



# Renninger's

## ANTIQUE GUIDE

CELEBRATING  
OUR 45TH YEAR

VOLUME 45, NUMBER 1

WWW.RENNINGERS.NET

JANUARY-FEBRUARY 2019

## 'Clobbered' Porcelain



A pair of clobbered Chinese urns decorated with blue-and-white pictures of houses and a river were overpainted with colored flowers, leaves and a cracked ice design. The pair sold for \$5,750.

By Terry and Kim Kovel

The English word "clobbered" has been used since at least the 1600s, but its meaning has changed. It still means beaten up, badly injured or damaged. But the word had a very different meaning in the 1700s. It describes porcelain dishes or ornaments with blue-and-white underglaze decoration that were altered. And in an auction catalog or antiques display, the clobbered alterations are not bad and not damaging, but enhancing, and not a reason to pay a lower price. The Chinese made most of the blue-and-white pieces in the late 1700s to early 1800s. They were shipped to many countries and overpainted with colored glazes because the public would pay more for colored urns or dishes. The decorations did not follow the blue-and-white outlines of the original glaze, but were applied as new pictures and ornamental designs over the old glaze. The English did the same overglaze decorating, but many thought it was damaged, not improved. The Germans called it "schwarzlot" (blackish) decoration. A pair of "Chinese Export clobbered porcelain vases" were sold at a New Orleans auction for \$5,750. Clobbering in green, pink, yellow and copper red in the mid-1800s has added to its value today.

### 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.

Porcelain vase, double handles, leaves, flowers, pink, green, brown, continental, 13 x 17 inches, \$70.

Chelsea figurine, John Milton, standing, leaning on pedestal, gilt highlights, print shirt, purple draping, 1800, 12 1/2 inches, \$120.

Japanese print, Utagawa Kuniyoshi, samurai holding large staff, beach, waves, blue, orange, cream, 1840, 15 x 10 inches, \$145.

Tazza, bronze, gilt, cat, owl, arabesque, leaves, vines, berries, Antoine-Louis Barye, 7 1/4 x 6 1/2 inches, \$170.

Fireplace, andiron, brass, steeple finial, ball, scrolling legs, ball feet, 22 inches, pair, \$480.

Evans-Carlson Commander Bicycle, yellow and green, fenders,

Continued on page 2

## What Is An Antique? – A 21st Century Definition

By Harry L. Rinker

What is an antique? is a question I was asked a great deal in the twentieth century. Only recently did I realize that I only have been asked this question a few times in the twenty-first century. The obvious conclusion is that most collectors and the general public as a whole no longer desire to specifically define the term. If they like something, they buy it no matter how it is classified within the trade.

Although what follows will be repetitive for longtime "Rinker on Collectibles" readers, it is necessary to set the stage for a new approach to defining antiques. When I studied with the Henry Francis du Pont Winterthur Fellows during the spring 1963 semester at the University of Delaware, I was taught an antique was anything made before 1830. 1830 was the magic date that

separated handcraft from machine technology in the United States. Although machine technology was in place in England and Europe by the end of the eighteenth century, collectors and museum personnel thought in American terms.

In the early 1960s, Winterthur used an 1830 cutoff for its collections. Fifty-two years later, Winterthur has expanded its collection to include material from the early and middle Victorian period. It is only a matter of time before Winterthur includes the late Victorian period.

The general public used the 100-year-old rule to define an antique. The rule is the result of the United States Custom Agency's rule that any item imported into the United States older than 100 years can enter duty free. In the 1960s, this meant an antique was an object made in the 1860s or earlier. Using this approach today, an antique

is any object made before 1918. The only merit to this definition is its forward movement.

When I began writing "Rinker on Collectibles" in the mid-1980s, I selected 1920 as the dividing line between antiques and collectibles, a new term to the trade at the time. Over the years, I updated the dividing line—first defining an antique as anything made before 1945, anything made before 1962, and most recently anything made before 1980.

In 2019, 2045 is only 26 years in the future. In 2045, 1945 will qualify under the obsolete 100-year rule. I would love to live long enough to see this happen, but the odds are against me.

A date is the common element in all these definitions. This did not strike me as odd until recently. A specific date is comforting and easy to understand. It removes all

doubt and requires no thought. It is safe and absolute.

