



Renninger's CELEBRATING OUR 43RD YEAR ANTIQUÉ GUIDE

VOLUME 43, NUMBER 1

WWW.RENNINGERS.NET

JANUARY 11 - 31, 2017



EXTRAVAGANZA DATES

MOUNT DORA, FL Jan. 20-22 • Feb. 17-19, 2017
KUTZTOWN, PA 2017 • April 27-29 • June 22-24 • Sept. 28-30

Sewing Birds



By Terry and Kim Kovel
Sewing was an important part of the life of a woman during the 17th and 18th centuries. There was no sewing machine; everything was hand-stitched. Iron "grippers" were sometimes used to hold one end of the fabric while it was hemmed or embroidered.

An improvement, the first "sewing bird," was invented by Charles Waterman in 1853. It was made of brass, iron, or later, steel. The tool was clamped to a table and the bird held the fabric taut. It acted like an extra hand.

Improvements were added to this sewing tool, including emery balls to sharpen needles, spool holders, drawers, winding reels for thread, pincushions, thread cutters and clamps made in fancy shapes like dogs, snakes, cherubs or dolphins.

Variations of the sewing tool continued to be made by Singer Sewing Machine Co. until the 1980s.

The sewing machine was invented in 1854, but it took many years to sell enough machines, so the sewing bird was no longer necessary. Copies are made today mainly for collectors or as decorations.

Early sewing birds were sometimes given as love tokens. The groom-to-be gave a sewing bird to his future bride long before the wedding so she would think of him while she sewed her trousseau.

An elaborate 18th-century sewing bird made of brass and iron sold for \$1,046. It had a feathered bird and a pincushion.

This strange device was an everyday item used by an 18th-century woman. The 10-inch high tool auctioned for \$1,046.

Clocks of the Past



By Terry and Kim Kovel

Clocks were an important part of the Victorian home. Large grandfather clocks were kept in the front hall or living room to tell time, ring chimes on the hour and even tell the phases of the moon. The only public sources of time were the train station, city hall or church tower clocks. Smaller clocks that told time were kept on the fireplace mantle and were made to be decorative with bronze figures as part of the case in formal homes, and plain or even comic cases in others. Almost all clocks had to be wound for up to eight days. Bradley & Hubbard, a Connecticut company that made many iron and other metal items, had an 1857 patent for a figural novelty clock that could blink its eyes. "Blinkers," also called "winkers," were made in many shapes. An organ grinder with a monkey, Topsy, Mammy, Sambo the Banjo Player and John Bull examples were sold during the last five years for prices from \$500 to about \$1,000. John Bull is a character who was a popular symbol of England from 1712 to the 1940s. New England Auctions sold a 16-inch John Bull blinking eye clock for \$416 in 2016.

This gentleman has the clock in his stomach. The Bradley and Hubbard "blinking eye" John Bull clock sold for \$416.

To Infinity and Beyond: 30 Years and Still Going

By Harry L. Rinker
"Rinker on Collectibles" was nearing its ninth anniversary when Walt Disney's "Toy Story" premiered in general release on November 22, 1995. I researched the date because I was concerned that younger readers may not be familiar with "To Infinity and Beyond." It is a generational phrase, meaning it has a limited memory span. I still remember the blank look on my university students' faces when I used the phrase "Go ahead, make my day" ("Sudden Impact," 1983) in one of my classes a few years past.

"Rinker on Collectibles" Column #1560 marks 30 years of published, numbered columns - 780 question and answer columns and 780 text (think piece / editorial) columns. The anniversary number date is deceptive. In the first decade of "Rinker on Collectibles," I wrote several unnumbered, special edition columns and have vague memories of skipping a week

or two. I made a mistake by not assigning a publication date to each column. I still follow the non-dating practice because the publication process for a column ranges from a week to a month depending upon the publication or website in/on which the column appears.

When I wrote Column #1040, I resolved to keep going for five years. Column #1300 arrived quicker than expected. At the time, I decided to end "Rinker on Collectibles" with Column #1500. When I reached that milestone, I realized I was only 60 columns away from a thirtieth anniversary column, only a year and two months in the future. I had time to decide "Rinker on Collectibles" long-term future.

