

Antique Quarterly

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Since 1983

NORTHWEST ANTIQUE CENTERS



VOL. 22 NO. 3

WINTER 2007

Wade's Miniature Treasures Attract Collectors

Holly Regan

Many people think of Wades as the tiny figurines that came free in Red Rose Tea; however, Wade's production is much more than just the little animals most people are familiar with. For example, they made Disney figurines, like Snow White and the Seven Dwarves, lovely Art Deco dancer figurines, British Commemorative items, Art Nouveau tiles (many of which can still be seen in use in England), and a vast multitude of animal figurines of all sizes. Considering the company was founded in 1867, this vast range of production isn't surprising.

Wade today is actually the result of two separate companies merging to become Wade Potteries Ltd. in 1935. However, the two separate companies were run by the same Wade family, and the factories were basically next door to each other. The two parent companies were A. J. Wade Ltd. and Wade Heath & Co. Ltd.; both started within a few months of each other in Burslem, England, in



Wade's two parent companies were A. J. Wade Ltd. and Wade Heath & Co. Ltd.; both started within a few months of each other in Burslem, England, in 1867.

1867. The names of both companies changed many times over the years.

In 1947 Wade acquired a factory in Ireland, Wade Ulster. Items manufactured in Ireland usually are marked Wade

Ireland.

The Wade company was sold in 1989 with production continuing only in England.

(Continued on Page 10)

Strong Sales Keep Fenton Art Glass Open... For Now



Left: Fenton Cranberry cased glass polka-dot vase.

Right: Fenton Rose Satin vase

After 102 Years of operation The Fenton Art Glass Company of Williamstown, West Virginia announced on August 9, 2007 that it would cease its operations.

"After discussions with our largest creditor, we agreed on an orderly plan to wind down our business," company President George Fenton said. "We want to pay off as much of our debt as possible before we cease operations altogether, and this plan allows us to do that. We met with our employees today, and we expect to continue some level of glass production and glass decorating to fill orders for our products."

"We want to thank those in the local community for their support," George Fenton said, "and we want to thank our larger customer community. Most of all, we want to thank all of the current and past employees of Fenton Art Glass who have been part of the Fenton tradition of glassmaking."

The company announced plans to close at the end of October, but that closing was delayed earlier this fall to November. However, continued strong merchandise sales have now prompted the company to delay closing indefinitely. Local Murietta, Ohio WTAP News reports (10/31/2007) that "Company President George Fenton says they are still looking at ways to continue operations...but restructuring plans are still in progress."

It is estimated that during the 1950s over 300 glassmaking operations dotted West Virginia and Ohio. Today, Fenton is one of several remaining hand made and hand decorated art glass operations.

U.S. Dollar History:

From the Gold Standard to a Fiat Money System

Tim Regan

We live in a time of nearly invisible money. When we pay for goods or services we have a multitude of options other than dumping cash on the counter. Our wallets are stuffed with credit cards that help us buy all the things we need without ever seeing a real dollar exchange hands. Our bank accounts are digital blips in an electronic world mostly revealed to us through account statements rather than actual cash in hand. The barter and trade culture of the distant past, necessary for the transfer of goods between parties but incredibly inefficient, has evolved in the United States into a highly efficient federally regulated fiat money system that is now almost unrecognizable next to its simple origins.

In 75,000 B.C. snail shells were currency in some parts of South Africa. In Aboriginal Australia ochre (a color pigment made from the earth) was used. Many early societies adopted jewelry, usually shell, ivory, or other rare commodities, as a means for barter and wealth savings. Much of the time it was often key goods that found themselves as the going currency, such as in the early British Colony of South Wales in Australia, where rum became the trade good of choice.

Whether beads, conch shells, animal furs, rare metals, or something else, societies have always needed some mode



More than 30,000 state banks issued dollar denominated notes backed by some combination of silver and/or gold prior to the passage of the Gold Standard Act of 1900 which required that all dollars be backed entirely with gold.

of transferring goods to those who need them in a manner that is efficient for both sides. It is a natural market phenomenon that traders are looking for a fair trade. But what if the currency is easily counterfeited, or the goods to be traded come from opposite seasons of production, or politics are allowed to take precedence over monetary stability? The evolution of good money systems is an evolution of efficiency. The economic history of humanity is littered with examples of failed currency systems.

Even in these modern times, challenges remain. Anyone with the desire can open a newspaper to the financial section and

read about the ongoing demands of maintaining an efficient monetary system. Articles on the US deficit, on the decline of the dollar against a huge basket of foreign currencies, issues of inflation or deflation, are daily reads. But how did The U.S. dollar get here? What were the specific motivations and designs that led from trading beaver pelts for beads at the Hudson Bay Company to a world of nearly invisible dollars backed by nothing but a government promise of value?

The history of the U.S. dollar formally begins in the mid-1780's when it was decided that the term Dollar would be

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OPINION

Antique Sales Trend higher But quality inventories are getting scarcer

John Regan

A few years ago the collectable part of the antique market lost steam. Except for very high-end merchandise, most customers were buying decorative impulse items or inexpensive furniture. It seemed like our traditional market, quality "vintage" collectables, was largely abandoned.

Some antique malls looked to fill this market void with local craft items, Chinese gift imports or Indonesian furniture reproductions. For us, the strategy was to weather the storm, and stick to selling quality collectables, maintaining a policy of excluding new and reproduction merchandise from our sales floors.

Some of our dealers criticized us for not "changing with the times." Indeed, we could have changed. Over the years we have had other business interests involving new gift merchandise. I have worked with a nephew who manufactured furniture in Indonesia. But we like selling antiques; we didn't want to change.

Of course some changes have been necessary; the world is changing and we will always be adjusting our business model to those changes. As we see it the biggest change affecting our business has been the shift of American manufacturing of consumer products to overseas contractors.

Since the mid 1950s, the protracted shutdown of American manufacturing plants has provided a steady stream of new areas for collecting. If we think about some of the more popular areas of collecting, whether Roseville, Rookwood or Weller Pottery or Fostoria, Heisey, or Westmoreland Glass, when the factories closed our business expanded. But, now there are few factories left to close.

The recent announcement that closure is imminent for 100 year-old Fenton Glass is for us a reminder that what was once a "stream of new areas for collecting" is now a trickle. American manufacturing of giftware, souvenir, and consumer products is all but dead. The implications for our antique malls are significant.

As sources for new areas for collecting dry up we expect to see some consolidation in our part of the antique industry. Simply put, we see that the availability of quality antique inventories will become scarcer and scarcer. Meanwhile, prices will climb.

In recent months we have seen significant increases in our Antique Mall sales. Collectors are returning to the market. Quality collectables are once again selling well. We are carefully watching our inventories. We are telling our dealers to aggressively stock up. We feel that our biggest challenge is maintaining quality inventories.

MyAntiqueMall previews antique mall inventories describing 90 areas of collecting with lots of pictures

Tim Regan

One of the biggest challenges in running an antique website is that antiques are unique items. They are not like books, electronics or toys that a website can document with pictures and a description, selling hundreds of identical items from just one listing. Instead, each item must be individually pictured and individually described. This is an incredibly time consuming process and very seldom results in a return commensurate with the effort put forth. That is a major reason why myantiquemall.com has shifted its format.

