

KOVELS® On Antiques & Collectibles

The Newsletter For Dealers, Collectors and Investors

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Mourning Jewelry Makes Memories

Mourning jewelry was a source of comfort in a world before vaccines, antibiotics, and photographs. Money was set aside for jewelry to memorialize deceased loved ones. This gold and ivory pin is inscribed, "Weep not for me, but for yourself," and was meant to inspire prayers for the departed.



Solemnly swear to head to **pages 66-67** for more photos and prices.

Joseff of Hollywood Costume Jewelry for the Stars

Costume jewelry by Eugene Joseff is intertwined with 90 years of Hollywood history. This simulated diamond and amethyst necklace was worn by Vivian Leigh as Scarlett O'Hara in *Gone With The Wind*. Share the glitz and glamour and see the Hollywood prices on **pages 64-65**.



Be Smart about Unfamiliar Art Pottery

Art pottery sales are going up but great finds can still be had at house sales. How do you recognize the hot potters? And how do you protect your investment? Most pottery collectors know the big names, but what about potters like Rose Cabat? She is known for her tiny "feelie" vases like this pink and purple example. To get a feel for the art pottery market, slip over to **page 68**.



Pocket Mirrors Picked by Collectors

Pocket mirrors were trendy advertising swag like today's key chains or mini-flashlights. Illustrations were sometimes racy and always caught the eye along with a sales message. This beauty is selling telephones for Cincinnati & Suburban Bell Telephone Co. Reflect on more pics and prices on **page 70**.



Modern Bargains for the Home

Collectors picked up designer furniture at dorm room prices at a recent auction. Chairs and tables by big name designers like Charles and Ray Eames, designers of this Herman Miller side chair, went for less than dinner for two at a fancy restaurant. Settle in and check out the photos and prices on **page 63**.



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Dear Lee,

Some of the best things about collecting are the friends you make. Most collector friends are happy to join you in the hunt or advise on buying and selling. Since you share a similar interest, you can find company looking in antiques shops, going to house sales or driving to flea markets in other towns. Or if your collecting is more specialized, you can join a group who digs for bottles or goes to Comic-Con. Plus, there are added benefits from belonging to a collector club.

Lives change, and sometimes, collectors must sell their collection, a difficult and emotional job. Most of us don't check values every year, so it is a shock to learn prices have gone up or down. A lawyer, tax advisor, appraiser, or relative can't give the information a fellow collector can. A husband or wife who doesn't collect often thinks everything is just second-hand stuff and could sell the collection to the first person who offers.

Here are some tips on how to help spouses or children of collectors who want to sell all or part of a collection:

- Offer to help with a quick walk-through to point out valuable collectibles.
- Show them how to look for prices of paintings, bronzes, and art pottery.
- Suggest antiques dealers and auction houses that might want some to sell.
- See if other club members or collectors would like to buy. It's tough to find people who want to buy telephone insulators or Gaudy Dutch plates if you aren't in that "world." But word of mouth to collector groups can help.
- Often it is more profitable to give things to charity than to sell them. Check the current tax laws on charitable donations listing appraisal and deduction rules.
- Warn your friends that time is money. There are house sale companies that sell everything and leave the house empty. But if there are collections and antiques purchased years ago, some may be real treasures. Some things like ivory figurines can't be sold because of endangered species laws. Running a sale takes time, helpers, advertising, security, display and prices for each object.

I always offer to help friends or families with suggestions on how to sell. But even more important for an estate, there are several ways to divide things without a disagreement among the heirs. Set rules to settle any arguments before hand. There always is someone who is interested only in getting the cash from the choices. And there are always a few things wanted by everyone because of past memories. In one estate, a grown grandchild wanted a bronze lion "because I always laughed when grandpa tickled it." And in another estate, the five daughters all wanted the "picture over the dining room table." It wasn't very valuable, but they all bid for it among themselves. One got the painting, and the other four split the money.

Terry

HOTLINES

- **Did you ever notice a collector likes to tell the price of bargains, but doesn't mention the times he or she over paid?**
- **Did you know** the Rookwood factory now makes architectural tiles?
- **Early dolls made of papier-mâché, wood, and wax are going up in interest and price** in the doll collecting world. An English wax doll with great provenance was sold with a miniature 19th-century painting of the doll for \$20,720.
- **A famous Hieronymus Bosch (c.1450-1516) painting, *The Garden of Earthly Delights*** in the Prado Museum in Spain, has 676 figures in the scene. An art lover counted them.

Midcentury modern furniture made a huge comeback about 20 years ago. Vintage pieces made from the 1940s to 1970s that were once found curbside started selling for thousands of dollars. Selkirk Auctions in St. Louis recently included a handful of later pieces by celebrated modern designers in their sale. Prices were the lowest we've seen in years. Some lucky collectors took home pieces that sold for under \$200!

T.H. Robsjohn-Gibbings was one of the most important decorators in America in the 1940s. He eventually designed his own furniture line that was inspired by Art Deco and Grecian classical forms. A six-drawer dresser designed by Robsjohn-Gibbings and made by Widdicomb was snatched up for \$188. That's less than you would pay for a copy of a dresser from a popular Scandinavian store (which we shall not name).