When I wrote Column #1300, I shared my desire to keep writing so I could document three trends impacting the antiques and collectibles field: (1) the trade's recovery from the 2008-2009 Great Recession, (2) the changes caused by the digital

age, and (3) the increasing demise of traditional collectors and the price impact their collections would have when they enter the secondary market. I visited these topics on multiple occasions.

By 2011, it was evident that change rather than preservation of the status quo was the engine driving the antiques and collectibles trade and society as a whole. These new changes were unlike any previously experienced. The rapidity of change required analyzing and interpreting it monthly rather than semi-annually or quarterly.

I have no plans to end "Rinker on Collectibles" with this column. Like the Energizer bunny, I am going to keep going. I am not setting future number goals. Column #1600 is a given. Column #1700 is not, nor is #1820 (35 years), #2000, or #2080 (40 years).

[Author's Aside: It is a common practice among cartoonists to take a temporary leave of

Continued on page 3

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COMING UP

JANUARY

- 12-15Expo Centers, Atlanta, GA
 13-14.....Com.Center, Yardley, PA
 13-15.....Coliseum, St. Petersburg, FL
 14-15.....Stark County Fairgrounds, Canton, OH
 20-22.....Lakewood 400, Cumming, GA
 20-22.....Renningers Extravaganza, Mt. Dora, FL
 20-22 Raceway Complex, Richmond, VA
 21-22.....Progress Bldg. Fairgrounds, Syracuse, NY
 21-22Ohio Expo Center, Columbus, OH
 28Singerly Fire Hall, Elkton, MD.....Paper
 28-29.....Civic Center, Sanford, FL.....Dep.Glass

FEBRUARY

- 3-4Congr.Church, Glen Ridge, NJ
 3-5.....Memorial Hall East, Fairgrounds, York, PA
 4-5Charlotte Harbor, Punta Gorda, FL
 4-5.....Wheaton Cultural Center, Millville, NJ
 9-12.....Expo Centers, Atlanta, GA
 11-12.....Stark Cnty Fairgrounds, Canton, OH
 11-12.....High School, La Plata, MD
 17-19.....Lakewood 400, Atlanta, GA
 17-19.....Renningers Extravaganza, Mt. Dora, FL

FEBRUARY

- 18-19.....Community Center, Venice, FL
 23-25.....Madison-Morgan Cultural Cntr., Madison, GA

MARCH

- 4Farm&Home Center, Lancaster, PA....Hunt/Fish
 4-5.....Dulles Expo Center, Chantilly, VA
 4-5.....Gov.Wolf Hist.Soc., Bath, PA
 4-5.....Fire Hall, Mauricetown, NJ
 4-5.....Lakewood School, Edison, NJ....Dep.Glass
 9-12.....Expo Centers, Atlanta, GA
 11-12.....State Fairgrounds, Syracuse, NY
 11-12.....Twin Valley HS, Elverson, PA
 12-13.....Country Club, Oakmont, PA
 17-19Lakewood 400, Atlanta, GA
 17-19.....Tanglewood Center, Butler, PA
 18-19.....Stark County Fairgrounds, Canton, OH
 18-19.....Fire Halls, Kimberton, PA
 18-19.....Fire Dept. Hall, Annandale, VA.....Heisey
 20Timonium Fairgrounds, Lutherville, MD (Balto.)....
 Toy
 24-26.....Expo Center, State Fairgrounds, Raleigh, NC
 25-26.....Ohio Expo Center, Columbus, OH

Original York Antiques Event February 3-5

The Original 168th Semi-Annual York Antiques Show & Sale is scheduled for Friday, Saturday, and Sunday, February 3, 4, and 5 at Memorial Hall East, located within the York Fairgrounds Convention & Expo Center in downtown York, PA. This extremely popular event will feature 96 carefully screened Exhibitors in room settings offering a truly impressive and outstanding variety of antiques.

