

# Antique Quarterly

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NORTHWEST ANTIQUE CENTERS



VOL. 23 NO. 2

SUMMER 2008

## Franciscan's 40s Era Designs Still Popular *Corning Wants to Sell or Close Steuben Glass.*

Holly Regan

Franciscan dinnerware has three of the most widely recognized and collected patterns of any company. Their Desert Rose, Apple and Ivy dinner service sets, which were popular in the 1940s when they were new, are very collectable now. Often, we see people collecting it because they grew up with it. They are adding to an inherited set or are creating a new one because a sibling got the original.

The breadth of Franciscan's production was wider and more varied than the most popular handful of patterns. Some look similar and are instantly recognizable as Franciscan, others are not.

Franciscan China was created by parent company Gladding McBean. Production began in the 1930s in Glendale, California. For fifty years it created some of the most popular casual dinnerware ever produced, over 335 patterns total.

The name Franciscan was a reference to the Franciscan monks who had missions in California centuries ago. Franciscan merged with the Lock Joint



Apple, Ivy and Rose are among Franciscan's most popular 40s era patterns. They are widely collected for decoration, nostalgia as well as everyday use.

Pipe Company in 1962 and was renamed Interpace; 1979 saw a buyout by Wedgwood of England.

Beginning in 1984 Wedgwood moved production to England, and there it con-

tinues through today. It is very easy to see the difference between new and vintage. Wedgwood's production of Franciscan patterns in England, and other parts of the

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During the early 1930s Steuben production shifted from colored glass to clear crystal.

With annual sales of \$25 million, Corning cannot make a profit selling clear, crystal art glass. The company expects to sell or close the Steuben Art Glass division by the end of the year. Corning prefers to focus on producing liquid-crystal-display glass for hi-definition TV sets.

Steuben Glass began production in 1903 under the direction of Frederick Carder. It was later purchased by Corning in 1918. The clear crystal, highly polished, hand made glass typical of today's production began in the 1930s.

In recent years, Steuben's New York shop has featured past as well as current production. Most clear crystal pieces are signed "Steuben" and mold shapes are easily recognizable.

On March 9<sup>th</sup> the Associated Press reported that Corning's chief financial officer, James Flaws said "This is a very difficult decision and has been under consideration for several years ... We do not have a deadline for a sale. We would hope to reach an agreement with a new owner by the end of this year ... If we conclude that we cannot find a buyer, we will consider other strategic options, which could include closing the business and the factory."

### What's in a name...

## Super '60s and '70s Designer Signatures

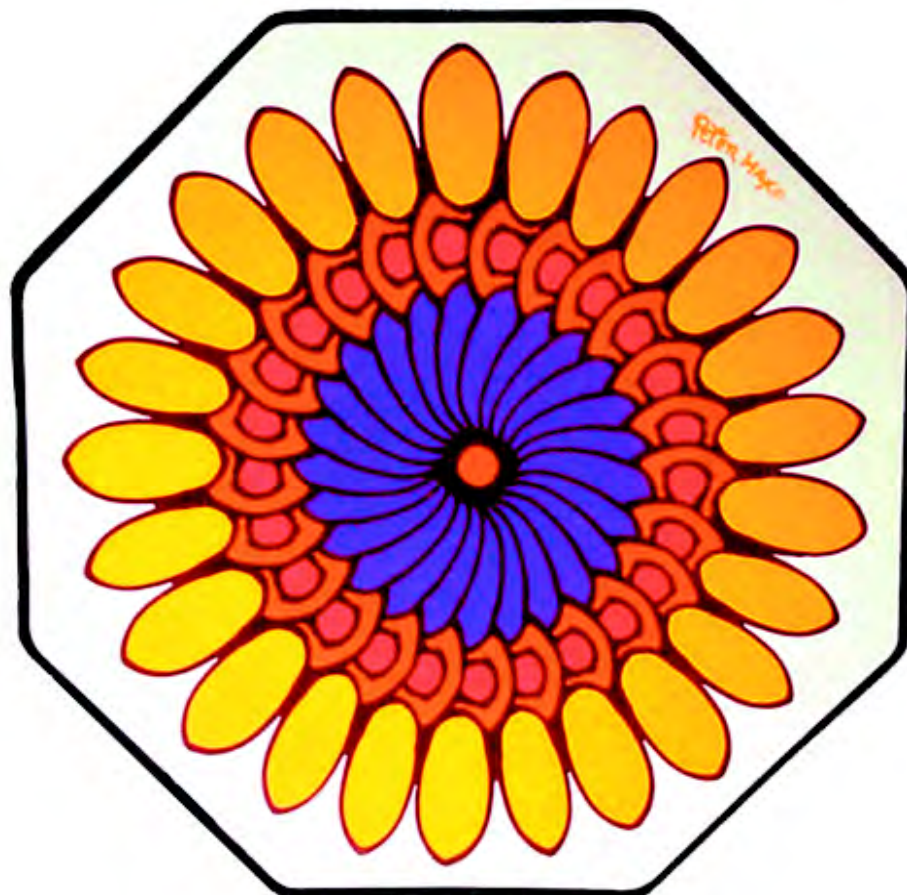
George A. Higby, ISA

What's in a name? Forty years ago, the answer was, "Plenty!"-and so it's proven for collectors of mid-century home furnishings and fashion accessories.

Designer signatures were first applied to mainstream production items in the 1930s, when the studios of early luminaries like Russel Wright and artists like Blanding and Kent created trendsetting designs for Vernon Kilns, Conant-Ball furniture and other firms. In an era where self-promotion was considered unseemly and major firms controlled production, signatures were discreetly placed on the backs of items, and brand loyalty to the designer's designs accrued to their sponsors.

Designers in the '60s and '70s strived instead for complete creative control, celebrating their individuality and cultivating themselves as a brand. Vivid, fun and often oversized party trays, bright textiles, fashion accessories and ceramic tableware in pop-art and Sputnik-inspired forms shared one common design element; the designer's name, prominently emblazoned on the surface of the product.

Andy Warhol's '60s pop-art expressed consumer nihilism in a way that made it cool to flash ostentatious brand-names in dress and decor. In housewares, Sascha Brastoff's predictive and wildly



Peter Max splashed vibrant psychedelic abstractions on earthenware plates, synthetic fabrics, enamel cookware and the glass plate pictured above.

glam '50s and early '60s ceramics showed the way for other signed designers. Talented artisans nationwide followed his example of controlling production and sales through his studio-and his example of emblazoning his signature as a large and artful design element.

For these designers, their signature was a critical part of the design, the hallmark

of quality, inspiration and originality. Frances and Michael Higgins recognized the trend shortly after Chicago's Dearborn Glass invited them to set up a studio. Ultra-modern plaques, trays and bowls comprised of banded colored glass, fused and shaped at high temperatures, were often surface decorated in

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**Special Section:**  
**Why Washington State Should Stop Taxing Sales of "Used" Goods**

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## OPINION

## Is this a “Bubble” Antique Market?

John Regan

Nowadays it's popular to use the word “bubble” to describe markets that rise to seemingly irrational heights, then collapse.

Earlier this decade we had the dot.com bubble. When the bubble burst; valuations of Internet stocks collapsed. Remember when Drugstore.com was \$70.00 per share? Today it sells for less than \$2.00 despite producing record sales.

Now, it appears the real estate bubble has burst. After years of double-digit price gains, housing prices are falling rapidly in some parts of the country. Recent reports suggest that nationally, prices have dropped close to 20% over the past two years.

Some say the energy “bubble” is next to burst. In June a barrel of oil topped \$140.00; six years ago it was under \$30. And now we are wondering. Is it a bubble? When will it burst? When it does how much will a barrel of oil be worth?

I think that there have always been bubbles in the economy. Maybe they are getting closer together. Maybe they are more significant because they have become more international, rather than national, regional or local.

Take, for example, the antique market. During the inflationary period of the late 1970s, the antique market boomed. It was a period when folks seemed to feel that anything tangible had some hidden collector value. Books on “collectables” became popular; price guides were published. It was also when the ravages of inflation fueled the belief that prices of everything were only going to go up. In my mind, the antique market of the late 70s was a “bubble” and by 1982 the bubble had burst.