We have moved away from a word-based search engine to a pictorial format that is more like browsing in a real-world store. Rather than the impossible task of trying to list every item in our three malls, we have moved towards a more representative system of on-line display. For example, we have pages devoted to Fenton art glass, kitchen collectables, war propaganda posters, Roseville pottery, and more than 90 other subjects. No, the pages don't show everything available in our malls in those particular areas, but they do give col-

lectors a starting point. It also gives our users, particularly those who might just be getting into collecting, an easier way of exploring new areas.

These new pages also help our website connect better with potential customers. Whereas in the past we would list thousands of items hoping someone would see something they liked, we are now positioning the website so that customers control content. Recent mall requests for Victorian cruets, sterling jewelry, and art deco prints were met with new merchandise pages that those customers could peruse at their own convenience. This way, even if it turns out that the customer is not interested in anything offered on the page, our work is not wasted. The whole Internet has access to the page.

With more than 21,000 unique visits a month, myantiquemall.com has grown in popularity quite a bit over the last year. On any given day we receive more than a dozen requests for specific merchandise, and numerous questions regarding specific areas. Are you looking for something? Let us know!



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Fenton: A Century of Glass Making

Collectors' Bookstore Review by George A. Highby, ISA

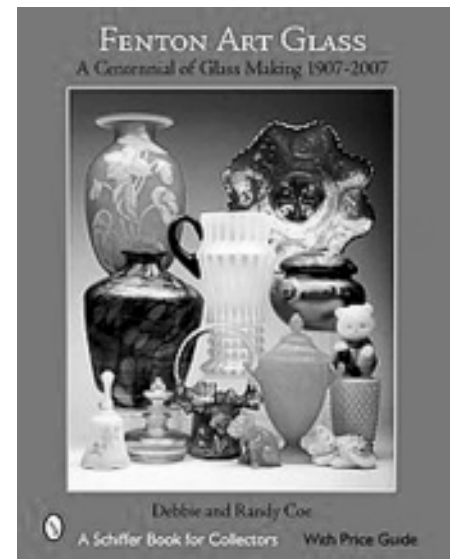
Fenton Glass collectors are legion. Pieces of their handworked, handpainted and handblown glass, known for its bright colors and soft, traditional designs, appear in collections as near as next door and as far away as Eastern Europe. From their early carnival glass lines to the ruffled Crest and Hobnail lines that appeared in 1950s American homes (including the set of Leave it to Beaver), the family-owned firm possesses a rich legacy.

Sadly, soaring natural gas prices and substitution of poorly finished Chinese knockoffs by gift stores leaves Fenton on the brink of closure, even though their collector market remains strong. Even as their union, their hometown of Williamstown and the state of West Virginia rally to Fenton's defense with attempts to restructure the family firm, a new book by Oregon glass mavens Debbie and Randy Coe celebrates Fenton's first century of production, demonstrating why the venerable firm deserves preservation.

Fenton is already the best chronicled of America's glass makers, with a number of books about them published over the past quarter-century. "We set out to do something no other Fenton book does," explains Randy of the Coe's decision to create a new work: "This is the first Fenton volume to include a sampling of Fenton wares from all eras of production".

This approach is a benefit to new collectors, who can explore over a thousand of Fenton's more unusual and beautiful pieces, presented chronologically, with just enough information to understand how they came to be. Advanced collectors will enjoy rare early enamel decorated Fenton, unusual carnival pieces, rich 1920s Fenton opaques and Czech-style mosaic wares, plus the elegant dinnerware lines that carried them through the depression. "We tried to include enough history to bring each phase of production to life without being too heavy," Coe adds. The book also gives heavy emphasis to Fenton's middle period, when the opalescent, cranberry and hobnail lines many novice collectors associate most closely with Fenton were made; unusual Charleton decorated and scarce tri-colored Crest lines are shown to tantalize serious collectors.

Noteworthy to new and serious Fenton collectors alike is a section on Fenton's limited edition and handpainted wares of the last 25 years. "A lot of these haven't been shown in any prior publication," Debbie Coe mentions. Photos and biog-



Fenton Art Glass: A Centennial of Glassmaking, 1907-2007 by Debbie and Randy Coe, © 2007, Schiffer Publishing, 187 pp., 600 color illus.

raphies of many of Fenton's decorators are shown alongside their work, answering longstanding questions about their designers and offering collectors a personal connection that reflects the close-knit nature of the family-owned firm. Shimmering Art-Nouveau influenced Connoisseur lines, cute animal figures and QVC Millennium limited edition wares display the recent artisanship that could possibly sustain Fenton into the future.

The Northwest has long been a hotbed of Fenton glass trading. The Coes are involved with the Pacific N.W. Fenton Finders Association, which hosts two glass shows a year near Portland. Many of the pieces shown in the new book come from Collector's Showcase, the art glass store upstairs in Snohomish's Star Center Mall, which specializes in Fenton. Both have hosted several appearances by George and Nancy Fenton, third-generation owners of the family firm, making the firm a favorite among collectors in our region.

Orders have piled in from collectors since Fenton's closure was announced earlier this Fall, and production is now scheduled through November. Whether the firm will restore enough of its giftware business to stay in business is still unknown; but this new book-and the interest collectors continue to show in Fenton glass-is a heartening sign.

(To keep abreast of the latest news on Fenton's restructuring, collectors may contact Pacific N.W. Fenton Finders, care of this publication. Perhaps the biggest support collectors can lend the firm is to purchase new Fenton lines, either through Collector's Showcase in Snohomish Star Center Mall, or by contacting the company directly at fentonartglass.com.)

Antique Quarterly Published Quarterly Since 1983

Antique Quarterly is published four times a year and mailed on a rotating basis to customers of Star Center Mall, Centralia Square, Centralia Antique Market, and Lafayette Schoolhouse.

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

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

Advertising is generally limited to antique related businesses located in the local antique mall market area.