According to show manager Melvin L. Arion, the merchandise here will run the full gamut, including 18th and 19th century American and English furniture, American country pieces in original paint, early china and glassware, 18th and 19th century silver, Chinese Export porcelain, antique toys, Oriental carpets, pewter, estate jewelry, quilts, English samplers, and other textiles, early kitchen and fireplace accessories, Navajo rugs, Pueblo pottery, baskets, and Native American artifacts, historic American militaria, and much more. Arion does an exceptional job of making sure the scope of merchandise offered is as broad as possible so near-



Visitors to the York Show will find LOTS of hooked rugs, framed watercolors, and prints to choose from, as they search for that PERFECT piece to hang over the fireplace or small grouping to "spice up" a wall area in their living rooms.

ly any visitor can find a "new" treasure! In addition, all major credit cards will be accepted.

Because of York's small turnover, visitors have the opportunity to get to really know the dealers from whom they're buying. There are a few new participants this time: Sharon & Claude Baker, of Daytona Beach, FL, Bud Hughes

Americana & Folk Art from Stratham, NH, White & White, Skaneateles, NY, and from PA, Michael Kvietkavskas, Uwchland, Sorisio's Antiques of Leechburg, and Whitman Antiques from Ambler.

Visiting this show, considered by many to be one of The Premier antiquing events in the mid-Atlantic region, is the Perfect antidote to the post-Holiday blues and mid-Winter blahs!

Show hours both Friday and Saturday are 10 A.M. to 6 P.M., and Sunday from 11 A.M. to 5 P.M. Parking is FREE. The building is smoke-free. Food will be available.

Admission is \$10/person, \$9 with this article or an ad.

For more information, visit www.theoriginalyorkantiquesshow.com or call Arion at (302) 542-3286 or during the show ONLY at (717) 718-1097.

CURRENT PRICES

Current prices are recorded from antiques shows, flea markets, sales and auctions throughout the United States. Prices vary in different locations because of local economic conditions.

Magazine, St. Nicholas, illustrated, stories, puzzles and artwork, November 1874 issue, Vol. II, No. 1, Scribner & Co., 10 x 7 inches, \$15.

Glass-art tumbler, poinsettias, aqua blue, opalescent flowers & leaves, frosted scrolls, c. 1890, 4 inches, \$80.
 Bronze doorknocker, Charles Dickens striker, relief characters on plate, brass, patina, 1910, 5 x 3 inches, \$135.

Waffle iron, cast iron, folk art flower design, oval, double

cylindrical handles, hook, c. 1910, 21 x 5 inches, \$220.

Muffin stand, wood, arched top, 3 octagonal plates, tilting tiers, flower and leaf design, block frame, scroll feet, 1890, 32 x 11 inches, \$450.

Chelsea clock, from biplane, round metal dial, knob wind, mounted in mahogany wood from propeller, 1917, 4-inch diameter, \$655.

Candy container, Reindeer, metal antlers, removable head, Santa, blue coat, flocked, composition, German, c. 1910, 8 x 7 inches, \$795.

Snowflake pin, 14-karat yellow gold, diamonds and pearls, shaped design, beaded edges, openwork, c. 1910,

Continued on page 6

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BRIMFIELD'S PREMIER SHOW

Coco Chanel Designs

By Terry and Kim Kovel

Coco Chanel (1883-1971) is a well-known French fashion designer who changed the look of women's clothes and jewelry, and created the famous perfume Chanel No. 5 during the 20th century. But few know she also designed some chandeliers and other furnishings for her apartment and for customers. A rolled-arm sofa and a rock-crystal chandelier probably are her best-known pieces. She included animal figures and mirrors in abundance. Colors like black, gold, brown, honey, beige and cinnabar were backgrounds for Coromandel folding screens and antique furniture. A famous Coco Chanel-designed gilt-metal and rock-crystal chandelier sold at New Orleans Auctions in 2016. It was designed by Coco with Robert Goossens, a Parisian jeweler. The frame



Natural rock crystals hang from this large chandelier designed by Coco Chanel. This example sold for \$37,500.

has interlocking hearts and ovals with large rock-crystal chunks hanging below. Metal leaves covered the 12 light sockets. The impressive 40-inch-high and 31-inch-diameter chandelier sold for \$37,500.