In 1982 we opened Star Center Antique Mall. The collectables market had hit bottom. Items made for the collectables market had been especially hard hit. I remember a 70s era Jim Beam price guide that had valued the Space Needle bottle at \$36; by 1982 those bottles were abundant at \$3.00 each. I recall walking through the Angle Lake Flea Market seeing piles of Limited Edition Collector plates priced at a buck apiece.

Ironically, the collapsed state of the market proved to be the best time to open an antique mall. Many of our original antique dealers had previously owned antique shops, which they had been forced to close because of the down market. And because we opened our antique mall at the bottom of the market, our business enjoyed years of solid growth.

Using the “bubble” analogy, I wonder how the antique market should be described today.

Is the antique market like the energy sector? Has speculation driven values to unsustainable heights; is the “bubble” about to burst?

Is the antique market like the housing market? With prices on the more common and “made for market” collectables down, are we now going to see price declines spread to rare and high-end antiques and collectables?

Is the antique market like the dot.com market? Did Internet auctions like eBay; television programs like The Antiques Road Show, and promotions for “made for market” collectables (Beanie Babies, baseball cards, limited editions, etc.) drive the market to unsustainable heights, creating a “bubble” that has already burst? Have we spent the past few years finding a bottom to that market?

Maybe ten years from now we'll be able to look back and answer this question.

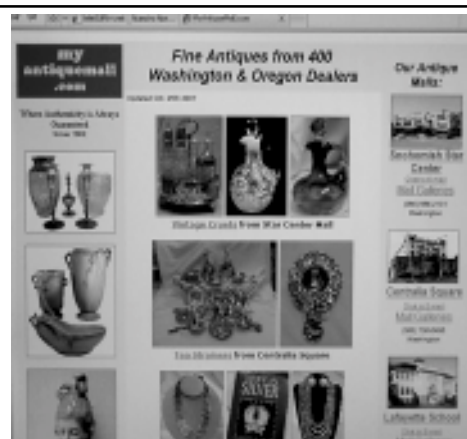
## Popular Searches Lead to MyAntiqueMall.com

Tim Regan

Myantiquemall.com is registering more than 25,000 unique users a month. Many of these visitors find our website through Google while searching for individual areas of collecting.

With more than 100 antique articles on our website we are becoming one of the premiere sites for articles on antiques. Search “Hull pottery” and we come up 7th out of 164,000 results. Search “sterling purses” and we are 6th out of 457,000 results. Search “Victorian glass” and we are 2nd out of 441,000 results. Search for the illustrator “Atkinson Fox” and we are the 1st result out of 262,000. Search the glassware pattern “Fenton crest” and we are 1st out of 3720.

This popularity has helped bring our antique malls to the forefront of



on-line antique inquiries. As a matter of fact, a search on Google for “antique malls” or “antique mall” shows that myantiquemall.com, out of 113,000 and 944,000 results respectively, is #2 in both search results.

In this new cyber environment, where print media such as newspapers and magazines are fighting declining interest, our website is taking on a bigger part of the advertising that print media once did for us... with the added benefit that we reach the world and not just a select market. We have even put our Antique Quarterly newspaper on-line, which is sent out to more than 60,000 collectors in the real world annually. You can read the latest issue at antiquequarterly.com.



Lafayette Schoolhouse  
Highway 99West  
Lafayette, Oregon

## Celebrating Our 20th Year

The old schoolhouse is celebrating twenty years of operation as a 100 dealer antique mall. Today, each of the eight classrooms is filled with antiques and vintage collectables. The basement includes three rooms of estate furniture. And, next door the Works Progress Administration (W.P.A.) built auditorium is filled with antique furniture from England, Belgium and France.

The Lafayette Schoolhouse was built in 1910. For many years it was known as the “new” schoolhouse because it replaced an earlier one built in 1874. The Schoolhouse is the largest wood-frame structure in the town of Lafayette and one of the few remaining two story, wood frame schoolhouses in the state of Oregon.

Lafayette has a rich history. It is the first settlement in Yamhill County and one of Oregon's oldest towns. It was settled because of a nearby power source, the falls on the Yamhill River. In 1847 Lafayette was designated as the county seat of Yamhill. During the 1850s

Lafayette was a significant trading center that boasted two post offices and a courthouse that seated 100 people.

With the coming of the railroad, the Yamhill River ceased to be a major source of commercial transportation and Lafayette went into decline. In 1887 the county seat was moved to McMinnville, a railroad center. Locks were constructed on the Yamhill River in 1900 in order to entice commercial transportation, but it was too late to rekindle development in Lafayette. The locks transported their last vessel in 1954.

Today, Lafayette is probably best known for its location on Scenic Route of Highway 99West. It is the center of Oregon's Wine Country. It is also a stopping off place for leisure travelers between the Oregon coast and the Portland metropolitan area. And with the development of Lafayette Schoolhouse antique mall combined with nearby antique shops and malls, Lafayette and Yamhill county have become a destination for antique collectors.

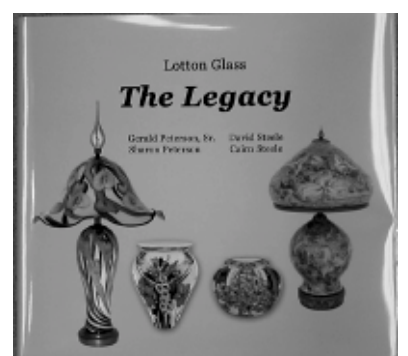
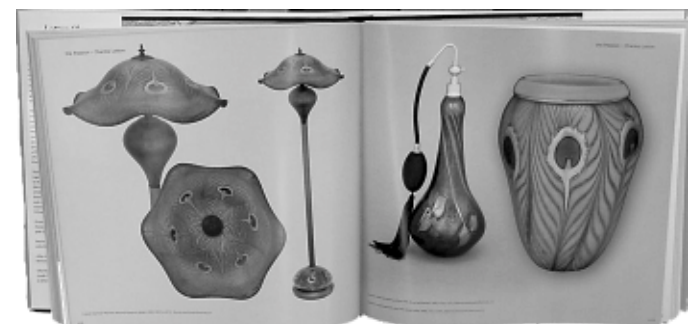
## Lotton Glass

## “The Legacy”

Our front-page article on designer signatures could very well have included the name “Lotton.” Art glass works signed by Charles Lotton are displayed in museums around the world, including the Smithsonian, the Corning Museum of Glass, the High Museum, the Chrysler Museum and the Art Institute of Chicago.

Lotton Glass is characterized by flowing organic lines reminiscent of art nouveau, yet at the same time contemporary offering innovative new colors, shapes and techniques. “The Legacy” documents this outstanding glass through the third generation of Charles Lotton's talented family of glass artists.

This book is a Lotton collector's dream. Presented together here are over 700 images of the finest pieces made by the family. Each is described and shown in large full-color photographs capturing the exquisite detail of cherished



pieces from personal collections. This beautifully designed volume is a fitting companion and sequel to the 1990 book, “Lotton Art Glass,” written by Charles G. Lotton and D. Thomas O'Connor.

Lotton Glass *The Legacy* (consisting of 252 large size 12inch by 13inch glossy pages) written and produced by Gerald Peterson Sr., Sharon Peterson, David Steele and Cairn Steele comes in a clothbound edition for \$95.00. A limited edition leather bound version may be ordered for \$150. The book is available in Centralia Square.

# Loved Ones Remembered Through Mourning Jewelry

Holly Regan

Public mourning has been a tradition in England since the 1500's, but it became widespread in England and the U.S. in the 1800's. When Albert, husband of the English Queen Victoria, died of typhoid in 1861, the Queen plunged into public mourning which lasted for the rest of her life. It became fashionable for the English to mourn elaborately and publicly, and as mourning customs became public, they also became highly stylized and restrictive.

In the United States the use of mourning jewelry increased during the Civil War, when massive casualties left few families untouched. Many soldiers clipped locks of their hair before leaving for war, so that a loved one would be able to create mourning hair jewelry in the event of their death. Mourning jewelry was also worn to remember a child, since death in childhood was common. Historians of the 19<sup>th</sup> century estimate that 1/5 to 1/3 of all children died before reaching adulthood, losses that affected rich and poor families alike. Indeed, parenting literature of the time advised parents not to become too attached to infants because of the prevalence of death in early childhood. Mourning jewelry made from a child's hair, or, in the latter part of the century, a photograph of the dead body, was a treasured memento for parents.

