quilt, Singer

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fx – foxing

CWO - check with order

g – good grn – green hist – history hndbk - handbook hng – hinge il – illustrated/illustration ins - inside inscr - inscribed lea – leather If - leaf litho – lithograph Is – loose Itd - limited m - mint mag – magazine mssa – missina mrbld – marbled

nd – no date

np – no place nm – name

own - owner pp – pages ppd – postpaid pref – preface pres

reprd - repaired op – out of print ow – otherwise rev – revised SASE – self addr. stamp. envelope sig – signature slpcs – slipcase sl – slight pamph - pamphlet pg – page photo – photograph port – portrait sp – spine stns – stains teg – top edges gilt vf – very fine vg – very good vo – size - presentation vol – volume wn – worn previous w/ - with priv prntd - privately w/o – without printed pub – published/publishwt - weight rbkd – rebacked yr - year

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Blood on the Border, The U.S. Army & the Mexican Irregulars, C. Clarendon, 1969, 1st printing, history from the Indian Wars to Pancho Villa, illus./maps, 390pp, vg/g, \$15.00 The McKenney-Hall Portrait Gallery of American Indians, James Horan, ca 1972, 125 color portraits of Indians from the early 1800s, folio, 373pp, vg/g, \$30.00 Jefferson Davis, The Unreal & The Real, 2 Vols., Robert McElroy, 1937, 1st ed., a definitive biography of the President of the Confederate States, illus., 783+pp, small quarto, g, \$33.00 Wives, Gamaliel Bradford, ca 1925, brief bios of the wives of Abraham Lincoln, Benedict Arnold, James Madison, Jefferson Davis, Benjamin Butler,

Jersey Waggon Jaunts New Stories of New Jersey, 2 Vols., A. M. Heston, 1926, A Collection of Jerseyana (historical tidbits), Hist. Soc. Publ., illus. 668pp, x-lib, g, \$30.00 Washington & The Jackass & Other American Characters in Portrait, J. Powell, ca 1969m interesting insights on famed Americans, illus., 303pp, g/fair, \$13.00 By-Ways of Virginia History, A Jamestown Memorial Embracing a Sketch of Pocahontas, R. Early, 1907, well-illus., 429pp, g+, \$22.00 Reminiscences of a Nonagenerian, ed. Sarah Emery, 1879, description of early life in Newbury/Newburyport, MA, illus., 336pp, near vg, \$24.00 History of Wyoming (Penn.) in a series of Letters from C. Miner--, 1845, includes biographies and a Revolutionary War Journal, 2 fold-out maps (1 worn), illus., rebound, 592pp, few stains, g, \$75.00 A Voyage to South America, Vol. 2 (of2), A Ulloa & J. Juan, 1760, 2cd ed., depicts life in Lima, Caracas, La Pas, Santiago, etc., 2 fold-out plates, rebound, missing title page, scarce, g, \$50.00 George Caledonia, 83 Centre Lane, Milton, MA 02186. 617-696-0931/ Owner's bookplates/inscriptions not mentioned. CWO, PPD, SASE for check



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#### Flow Blue

FROM FRONT PAGE

1900s, reflects Japanese and Art Nouveau aesthetics.

Whereas early pieces were decorated with a brushstroke method (and sometimes application with a sponge), the more efficient and economical use of transfers came to be employed. "These pieces could be more easily mass produced," Robbins noted.

Every Staffordshire pottery, including (but not limited to) Spode and Alcock, Grindley and Meigh, and of course, Wedgwood, produced these wares, sometimes referred to as "flown blue" or "flowing blue." As for identification, flow blue pieces might bear incised or printed marks, or none at all, especially in the case of small pieces such as butter pats. Sometimes pattern names are mismarked, which is not surprising in light of the fact that many of the workers could not read.

For many collectors of flow blue, their first piece is something that they inherited. And indeed, flow blue china appeals to the heart and the head (and sometimes both). Blue and white decorated china in general is the most popular of all choices, Robbins stated, but the "rich blue" and "glowing white" of flow blue makes it a favorite among collectors.

Practically speaking, what was always intended for the middling classes, not residents of palaces, continues to be accessible. Adding to its appeal, it easily slips into a contemporary lifestyle. One good starter piece, in Robbins' mind, might well be a bowl, a "good standalone in any room."