In late October 2018, Linda and I attended a Halloween dinner at the University Club of Winter Park, Florida. During a break one of the individuals seated at our table came over to talk with me.

"You mentioned your strong interest in antiques and collectibles," he began. "My wife collected antiques. She had an unusual definition of an antique. To her, an antique was anything older than 25 years that she did not remember or recognize."

Cue the lights. Sound the alarm bells. Slap the side of my head. Why did I not think of that? Imagine a definition of antiques that floated. It is enough to cause a lexicographer to turn over in his/her grave.

Since the end of the 1990s, I have wrestled with understanding how

younger generations approach antiques as a concept. They clearly have no interest in a fixed date. As indicated earlier, it is highly possible they do not even care. The more I think about this, the more I question if I care.

Imagine a definition that is individually relevant as opposed to an absolute, concise, fixed definition that is universally acceptable. Actually, a fixed date is meaningless. If 20 collectors are asked to define an antique, it is highly likely that 10 or more separate definitions, each with a different date, will result. The dictionary definitions of antique are broad and vague to the point of uselessness.

Older, more traditional collectors prefer to define an antique as something older than them. Few individuals are willing to accept they have reached the point in their lives

Continued on page 3

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## EXTRAVAGANZA DATES

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**COMING UP****JANUARY**

- 18-20** State Fairgrounds, Raleigh, NC
- 18-20** Renningers, Mt. Dora, FL., Extravaganza
- 18-20** Raceway Complex, Richmond, VA
- 19-20** NYS Fairgrounds, Syracuse, NY
- 26** ..... Penns Landing Caterers, Phila., PA
- 26-27** Expo Center, Columbus, OH
- 26-27** Wheaton Arts & Cultural Center, Millville, NJ

**FEBRUARY**

- 1-2** .... Congregational Church, Glen Ridge, NJ
- 1-3** .... Expo Center, Mem.Hall East, York, PA

**FEBRUARY**

- 2** ..... Penns Landing Caterers, Phila., PA
- 2-3** .... Hilton Hotel, Naples, FL
- 3** ..... VFW, Manville, NJ....Bottle
- 7-10** ...Expo Centers, Atlanta, GA
- 14-16** Fairgrounds, Nashville, TN
- 15-17** Lakewood 400, Cumming, GA
- 15-17** Renningers Extravaganza, Mt. Dora, FL
- 16-17** Crowne Plaza, Pittsburgh, PA....Glass
- 21-23** Main Street, Madison, GA
- 23** ..... Penns Landing Caterers, Phila., PA
- 23-24** Expo Center, Celeste Bldg., Columbus, OH
- 23-24** Community Center, Venice, FL

## National Black Memorabilia, Fine Art & Crafts Show April 6 & 7

The 35th annual National Black Memorabilia, Fine Art & Crafts Show will be April 6 & 7 at the Montgomery County Fairgrounds, 501 Perry Parkway, in Gaithersburg, Maryland. The objectives of this show are to educate the public on African American History and Culture, and to provide one an opportunity to purchase unique, rare and collectible pieces of black memorabilia, fine art and crafts. Admission is \$7 and students are admitted free. Show hours are Saturday 10 a.m. to 7 p.m. and Sunday 10 a.m. to 5 p.m. At this event there will be many vendors from across

the United States with black memorabilia, fine art and crafts for sale. Items for sale include slavery artifacts, historical documents, black dolls, books, autographs, stamps, coins, toys, kitchen collectibles, advertisements, paintings, prints, magazines, jewelry, textiles, political and civil rights memorabilia, sports and entertainment memorabilia and much more. In addition, there will be educational exhibits that give an in-depth look at important people and events in African American history. These educational exhibits include Slavery Artifacts, Jim Crow, Buffalo Soldiers, Marcus Garvey, Black

Panther Party, Dorothy Dandridge, Malcolm X, George Washington Carver, Negro League Baseball, Nannie Helen Burroughs, Tuskegee Airmen, Frederick Douglass, Hip-Hop and others.