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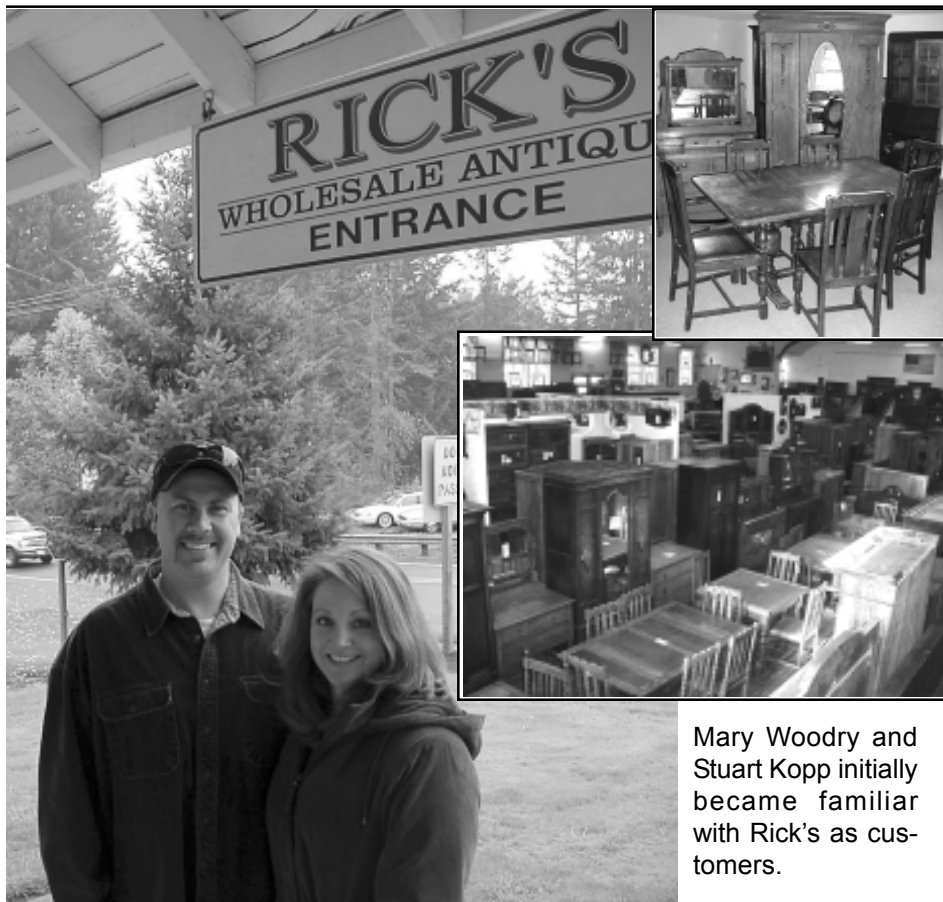
Rick's Antiques Sold, New Owners Take Off For Europe

Rick's Wholesale Antiques has been a cornerstone of the local antique trade for over 20 years. The company originated with Rick Emerson a former furniture buyer for a Los Angeles importer. Rick moved to the Northwest in the mid 80s and set up a furniture import business in the former J. C. Penney building in Snohomish. Ultimately the business expanded to a bigger building, the old gymnasium next to the Lafayette Schoolhouse in sales tax-free Oregon.

Years of buying trips to England, France and Belgium left Emerson both a little travel weary and at the helm of a successful importing business. Cashing in on that success Emerson recently sold the business to Mary Woodry, an Oregon native and Stuart Kopp, originally from North Dakota. They took over the operation on October 1st and immediately set off for England on a buying trip.

Mary says that she has no plans to make major changes in the business. "When the opportunity to purchase Rick's came up, I told the broker this is the one business that I would like to own." She says that her goal was "not to reinvent the wheel, but to buy something that was already successful." Mary speaks highly of Rick's staff and loyal customer base. Rick's brother Lan plans to continue working in the new operation, insuring a smooth transition for the new owners.

Mary and Stuart describe their love of antique furniture. They initially became



Mary Woodry and Stuart Kopp initially became familiar with Rick's as customers.

familiar with Rick's as customers. Stuart enjoys working with wood, making repairs and refinishing old furniture. As Stuart says "We're not into knickknacks. We like the feel and permanence of furniture that has weathered the test of time."

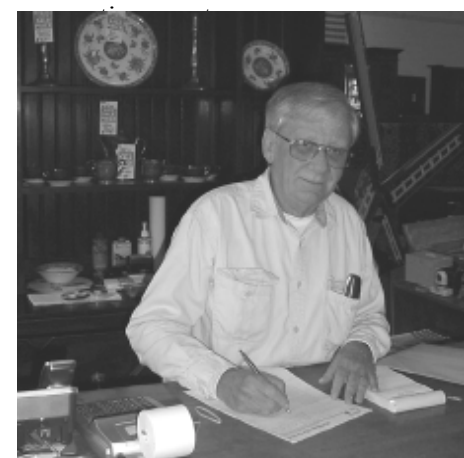
Both plan to make small improvements to day to day operations. Stuart sees the need to improve the website, www.RicksAntiques.com, and maintain

communication with customers by email. Mary places strong emphasis on getting to understand customer needs. Mary says, "We will be doing some buying with the needs of individual customers in mind." Stuart describes differing needs of the "designer and architectural markets."

By refining some purchases rather than changing the mix of furniture sold, they hope to generate sales growth, especially

for retail sales. Mary estimates that current sales are about 80% wholesale. Mary believes that retail business may be improved by adding some "smalls" to enhance the appearance of the furniture.

Developing relationships with European suppliers, arranging packing and shipping, dealing with customs officials and gyrating exchange rates are just a few of the challenges Mary and Stuart face in order to bring to the Northwest what has been an exceptional value for



Lan Emerson plans to stay on with Rick's, insuring a smooth transition. Last month Lan accompanied new owners, Mary Woodry and Stuart Kopp on their first buying trip to England.



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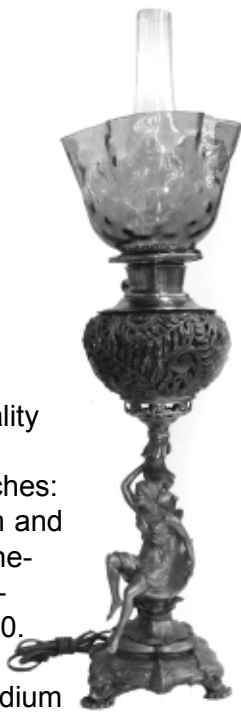
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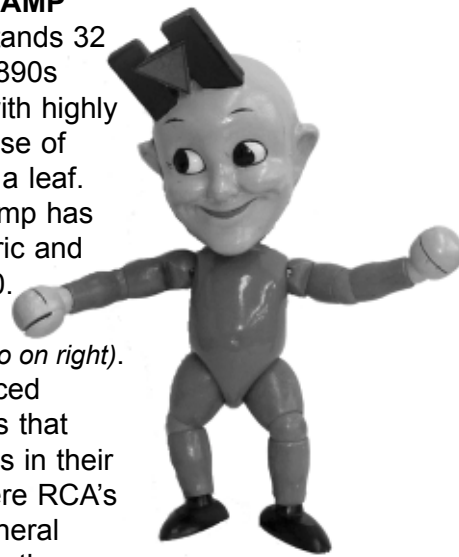


COSTUME JEWELRY of the finest quality is often set in sterling, not common pot metal. Some examples are these brooches: Left to right: Sterling duo pin with crown and sword motif, many different colored rhinestones, \$85. Frog jelly belly pin with turquoise colored eyes, sterling body, \$250. Trifari Lyre bird pin, sterling body, and primarily blue rhinestones including medium blue glass cabochon body, also has fuschia baguette stones and small emerald green round stones, \$350.



CRANBERRY GLASS LAMP from the Victorian era stands 32 inches. It includes a c.1890s cranberry shade lamp with highly detailed metal figural base of half-nude woman riding a leaf. This former kerosene lamp has been converted to electric and works perfectly. \$895.00.