On the other hand, \$50 or less is enough to start a serious flow blue collection, as King proposed a 10-inch dinner plate as the beginning of a lifelong obsession; focus on a specific pattern (hers is Grindley's "Marguerite") or assemble a





**Above:** "Peruvian" by G.L. Ashworth & Bros. (1870-1880). Floral patterns literally blossomed in the Mid-Victorian years, and this plate is a fine example of that. Courtesy of Flow Blue International Collectors Club

mix-and-match table service. Specialize in creamers, teapots, or children's wares. Collect small pieces (butter pats, salt dips, cup plates) or use flow blue wares as a decorative accent: think pitcherand-bowl sets, vases and ewers, or an umbrella stand.

Above all, "condition is everything," in King's words. Reproductions became a problem beginning in the 1960s, although educated collectors can tell the difference. And although the heyday of flow blue collecting was 20 years ago, the Flow Blue International Collectors Club continues to keep the tradition alive. According to Janet Guthridge, president of the club, "If you're interested in flow blue, this is the place to be." Regional meetings, an annual national convention (Memphis is the destination this July), and a newsletter are among membership benefits. Founded in 1986 by William Miller, the club also hosts a website (www.flowblue.org) with access to extensive educational resources, including data banks for both patterns and shapes.

In the end, flow blue china is beautiful. It's unforgettable. And its mysterious past is hard to resist. "Once you see it, it's locked in your memory," opined Robbins. Speaking of what defines that which has captivated pottery lovers for many generations, King concluded, "It has to have a halo of flow, a misty look, like it has run out of the pattern." Because "if it doesn't flow, it doesn't go."

Left: "Chinese" potpourri jar by Thomas Dimmock (1845). A complete set would have the base, an inner lid, and the perforated top. Not surprisingly, potpourri jars are highly coveted by collectors. Courtesy of Flow Blue International Collectors Club

**Below:** "Mentone" by Johnson Brothers (1900). The process of flow blue china dates to the 1830s. Although the identity of the first potter to perfect the process is unknown, Josiah Wedgwood is generally credited. Courtesy of Flow Blue International Collectors Club





**Above:** Set a table full of flow blue china or add one or two serving pieces like this covered tureen and ladle. Image courtesy of Replacements, Ltd.

**Below:** "Yin" by G.L. Ashworth & Bros. (1860). Plates from this time show a bit more embellishment in the trim around the plates. Courtesy of Flow Blue International Collectors Club



**Below:** From butter pats, salt dips, and cup plates, to umbrella stands and jardinières, flow blue china has been popular from its inception. Courtesy of Flow Blue International Collectors Club







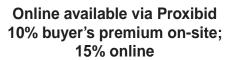
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# AntiqueWeek THE WEEKLY ANTIQUE Auction & Collecting Newspaper

# National Section

Vol. 52. Issue No. 2627 FEBRUARY 3, 2020 WWW.ANTIQUEWEEK.COM

# vans Winter auction will make a splash

Auction contains a true diversity of material and will include everything from rare bottles and flasks to advertising and political memorabilia. The large auction will take place over two days, Feb. 28 and 29. Absentee, phone, internet, and in-house

bidding will be available.

Friday's session, beginning at 9:30 am, promises to be a landmark event and features the important bottle and flask collection of the late Russell and Doris Evitt, of Jackson, Calif. The auction will also offer the sarsaparilla collection of the late Charles Timothy "Tim" Moore of Troy, N.C. Highlights from the Evitt Collection include a rare 8.75-inch yellow-toned amber Cathedral/Gothic pickle jar, attributed to the West Willington Glassworks (1814-1872), West Willington, Conn.; a brilliant yellow green Lacour's Western figural bitters bottle; a California handled whiskey bottle of chestnut form in deep red amber, embossed "Nonpareil/ trademark/Kolb Cornucopia – Urn pictorial flask in medi-

amber California pictorial fire grenade of ribbed chestnut form retaining original printed label marked for the Califorinia Fire Extinguisher Co. of San Francisco.