Also, Daphne Maxwell Reid and Sam Jones will be guest celebrities. Daphne Maxwell Reid, is the well-known TV and movie actress who starred as Vivian Banks in the very popular NBC Sitcom "The Fresh Prince of Bel-Air". Sam Jones is a former NBA Boston Celtics basketball player. He has the second most NBA championships of any player (10) and is a member of the Hall

of Fame. He was named as one of the 50 Greatest Players in NBA History. They will be at the show both days talking with fans and signing autographs for a nominal fee. Also, there will be autograph sessions with Negro League Baseball Players and Tuskegee Airmen.

This show is an excellent opportunity for all to be educated on African American History and Culture. For additional information and space reservations call (301) 649-1915, email ljohnson-shows@aol.com, view www.johnsonshows.com or view www.facebook.com/Black-memorabiliaashow.

## Vocabulary of Collectibles

By Terry and Kim Kovel

Antique shoppers must learn the vocabulary of collectibles to read catalogs, make online searches or understand words with double meanings like commode (dresser) and commode

(toilet.) You also need to know that Wedgwood and Wedgewood are two unrelated, different companies. What is the difference between a match strike, match safe, match case and match holder? They all were made in the 19th century to hold wooden matches. A match strike is a small vase kept on a table. It holds matches with the heads up. There is a rough surface used to strike the match and get a flame. A match safe or case is a rectangular box about the length of the wooden match. The box has a hinged cover that snaps shut to avoid letting the matches be accidentally lit. The first wooden matches were not the safety matches used today. The match safe was often made of sterling silver with elaborate raised decoration. It was carried in a suit pocket or purse and used to light a cigar or cigarette. The match holder usually was used in the kitchen. It was kept on a shelf or hung on the wall. An advertisement was sometimes on the front; it held a bunch of wooden matches used to light the stove. Don't be surprised if you find that the match names are misused. Many people call them all "match holders." This small 2-by-3 5/8-by-2-inch miniature pool table is a match holder for a table. It is made of brass, felt and ivory. The lid slides open, and there is a striking surface on the side. Its unique shape led to a price of \$834 at auction in New York.



This tiny billiard table is actually a box to hold matches. It was kept on a table before it was auctioned by Wm Morford for \$834.

## CURRENT PRICES

Continued from page 1

luggage rack, cruising hand-bars, white grips, 1954, 37 x 65 inches, \$500.

Carousel horse, prancer, gilt mane, roses, daffodils, flowers, tassels, ribbons, 1960, 56 x 64 inches, \$825.

Cloisonne figurine, Tara Buddha, sword, lotus flower, multicolor, copper, 20 inches, \$960.

Secretary desk, shaped crown, 2 doors, 3 drawers, ribbons, birds, cream ground, 84 x 35 inches, \$1,680.

Ivory figurine, fisherman, reed hat, barefoot, pulling

full net from water, Japan, 5 x 6 1/4 inches, \$3,120.

A. Walter tray, shield shape, blue to pale yellow, moth, blue and green spread wings, brown spots, signed, 4 x 3 1/2 inches, \$1,215.

Wedgwood bowl, Fairyl-land luster, elves sitting on branch, insect encircling the rim, signed, 6 x 1 1/2 inches, \$1,355.

Pewter dish, overlapping leaves, handle, J. Despres, Avallon, 8 x 18 inches, \$60.

Satsuma vase, gilt, men, robes, seated, arches, ha

Continued on page 3

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# What Is An Antique? – A 21st Century Definition

Continued from page 1

where they qualify as an antique. I am not one them. I am an antique and proud of it.

Time is a critical perspective. Although I have always known this, its impact upon me in this age of social diversity becomes more evident each year. I watched so many of the values I was taught by my parents, my religious upbringing, my college professors, and mentors being overturned that I now wonder if what I believe is what I am supposed to believe.

The more I think about defining an antique based on a person's individual perspective, the more it helps explain what I am seeing in the field. Members of Generation X, the Millennials, and Generation Z tend to focus on their own past rather than that of previous generations. This approach moves the time definition of an antique forward at a far more rapid pace than I am prepared to acknowledge.

This new floating definition of an antique is a difficult concept to understand and accept. Adding memory to the definition only complicates the picture. Once again, this addition needs to

be considered. How does a person, especially a collector, deal with objects they do not remember?

I recently encountered a Whitey Lockman first baseman's mitt while doing a home walk-through appraisal. I had no idea who Whitey Lockman was. The glove was well used. As a result, I misdated it. I assumed it was older than it was.