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Forward future dates, for Free listing in "Coming Up" column

To Infinity and Beyond: 30 Years and Still Going

Continued from page 1
absence for six months or a year. I have toyed with this idea on several occasions. Many current readers have never read my earlier columns. It would not be difficult to pick 26 or 52 of the best and run them again. I shared this possibility with my editors. Everyone agreed to the concept. Tempted though I was, I have too much pride to rely on past efforts. "Rinker on Collectibles" always has been fresh and will continue to be as long as I write it.]

When I started "Rinker on Collectibles," I was one of the young bucks in the trade. In truth, I was approaching my 45th birthday. Although a dedicated accumulator, the term collector never applied to me, from an early age, I spent 15 years as a museum professional and did some appraising during the previous five years. I became directly involved in the antiques and collectibles trade when I assumed the editorship of "Warman's Antiques and Their Prices" in 1981. I often speculate what my antiques and collectibles career would have been like had I started in the trade in my mid-20s. Although a moot point, I suspect I would have become an auctioneer or

dealer rather than an educator and researcher.

I am a rarity, a term I would prefer not to use but understand its appropriateness in this instance, in the antiques and collectibles business. I sell information about antiques and collectibles and not objects. I use my time to research and learn the trade's many histories—from biographies of the great auction houses, dealers, and collectors to the creation, production, marketing, and survival of objects. The antiques and collectibles trade is not comprised of inanimate objects as most assume. Antiques and collectibles are animate objects whose life force is understood by a select few, of which I count myself as one.

"Rinker on Collectibles" is about what I think. It has never been about what I want my readers to think. I expect readers to make up their own minds. It does not take readers long to understand that I am opinionated, a bit arrogant, and as my license plate reads a "NOITAL." I make no apologies. My recommendation to a person who does not like to know what I think is simple. Do not read "Rinker on Collectibles."

I am proud that "Rinker on Collectibles" usually is ahead of the curve in identi-

fying and analyzing trends in the antiques and collectibles trade. Accused on occasion of setting market trends, if only I possessed such power, I write "Rinker on Collectibles" as a reporter and not as a soothsayer.

As I continue to age, I cannot avoid reflecting on my many accomplishments in the trade. "What is your greatest accomplishment" is a question I prefer to avoid. "Rinker on Collectibles" appears to be the obvious answer. I am not ready to validate such an assertion. I am proudest of the people in the trade who I have influenced. "Rinker on Collectibles" is only one of the many vehicles available to me to achieve this.

I resolved not too brag too much about "Rinker on Collectibles" when I began to write this column. However, there are four concepts behind the column of which I am very proud. First, every question used in the 780 question and answer columns was an actual question submitted by a reader. I never made up a single question. Second, my answers to questions were education focused, providing background information and explaining market trends that governed the prices presented. Third, I

avoided repetition as much as possible in the text and question and answer columns. Finally, I developed a number of general theories to explain how the antiques and collectibles trade works. Although my writing is more qualitative than quantitative, I stand behind the conclusions I reached through extensive observations in the field and reading trade literature.

"Rinker on Collectibles" has continued for 30 years thanks to the support from a large number of people. First, I want to thank my readers—from those who are new to those who have followed the column for decades. I like to think there are some who were there at the beginning. "Rinker on Collectibles" always has been focused on educating and challenging its readers to think. I have never met any reader who said, "I agree with everything you have written." If there is such a reader, I failed.

Second, I thank the editors and publishers who made and make "Rinker on Collectibles" available. My instructions to these individuals has

not changed since I wrote my first column: "I write each column for me. Edit and change what you like. If you do not like a column, do not run it."

Many editors and publishers became friends. Some of my saddest moments occur when one of these friends leaves the profession.

Third, I revere special thanks for Dana Morykan, my proofreader and critic of "Rinker on Collectibles" for over 25 years. Dana has caught more mistakes than I care to remember. Her "is this really what you mean" and "maybe you should think over about this" comments always make columns better. In respect for Dana, there are times when she does not agree with my opinions but faithfully proofs the column anyway. It is my hope she will continue her work until I write the last "Rinker on Collectibles" column.

After writing Column #1300, I wrote a series of columns identifying ten top changes that took place in the trade between Column #1040 and #1300. I will do the same for the first "Rinker on Collectibles" columns in

year 31.