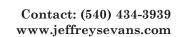
Saturday's session will feature additional material from the Russell and Doris Evitt estate collection as well as property deaccessioned by the Mount Vernon Ladies' Association, Mount Vernon, Va., the Valentine Museum, Richmond, Va., and

MT. CRAWFORD, Va. — The Jeffrey S. Evans & Associates Winter Americana the Strong National Museum of Play, Rochester, N.Y., each to benefit the Collections Funds; the John and late Evelyn Teague Collection, Bloomingdale, Ind.,; plus others. Sale categories consist of country furniture and accessories; folk and outsider art; rare advertising and country store material; Breweriana; political Americana;

> Native American; Civil War and other militaria; dolls and toys; Staffordshire transferware and other ceramics; silver; art pottery; plus more. Noteworthy items include a 1912 Cadillac Model 30 Touring car, fresh from the second family of ownership with an older restoration; a Roosevelt "Equality" political pin, depicting the President and Booker T. Washington sharing a glass of whiskey at the White House; a Harper's Whiskey vitrolite advertising sign, in mint condition with vivid coloration; and a fine collection of antique coffee mills/grinders.

The complete catalog for both days will be posted around Feb. 14 on the firm's website and will be available for absentee and live bidding through the Jeffrey S. Evans LIVE platform, as well as Live Auctioneers and Invaluable. All lots are

um sapphire blue, Lancaster Glass Works, Lancaster, New York; and a medium on public preview at the firm's gallery located at 2177 Green Valley Ln., Mt. Crawford, VA on Feb. 26-27 from 10 am to 6 pm daily, and on Feb. 28 and 29 from 8 am until the last lot is sold on each day.





& Denhard/San Above: This 19th century reverse painted trade sign is just one of the many fantastic adver-Francisco."; a GIII-16 Lancaster tising pieces offered at Jeffrey S. Evans Winter Americana Auction on Feb. 28-29.

# GTO at Stevens turned it on, wound it up and blew it out

BY PETE PRUNKL

ABERDEEN, Miss. — Cars were revving bidders up at a late November Stevens Auction Company event. Among the sale's headliners were four automobiles consigned by a major Mississippi collector. Two of the four were 1960s muscle cars and to anyone born generations before or after the '60s, their pre-sale estimates seemed especially high. The 1965 Pontiac GTO was expected to sell for \$40,000 to \$75,000 and the 1959 Pontiac Firebird, somewhat less at \$25,000 to \$35,000. Both were high powered, fully restored convertibles. "Why would you spend every weekend restoring an old car when you can buy a good one where the work has already been done?" asked owner and chief auctioneer Dwight Stevens.

Someone on Liveauctioneers opened bidding on the

Right: The bidding on this 1948 Plymouth convertible was all in house. Internet bidders were after the muscle cars. Nevertheless, this post-war ragtop sold within estimate for \$30,000.

GTO at one half its low estimate. The internet bidders held on until \$28,000 when they were shoved aside by several floor and telephone bidders who joined the chase for the blue speedster. A collector from Mobile, Ala., bidding on the phone snagged the Pontiac at \$60,000 and the Firebird for \$31,800. Close behind in third place at \$30,000 was a 1948 Plymouth convertible with a Chevy V-8 under the hood. It went to a floor bidder from Oxford, Miss. All selling prices include a 20 percent buyer's premium.

SEE STEVENS ON PAGE 3

Right: This attractive 58 by 46 inch 19th century oil on canvas must have once had a place of honor in someone's home. It sold for \$4,500.

Below: At \$60,000, this fully restored 1965 GTO convertible with a big block 396 cubic inch engine and four-speed trans-









# FINE ESTATE AUCTION FRIDAY, FEBRUARY 14, IIAM



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#### **PREVIEW**

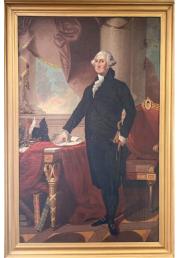
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Victorian Pier Table



After Gilbert Stuart



19th C.



Tiffany Studios "Colonial"



19th C.



19th C. Chinese Rosewood Daybed



**Estate Carpets** 



William Spratling Sterling



14K & Diamonds



Thomas Edison Home Phonograph





Century Mahogany



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Wook Kyung Choi, Acrylic



Alois Arnegger, Oil/Canvas

Estate Collection of Bureau Jars



Chinese Famille Noir | Lawrence Lebduska



Painted Screen | First Ed. "Tale of Two Cities", C. Dickens, 1859







Lawrence Lebduska, Oil/Board

#### Stevens

FROM FRONT PAGE

Mahogany plantation beds made a strong showing. A Victorian half-tester bed went to a floor bidder for \$6,000. An Empire full tester with massive bedposts was not far behind at \$5,700.