Carroll Walter "Whitey" Lockman (1926-2009) was a major league baseball player, coach, manager, and front office executive. Lockman, a first baseman and outfielder, signed with the New York Giants in 1946. He was traded to the Cardinals in 1956 but sent back to the Giants at the end of the season. He finished his career playing for the Baltimore Orioles and Cincinnati Reds.

Lockman played while I was growing up. I certainly knew his name at the time. He later served as manager of the Chicago Cubs. I probably knew that as well. If I had remembered, I would have dated the baseball mitt correctly.

I played first base during a relatively undistinguished Little League career. I used an Eddie Waitkus endorsed mitt. Waitkus was the first

baseman for the Philadelphia Phillies and inspiration for the Roy Hobbs character in the movie "The Natural." Out of curiosity, I did an internet search to see what my Eddie Waitkus mitt looked like. I was surprised to find it closely resembled the Whitey Lockman endorsed mitt. Is my memory starting to fade?

[Author's Aside: Years ago, I reacquired an Eddie Waitkus mitt. Mine disappeared. I

found an example for sale on eBay. The seller wanted \$100 plus close to \$10 to ship it. I counteroffered with \$60. The seller refused. eBay responded with a suggestion I counteroffered with \$75. This is not a game I play. Since I already own one, assuming of course I can find it, a second example is not worth more than \$60 to me.]

Memory does define what each individual considers an antique. Lack of memo-

ry places the object back in time, often further back than deserved but back nevertheless. Objects not remembered are presumed to be old in the 21st century.

Historically, the definition of antiques has been immune from being associated with the concept of old. This is no longer the case. Old is a relevant term. Once linked with antique, antique also becomes a relevant term.

What is an antique? In the

twenty-first century, it depends entirely on who you ask.

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](http://www.gcnlive.com).

## CURRENT PRICES

Continued from page 2

ndles, raised enamel, multicolor, 6 1/4 inches, \$145.

Match holder, monkey, standing, dressed, butcher clothes, etched apron, kettle, 2 1/2 x 4 inches, \$175.

Candelabrum, 6-light, bronze, crystal, spear finial, stars & beads swags, scalloped base, 35 x 15 inches, \$180.

Rose medallion punch bowl, figures, courtyard, flowers, birds, multicolor, 4 1/2 x 11 inches, \$270.

Turkish vase, coin silver, repousse, shells, lapis lazuli cabochon, handles, 7 1/2 inches, pair, \$300.

Dining table, cherry, tilt top, flower grain pattern, turned pedestal, saber legs, paw feet, Biedermeier, 28 1/2 x 47 inches, \$660.

American flag, 13 stars, confederate southern cross, red, blue, white, 1925, 61 3/4 x 35 inches, \$720.

LeBell music box, cylinder, 6 bells, 6 butterflies, rosewood case, 1880, 18 x 9 inches, \$1,475.

Silver punch ladle, parcel gilt bowl, marked A.F. Shepard, 3 3/4 x 13 inches, \$2,415.

Cut-glass compote, hob star, strawberry diamond and fan and geometrics, teardrop stem, signed, J. Hoare, 7 1/4 x 6 1/2 inches, \$50.

Redware inkwell, ribbed, mottled manganese glaze, two holes, oval shape, 1850, 1 1/2 x 2 3/4 x 4 inches, \$220.

Nakara humidior, mauve, blue floral, beaded white, marked, C.F. Monroe, 5 1/2 x 4 inches, \$300.

Kutani vase, urn shape, open handles, chickens, herons, flowers, landscapes,

1800s, 8 x 18 1/4 inches, \$305.

Loetz vase, papillon genre, oil spot, amber glass ground, mounted handles, signed, 11 x 8 inches, \$740.

Tiffany glass vase, flower form, ribbed body, gold, amber, rose iridescent, signed L.C. Tiffany, favrile, 10 x 4 inches, \$750.

Quezal vase, flower form, green and gold, ivory ground, ruffled top, signed, 8 1/2 x 6 1/2 inches, \$940.

Bookcase, open, carved, stripped pine, two shelves, turned twist and twist columns, late 1800s, 88 1/2 x 58 x 31 1/2 inches, \$1,190.