To make it easier to cope with the ubiquity of death, and especially the loss of



Braided hair in the form of necklaces, earrings, bracelets and watch fobs were woven from the hair of the deceased. Hair earrings, a hair bracelet and a hair choker are pictured above.

children, death and dying were clothed in romantic rituals and stories. People strongly believed in life after death, and mourning jewelry provided important reminders of the loved ones with whom they would be reunited in Paradise.

Early examples of mourning jewelry, from the 1500's, were in the form of a death's head, or skull and/or crossbones. It was not unusual to find babies' silver spoons decorated with death's heads. It was considered a reminder of the inescapable fact of death, an allusion to the medieval saying, "The first cry of the newly born child is its first step towards the grave."

The death of King Charles I in 1649 was marked with memorial rings, depicting the King wearing a crown, with the inscription "Vanitas" on one side, and "Gloria" on the other. Death's head memorial rings were common. Some rings had projections that served as rosaries as well. One hundred years earlier, Mar-

tin Luther wore a gold finger ring with a small enameled death's head inscribed "Mori saepe cognita" ("think often of death"). Some death's head rings were cameos. One example is formed by two skeletons holding a tiny sarcophagus with a lid which, when opened, shows a smaller skeleton inside. While these death's head rings did not refer to the death of a specific person, they mark the beginning of what we know as mourning jewelry today.

The earliest known piece of American mourning jewelry was a gold ring made by Jeremiah Dummer about 1693 in Boston. Mourning rings were the earliest form of American jewelry, and, in fact, were more common than wedding rings. They were mostly worn by wealthy colonists.

After the death of Prince Albert black mourning jewelry, made of a variety of materials, became de rigeur. Today, jet is considered one of the most collectable.

Jet is a lightweight, fragile, fossilized black wood from a specific variety of ancient tree which is now extinct. French jet is merely a fancy term for black glass—French jet glass is extremely hard, not as fragile as most other forms of jet.

Gutta percha is a black material from which mourning jewelry was made. It is humanly produced from resin and petroleum. Black mourning jewelry is also made from Vulcanite, or hardened rubber, which has a plastic consistency. Gutta percha and vulcanite were always molded, while jet is carved, so if you examine the jewelry with a loupe you can distinguish between the materials—more detail is visible in the molded pieces. Also, jet doesn't fade, while gutta percha and vulcanite often fade to a brownish color. French jet is heavier, shinier and colder to the touch than any other black materials. Onyx, a semiprecious black gemstone, is also a favored material for mourning jewelry. Black enamel over metal is another.

Jet mourning jewelry is quite collectable today. Jet lent itself to highly intricate carving, but because it was fragile, it is much harder to find. The pieces most often found are cameos, brooches, bead necklaces and earrings.

For widows in the Victorian era deep mourning, or first stage mourning, lasted for two and a half to three years. Widows were expected to wear black cloth-

*(Continued on Page 10)*

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**CHINTZ** is the name given to colorful, all-over floral transfer decorated china produced in England during the 1920s and 30s. Thanks in part to Martha Stewart, Chintz became the craze in the late 1990s, then reproductions were introduced. Royal Winton's, "Summertime" pattern is highly prized among collectors of authentic chintz. Royal Winton Summertime pattern breakfast set includes an individual size teapot, cream and sugar, teacup, toast rack and an underplate, \$800.



**BUFFALO POTTERY** was founded in 1901; the New York manufacturer's most popular line was Deldare Ware, decorated with illustrations by Cecil Aldin. Left, 6 3/4 in Buffalo Deldare Ware pitcher with the motto "So spare an old broken soldier," \$425. Right, a 6in Buffalo pottery Deldare Ware tea tile trivet titled "Traveling in ye olden days," \$300.



**DIAMOND RINGS** from the Art Deco period through the 1950s enjoy superior craft and quality stones. Left to right: an 18K white gold antique diamond ring c.1920s with the original Old European Cut diamonds intact. There are four larger in the center of the design ranging from 3mm to 4mm in size. Six smaller single cut melee stones surround them. Lovely die struck and hand engraved & millegrained setting, size 6, \$795. Center, 14K white gold ring c.1980s in an elaborate antique style setting with a 1.535 carat center round brilliant cut diamond and two smaller melee stones. Size 6, \$3500. Right, 1920s ornate cocktail ring with original Old European Cut diamonds; center stone is approximately 4.5mm, with 12 single cut melee stones surrounding it. The setting is die struck and hand engraved with millegrain, Size 5, \$1875.



**IRISH BELLEEK** takes its name from the small village where it originated in 1859. The porcelain is highly prized for its delicate shapes and ivory-colored, pearl like luster. Left, Limpet with coral legs master salt cellar, first green mark, \$55; Center, Tower vase with several full relief figures, a dog lying down and a harp. The tower is painted with green shamrocks and ivy. Third green mark \$450. Right is a Belleek sunflower design spill vase, green mark, \$95



**BROOCH** designs have changed over the years. Left c.1980s, 18K yellow gold weighing approximately 2.5oz net, includes 32 square step cut diamonds in two bands around the brooch, and four bands of square step cut sapphires and two Lapis Lazuli cabochons on either end, \$2200. Middle, a Victorian gold cameo pendant, c.1890s, with a lovely center portrait done in extremely high relief set in either unmarked 9K gold or gold plate, \$395. Right, an exquisite miniature hand painted portrait brooch, c.1930s. The portrait is set with impossibly tiny sparkly crystals, which adorn the jewelry worn by the woman in the portrait. Setting is 18K gold. \$295

**J. HOARE & CO** was one of the many glassworks that made Corning, New York the epicenter of glass making during the last half of the 19th century. Intricate patterns were carved by grinding wheel on thick, clear blown or cast glass bowls, platters and vases. Among them, this 10in signed Hoare, tulip shaped vase, \$198.



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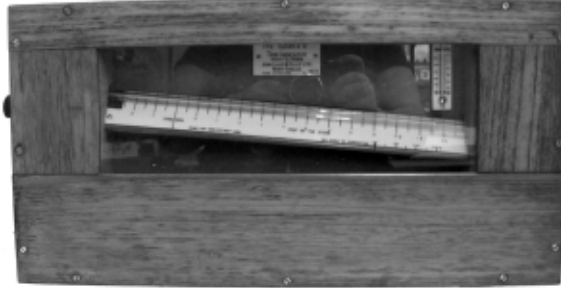
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**NECKLACES.**

On the left is a beautiful two strand soft pink coral beaded necklace, with a large dramatic center flower pendant carved from ivory, surrounded by a few ivory beads, probably c.1950s, \$695. Middle, one of a kind necklace in silver and resin, created by Bjorn Weckstrom of Finland, signed, \$2500. Left is a fabulous sterling, amethyst and sapphire necklace. Each link of the necklace is shaped like a little flower; with 280 sapphires and 41 amethysts, \$795.



**SHIPS TRIM INDICATOR** gives position of boat relative to seas; it is used to make adjustments in ballast and tack. 17.5x9in ship's trim indicator in an oak case has a tag reading "The Unit Trim Indicator John Lilley & Gillie Ltd North Shields Made in England #1272," \$145.



**STEIFF** began making stuffed felt animals in Germany in the late 19<sup>th</sup> century. Toys are often identified by the button inside the ear. Examples include a Steiff elephant c.1950s, approximately 7x6in with ear button, \$285; a set of five Blond Steiff teddies, made in 1982 as a limited edition re-issue of the 1909 bears, ranging in size from 3in to 12 in, each with ear buttons with tags attached, \$550 for set; and a Steiff Giraffe from the 1940s-'50s with ear button and tag, \$298.

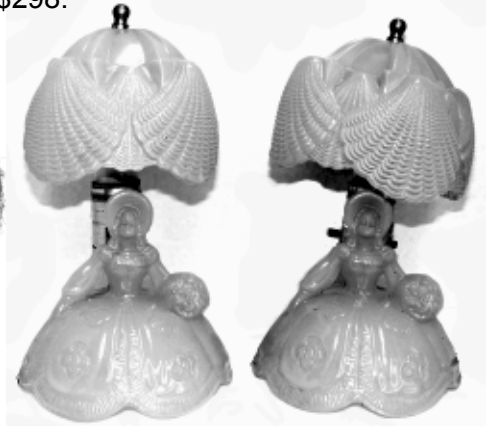


**ROLF ARMSTRONG'S** pinup art was considered quite risqué when it was introduced in the 1920s & 30s. On the left is in a bathing beauty in a bathing suit with patriotic color scheme and features, c.1920s, 12x9in, \$139. On the right is a dancing girl from the 1930s, 7.5x10.5in, \$139.