HOTPOINT DOLL (Photo on right). Many companies produced wooden advertising dolls that displayed business cards in their hands. Among these were RCA's "Radiotron" doll and General Electric's "Bandy" doll, both valued at over \$1000.00. This hard to find 13 inch wooden c.1930s "Hotpoint Man" advertising doll has had its paint touched up some time in the past, \$595.00



HULL ART POTTERY (above) began production in 1905 in Zanesville, Ohio. This Butterfly pattern 2 piece lavabo with metal holder is a seldom seen item. A lavabo is a washbowl with a spigot-equipped water tank above, usually mounted on a wall, as this piece is, with a metal holder. \$150.0



VINTAGE TEXTILES, especially trims and cute accent pieces, are highly sought by seamstresses. In the background: four yards of vintage tapestry style trim in gold and purple, priced at \$55. Package of delicate gold lace trim, French made, 2 yards, \$22. Black & gold silk Chantilly lace mantilla from the 1930s, \$39. Sitting on top of those: vintage ribbon flowers, cluster of four in vivid pinks, with green velvet leaves & bead accents, \$18. Vintage ribbon flower in baby pink with green velvet leaves, \$16.

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WOOD BOXES, over the centuries, have been used for cigars, jewelry, flatware, heirlooms- just about anything a person could want to keep safe. With so many uses, it's obvious why there are so many beautiful examples to be found. Victorian c.1890s ornate keyed metal-trimmed box with monogram "KLI," \$95.00. Art Deco c.1930s inlay box of children on goat sleigh with sliding lock, \$75.00. Victorian 1890s lap desk box with no monogram on metal tab, great inserts, \$225.00.



NAUGHTY GLASSES. According to the instructions, these Mystic Girl Glasses, produced in the 1940s, are the "Life of the Party." The instructions say "wash the glasses and you will notice that the garments on the girls disappear on the outside of the glass." Set of 5 Mystic Glasses in original box, \$125.00

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TRADE BEADS. Multicolored strands of beads have served as currency in many societies, including the Native American. Pictured here are a multitude of trade bead necklaces ranging in price from \$25.00 for the most common strands to \$199.00 for the rarest, in this case, a c.1800 strand of white on white "eye" beads.



SILVER PUNCHBOWL in highly detailed silverplate is from the art nouveau era, 10 inches by 15 inches, floral design on base and rim, including silverplate ladle, \$900.00.

SNOW SLED. With Christmas just around the corner, it's never too early to start preparing your decorations and gifts. This 1950s Northern Flyer sled is a great example of a toy from yesteryear. Unlike the plastic sleds of today, this sled, made of solid metal and hardwood, has demonstrated its durability. \$65.00



STEIFF, world renowned teddy bear maker, is also well known for the variety of other animals they created. Pictured here with original Steiff buttons in their ears: 14 inch leopard, \$85.00. 4.5 inch seal, \$55.00. 13 inch mohair teddy bear "Zotty," \$195.00.



PEWTER was popular in American dinnerware from the 1700s to the 1840s. American pewter is primarily made up of tin, copper, and a little bismuth and/or antimony. Pewter hot water plate from the 1850's, \$60.00. Pewter 1950s Danish coffee pot with wicker handle and acorn finial, \$49.00

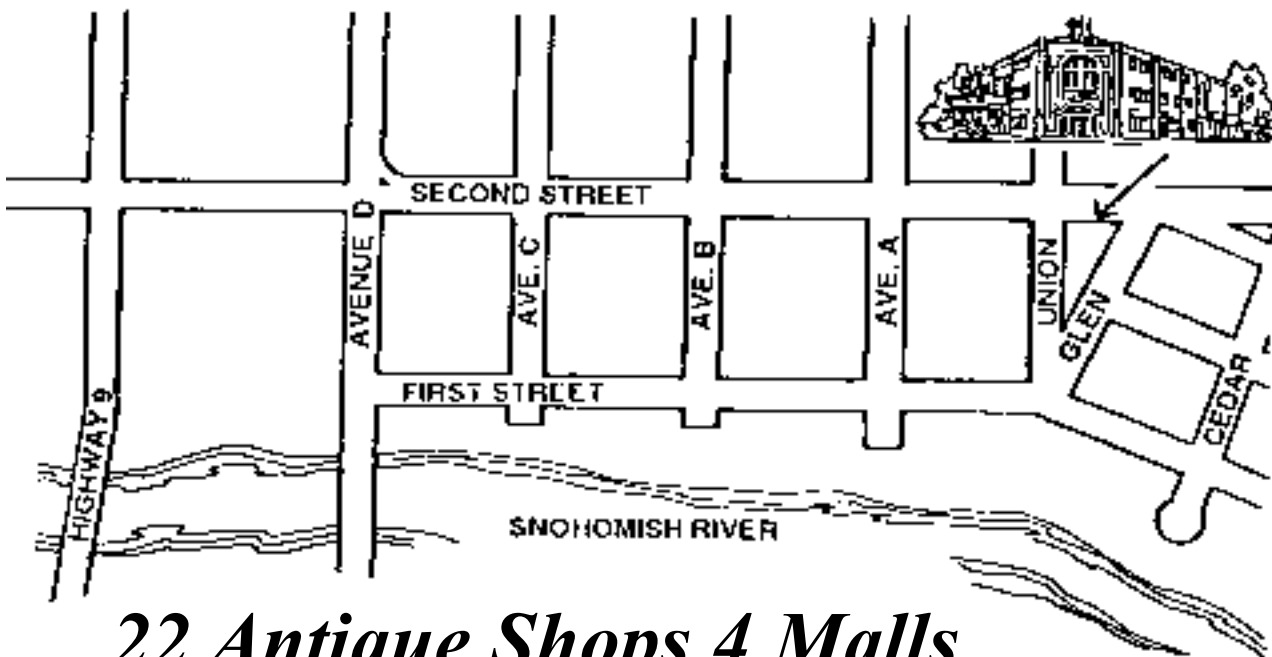


MARY GREGORY handpainted glass, usually incorporating a young girl or boy, was a popular motif from the 1850s to 1900s. 10 inch Cranberry pitcher, \$300.00. 13 inch cranberry pedestal vase, \$350.00. Cranberry tumbler, \$85.00.



ANTIQUE WATCHES for ladies are a wonderful gift. The antique ones are unlike any you can find new, are priced much lower; and come in many different styles. From top to bottom- Bulova yellow gold watch from the 1940s, band is solid 14K gold mesh, watch is 10K gold filled with 4 diamonds. Wind up, works, \$95. Hampden Swiss watch with approximately 0.70 carats of diamonds set in 14K white gold, wind up, works, \$525, c.1930s. Seiko watch, solid 18K gold with bright cut accents, \$895, quartz movement.

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Centralia Guide

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SKOOKUM DOLLS from the 1930s and 40s include hand made leather outfits, colorful wool blankets and suede moccasins. 8" couple with baby \$48.



SHOE POLISH manufacturers drew attention with flashy trade names and bright colorful tins. Polyshine brown \$22, Atlas Oxblood \$30, Barton's Dyanshine in black \$12.