Marblehead vase, dragonfly, green matte glaze, impressed mark, Hannah Tutt, 6 x 3 1/4 inches, \$4,375.

Advertising tray, Goebel's Beer & Porter, blue and white, enamel, brass rim, 12 inches, \$5,430.

Libbey bowl, pedestal, ruffled, clusters of pantes, intaglio flowers, ray cut foot, 4 3/4 x 9 3/4 inches, \$50.

Bohemian mustard pot, glass, cobalt blue cut to clear, hinged lid, finial, ear shape handle, scrolling base, 5 3/4 x 3 3/4 x 2 1/2 inches, \$135.

Cane, convertible, hinged handle, opens to form seat, bamboo, 29 inches, \$180.

Parker fountain pen, marbleized white resin, 18-karat gold nib, 5 1/2 inches, \$240.

Bradley & Hubbard lamp, cigar lighter, urn shape, 2 sleeve holders, acanthus, ruby ball shade, 1880, 4 5/8 x 3 3/4 inches, \$265.

Staffordshire plate, steamship, Chief Justice Marshall Troy, dark blue, Enoch Wood & Sons, 1825,

Continued on page 4



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| <b>APRIL 11, 12, 13 &amp; 14</b> | <b>SEPTEMBER 12, 13, 14 &amp; 15</b> |
| <b>MAY 9, 10, 11 &amp; 12</b>    | <b>OCTOBER 10, 11, 12 &amp; 13</b>   |
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## CURRENT PRICES

Continued from page 3  
8 inches, \$440.

Credenza, rectangular top, compartment, shelf, 6 drawers, 3 sliding doors, ACO Mobler, Denmark,

1950, 31 x 59 x 18 inches, \$490.

Grueby Faience Co., scarab paperweight, blue matte glaze, 1 1/8 x 3/8 inches, \$675.



## New Year Brings New Collectibles to Grist Mill Antiques Center

**H**APPY NEW YEAR! The Grist Mill Antiques Center wishes customers, friends and family a happy and healthy year ahead.

Celebrate today and every day with classic and vintage bar ware, cocktail sets, shakers, pitchers and more. Their seasonal display features everything for your next celebration.

America is the birthplace of the modern cocktail party and since the mid 1800's they have set the standard for festive gatherings. Cocktail parties are not just for sipping your favorite mixed beverage, but a time to visit with friends, share a bite to eat, listen to music or challenge your guests to a game of skill or luck. Be creative and serve your Martinis in brilliantly colored Mid Century gems, your Mint Juleps in vintage Kentucky Derby glasses or your Manhattans in cut glass tumblers. Let them help you find the perfect barware.

Mix it Up! They have everything for your favorite bar-

tender. Pick out a tray, vintage shaker, cocktail pitchers and all the bar tools to mix your guests the perfect refreshment. Glassware includes stemware, highballs, tumblers, snifters and shots. Set your bar with decanters that showcase your style and add elegance to the occasion.

Treats & Eats! Delicious snacks make any event complete. Set a creative table of tidbit trays, canapé plates and nut dishes. Need ideas for canapés and bites? Pick up a vintage recipe book and discover the secrets to tasty treats from the Mid Century and beyond. Select an elegant knife and cheese board to complete your buffet.

Game Night! Challenge your family and friends to a fun night of classic board games including Chess, Cribbage and Mahjong. Prefer cards? They have vintage poker chip sets and a wide array of decks from every era.

**SPECIAL REQUESTS ARE THEIR SPECIALTY!** Looking for a hard to find or rare item to complete your

collection? Contact the store 7 days a week to go on THE WISHLIST! They will get the word out to our dealers and keep you updated.

Visit the Grist Mill Antiques Center and find creative items for your next celebration!

**UPCOMING EVENTS:** The January Scavenger Hunt will be held on Wednesday, January 30 from 5pm to 8 pm. Light refreshments are served and there is a prize for the person who finds the most items.

Interested in becoming a Grist Mill Dealer? Contact Barbara Lind at 609-726-1588 or via email at theplace@gristmillantiques.com.