Items pictured on pages 4 & 5 may be viewed & purchased at Star Center Mall 360 568-2131

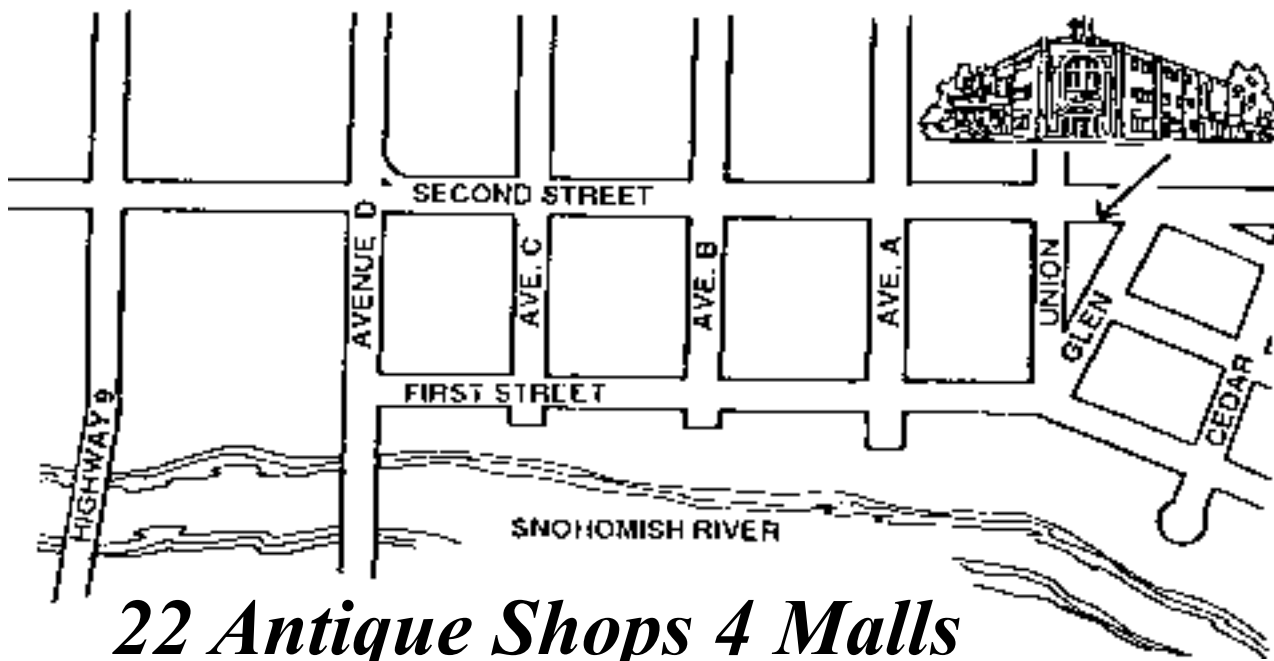


**VINTAGE CLOTHES & HATS.** Star Center has vintage fashion; jewelry, apparel and hats. Left is a black hat with bright red feather and some curly black feathers, c.1930s. Absolutely fabulous. \$145. Right is a dramatic electric blue hat with matching felt flowers and black net veil c.1940s, \$40.



**BOUDOIR LAMPS.** Pair of boudoir lamps in light blue c.1950s, shaped like a woman wearing a hoop skirt and bonnet, carrying a flower basket. The shades are shell motif. Original wiring. \$249 pair

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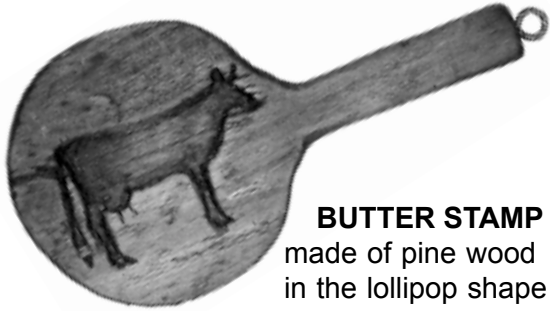
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**A.Y.P.E.** The University of Washington is located on the site and includes many of the buildings of the Alaska Yukon Exposition of 1909. 3" diameter commemorative coin with original box, \$250.



**BUTTER STAMP** made of pine wood in the lollipop shape was hand-carved sometime during the early 19th century. \$195



**BIRD FIGURINES** of the 1940s and 50s were inspired by the drawings of 19th century European and American wildlife artists, the most famous of which was John Audubon's series "Birds of America" produced from 1826 to 1838. Left to right: Beswick \$45, Stangl \$45, Stangl \$45.



**BACCARAT** is a French Company founded in 1765 and recognized for the production of perfume bottles and fine glassware. Four piece "Rose Tiente" dresser set is priced at \$450.



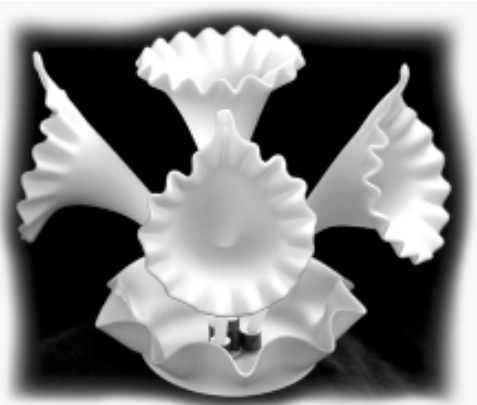
**WALT DISNEY** introduced Mickey and Minnie Mouse in 1928 with the debut of the film "Steamboat Willie." Disney received an Oscar in 1932 for the creation of Mickey. During the 30's Mickey starred in 87 cartoon shorts culminating in Mickey Mouse's starring role as the Sorcerer's Apprentice in the feature Fantasia (1940). The password of the Allied forces on D-Day, June 6, 1944, was "Mickey Mouse." After the war Mickey's success led to years of TV shows and amusement park attractions featuring Mickey Mouse. 1979 wooden puzzle, \$35; Mickey chef, \$45; Minnie child's plate from Germany, \$30.



**AUTOMOBILE CLUB** of Southern California, founded December 17, 1900, was one of the nations first motor clubs. Membership was identified by one of these auto club license toppers. Finished in chrome and bronze, the reverse side reads "the friend to all motorists since 1900." \$85



**FRANCISCAN** Desert Rose is among the most enduring patterns of this California Pottery manufacturer. Production of the Desert Rose pattern began in 1941. In 1984 Franciscan was purchased by Wedgwood of England where production continued, although the pottery is somewhat lighter. 4 1/4in 12oz mug \$45, 9in pitcher \$115.



**EPERGNE** was made by Fenton Glass of Murietta, Ohio. Fenton first made epergnes during the 1940s. The "burmese" pink to yellow glass coloration was introduced in the 1970's. Base and four horns. \$295

*Pacific Galleries*  
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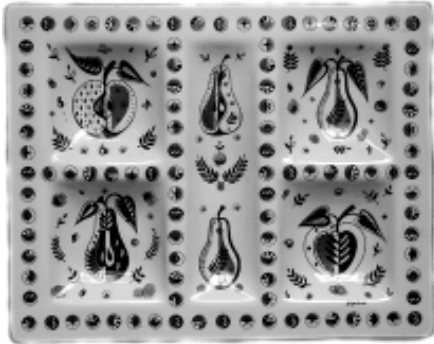
**NIPPON** (meaning Japan) usually refers to decorative wares that were made in Japan for export between 1891 and 1921. Vases were highly decorated, featuring detailed hand painting, 14ct gold trim, and enamelling. These wares are increasingly sought after by Japanese collectors. 9" \$299, 10" moriage \$395.



**HUBLEY** Manufacturing was incorporated in the early 1890s by John Hubley in Lancaster, Pennsylvania. Production consisted of cast iron toys including horse drawn vehicles, guns, and household objects such as doorstops and bookends. With the automotive age, cars, trucks, and other transportation became their focus. Early Hubley toys were cast iron, but after World War II the company switched to a die-cast zinc alloy. Above 4" cast iron coupe \$135; Below 5" cast iron coupe \$195.