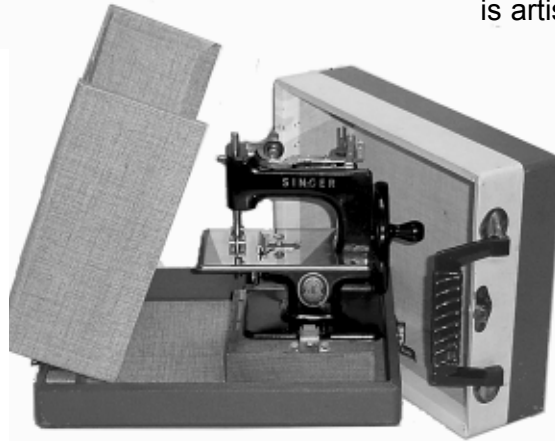
PICKARD gold finished 8" two handled etched china bowl was produced in the 1960s. The hand painted rose motif band is artist signed, E. Challinor. \$245



SOUVENIR SPOONS cast in sterling silver preserve memories of travel, world fairs, famous people, new bridges, buildings and discoveries. Louisiana Capital \$25; Fort Worth Courthouse \$35; Washington D.C. \$35; General Andrew Jackson \$25 plus 100s more in stock.



STEVENS & WILLIAMS art glass dates from the 1830s in Stourbridge, England. During the 1890s many works included applied glass motifs of flowers, leaves and berries. 10" cased glass, opal on pink vase features an applied oak leaf and acorn design in thick amber colored glass. \$250.



CHILD'S SINGER sewing machine includes the original carrying case. The 50s era machine is made of heavy cast metal with fine detailing. \$125



PIN CUSHION made of red velvet and detailed in colorful beadwork made for a popular, useful hand made souvenir item during the 1920s and 30s. \$62.50

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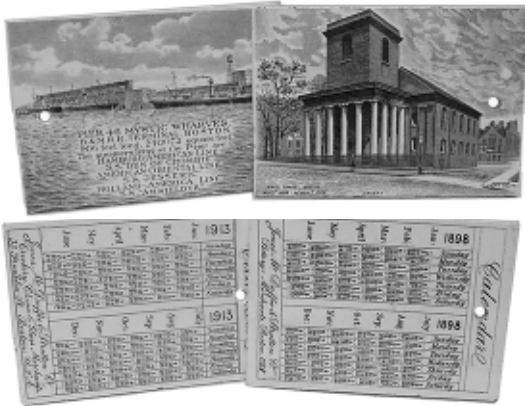
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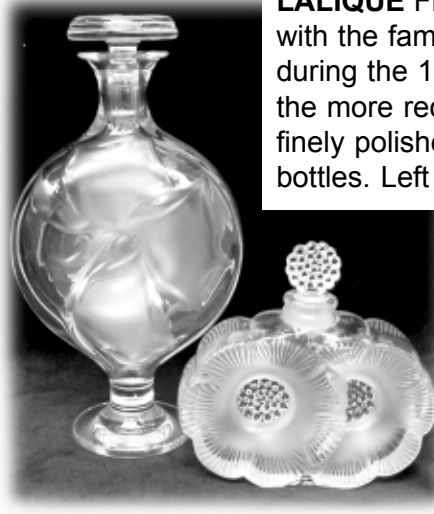
From I-5, Exit 82, Go East 1 1/2 Miles
Turn Right at Pearl (Washington Park); Go One Block.



SPY GLASSES are made in four brass sections, and finished with leather. Top \$125; Bottom \$95.



CALENDAR TILES were made from 1879 until 1929 for the Jones, McDuffee & Stratton company of Boston, MA. These transferware tiles were made by Wedgwood possibly to promote their commercial tiles and historic plates. 1898 Mystic Wharves tile \$159.50; 1913 King's Chapel tile \$155.



LALIQUE French art glass originated with the famous works of Rene Lalique during the 1920s. Highly desirable are the more recent Lalique production of finely polished, clear crystal perfume bottles. Left \$395, right \$129.



CUT GLASS compote was made of heavy cut crystal in the Trojan pattern by the American Fry Glass Company between 1901 and 1934. \$179



ARROWHEAD collection, amassed in the 1940's and 50's, is from a museum in Illinois. 89 arrowheads in a 24" by 28" frame \$450.



JEWELRY BOX from the late 19th century was cast in an ornately detailed Victorian mold and finished in a now weathered copper patina. \$75

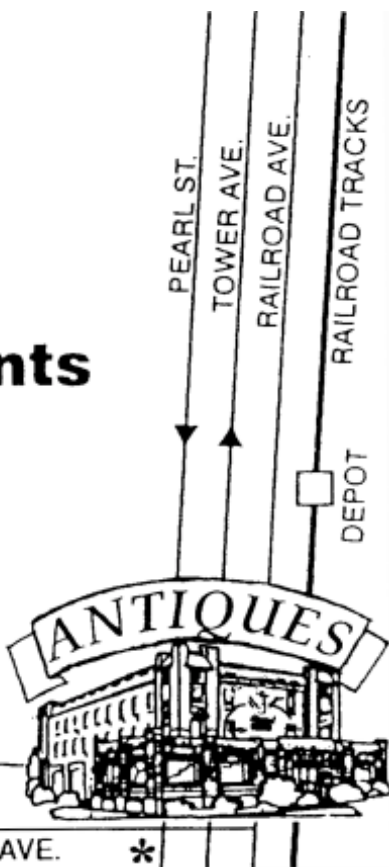
CAST IRON toys were a popular product of the industrial revolution. During the mid-19th century, mass produced machine-made toys replaced hand made ones creating a mass market for toy consumption. Horse and cart from the 19th Century \$135.



SEATTLE & PORTLAND

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HEAD VASES were produced by Japanese exporter NAPCO during the 1960s. Realistic hand-painted detail and faux pearl accessories add to collector's attraction. 7" with hat, \$199; 7" with ribbon, \$199.



TINS have been popular repositories of miscellaneous objects since the turn of the century. They afforded an opportunity for advertisers to promote their products, as in this 3" X 7" X 6" Public Benefit Boot Co. lidded metal tin. \$39



70s GLASSWARE may be one of the hot new areas attracting collectors. Detailed color enamelling, often accented in gold enhances the distinctive styles of the 50s through 70s period. Six rose and gold patterned glasses with caddy \$32.



ADVERTISING signs have changed over the years from early painted, baked on enamel metal signs to the more modern backlit plastic signs. The 13" X 19" Hires Root Beer sign is from the 1940s and priced \$75(sold); the lighted Coke clock sign is trade marked 1964 and priced \$185.



FARM SET made by U.S. toy manufacturer Mar Toys, includes wind-up tractor, plows, wagon,... a complete set in original 12" X20" box. \$1250



ALADDIN lamps were produced by the Mantle Lamp Company of Clarksville, Tennessee. Production shifted from oil to electric lamps during the 1930s. Pair of lamps including original finials \$325.



LOUIS COMFORT TIFFANY applied metallic salts to his handmade "Favrite" glass to obtain a lustrous gold "Aurene" finish. Early 20th Century footed vase. \$1195



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RED WING pottery dates back to 1861. The "Futura" shaped "Tampico" dinnerware pattern was produced in 1955. The Minnesota Company closed in 1967. We have many Tampico pieces in stock including 10 3/4" plates priced at \$15 each.