The Grist Mill multi-dealer shop is located at 127 Hanover Street (Route 616) in Pemberton, NJ and is open 7 days a week, 10am to 5pm, Wednesdays until 8pm. For more information visit their website at [www.gristmillantiques.com](http://www.gristmillantiques.com). Sign up for weekly email and never miss out on sales and events! Follow on Facebook and on Instagram @gristmillantiquescenter.



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## Mid-Winter Antique Show, January 26 & 27

Wheaton Arts and Cultural Center will host the Mid-Winter Antique Show on January 26 and 27. This show spotlights approximately 40 quality dealers, attracting thousands of visitors from the Mid-Atlantic region. Located in the Event Center at WheatonArts, attendees can explore a wide selection of antique furniture, books, ceramics, glass, jewelry, linens, memorabilia, paper, toys, pottery, primitives, vintage accessories, and more. Visitors are also welcome to browse through the award-winning Museum Stores, along with a special opening of the Museum of American Glass and the Artist Studios open during both days of the Antique Show.

Show hours: Saturday, January 26 – WheatonArts Members Preview at 9:30

a.m. General Public from 10 a.m. to 5 p.m.; and Sunday, January 27, 10 a.m. to 4 p.m. Admission is \$5 per person. Food and refreshments will be available for purchase onsite.

In January, February, and March the Museum of American Glass and the Artist Studios are closed.

The Museum Stores are open only on Saturday and Sunday from 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 2.

For more information about WheatonArts, call 1-800-998-4552 or 856-825-6800, or visit online at wheatonarts.org. WheatonArts strives to ensure the accessibility of its exhibitions, events, and programs to all

persons with disabilities. Please provide two weeks notice of additional needs. Patrons with hearing and speech disabilities may contact WheatonArts through the New Jersey Relay Service (TRS) 800-852-7899 or by dialing 711.

Funding has been made possible in part by the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts, the Geraldine R. Dodge Foundation, the National Endowment for the Arts and the New Jersey Cultural Trust. WheatonArts receives general operating support from the New Jersey Historical Commission, Division of Cultural Affairs in the New Jersey Department of State, and is supported in part by the New Jersey Department of State, Division of Travel and Tourism.



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## Haddon Heights Antiques Center Celebrates 26th Year



A striking gathering of blue and white patterned china fills the special display case at the Haddon Heights Antiques Center throughout the month of January. You'll find examples of Flow Blue, Blue Willow, and Delft to add to an existing collection or to inspire you to start one.

The Haddon Heights Antiques Center will celebrate its 26th anniversary this month. Friendly service, varied selection, and amazing discounts are just a few of the reasons for this shop's longevity.

Open seven days a week from 10 to 5 with extended hours on Fridays, the Haddon Heights Antiques Center is located just off I-295 and the White Horse Pike on Clements Bridge Road where Haddon Heights and Barrington meet at the railroad tracks. For directions or more information, call 856-546-0555.

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# Canadian vs. American

By Terry and Kim Kovel

Ever see an old chair that seems different -- the parts are a little more curved, the stretchers between the legs have more shape and the seat seems a little low? The informal slat-back chairs made in Canada and what would become the United States in the 17th and early 18th centuries are often very different looking. Both countries had slat-backs, but Canada was influenced by formal French designs, made in the American colonies by the English. The back of the Canadian chair made in the late 17th century and later had three or four double scroll slats. The American chair had three to six horizontal slats that were almost straight. The turned arms of the Canadian chair went through the seat to the stretcher, where it ended in a point. The American chair's arms went to the seat. Legs that looked like a string of sausages were used in Canada, while in America, the legs were plain round or square rods, perhaps with a small foot. But the easiest clue is the seat. A Canadian chair seat is woven splint that is 15 inches from the floor. It was made to hold a cushion that raised the seat to 16 or 17 inches, the height of an American chair seat. At a Skinner auction in Boston, a late-18th-century Canadian chair that was painted black sold for \$1,200 -- more than twice the estimate.

A Canadian slat-back chair is sometimes found in the United States. There were many more chair makers in the United States than in Canada, so the chairs are harder to find. This Canadian chair sold for \$1,200, well over the estimated price.



## QUESTIONS & ANSWERS By Terry and Kim Kovel

**Q:** I got a teapot, sugar and creamer, and cup at an auction when I was 10 years old for 10 cents. I raised my hand, and the auctioneers said, "You own them for 10 cents." I'm now 96. The mark on the bottom shows two crossed flags with a star and crescent moon between them. One flag is the Japanese flag. What can you tell me about them?