I conclude with a promise. "Rinker on Collectibles" will continue to provide the same high quality information and analysis evidenced through its first 30 years. By doing this, I hope to continue earning your confidence and support in the future.

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

You can listen and participate in WHATCHA GOT?, Harry's antiques and collectibles radio call-in show, on Sunday mornings between 8 AM and 10 AM Eastern Time. If you cannot find it on a station in your area, WHATCHA GOT? streams live on the Internet at www.gcnlive.com.



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Lucky Charms for a Lucky Year!

New Year's Day is the day which sets the tone for the rest of the year. So there are many "good luck" traditions, such as eating certain foods, visiting peoples' homes, presenting special gifts, etc. In Scotland, for example, Hogmanay (New Year's Eve) often sees friends and families gathering to bring in the New Year. Traditionally, the first person (preferably a tall dark-haired man) to step over your threshold after midnight brings salt, coal,

shortbread, whiskey or fruit cake and this will bring good fortune to your home for the rest of the year. However, good luck charms are very important in whatever culture or whatever time of year it may be. To start the New Year right, the Grist Mill Antiques Center in Pemberton, NJ is showcasing Good Luck Symbols for the month of January in their special display. They invite you to come in and find your favorite charm to give or keep as a token of good wishes for

2017. Whichever talisman you prefer, the Grist Mill has it ready and waiting to bring you fortuity in the coming year. They have traditional lucky charms such as dream catchers, horseshoes, keys, four-leaf clovers, and pennies. Amber, sapphires, scarab bracelets, cat's eyes and evil eyes are some of the jewelry with symbolic meaning on display that will usher in fortune. And don't forget Mother Nature's lucky characters such as elephants,

pigs, fish, turtles, mushrooms, pineapples, crickets, ladybugs and violets. All are displayed and ready to bring you the best fortune this year. So stop by and get your New Year started off right!

Whomever you're shopping for and whatever your budget, the Grist Mill has so much to choose from and the friendly and helpful dealers will be happy to help you find that perfect lucky charm. They offer a 20% discount on items priced at \$6 or more every day and 25% off a special category each week. You can sign up for their email at gristmillantiques.com to be the first to know about the weekly specials.

Grist Mill Antiques Center invites you to participate in their monthly Scavenger Hunt, which takes place the



last Wednesday each month. Lists are given out at 5 pm and the person who finds the most items on the list by 8 pm will win a prize. Light refreshments are served.

It may be the middle of winter, but spring isn't far away, so be sure and mark your calendar for the semi-annual Flea Market on April

23. There will be plenty of treasures and fantastic bargains to be had. Check out the website for more details.

This multi-dealer shop is located at 127 Hanover Street, Pemberton, NJ and is open seven days a week from 10 am to 5 pm with extended hours until 8 pm on Wednesday evenings.

WHEATONARTS Millville, NJ



Mid-Winter Antique Show



February 4 and 5, 2017
Admission \$5

wheatonarts.org



Enjoy a Winter Tropical Escape at Haddon Hts. Antiques Center



Looking for an escape from winter, perhaps one that includes sun and sand and palm trees? A quick trip to the Haddon Heights Antiques Center and a look at January's special display will instantly transport you to a tropical location. Vintage hula girls and tiki mugs, postcards, travel brochures, and souvenir memorabilia, flamingos, parrots, and sea shells all conspire to banish the cold weather blahs. You might even find a vintage suitcase to pack for your escape!

The Haddon Heights Antiques Center celebrates its birthday every January. This year marks 24 years since this popular Camden County multi-dealer shop opened its doors. Over the years it has grown in size and scope, and it continues to offer a wide variety of affordably-priced antiques and collectibles.

Open seven days a week from 10 to 5 with extended hours on Fridays, you'll find the Haddon Heights Antiques Center on Clements Bridge Road, just off I-295. For directions or more information, call 856-546-0555.

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Wheaton Arts Mid-Winter Antiques Show February 4 & 5

Wheaton Arts and Cultural Center will host the Mid-Winter Antiques Show on February 4 and 5. This show attracts over 40 quality dealers and hundreds of visitors from the Mid-Atlantic region. Located in the Event Center at WheatonArts, attendees explore a wide selection of antique furniture, books, ceramics, glass, jewelry, linens, memorabilia, paper, toys, pottery, primitives, and vintage accessories.