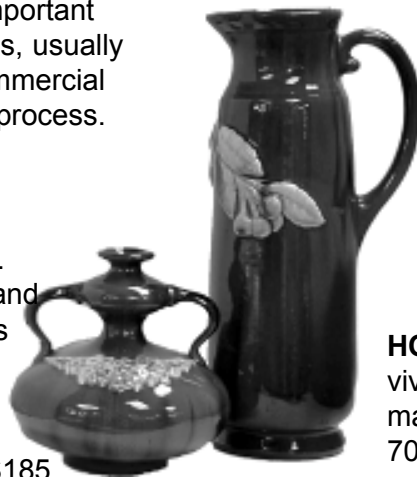
**ROCOCO** style standing mirror was made in France around the turn of the 20th century. \$220



Items pictured on pages 6 & 7 may be viewed & purchased at Centralia Square Antique Mall 503 864-2720

**GEORGES BRIARD** emigrated from the Ukraine to the United States in 1937. He became an important designer of the 50s 60s and 70s. His designs, usually in gold and black were fused to ordinary commercial glassware using a heat and screen printing process. 15" by 19" slump glass tray is priced at \$19.

**PETERS & REED** produced pottery in Zanesville, Ohio from 1912 until about 1922. The company produced a variety of glazes and designs using local red clay. Some collectors believe that much of the brown high-glaze pottery attributed to Peters & Reed was actually produced by neighboring Weller Pottery. 5 1/2in vase \$75, 11 1/4in tankard \$185.



**PIMA** is the name given to the one of the native peoples living along the rivers of southern Arizona. Originally the "River People" made baskets for storing food, holding water, roasting corn and serving food. Baskets were made from the fibers of plants growing along the rivers. 2 3/4in by 4 3/4in bowl \$295, 3 1/2in by 6in basket \$395.

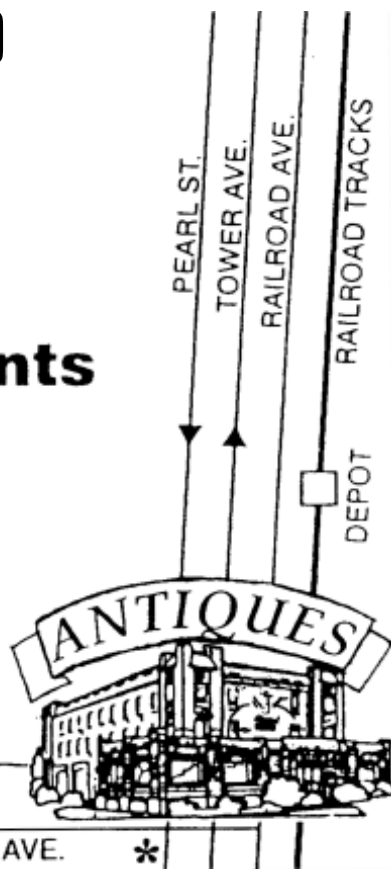
**HOLT HOWARD** is known for its vividly painted novelty ceramics made from the 1950s through the 70s. These "Rooster" pattern candlesticks are priced \$38.50.



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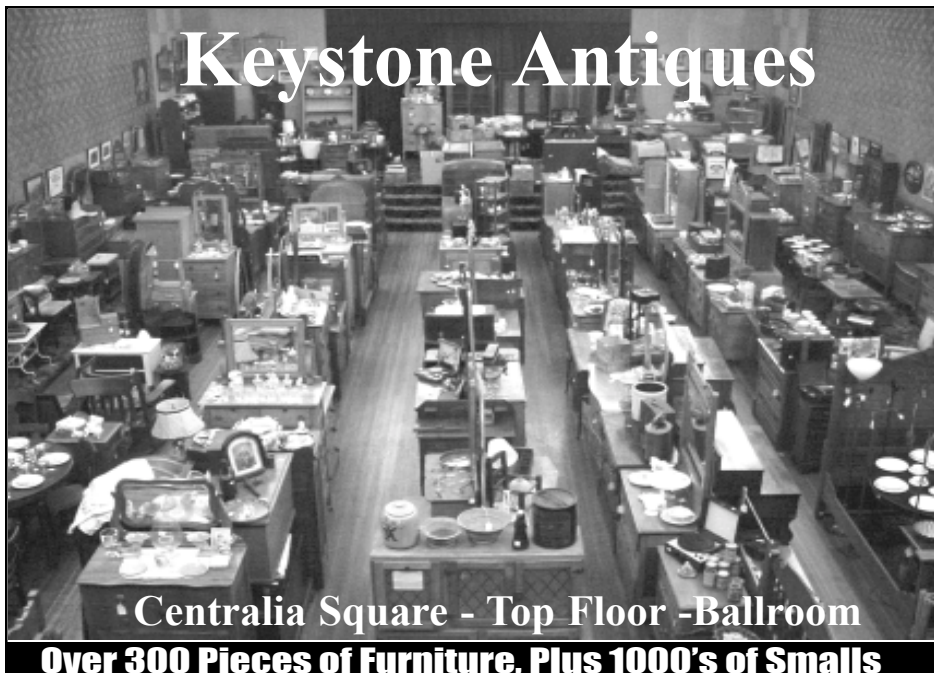
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**CONSOLIDATED GLASS** of Coraopolis, Pennsylvania developed the Dancing Nymph pattern in the late 1920s in response to the wildly successful works of French designer, Rene Lalique. The Dancing Nymph line was made to be dinnerware, but today is impossible to find in sets. Usually found in clear glass, these pieces are all green, one of the rarer colors. L to R: Flat saucer, 75. Bowl, \$85. Footed sherbet, \$85. Footed tumbler, \$125.



**ROYAL BAYREUTH** dates back to 1794 in Tettau, Bavaria. The company produced delicate, superior quality dinnerware until the beginning of the first World War. Rare 4in Royal Bayreuth clown creamer with hat spout is marked on bottom with blue Royal Bayreuth transfer signature. \$525



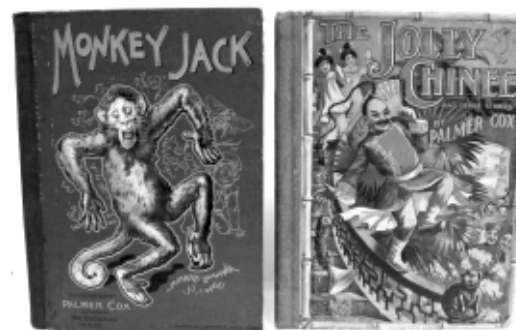
**AURORA BOREALIS** is a beautiful iridescent finish that was applied to popular rhinestone costume jewelry made in the 1960s. This necklace, made by Coro, features blue Aurora Borealis rhinestones in the form of silvertone flowers. Price includes matching earrings. \$52.50

**COFFEE & TOBACCO TINS** are very popular among collectors and for decorating, adding a touch of color and nostalgia. Clockwise from top left: 3in Butter-Nut coffee tin, \$7.50. \$6in MJB Coffee can, \$6.50. 6in Maxwell House Western Blend Coffee, \$12. 5in Velvet pipe & cigarette tobacco, \$12.




Items pictured on pages 8 & 9 may be viewed and purchased at Lafayette Schoolhouse Antique Mall 503 864-2720

**LAVA CAMEOS** were prized in the Victorian era as objects carved from volcanic rock found in the ruins of Pompeii. These two have unusual motifs and beautiful workmanship. One reproduces Rafael's "Madonna della Seggiola" (Madonna of the Chair), carved beautifully and inscribed "Ma. Della Seggiola di Rafforello" on the back, and set in 10K gold (tested). Bottom rim is inscribed "Julie January 1<sup>st</sup> 1846" which dates it very early in the Victorian period. Set with a C style clasp, \$765. The lower lava cameo is exquisitely detailed, with almost full three-dimensional relief of a goose girl, with basket of flowers and several geese; c.1890s set in 9K gold with C style clasp. \$675



**PALMER COX** is best known as the creator and illustrator of the Brownie Books series produced from 1887 to 1925. "Monkey Jack and Other Stories" includes illustrations by Palmer Cox and the following fountain pen inscription, "Margery Adams Thanksgiving November 28, 1907 from Aunt Mary," \$50. "The Jolly Chinee and Other Stories" was written and illustrated by Palmer Cox, copyright 1903. \$48.