The sale's best painting was the only oil on canvas in the sale to crack the \$1,000 ceiling. An illegibly signed 19th century painting of a maiden looking directly at the viewer surrounded by two cherubs opened at \$2,000, one-half its low estimate. It sold onsite for \$4,500.

The sale also celebrated Eastlake furniture, "the antiques of the future, "said Stevens, who anticipates the style's increasing popularity in years to come. He had four furniture lots from the late Victorian era in the sale: a cradle, bedroom suite, bed and cylinder rolltop secretary/bookcase. The walnut bedroom suite with stunning circular mirrors and matching circular accents on the head and footboards topped the other three at \$1,680. The 7-foot oak cylinder rolltop secretary/bookcase was the only Eastlake piece to exceed its high estimate. It sold for \$1,020.

Two lots presented contrasting surprises. A mahogany teapoy, which is a tea caddy on a pedestal and a four-legged base, sold for \$210 on a \$750/\$1,500 estimate. At the opposite end of the line was a monumental 7 foot 2 inch by 4 foot mid-19th century giltwood Florentine mirror that far exceeded its presale estimate of \$1,500/\$2,500 to sell for

Dwight Stevens is more than a seller of quality antiques. In 2018, he dispersed his lifetime collection of antiques that furnished the 1856 Adams-French House he owned. When the sale of the house fell through, Stevens had a 7,000 square foot unfurnished house on his hands. Since he is in the antiques business, "It didn't take me long to replenish my collection," he said.

> Contact: (662) 369-2200, www.stevensauction.com



Above: A designer took great pains to integrate large circles into the styling for this walnut Eastlake bedroom suite. The marble-top dresser, marble-top nightstand and bed sold for

Right: One can get a head to toe reflection in this elaborate and monumental mirror. It far exceeded its presale estimate to sell for \$4,680.

Below: This mahogany half-tester Victorian plantation bed was attributed to Charles Lee, a bedstead manufacturer whose work was found throughout the South. It sold for \$6,000.



# Nashville gears up for **Antiques Week**

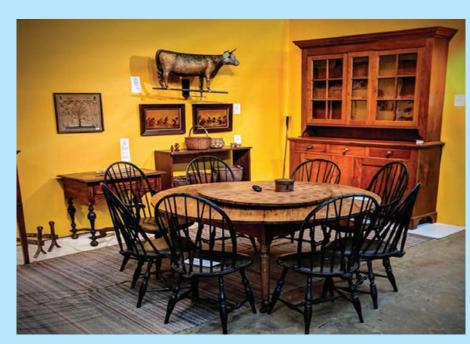
Week in Nashville brings together itors from 21 states. numerous shows, hundreds of vendors and thousands of shoppers.

of the week, Fiddlers at the Fairgrounds, will be held at the new expo Center at the fairgrounds in Nashville. The show takes place

NASHVILLE, Tenn. — Antiques Feb. 12-15. It will feature 70 exhib-

Adjacent to the Fiddler's show is The Nashville Show which will fea-This year one of the iconic shows ture 130 exhibitors during the same time period.

For more information visit www. FiddlersAtTheFairgrounds.com or call (843) 812-0282.





# Board game outpaces automatons at Pook & Pook

By Susan Emerson Nutter

DOWNINGTON, Pa. — Bidders at a December Pook & Pook auction loved anything that moved. The auction was full of wonder as one would expect as toymeister extraordinaire, Noel Barrett, once more teamed up with Pook & Pook for the auction

This auction offered up a wide range of playthings as well as a fascinating group of Coney Island, Atlantic City, Steel Pier, and other amusement park items from the eclectic collection of the late Henry Fox. Barrett met Fox in the late 1980s and reminisced about how they both loved "big and crazy things."