Show hours: Saturday, February 4 – WheatonArts Members Preview at 9:30 a.m. General Public from 10 a.m. to 5 p.m.; and Sunday, February 5, 10 a.m. to 4 p.m. Admission is \$5 per person. Refreshments will be available for purchase in the Event Center. The award-winning Museum Stores will be open during the both days of the show.

WheatonArts is a participant in Museums on Us®, a customer-benefit program offering free admission for a Bank of America cardholder to the finest museums and cultural institutions from coast to coast on the first full weekend of each month of 2017. Cardholders will receive admission to the show. In January, February and March the Museum of American Glass and the Art

ist Studios are closed. The Museum Stores are open Friday, Saturday and Sunday only, 10 a.m. to 5 p.m., during these three months. No ticket required. WheatonArts returns to its six-day operating schedule (Tuesday through Sunday, 10 a.m. to 5 p.m.) on April 1. For more information WheatonArts, call 1-800-998-4552 or 856-825-6800, or visit wheatonarts.org.

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Continued from page 2
 1-inch diameter, \$1,550.
 Game table, walnut, serpentine flip top, ebonized edge, wavy apron, carved flowers, round tapered legs, rings, c. 1870, 29 x 34 inches, \$1,195.

Silk shoes, ivory, velvet, red embroidered flowers, ribbon ties, leather sole, Spitalfields, c. 1750, \$2,800.
 Christmas postcard, Santa Claus, seated at desk, working on his list, candlestick, ma-

ron coat, c. 1905, \$20.
 Copper chestnut roaster, squat pot, round lid with reeded edge, openwork collar, flat tapered handle, loop end, 21 x 9 inches, \$40.
 Wine glass, venetian glass, deep red and gold gilt, menora and star of David design, twist stem, marked, Murano, 1950s, 5 1/4 inches, \$145.

Champagne tap, soda, two parts, treaded shaft, removable needle, round ribbed wooden handle, c. 1900, 6 1/2 inches, \$160.
 Celluloid letter opener, page turner, cream-colored, girl in bonnet finial, carved leaves, England, 1920s, 10 inches, \$215.
 Sterling pepper pot, baluster shape, embossed roses and leaves, cartouche, pineapple and scroll design, flared foot, 1800s, 4 x 2 inches, \$475.

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QUESTIONS & ANSWERS By Terry and Kim Kovel

Q: I have a coffee bin that was in my grandparents' general store in the late 1800s or early 1900s. It's marked "Dilworth's Prime Grade Coffee." The markings were made with a stencil. There is a shipping label on top, but I can't read the date. Does it have any value?

A: Dilworth's was in business in Pittsburgh during the late 1800s and early 1900s. John Dilworth was one of the founders of a wholesale grocery company, which operated under various names until 1881, when it became Dilworth Brothers Co. Collectors like early advertising items and if the lettering is in good condition, your bin has value. The shipping label is a plus. Large wooden coffee bins sell for \$300 to \$500.

Q: I live in the Chicago area and just recently inherited a large collection of American cut glass. How would I go about pricing and/or selling the collection? Is there a source around here that I should consult? Any information would be greatly appreciated.

A: Some cut glass sells for high prices. Many pieces sell for over \$100 and a few sell for over \$1,000. If it's a large collection, an auction may be the best way to sell it. Contact a dealer or auction house in your area who already is selling some cut glass. There are also a few sites devoted to glass with history, pattern identification and buy-and-sell posts. There are serious collectors and buyers who want just a few pieces because of early memories. Are your pieces signed? Perfect? Large? All of this adds to value. Search the internet for online auctions and sales. Contact the American Cut Glass Association (www.cut-glass.org) to learn more.

Q: I inherited far too much stuff after my grandparents (and then my mother) passed. One of those items is a 4-inch-by-4-inch Steuben "Stars & Stripes" prism sculpture. It's 4 inches by 4 inches. I have the red box it came in, but one of the edges of the glass has a small chip. I'm wondering if there was there any notable value to the piece before the chip and if there might be any residual value despite the chip.