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**FRANKART** was a New York based company that designed and produced composite metal figural, bookends, lamps and ashtrays during the 1920s. 7x6in Frankart heavy Spaniel bookends are highly detailed with original gold tone finish. \$129



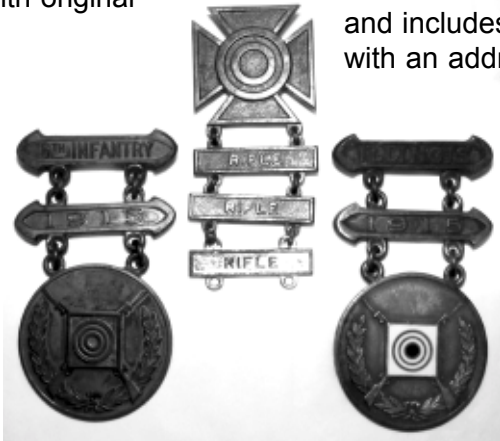
**DOCTOR'S SATCHEL** from the 1920s appears to be complete including all sorts of tools and bandages. The zippered drawer is well stocked. The bag is inscribed "N.E. Irvine, MD" and includes a prescription pad in his name, with an address in Lebanon, Oregon. \$189



**ART GLASS** from the early 20th Century are top investments among today's collectors. 5x3.5in Louis Comfort Tiffany Favrite fluted, footed bowl in a lovely iridescent gold color is signed with polished pontil as well, \$1195; 8in Steuben Gold Aurene iridescent candlestick with twist design. Amazingly, it still has the original sticker on the bottom, as well as the etched signature and a polished pontil. \$750; Steuben Verre de Soie sherbet and underplate, the Verre de Soie color is a crystal glass with a very satinized iridescent finish, quite beautiful. 3.5in tall sherbet, 6in wide underplate, \$425.



**ART NOUVEAU FIGURAL SILVER** are from the 1900-1910 period. 8in Art Nouveau silver plated shoehorn, figural design, \$65. 7in Sterling Art Nouveau full figure lady design letter opener, \$125.



**MILITARY MEDALS** from WWI and WWII, left to right: WWI c. 1915 6th infantry marksman medal, \$75. WWII rifle marksman medal in sterling, \$80. WWI Illinois National Guard medal with enamel decoration, \$125.



**TEAPOT** is a classic Hall China design made during the 1940s. Hall's varied, creative and unusual teapots are highly sought after by collectors today. This is a cobalt blue Aladdin shape 6 cup teapot, standard gold decoration, is priced at \$89.

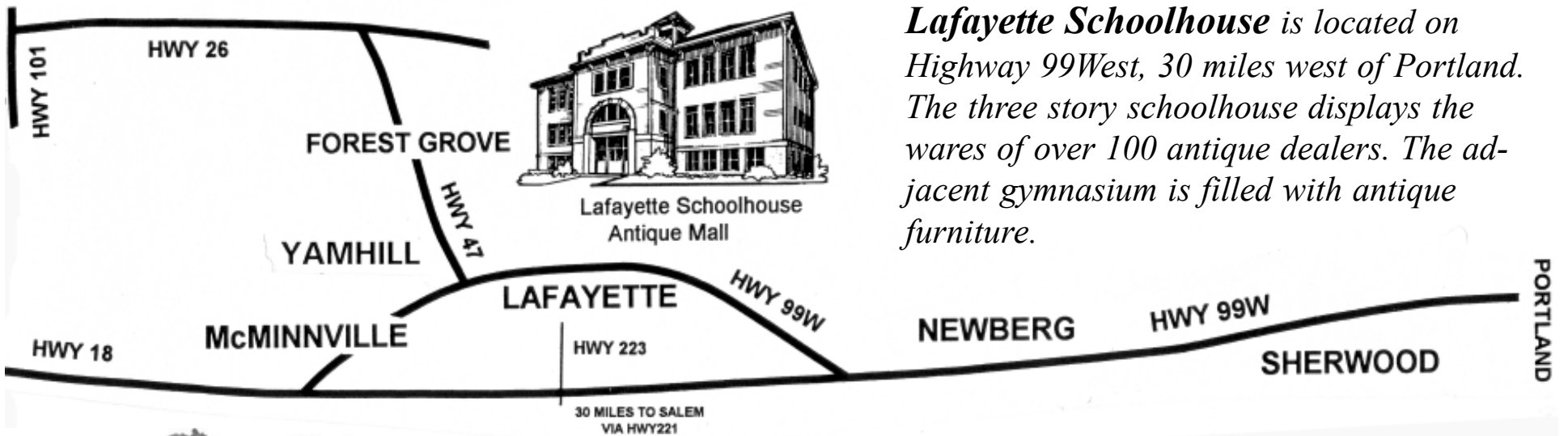


**ELECTRIC CLOCK** from the 1950s is encased in high glazed pottery marked U.S.A. The black leopard and geometric rocks suggest an art deco design. 9in, original wiring \$100.



**McCOY POTTERY** began production in Roseville, Ohio in 1910. Highly popular today are the pieces produced in the 1940s and 50s. Some examples include this 8in, hand painted, Hyacinth vase with matte glaze, \$95; 9in swan vase in matte glaze, \$55; 6in, hand painted, high glaze triple lily vase \$119.

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## Signed 60s &amp; 70s

From Page 1



**Sascha Brastoff transformed resin, pottery, enamelled copper into prominently signed, original, contemporary designs.**

gilding—including their glittering signature in the corner.

Artists who aspired to commercial success often took a different tack, ensuring consumer loyalty to their designs, rather than to the product. Georges Briard used utilitarian glass trays, acrylic barware and plain porcelain vases as pallets for his enormous variety of original designs. (*A Briard tray is pictured in the Centralia Shopping guide on page 7.*) Peter Max splashed vibrant psychedelic abstractions on simple earthenware plates, synthetic fabrics and enamel cookware. Transforming other people's mundane goods into stylish lines of integrated housewares gave all the attention to the designer, making them standouts on store shelves.

Fashionable scarves with the large Peter Max logo continued a trend begun just before 1960 by fashion designer Vera Neuman, whose Printex line of placemats bearing her signature morphed into a line of heavily patterned floral and geometric silk scarves. Patterns were specifically designed to fit into the shape and form of the finished product, rather than being randomly cut from fabric bolts, and they were quickly recognized as a premium product. By the 1970s, the "lucky ladybug" was removed from Vera's logo, but her signature still adorned an entire line of bed and bath accessories, sold in department stores nationwide.

Other fashion designers similarly splashed their logos on accessories, which found collector interest both then and now. Enid Collins' boxy purses bore wild printed graphics of streetcars, owls, butterflies and the like, bejeweled with large flat-back rhinestones; her "Collins of Texas" leaping horse logo was always part of the design, distinguishing her bags from the numerous knockoffs inspired by their popularity. Another handbag take came around 1970, woven wood basket purses, hand-painted with trendy storefronts or popular golf courses wore the painted "Caro-Nan" designer signature on their lids.

Warhol's blurring of distinctions between consumerism and design led to fashion nadir in the designer jean craze of the late '70s, when the backhanded humor of conspicuous designer brand names displayed itself on people's bottoms. The next decade saw prominent designer signatures disappear into a vortex of mass-marketed corporate logo wear and schwag.

But for collectors of super '60s and '70s designer lines, big signatures are a bonanza. Still widely available and relatively inexpensive, these home and fashion accessories represent iconic mid-century design that's well-suited for century 21 lifestyles.

## Franciscan

From Page 1

world, was limited to a few of the most popular of the patterns, like Desert Rose and Apple- the backstamp is the easiest way to tell the difference; the new ones say Made in England (or other non-US locations like Portugal), and the older ones say Made in USA or California.

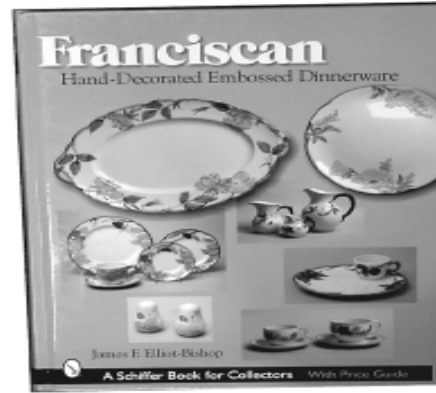
When the company first opened Frederick Grant, former president of Weller Pottery in Zanesville Ohio, was hired to manage the pottery department. His wife Mary was the designer of the first patterns produced. She created El Patio in August 1934. El Patio is beautifully elegant and simple, with no painted decoration; the handles have an elegant curlicue shape. It was first produced in six colors, but many others were added throughout its production.