"I loved amusement parks when I was a kid," said Barrett. "Henry did too and among his treasures are items from Coney Island and Atlantic City, including the Steel Peer. Coney treasures included the threefigure mechanical display — The Gambling Chimps. It was displayed in the front window of a Boardwalk fun house in the early 1920s. Among the other animated displays inside the fun house was a Magician with Levitating Lady automaton - one of Henry's favorite pieces that he restored to working condition. Further down the beach was The Spook House dark-ride. This is where Henry found the giant animated gorilla head and other spooky denizens of the dark for his collection. We have photos of both the large gorilla as seen on the ride and the chimps in the fun house window."



The Cheating Chimps automaton realized \$6,250. It originally resided in the front window of Lillie Santangelo's World of Wax from the 1920s to 1984. Its actual title is "The Cheating Cheaters" and each figure moves its head while raising a hand to bid. The "cheating" aspect is shown via a stack of poker chips under the arm of one figure. The stack grows and diminishes during play and extra cards appear out of the table leg by the chimp at right.

The Coney Island magician elevating a lady automaton also sold within estimate when it realized \$8,125. Also said to have been on display at World of Wax, but inside the attraction and not in the window, this automaton has a girl "levitate" up and down and the man also moved.

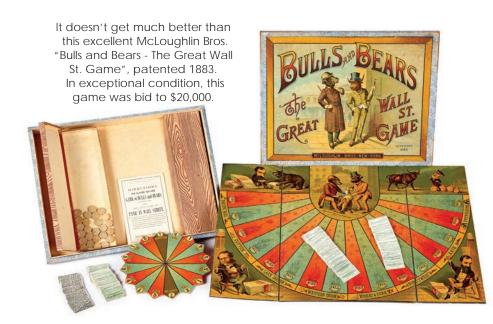
Several automaton pieces created by Baranger Studios also sold well. Baranger Motion machines or "Baranger Motions" were store-window mechanical animated advertising displays, rented to jewelers, and produced from 1937 to 1959 by the Baranger Company of South Pasadena, Calif.

Selling with its original shipping crate was the Baranger Studios electric animated firefighters store display which brought \$13,750. The display featured six painted metal fireman operating the Engine Co. No. 1 fire pumper, together with another fireman with a speaking trumpet standing off to the side. Another fireman with a moving head holds a fire hose pointed at a brick house which is on fire, having an illuminated background with a motion lamp which simulated fire and smoke. This display was 17 inches high by 21 inches wide by  $12\frac{1}{2}$  inches deep

Equally as impressive was the Baranger Studios electric automaton fortune teller store display. This automaton is M-129 in John Daniel's *Baranger-Displays in Motion* tome, the author points out that this piece was once "dismantled for salvage" so it was not in the best of shape. Still, the fortune

**Left:** Baranger Studios was known for creating fantastical store displays, mainly for jewelry stores. This fortune teller display is one such example featuring a front placard inscribed "A Happy Future for You with one of our Beautiful Diamonds". This display went to \$12,500.





wheel rotated, the fortune teller's head moved, the front peep hole window opens and closes and the image rotates. Words on the automaton state, "Your fortune will be read as you see the answers in the Magic Eye." This display sold for \$12,500. Meant to be featured in a jewelry store window the front placard is inscribed "A Happy Future for You with one of our Beautiful Diamonds".

And while the Fox Collection pieces and the Baranger store displays impressed, the top lot of the day was a good, old-fashioned board game. Having a patent of 1883; the McLoughlin Bros. "Bulls and Bears – The Great Wall St. Game" is iconic in its own right. Said to be the inspiration for Monopoly (which appeared in 1935), the main draw

for this board game is its fantastic lithography.

Showing a nattily dressed bull and bear standing on Wall Street on the box's lid, the game came with its original folding board with comic portrait vignettes of Gilded Age stock market characters including Jay Gould, Cornelius Vanderbilt and Horace Greely. Couple this with its spinning board, play money, contracts, original token storage box and spacer and the original instruction booklet; games collectors were not going to let this one get away. When the dust settled, this beautiful and complete game realized \$20,000.

Contact: (610) 269-4040 www.pookandpook.com



**Above:** Having once resided on the boardwalk in Coney Island, this The Gambling Chimps automaton sold for \$6,250.

**Below:** Another Baranger Studio store display that sold strong included this example; one of the storybook theme motions introduced in 1950, numbered M-175 in John Daniels' book Baranger -Window Displays in Motion. The display realized \$9,375.