A: Peter Aldridge, a British designer and sculptor, designed this "Stars & Stripes" sculpture for Steuben. It's part of a group of limited-edition pieces in modern shapes that are engraved or embellished with gold or silver pieces. They cost thousands of dollars when new,

and perfect ones still are selling for high prices at auctions. Other Stars & Stripes sculptures were made in the 1980s. Some new Stars & Stripes pieces currently are being made for the Corning Museum of Glass and are being sold at the gift shop. A smaller Stars & Stripes sculpture in a slightly different shape is listed as "Designed by Peter Aldridge, 2001/2015" and sells for \$450. An early 4-inch-by-4-inch Stars & Stripes prism sculpture like yours, in its original red leather case, sold at auction a few years ago for more than \$1,400. The sculpture must be perfect to sell for such a high price. The chip on your sculpture lowers the value.

Q: My mother gave me a Coalport bowl that was given to her by an aunt. It's 10 inches wide and in excellent condition. There is a mark on the bottom that has a crown with "England" above it and "Coalport, A.D. 1750" below it, and the words "Jade," "Japan" and "Old Coalport." What can you tell me about its history and value?

A: The Coalport Porcelain Works was founded as John Rose & Co. in 1795 in Coalport, Shropshire, England. The Coalport name did not appear until about 1815. While 1750 is part of the mark, it is not the year of the company's founding; it is thought to be the date pottery was first made in Shropshire. The Coalport factory made many shapes and patterns of table ware. "Japan" patterns, bold Japanese-inspired designs on dinnerware and tea sets in underglaze blue and overglaze red, green and gold were very popular. Japan patterns were made from about 1799 until about 1840. Your bowl is a Coalport reproduction of an earlier pattern that the company originally made in 1830. Your bowl probably was made between the years the crown mark was used, from 1891 until 1920. It's not an exact reproduction - the pattern was "updated" and used on shapes that were popular at the time. Coalport became part of the Wedgwood Group in 1967. Coalport stopped production in 2004. Your bowl is worth \$50 to \$75. A similar 19th-century Japan pattern bowl is worth about \$200.

Q: I have a round metal serving tray with two handles, with a mark on the bottom that is an etched castle and the letters "B.W." Under the building it looks like it reads "Buenilium." It's scratched and hard to see. The tray is 11 1/2 inches in diameter.

What is it worth?

A: Frederick Buehner was born in Lindach, Germany, and immigrated to the United States in 1929. He began making hammered aluminum and marked it "Buenilium," a combination of his last name and "aluminum," in 1933. The company became Buehner & Wanner, Inc., after Franz Wanner joined the firm. The company was in New York until 1944, when it moved to Connecticut. Your "castle" mark, representing a castle in Buehner's home town of Lindach, was adopted about

1945. Hammered aluminum kitchenware and serving pieces were made, as well as other lines. Pfaltzgraff bought Buehner & Wanner in 1969 and made Buenilium until 1979. Aluminumware has lost popularity during the past 10 years. A 11 1/2-inch tray in good condition is worth about \$10-\$20.

Q: I have several old one-cent prepaid postcards that are unused. The "stamp" on the postcard is green and pictures Thomas Jefferson. Do these postcards have any value?

A: The postcards still can be used if you add enough stamps to equal the current postcard rate, which is 34 cents. However, they are worth more than face value to a collector. One-cent postcards were made from 1916 to 1952, except for two years during World War I when the rate was raised to two cents and for the years 1925 to 1928. The one-cent postcard was made on different cardstocks. Some are more valuable than others, and there are other differences that affect price. Prices range from 25 cents to several thousand

dollars. Most sell for under \$1. Some of the rarest and most valuable were printed on gray, rough-surfaced stock during a paper shortage in 1916. They were sold to printers for commercial use and weren't available at the post office. Rough-surfaced postcards sold recently for over \$1,700 to \$2,400. The die was recut because the stamp didn't make a good impression on the rough surface. Postcards stamped with Die II have sold for \$18,500. A stamp dealer might be able to tell you what your postcards are worth.

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