The Metropolitan pattern was created at the request of the director of the Metropolitan Museum of Art for an exhibition in November 1934; the pattern is classic and simple, but it has an Art Deco flair with softly squared plates; the inner parts of the cups and other bowl type pieces, had an interior glaze of a different color. This pattern was made by Morris Sanders.

Franciscan had fifteen patterns in their production line by 1939; that same year the embossed and hand painted designs were developed but not yet for sale- those are the ones that are most enduringly popular today, like Apple and Desert Rose. In the 1940s they began production of Apple, Desert Rose, and Ivy in that order.

Franciscan production is divided into three categories- handpainted (and usually embossed), earthenware, and fine china. Handpainted was painted by hand and evidence of brushstrokes is usually noticeable; earthenware was a heavier, porous clay and looks very informal. Some of the earthenware is made in a scalloped shape. Fine china is non-porous, translucent, and thinner because it is stronger, and in white or cream clay, like the "Heritage" pattern pictured above.

Of the handpainted and embossed designs, one of the rarest is Wildflower. It was introduced in 1942; the painting is done in eight



1960s Franciscan "Heritage" pattern

different colors and depicts a variety of flowers, with the yellow California poppy as the most striking. Wildflower was discontinued during WWII, probably due to how labor intensive it was to produce. Poppy, made from 1950-1955, looks somewhat like Wildflower, due to the central California poppy, but the design is much less ornate and with only two flowers, purple lupine and poppy. There are many other patterns of the handpainted Franciscan ware- some are a different color variant of the Desert Rose mold, but others look significantly different, like Fruit. In the 1950s, Franciscan produced some modernist styles, very rounded and pillowy in shape with decals forming the design pattern.

Some of these mod earthenware shapes were used with different patterns applied; for example, Starburst, an atomic style with a spring green, light blue and black decal, shares the body shape named Eclipse, designed by George James, with several other decals. One was the Oasis decal pattern, which is a more abstract grid pattern design. Duet was a third pattern sharing the Eclipse blank- a gray, red and black floral design. Pomegranate, with an orange and brown line design of pomegranates, is another, as well as the plain, no-decal Eclipse White. Starburst is the most popular of these decal designs, and tends to sell for higher prices than other Franciscan patterns command.

Once, a friend gave my husband and me a plate of freshly baked cookies, neatly wrapped in cling wrap on, of all things, a Franciscan Starburst chop plate- he told us not to worry about returning the plate!

## Mourning Jewelry

From Page 3

ing, black veils, and yards of crepe. The only permitted jewelry was jewelry made of jet, French jet, gutta percha or onyx. During second stage mourning widows were allowed to remove the yards of crepe—instead, silk fabric was used as a trim. In third stage mourning, a 6-month period, the mourning widow could wear shades of purple and other types of jewelry, especially jewelry made of coral (popularized by Queen Victoria).

The memento mori variety of death's head jewelry was popular from around 1600-1700, and is typically a ring with a black and white enameled skeleton or death's head, sometimes with a full skeleton set under bezel set glass. However, pendants, slides (worn around the neck with a silk ribbon), and lockets also were typical. The necklaces also featured the same sorts of macabre motifs. The rings were often distributed according to the wishes of the deceased as specified in their will, usually with an inner inscription. Hair was often included in these types of items too, sandwiched between the enamel decoration and the band of the ring, or on one side of a pendant under glass or crystal.

Men had their own forms of mourning jewelry- stick pins, studs, cufflinks, watch chains and fobs in the familiar materials of jet, gutta percha, French jet etc.

Another method of palette worked hair art was the cutwork method, whereupon hair was laid upon glue covered paper, then cut

out into shapes- this method was most popular c.1835-1850. Extraordinarily elaborate scenes could be made using this method. Flowers were the most common motif created with cutwork. While larger scenes were mostly done with cutwork, designs under glass in brooches or pendants were also made.

Then, the "Prince of Wales" loupe worked feather and curl method came into vogue, created with a curling iron (essentially used exactly like you'd expect, to curl hair). Brooches with Prince of Wales curls under glass were most common in 1860s-1870s.

Table woven hair jewelry was created on a round table, 33" high, which allowed a woman to be seated in a chair and weave the hair on the table in front of her. Before weaving, hair was boiled in soda water for fifteen minutes, then separated into strands of twenty to thirty hairs. Almost all especially intricate braided hair work was woven around molds, carved by local woodworkers. The method of table braiding hair is not dissimilar to making bobbin lace- the hair was created upon a padded form on the table top, with the bundles of strands attached to lead weights. The center of the table had a hole in which the woven hair would be formed, as it was woven hand over hand. After a piece was finished, it was boiled once more in soda water, and any molds were removed.

Both professionals and women at home created hair jewelry and artwork- indeed,

When we tried to explain to him that the cookies were resting on a \$80-\$100 piece of dinnerware, he was dubious- he was simply using his family's hand-me-down dishes with no thought that they had rarity or value. When we made him open his cupboard we found an entire 8-person service of Starburst, with some of the very hard to find serving pieces. (Yes, we did return the chop plate!)

Another time, when shopping for makeup in downtown Seattle in a department store, I ran into a sales associate who had an arm-band tattoo of the little green and blue atomic bursts, obviously from the Starburst pattern. I asked her about it and she said she had collected Starburst avidly beginning as a child.

Prices in Franciscan can vary widely. Some of the less well-known earthenware patterns can be had for low prices, and some patterns, like Wildflower, are expensive for any piece, ranging from \$45 for a bread & butter plate up to \$550 for a covered casserole. Other patterns have certain pieces costing quite a bit to obtain but common pieces are easy and cheap to get.

Franciscan used many back-stamps over the years. They can usually be used to identify the production period. They are also very useful in weeding out the English production, which is lower quality and not hand painted like the original. A good book on Franciscan is a must for the collector- they have backstamp information, as well as price guides and patterns indexes.



Collectors Bookstores carry several books Franciscan China:

**Franciscan, An American Dinnerware Tradition** by Bob Page and Dale Frederiksen, **Franciscan Hand Decorated Embossed Dinnerware** by James F. Elliot-Bishop, and **Franciscan Dining Services A Comprehensive Guide with Values** by Jeffrey B. Snyder.

it was taught in schools to young girl, especially in Britain and the American South. By the mid 1800s, kits and instructions were sold on the braiding of hair to place in frames for brooches. Plaiting hair became a parlor pastime for ladies.

Victorian and earlier brooches should have a C style clasp, and tube hinge, rather than a modern safety clasp. However, if you find one with a safety clasp, examine it to determine if it is possibly a replacement clasp. Hairwork bracelets typically have a box style clasp. Any hidden compartments for hair make a piece of mourning jewelry even more desirable. Keep in mind that if you see the initials IMO in mourning jewelry, it stands for In Memory Of, not a person's initials. Often rings would have just IMO inscribed rather than the whole phrase spelled out. Favored floral motifs for mourning pieces were the weeping willow, and forget-me-nots

Collectors need not fear reproductions of hair jewelry. The time and labor required to produce it does not make it a profitable item for mass production, or even by devoted craftsmen, which assures that if we find it on the market today it is surely not a reproduction such as one might find with other antiques. As with any area of collecting, a good reference book generally will pay for itself by helping one uncover mis-identified (and sometimes under priced) treasures, or by keeping one from unwittingly buying something that is not what you think it is. There is an excellent book on mourning jewelry; it is *Mourning Art & Jewelry* by Maureen deLorme. It has beautiful pictures and lots of information

# Let's Eliminate Washington State's Sales Tax on "Used" Goods

## It's Time to End Double Taxation

*Scarce Resources, Economic Dependence, Rising Costs Call for Conservation*

It's understandable that the State of Washington gives tax breaks to Boeing. Aircraft manufacturing creates jobs and needed exports. New technologies like the Internet were initially encouraged with limited taxation. Likewise, home ownership is encouraged with an excise tax less than a sixth of sales tax.