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. 5.25" frosted goblet \$75.



ICE CREAM SCOOP boasts "chromium finish that never corrodes" and "cuts hard ice cream easily." No 51 scoop was produced by Arnold and includes original box. \$95



HULL POTTERY began production in 1905 in Zanesville, Ohio. Pink and blue matte glaze floral pieces were produced from the 1930s until the factory burned in 1950. 12.5" Hull Art vase \$299.



MAJOLICA earthenware dinnerware, jardiniere and figurines were popular in the Victorian era. They are recognized by their vivid colors in a tin or lead type glaze. French Noble with violin \$160.



STERLING CONSOLE and two 7" candlesticks in heavy ornately cast silver with Gorham sterling trademark were originally sold through C. D. Peacock, a Chicago jeweler. \$1750

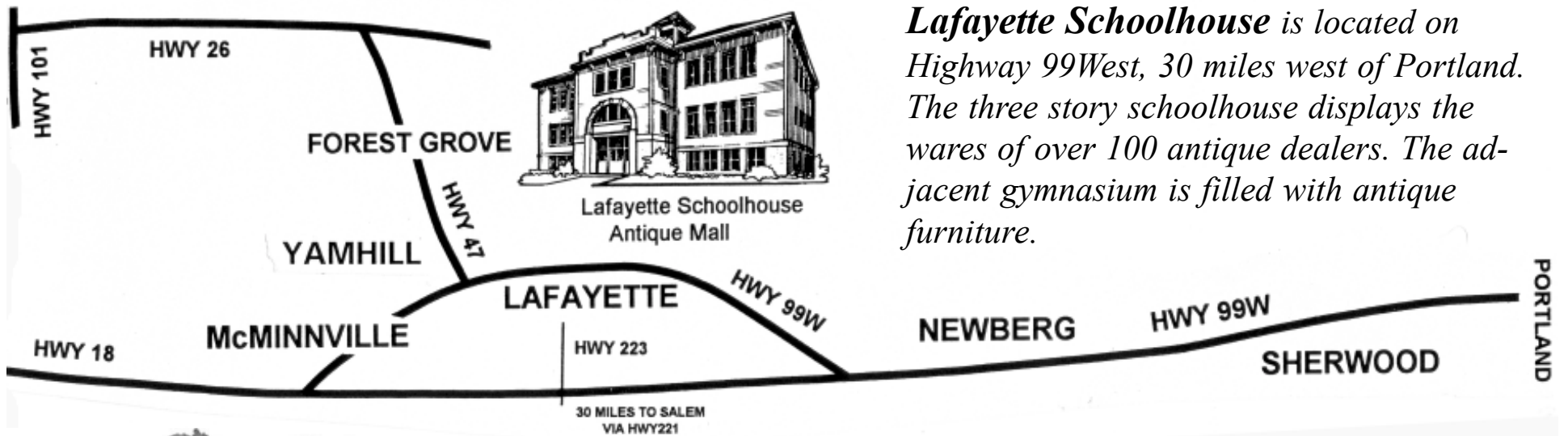


STAFFORDSHIRE figurines date back to 1840s England. Popular figures, usually produced in pairs, include Prince Albert who died of Typhoid fever in 1861 and Queen Victoria, whose reign ended in 1901. Pair \$425



LION COVERED DISH was made by Imperial Glass of Ohio and is marked with the patent date of Aug 6, 1889 and the Imperial IG logo on the top & base. It is made of clear and frosted amber glass, 7 1/2" long. \$175

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Dollar from page 1

1928 ten dollar gold certificate is from the time when U.S. Dollars were backed by the Gold Standard.



"GOLD
THIS CERTIFICATE IS A LEGAL TENDER
IN THE AMOUNT HEREOF IN PAYMENT OF ALL
DEBTS AND DUES PUBLIC AND PRIVATE
CERTIFICATE"

the official measurement of the monetary system in the United States. This seemed a reflection of the fact that Americans were already comfortable with the word Dollar since the Spanish currency in circulation at the time was of the same name. In 1791, in what seems a natural progression, the first U.S. bank opened its doors. From there The Dollar's path becomes very intriguing. The first official coins under the Dollar system were minted in the late 1780's and, not much later, state banks began minting their own individual currencies.

More than 30,000 state bank notes with a variety of colors, sizes, and designs, were issued across the nation. Due to a lack of federal regulation, the bills were easily counterfeited and led to major problems, both for the state banks and for consumers. To complicate matters, along came the American Civil War which almost bankrupted the country and forced Congress to take action on the currency situation. By taxing local state currencies out of existence with the National Banking Act, the federal government was able to issue an official nation-wide currency for the first time in the form of non-interest bearing treasury notes called Demand Notes. This process quickly led to the creation of Greenbacks in 1862, which were backed by Spanish dollars. Counterfeiting had taken its toll, and the new bills were designed with "fine line engraving necessary for difficult-to-counterfeit intaglio printing, intricate geometric lathe work patterns, and distinctive linen paper with embedded red and blue fibers." The United States Dollar, as we know it, was established.

There was one major difference between those dollars of yesterday and those we use today. From 1792 through 1874, the US dollar was backed by both gold and silver. Under this system, dollars could be exchanged for their set value in gold or silver from the U.S. Treasury. Gold was traditionally the most popular unit of support for the dollar but powerful factions in the silver producing industry continually managed to influence policy- that is, until huge silver deposits were discovered in Western United States in the late 1800s. This effectively devalued the silver content in U.S. coinage, and sent the country into a furious debate over the bimetallic standard. This led to a division of the Democratic Party in 1896, as each side of the party argued with their own interests at heart.

The United States Greenback Party, supported primarily by farmers, felt that keeping the system of Bimetallism would be in their best interest because it would lead to inflation, and consequently make it easier for them to repay their land debts. On the other hand, financial institutions and commercial businesses argued that a stable dollar was more im-

portant than the farmers' predicaments, and that the dollar should be backed only by gold to effectively achieve this stability. It is little wonder that the farmers lost the battle and from 1873 to 1900 legislative modifications led to the introduction of the Gold Standard.

The Gold Standard Act passed on March 14th, 1900, and with that, all dollars were backed entirely by gold. But, as the constant evolution of the Dollar system has shown, complications and confusion always seem to arise, as the system becomes inefficient. In this case, the dollars' stumbling began when the post-WW2 Bretton Woods system valued all other foreign currencies in terms of U.S. Dollars, and consequently indirectly connected their currencies to the gold standard. At the time, gold had a market price of \$35.00 an ounce; trying to maintain that market price under the pressures of foreign currencies put a major strain on the system, and once again resulted in looking at new ways of doing things.

After a failed attempt at creating a two-tier system in which central bank gold transactions were insulated from the free market price, the government took a radical step in 1971. They shrugged off the gold standard and entered a new era by embracing a Fiat Money System as the best course of action. This new way of doing things was simple: remove all physical assets backing the dollar. No conch shells. No Spanish currency. No silver. No gold. The dollar would now be backed by just a promise or as Wikipedia.com states: "backed by future claims to wealth of American Taxpayers and other income sources of the Treasury." Thus the dollar went from being a claim on some physical asset to simply a medium of exchange. Some have argued that this means the only inherent value left in the dollar is the paper it is printed on.