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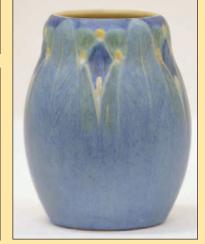












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# Sit down at a vintage table for those 'kitchen table' issues

These days, there's a lot of talk in the news about "kitchen table issues," those everyday problems hashed out when households come together. Budget concerns, tax worries, decisions about healthcare... the list goes on. In light of this focus, it seems timely that this month, "Vintage Style" takes the plunge.

But wait. Don't turn the page! This is not a column about politics. For that matter, it's not about kitchen table issues. Nope, this is all about kitchen tables. Because, as it turns out, the home design powers-that-be have proclaimed that kitchen tables are once again in vogue.

Wait, I hear some of you asking, were kitchen tables ever out of style? For the answer to that, just think of every home remodeling show you've watched in the past couple of years, and more times than not, the first change that is made to the kitchen (after switching out appliances and cabinets) is the installation of an island, even if it means taking out a wall or two.

On the other hand, I'll bet most of us can trace our own life stories using kitchen tables as markers of personal eras. After graduating from a high chair (which I do not remember), I took my place at a black-and-white Formica-topped table, complemented with cheery red and black chairs. In the 1960s, we went modern; the new Formica table boasted simulated light wood and was flanked by swanky chairs with peach-colored wipeable upholstery.

As the years went by (and I was a decider), we graduated to a carefully handcrafted table designed to fit into a tiny space. There followed a succession of tables, including a particularly handsome oak pub table purchased at a shop that specialized in British imports (alas, this choice was not particularly practical for a young family), and later, an Art Deco-style metal table with stenciled design, dating from the 1930s (which was, I might add, great for the grand-kids).

All the while, dining rooms seem to be less and less important. Again, think about television shows that follow house hunters: The only time a formal dining room seems to be of importance to many of these potential homeowners is if (and when) they host extended family members for holiday meals. But with an island in the kitchen and not much interest in a formal dining room, something's got to give. And I think that convergence might be the reason for renewed interest in kitchen tables.

The good news is that there is a ready supply of appropriate tables for sale at antique shops and malls. A sampling of the wares offered at one of my favorites, the Emmitsburg (Maryland) Antique Mall, confirmed that there's something for every taste, from country pieces (think the worktable where the downstairs residents of Downtown Abbey dine) to cute ice cream parlor tables. There's a vintage table for every kitchen size, including intimate round tables for two as well as long trestle tables once found in 1970s dining rooms.

If easy clean-up suits your lifestyle (and you know who you are!), consider a table with a non-wooden top. The aforementioned early 20th-century metal tables, as well as mid-century Formica tables, are practical and wipe clean; in the right kitchen, they're charming, and you can find gently used examples if you take your time to look.

Best of all, because these pieces are relatively plentiful, vintage tables don't have to cost an arm and a leg, and you can often find one that is less expensive than a brand new table. For those who like old things, a previously loved table in the kitchen injects a homey warmth into a living space. Condition is not crucial but it might be good to make certain that the legs are



even and that the table doesn't wobble (although that can be a relatively easy fix if you're wedded to your find).

And then there's the matter of chairs. . .but that's another story.

Barbara Beem welcomes suggestions or questions about using antiques and collectibles in decorating. You can reach her bbeem@antiqueweek.com

**Right:** Neat and clean, this table plays well with cute chairs. No need to go matchymatchy. Note the vintage tablecloth suggested by the proprietor of this mall booth.



# **NOTICE OF PUBLIC SALE**



The original painting titled "Custer's Last Rally" by John Mulvany painted in 1879 – 1881 (the "Painting") securing a loan from RevCap, LLC, a Texas limited liability company ("Lender") to Charles J. Trois. The Painting is oil on canvas with a size 131 inches by 236 inches (approximately 11 feet by 20 feet), and is signed "Jno. Mulvany" in the lower right hand corner.