It is also understandable that our tax laws have discouraged the sale of used merchandise. Tax laws are designed to collect revenue while at the same time encouraging a maximum of economic activity. Bringing new merchandise to market, things like kitchenware, clothes, toys and furniture, require an extensive production and distribution process. In theory each part of this process contributes to our economy.

Economic activities related to new merchandise include resource extraction, manufacturing, transportation, marketing and distribution. In the case of used merchandise economic activities are limited to marketing and distribution costs.

In order to discourage businesses organizing around the sale of used merchandise, the State of Washington has a sales tax structure that treats the sale of used merchandise the same way as it treats new merchandise. **Although used merchandise was originally taxed when it was sold new, it is again taxed if it is sold used. We consider this a form of double taxation.**

Times have changed and now our tax structure needs to be changed. Some of the activities that have contributed to economic activity in the past are no longer sustainable. Others, simply put, no longer contribute to our economic growth. And some we can no longer afford. Let's take a look:

**Resource extraction:** As the world's population rises and develops economically, demand for limited world resources has escalated. Prices for oil, copper, cotton, gold, silver, steel, even water have increased at double, even triple digit annual rates. Years ago when our sales tax laws were enacted, the United States was resource independent, and resource consumption helped our economy grow. Today, resource dependence contributes to our balance of payments deficit and increases our national debt. We now need to change from an economy that encourages resource consumption to one of conservation.

**Manufacturing:** As production costs have increased in the United States, manufacturing has moved off shore. Today, very few household goods are manufactured in the US. Our tax laws were enacted at a time when most household goods were manufactured here in the United States. Today, our dependence on goods manufactured abroad, has greatly indebted the United States to nations like China, Japan and Korea. We need to reduce our dependence; one way to do that is to reduce the purchases of newly manufactured goods and reuse, repair and conserve the things that we already have.

**Transportation:** When it was our resources and our manufacturers, transportation costs were entirely in country, a boon to our economy. Today, it may be a container shipped from China on a cargo vessel fueled by Nigerian oil. When sales tax laws were enacted, the United States was energy independent; today more than half of our oil is imported. And the price of oil has quadrupled in the last half decade. We now need to reduce those global economic relationships that require enormous oil consumption. We need to reinforce relationships where goods are sourced and distributed within our own borders.

The days when every economic activity was a growth generator are now over. Consumption can only be enhanced with conservation. Conservation reduces the need for resource extraction, manufacturing and transportation. It allows us to preserve our quality of life without undermining those economic activities that are both sustainable and beneficial to our economy.

Our Sales Tax Laws should take into consideration this new reality. We need to create a sales tax structure that favors conservation over consumption.

Alone, changing a tax law will not fundamentally change consumption patterns. However, the simple act of eliminating the double tax would send a message to consumers that conservation is a good idea and beneficial to our economy. It might also become a factor in consumer decision-making. If people understand that conservation is a good idea, they may be more likely to purchase goods that are well-crafted, durably constructed and embody lasting design.

China. In the case of our TV set much of the money will go to Vietnam.

Ironically, some of the money that was intended to stimulate our economy will end up contributing to our balance of payments deficit and indirectly to our growing national debt.

But, not all the stimulus money will end up abroad. Some will end up in our antique malls. Usually, as summer approaches, "used" furniture sales drop but this year we are experiencing an abrupt pick-up. We attribute this boost to the stimulus checks.

It may be my bias but to me it seems obvious; dollar for dollar, the best way to stimulate our economy is to encourage purchases that keep our dollars at home.

## A Case Study for Conservation



American made 1920s walnut veneer dresser, dust dividers, dovetailed drawer joints, carved detail, original hardware, priced at \$295 in Centralia Square "Ballroom."

Old furniture was often constructed for enduring use. The wood is seasoned. Original lacquer and shellac applications allow for repair, touch-up and refinishing. Joinery is interlocking. Hardware is cast metal. Enduring craft combines both detailed hand and machine work.

Purchasing used furniture does not contribute to dwindling hardwood resources, or the need for reforestation. It does not require that U.S. dollars be sent to places like China where most new furniture is manufactured. Nor does it necessitate oil consumption for overseas shipping.

Most imported furniture from Asia does not lend itself to conservation. Some of it is characterized by crude carving and the use of unseasoned hardwoods that warp in our drier climates. Some of it is mass produced in highly automated factories where production relies heavily on laminates, particle board cores, stapled joinery and plastic or electroplated hardware- elements that either defy repair or do not lend themselves to durability.

While our 1920s dresser is unremarkable as an antique; we believe that it compares favorably with mass marketed imports. However, to require that this piece of used furniture which was sourced, handled, inventoried and marketed individually again be taxed puts conservation at a huge disadvantage.

## Ending Double Taxation on "Used" Property Embedded in National Sales Tax Proposal.

Last year seventy-two members of the House of Representatives co-sponsored HR 25. The bill was designed to create a national sales tax. Representative John Lindner of Georgia introduced it on January 4, 2007. One of its goals was to "prevent double, multiple, or cascading taxation."

In order to prevent double taxation the bill defined taxable property as "any property (including leaseholds of any term or rents with respect to such property) but excluding intangible property and used property."

The bill describes used property "as property on which the (sales) tax imposed by section 101 has been collected and for which no credit has been allowed." The plain English summary of the bill states that the "term 'used' relates to whether or not the sales tax has been paid previously."

### What Do You Think?

Should Sales Tax on "Used" property be eliminated?

Vote Yes or No and let us know your opinion.

at [www.antiquequarterly.com](http://www.antiquequarterly.com)

## Do Stimulus Checks Help Or Hurt?

John Regan

Many of us have received our "stimulus checks." The government hopes that we cash those checks and spend the money in order to stimulate our sluggish economy. Initial reports suggest that we are doing just that.

Recently, Wal-Mart reported a big jump in sales, attributed in part to a promotion encouraging folks to cash and spend their stimulus checks in Wal-Mart. My family purchased a Panasonic Plasma Television at Costco.

But, do these expenditures really stimulate our economy? Because so many consumer goods are produced abroad, much of this stimulus will end up in places like

Antique Quarterly [www.AntiqueQuarterly.com](http://www.AntiqueQuarterly.com) Since 1983

Antique Quarterly is produced and distributed by Shopping Destinations Inc.

Antique Quarterly endeavors to provide education and information designed to encourage the appreciation and acquisition of quality antiques and collectables.

Articles, book reviews and letters are welcome. Opinions are those of the author and not to be considered those of Shopping Destinations Inc.

Advertising is limited to antique related businesses located in Snohomish County, WA; Lewis County, WA and Yamhill County Oregon.

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**HISTORIC NORTHWEST**

# ANTIQUe CENTERS

## Snohomish Star Center Antique Mall

Since 1982 - NW's Original Antique Mall  
829 SECOND ST, SNOHOMISH, WA 98290  
7 DAYS 10AM-5PM \* (360) 568-2131



30 miles north of Seattle, 5 miles east of Everett off Highway 2 is Snohomish, the *Antique Capital of the Northwest*. Star Center Mall anchors the turn-of-the-century downtown Antique District, displaying the wares of 200 antique dealers.

## Centralia Square Antique Mall

Since 1986 - SW Washington's Largest Antique Mall  
201 S Pearl (at Locust), Centralia, WA 98531  
7 DAYS 10AM-5PM \* (360) 736-6406



Midway between Portland and Seattle on I-5 is Centralia. From Exit 82, go east 1 1/2 miles to the historic downtown, turn right at Pearl (Washington Park), go one block to find Centralia Square, 88 antique dealers on 3 floors, plus AAA rated Berry Fields Cafe.

## Lafayette Schoolhouse Antique Mall

Since 1988 - Oregon's Largest Antique Mall  
748 HWY 99W, LAFAYETTE, OR 97127  
7 DAYS 10AM-5PM \* (503) 864-2720



From Portland, Scenic Hwy 99W is a 30 mile path to another era. Nestled in Oregon's wine country is the antique town of Lafayette, where the 1912 three story schoolhouse and adjacent gym are filled with the wares of over 100 antique dealers.



[www.myAntiqueMall.com](http://www.myAntiqueMall.com)

**Collectors' Bookstores** Located in:  
Star Center Mall \* Centralia Square \* Lafayette Schoolhouse