**A:** This mark was used by A.A. Vantine & Co., an importer in New York City from 1870 to about 1951. It had factories in Japan, branches and representatives in several states and countries, and a mail-order business offering pottery, clothing, toys and other goods

imported from China and Japan. This mark represents the flags of Imperial Chinese and Japan with the Turkish crescent moon and star between them.

\*\*\*

**Q:** Wouldn't spoons made in the 1800s be worth more than the silver meltdown price? What makes sterling silver flatware eligible to be called "museum quality?"

**A:** Most old silver flatware is no longer popular and doesn't sell well. People don't want to bother cleaning silver. It needs to be washed by hand, polished regularly and stored properly. It shouldn't be put in the dishwasher with stainless steel or other metal flatware. Certain

foods, rubber, felt, wool, oak and some types of paint will cause silver to tarnish. Silver flatware should be stored in special flannel bags or chests lined with tarnish-resistant flannel. Storing silver in plastic wrap or newspapers, or in cardboard boxes, causes it to discolor. Sterling silver has a "meltdown value," the cash price of the amount of silver the piece contains. "Museum quality" is whatever the museum decides it wants. Even the name of a famous or early maker doesn't guarantee the piece is of great value. Best sellers include Tiffany, Georg Jensen and some top-of-the-line Gorham.

\*\*\*

Continued on page 7

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## QUESTIONS & ANSWERS *By Terry and Kim Kovel*

*Continued from page 6*

**Q: I bought an old print of the Cathedral of Notre Dame at an auction. It's in a dark gothic style and in an elaborately carved old wood frame. The label on the back says: "Edward Gross Company Inc., 826 Broadway." I can't see an artist's name. Can you give me any information about it?**

**A:** The Edward Gross Company was in business in New York from about 1908 until the 1950s. It was located on Broadway in 1920, but later was listed on East 16th Street. The company published prints and postcards. Some of the pictures are reprints of work done by well-known artists. Some pictures were done by the company's own artists. Prints picturing work by well-known artists sell. Most of the prints sell online for under \$10 to about \$25. The frame may be worth more than the print.

**Q: How much is a book of sheet music called "Treasure Chest Songs of Sacred Beauty" worth? The cover has a picture of a musician and two singers in front of a beautiful stained-glass window.**

**A:** Treasure Chest Publications was located in New York City. It published several collections of songs in the 1930s and '40s. Price depends on condition. If the book is complete and there are no tears, marks or turned-down corners, it might sell for a few dollars. The book of sacred songs you have is listed online for \$3 to \$10.

**Q: My mother bought a Depression-era glass punch bowl set in the early 1930s. It has an extra-large punch bowl, under-tray, ladle and 24 cups. The pat-**

**tern is "Pinwheel & Star," and the maker is McKee. It was used only twice, and it's in perfect condition. What is its value?**

**A:** According to most sources, the Pinwheel & Star pattern was made by L.E. Smith, not by McKee. Both companies were in Jeanette, Pennsylvania, and made Depression-era glass punch bowl sets. McKee started in 1903 and became part of Thatcher Glass Co. in 1951. L.E. Smith started in 1907 and is still in business, now as Smith Glass Co. The value of your set is about \$300 to \$400.

**Q: I have a Campbell's Kid girl doll dressed as a chef in a pink dress with a white apron and hat. She is six inches tall and still in the unopened Campbell's Soup can with a see-through side. How much is she worth today?**

**A:** The Campbell Soup Co. was founded by Joseph A. Campbell, a fruit merchant, and Abraham Anderson, an icebox manufacturer, in Camden, New Jersey, in 1869. Illustrator Grace Drayton created the chubby-faced Campbell Kids in 1904. The first dolls were made in 1910, by the E.J. Horsman Co. The composition dolls were sold by mail order through Montgomery Ward and Sears as well as in local stores. In 1928, the licensing rights went to the American Character Doll Co. The dolls were dressed in chef's clothing, like in the advertisements. The Kids weren't used in advertising much from the mid-1920s to the mid-1940s, but they were brought back in 1954 to celebrate their 50th birthday, and new dolls were made. Your doll is from the 1998 "Junior Series," a commemorative set of four dolls, each packaged individually in a tin

can with a removable sticker, so they can be used as a bank. Asking prices online are up to \$25 for one in original packaging, but without the can they sell for about \$5 to \$8.