Federal Reserve Notes, for the greater part of their history, always had the words "Will Pay to the Bearer on Demand;" but by 1963, under a fiat money system, this was removed and by 1968 the government would no longer honor gold or silver certificate redemption. This does not mean that old currency is worthless however. The government still respects old bills at face value, although paying for your groceries with a dollar from the 1800s is a pretty bad idea. As historical collectables go, not many items divulge so much information about the character of the United States at various times in history as the particular dollar of that day. The pictures on old bills are such simple and authentic representations of each period's values and politics, it is not surprising that many vintage dollars sell for much more on the antique market these days than they would have ever been worth in gold.

Under a fiat money system, the amount

(Continued on Page 11)

Wade from page 1

Initially, Wade produced Rockingham style teapots, highglaze teapots with relief figurines decorating them. By 1870, Staffordshire style figurines had been added to the production line. They further expanded production to include other tea related items, and tobacco related items like match strikers and tobacco jars.

In 1888, with the teapots and tobacco items doing quite well, the company expanded to tiles. They developed a range of finishes, from highglaze to matte, in bright decorative patterns, often with a Persian influence.

The tiles became quite popular and were used in a number of high profile locations, including in Princess Mary's home, the London Underground and as far away as Buenos Aires. Even as the tile business boomed, their teapot production remained in high demand as well.

Wade produced tiles until 1970. Today, their Art Nouveau styled tiles are in very high demand among collectors.

Starting in 1929, Wade employed Jessie Van Hallen as a designer. One of the lines she was responsible for creating, which was a success even during the Great Depression, was "Scintillite" figurines. These were very inexpensive, due to the innovative process used. The figurines were sprayed with cellulose acetate rather than an actual glaze, which allowed Wade to price them under competitor Royal Doulton's figurines. Unfortunately the cellulose coating yellowed quite a bit, and often flaked off completely.

Some of these figurines are very much like Royal Doulton's, featuring ladies in hoop skirts; others are more flapper-like, and still others are Disney figurines like Snow White. Some can be found as lamp bases. All of the Scintillite figurines are collectible today, provided their coating is intact.

Another designer employed in the '30s by Wade was Faust Lang, who created hard-paste porcelain bird and animal figurines, which appear in some cases to be similar to those of Royal Copenhagen. Today his designs are quite popular among collectors, and very high priced in some cases: the Ermine on a Rock figurine sold for 1,700 pounds sterling (\$3476 at today's conversion rate). Lang originally began as a wood sculptor and found the transition to clay difficult- however, his figurines are quite lovely, very detailed and naturalistic, in charming poses.

British Commemorative ware was issued by Wade beginning with the Silver Jubilee of King George and Queen Mary, and for every British royal event thereafter. Wade's British Commemorative items are usually cream colored wares with colorful transfer decals of the event, which usually includes a profile of the royalty involved. The company produced most of their Wade Disney figurines during the '50s and '60s, though they began making Disneyana beginning with Snow White.

Wade Whimsies are a hugely popular area for collectors today. The Whimsies are tiny miniatures, usually animal figurines, and were sold in boxed sets of five. They were a big commercial success, mostly because Wade had hit on a new market: the children of the middle class.



Less than an inch in height, this Wade lion offers fine detail and a rich glaze.

The very first set was a horse surrounded by a poodle, a spaniel, a stag and a squirrel. A new designer, William Harper, employed just to create new Whimsies, was largely responsible for their success. Later, they sold them individually rather than in the boxed sets of five to make them more affordable.

The first series of ten sets of Whimsies (five figurines in each set) was sold from 1953-1959. The first five sets were of much more limited numbers than the last five in the series. The odd numbers of the sets were made in Burslem England and the even numbers were made in Ireland. In 1971 another series was made, with the final twelfth set issued in 1984. Each set had a different colored box, and usually, a theme. For example, the sixth set in the first series, c.1956, was the Polar Set, featuring a baby seal, a penguin, a polar bear, a husky and a baby polar bear, and the box had an iceberg theme. The others with themes were: seventh series, pedigree dogs; eighth series, zoo animals; ninth series, North American animals; tenth series, farm animals. They were all sold in limited runs, before the phrase "limited edition" was a buzzword among collectors.

Wade also made various other small figurines that don't really fit the Whimsy category. Quite a few of Wade's character figurines, like Pogo (from the comic strip) are highly collectable. Book price for Pogo is \$900. Also the Disney figurines are quite pricey, with a 1934 Mickey being the most expensive. It sold for \$2800. All the other Disney figurines are also in high demand, like a Pluto figurine from the '30s which books at \$800.

Wade production continued through the 1990s, with many limited edition items, which are already collectable. For example, the biscuit porcelain "Cheetah and Gazelle" figurine, with only six made in 1991, is an amazingly detailed piece. The item was sold with limited edition paperwork through the company only, for 1,200 pounds sterling. Today there is no book price for the item due to the rarity and high original cost. The company is still in production today, though a larger firm has purchased it.