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BY SCOTT SHUFORD AT DALLAS AUCTION GALLERY, WHICH IS LOCATED AT

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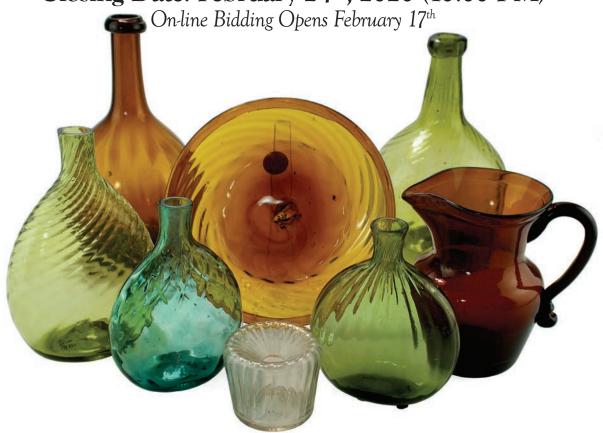
The Painting will be sold to the highest bidder for cash, cash equivalent (including wire transfers), or by certified or cashier's check after the acceptance of any bid. The Painting will be sold "AS-IS, WHERE-IS" and without recourse against Lender. Lender reserves the right to refuse any and all bids and withdraw the Painting from sale.

FOR MORE INFORMATION, CONTACT SCOTT SHUFORD AT 214-653-3900 OR LARRY FISHER AT 214-301-0974.

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thru Sat. February 22



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19th C. Bronze, P.J. Mene



Sampler, 1828

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**Boxes** 

Stoneware Crock With Blue Bird



Audubon/J. Bien



19th C. Weather Vane, 36" H



Basket collection

# South Segen. South Segen. The set was directed from the second segment of the second s

1818 Broadside



A. Martinez (American, b. 1949)



German Tall Case Clock



Singing Bird Carriage Clock

# FINE & DECORATIVE ARTS AUCTION

# Saturday, February 15 at 10am

Silver, Jewelry, Collectibles, Fine, Decorative, Ethnic & Asian Arts, Furniture & Rugs

PREVIEW: Friday, February 14 from 12-4pm; Saturday 8am through auction

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SILVER: 20" Tiffany trumpet vase, Victorian egg cruet, frames; Flatware incl Gorham. JEWELRY: Gemstone rings and bracelets incl Nova 2.3 ctw diam ring. Watches incl IWC Schaffhausen, Tag Heuer. COLLECTIBLES: Farquhar navigational globe, Folk art weather vane, Mason & Co. Gaming Wheel, Trent Tile fireplace, Le Corps Clairvoyant by Dupin & Hajdu, Stoneware, high wheel bike, 1818 broadside, samplers, 1890 compasswork checkerboard, Stevens eagle bank. ART: Paintings incl A. Martinez, A.T. Millar, P. Sicard, C. Troyon, J. Choisnard, W. Schwedler, E. Emvic, A. Bignoli, W. Stevens, G. Siska, S. Lieberman; Prints incl Chagall, C. Oldenburg, B. Shahn, C. Leroux, Dali, K. Haring; Sculptures incl Snell Johnson, G.L. Vacossin, Leda and the Swan, L. Howard. FUR-NITURE: Stickley incl Harvey Ellis, cabinets incl corner & bowfront china, Ransom & Randolph tambour dental cabinet, Continental carved sideboard, Chippendale chairs, paint decorated chest, La Barge mirror. CLOCKS: Japy Freres carriage singing bird, French figural on rouge marble; Tall case incl ornate German, Walter Cornell, Ashby. ASIAN & ETHNOGRAPHIC: Asian incl Tang Dynasty horse, Sancai foo lions, palace vase, Elmwood altar coffer; African incl Kuba helmet and dance masks; Native American incl Iroquois beaded cap, San Ildefonso Blackware. PORCELAIN: Copeland Spode incl turkey platters, Hummel nativity, Jugtown Chinese blue & red vase, Wedgwood incl Rouen. GLASS: Quezal, Tiffany, Mandruzzato, cut overlay, Vaseline. LIGHTING: Carl Moser Lightolier Dinelier Style Chandelier. RUGS: Area and room size.

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20" Sterling Tiffany Vase



C. Troyon (French, 1810-1865)



Leda and the Swan Sculpture



French Figural Clock



Ransom & Randolph Dental Cabinet



Farquhar Navigational Globe



Nova 2.3 ctw Bypass Ring



Tang Dynasty Horse



G.L. Vacossin (French, 1870-1942)



IWC Schaffhausen



Diamond & Emerald Ring



Folk Art Fish Weather Vane