**Q: I have a small, round bowl with flowers on the inside and outside marked "Ilmenau" and "Made in German Democratic Republic." The date 1777 is in the banner. What can you tell me about it?**

**A:** The words "German Democratic Republic" help date your bowl. That is the proper name for East Germany, which existed from 1949 to 1990. The mark also includes the name of the maker, "Graf von Henneberg." The pottery started in Ilmenau, Thuringia, Germany, in 1777 and operated under various names over the years. It became Graf von Henneberg in 1938. The factory was nationalized after World War II and became VEB Porcelainwerk Graf von Henneberg. In 1973 it became VEB Henneberg Porcelain. This mark was used from 1973 to 1977. The company went out of business in 2002. Your bowl is worth about \$10-\$15.

**Q: My mother gave me a set of eight Wawel soup bowls approximately 45 years ago. I've never used them, and they just sit in a china cabinet. Can you tell me anything about them?**

**A:** Wawel dinnerware was made by Porcelana Stolarska Krzysztof in the 1950s and '60s in Walbrzych, Poland. The pottery was founded in 1831 in Waldenburg, Silesia, Germany, and was called Krister Porzellan-Manufaktur. After World War II ended, Waldenburg became part of Poland. The

name of the town was changed to Walbrzych, and the factory was nationalized in 1945 and became Porcelana Stolarska Krzysztof. It was privatized by 1993 and became Porcelana Krzysztof in 2010. The company is still in business. Wawel is inexpensive today. A soup bowl sells for about \$5.

**Q: I have an old steamer trunk made by John H. Dick, Chicago. I don't know anything about the trunk and can't find any information on this company.**

**A:** John H. Dick was in business in Chicago, and made trunks and other travel bags in the late 1880s and later. Steamship travel became popular in the late 1800s and wealthy travelers took several trunks of clothing and other items. A steamer trunk is a flat-top trunk not more than 14 inches high that could fit under the bunk. Travelers also used larger flat-top bureau or dresser trunks, tall wardrobe trunks fitted with hangers and drawers, dome-top trunks and small trunks for special items. Trunks by Louis Vuitton or other famous makers sell for high prices, often thousands of dollars, but more common flat-top steamer trunks sell for \$10 to \$50.

**Q: I have a "24-carat lead crystal" footed bowl, about 8 3/4 inches wide. The booklet it came with says it's called Longchamp, made by Cristal d'Arques, France. The bowl has a small "v" chip under the rim that isn't visible unless you turn the bowl on its side. When was this bowl made? Can the chip be repaired? Should I have it repaired? And what is its value?**

**A:** The Verrerie-Cristallerie d'Arques glass factory was started in 1825 in northern France. Its brand, Cristal d'Arques Paris, was introduced in 1968, as elegant and affordable glassware. The Longchamp pattern dates from 1978. Your bowl is "lead glass" (also called lead crystal), meaning it contains at least 24 percent (not carat!) lead oxide, which adds to its clarity and brilliance. You can get the chip ground down but not "restored." Look on the internet for a person who repairs glass near you, or ask at an antique show. Longchamp bowls, 8 3/4 inches with a pedestal base like yours, sell for \$39 at Replacements.com. Price would be less with a chip or a repair.

**Q: I have an old book I'd like to sell. The title page says, "From Coast to Coast with Jack London, by A-No.1, the Famous Tramp, written by himself from personal experiences, First Edition." The price says "24 cents" and the copyright date is 1917. What do you think it's worth?**

**A:** "A-No.1" was a "hobo" whose given name was Leon Ray Livingston. He traveled the rails for most of his life and was the author of several books on the hobo lifestyle. In the late 1800s, Jack London traveled the rails with Livingston. London later became a well-known writer. Livingston wrote this book of their travels after London's death in 1916. First-edition books sell for more than later editions. Value depends on condition, rarity and the desirability of the book. A bookstore or dealer in your area that sells used books might be interested in buying your book. It could be worth \$100 or more.



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