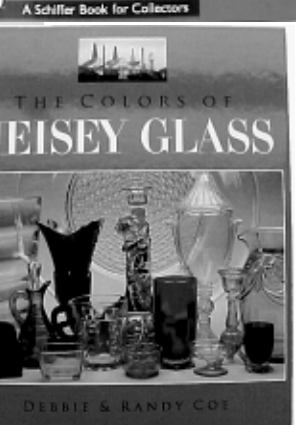
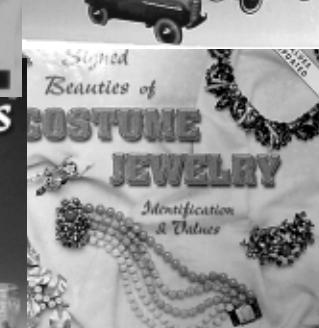
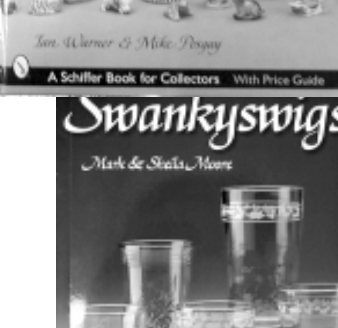
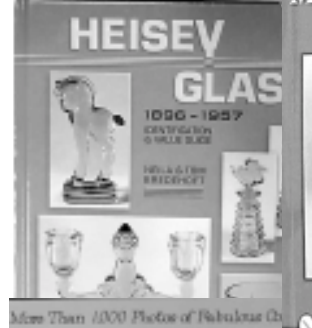
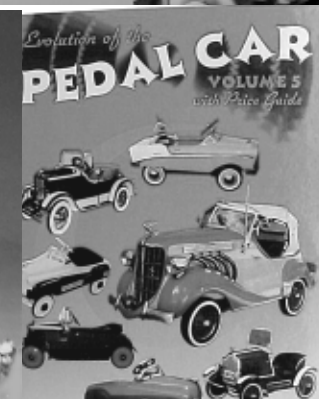
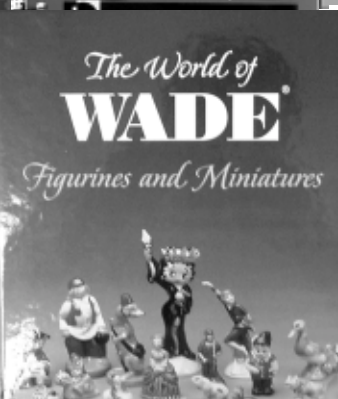
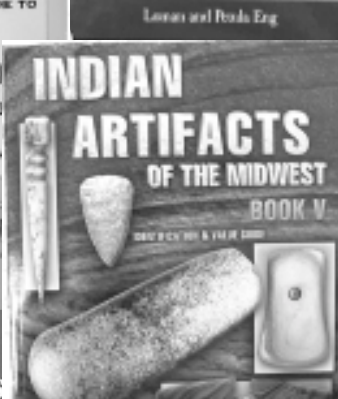
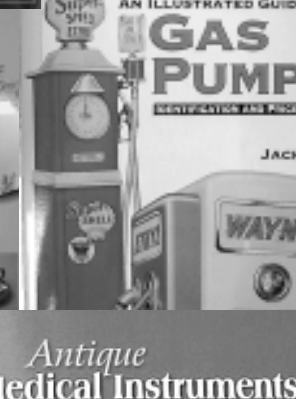
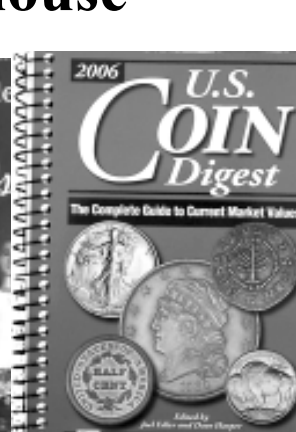
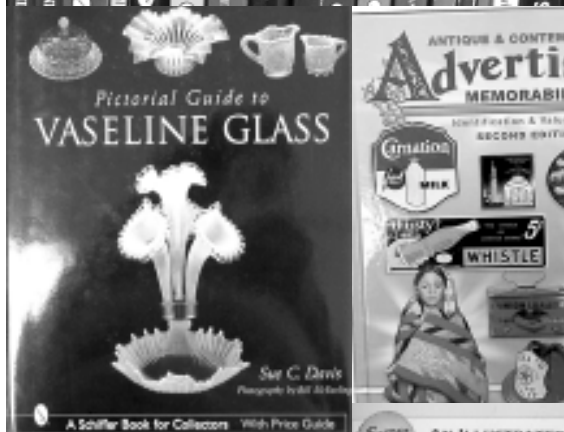
Whimsies were first distributed as a Red Rose Tea premium in Canada. They were placed inside the packaging of the tea. They were often two colored figurines. The incredible popularity led to their distribution in America as well; the American figurines are all one color. The only ones that weren't inside the tea packaging were the ones with the decaf tea, which had to be sent away for. These little guys have become the most recognizable Wade item and are still quite popular; even people who have no interest in most antiques recognize the Red Rose tea giveaway figurines.

Wade today is highly popular- in our antique mall, it is not uncommon to have a little boy or girl come to the main desk clutching a few dollars, and pay for a Wade Red Rose tea figurine with their

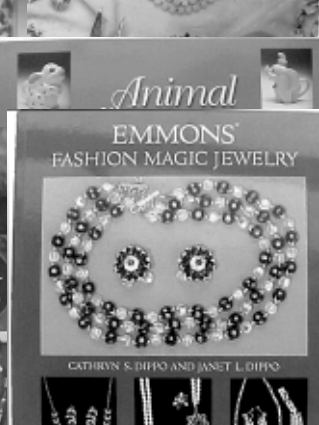
(Continued on Page 11)

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US Dollar from page 10

of silver in coins was also drastically reduced. Where once most coins contained 90% silver, after the Coinage Act of 1965 they rarely contained any at all. By 1975 it seems all valuable commodities had been removed from the monetary process (either in backing or content), and the United States completely embraced a fiat system. Some argue the foundation of the dollar is all a confidence game now.

As strange as it would be for a fur trader from the 1800s to contemplate derivatives, stock futures, puts and calls, so is it tough for us to imagine what the

future of our currency system might entail. Technology is always advancing. Efficiencies are always increasing. Our understanding of market economics is continuously being pushed forward by experience.

These days, with high tech methods of safeguarding the authenticity of our currency with such things as security thread and microprinting, the new fear is more about the authenticity of the person spending those funds than the actual dollar bills themselves. In a world of invisible money, identity theft is rapidly becoming a huge problem.

Perhaps the credit cards we use today

will be replaced by personalized microchips under our skin tomorrow. Perhaps when we shop for groceries, cashiers will be completely unnecessary. Perhaps when we leave the store, our unique microchip (embedded somewhere on our body) and all the unique microchips in each of our groceries will be instantly scanned, charged to our account, and added to our monthly bill. As distasteful as such a thing sounds now, imagine the fur trader contemplating a currency with no physical assets backing it, or coins with no actual value outside of being a medium of exchange. They would probably think it a bit wacky too.

Wade from page 10

allowance money. Often you will see a whole family shopping for Wades, ostensibly for the child's collection, but the parents are obviously delighting in the process too. Most of the Wades available for sale seem to be the Red Rose Tea figurines and the Whimsies- the pottery is not so easy to find.

To learn more about Wades, grab one of the many books in the Collector's Bookstore. A few titles I used for reference here: The Charlton Standard Catalogue of Wade, Volume One by Pat Murray; Wade Collectables by Pat Murray; as well as some specific titles for Whimsies, liquor bottles, etc.



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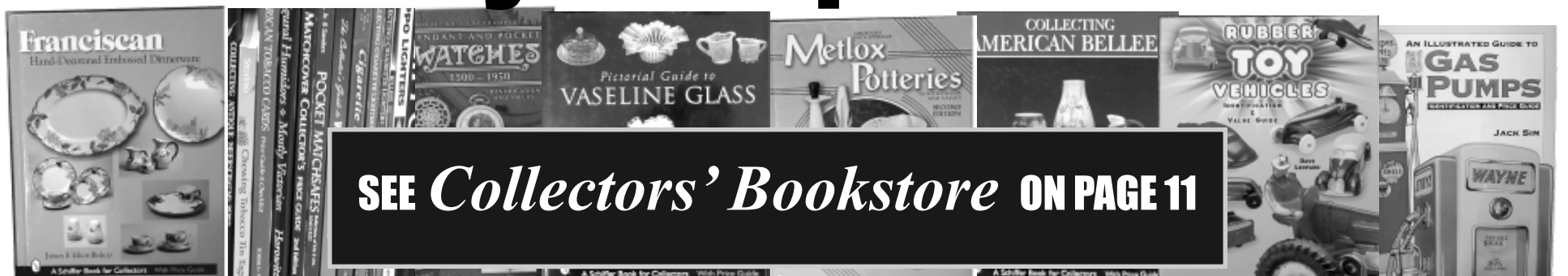
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SEE *Collectors' Bookstore* ON PAGE 11