DRESSER, designed by T.H. Robsjohn-Gibbings, made by Widdicomb, c.1950. Six drawers, label in drawer. 31 by 69 by 21 inches, **\$188**.

The clean lines of furniture designed in the 1950s blend nicely with many interior design schemes. One of the most iconic chairs is the lounge chair and ottoman designed by Charles Eames in 1956. A 1973 Eames lounge chair and ottoman in tan leather sold for \$2,520. The streamlined design was inspired by a well-worn first baseman's baseball mitt. New models sell for over \$6,400. An Eames side chair with its original fiberglass shell was a steal for \$204 (pictured on cover). The chair is upholstered in a kelly green fabric that would add a pop of color to any room.

Probably the most astounding bargain in the sale was a 1950s dinette set by industrial designer Russel Wright consisting of a table and two chairs that sold for \$225. Another surprise was a pair of Harvey Probber chairs with

Naugahyde seats that brought \$163. Probber is a postwar designer known for his seating designs and his fondness for using touchable materials. Collectors have recently shown increased interest in his work.

Charles Pollock worked for designer George Nelson before being discovered by Florence Knoll of the Knoll furniture company. He designed an executive office chair that is still one of Knoll's best sellers and currently retails for \$2,372. A pair of Pollock office chairs that would easily fit into the set of *Mad Men* sold for \$192. Florence Knoll was not only the design director/owner of Knoll, she also designed chairs, sofas, tables, and cabinets, many that are still sold today. A vintage upholstered sofa with chrome legs designed by Florence Knoll in 1950 brought \$938.

Not all the modern bargains in the sale were by known American designers. An Italian coffee table with a light marble top and metal legs sold for \$252.

All prices include buyer's premium.

Pictured on Cover

SIDE CHAIR, designed by Charles and Ray Eames, made by Herman Miller, 1969. Fiberglass and metal. **\$204**.

LOUNGE CHAIR AND OTTOMAN, designed by Charles Eames, made by Herman Miller, c.1973. Manufacturer's number, label, and original price tag. **\$2,520**.



DINETTE SET, designed by Russel Wright, made by Conant Ball, c.1950. Drop leaf table and two chairs. Stamped underneath. **\$225**.



OFFICE CHAIR, one of a pair, designed by Charles Pollock, made by Knoll, c.1975. Outer shell with black upholstered seat and back. **\$192** for the pair.



CHAIR, one of a pair, by Harvey Probber, c.1950. Metal and ebonized wood with Naugahyde. **\$163** for the pair.



COFFEE TABLE, Italian, c.1950. Marble and metal, **\$252**.



SOFA, by Knoll, c.1950. Cream upholstery, chrome legs. 29 by 90 by 32 inches, **\$938**.

Good costume jewelry sells well, but a piece that would sell for \$1,200 can bring \$50,000 if worn by a famous actor or actress. Hollywood costume jewelry designer Eugene Joseff discovered a niche market designing period reproductions for movie studios. He worked from the 1920s until his death in a plane crash in 1947. The designer's family, who continue to operate his jewelry company, Joseff of Hollywood, recently auctioned more than 600 pieces at Julien's Auctions in California. Most of the jewelry and accessories were from classic films and red carpet events.

The jewelry spans nearly 90 years of Hollywood history. "This was a very special auction," said Martin Nolan, executive director of Julien's. "It was the first time anyone has seen this collection." Joseff—brilliantly—only rented the jewelry pieces he designed to the film studios and retained ownership.

Some pieces in the sale were worn by multiple actors and actresses, increasing the value. Joseff himself estimated that some of his pieces had been rented for as many as 200 different films. They were worn by actresses Elizabeth Taylor, Bette Davis, Lucille Ball, Joan Crawford, Vivien Leigh, and more. Jewelry worn by multiple celebrities included simulated diamond dress clip brooches originally worn on a short chain by Mae West in the 1943 film *The Heat's On*. Two years later, the clips were remounted on a longer crossover chain and worn by Judy Garland in *Ziegfeld Follies*. The necklace, along with DVDs of both films, sold at Julien's for \$18,750. A green and orange pendant on a chain was worn by Robert Warwick in the film *Romeo and Juliet* (1936) and then by Errol Flynn in *Adventures of Don Juan* (1948). It auctioned for \$3,200.

A pair of gold-plated clip-on earrings with filigree spheres and simulated diamonds worn by Marilyn Monroe took top lot at \$112,500 (auction estimate: \$60,000–\$80,000). Monroe wore the earrings to promote her 1953 film *Gentleman Prefer Blondes*. Anything associated with Monroe sells high, Nolan explained. These earrings appeared in the iconic photograph of Monroe wearing a racy gold-pleated gown and were no exception. And a gold-plated fleur-de-lis crown worn by Shirley Temple in the 1939 film *The Little Princess* brought \$37,500.

Joseff pioneered new resins and techniques in jewelry making and these included his "Russian" plating technique. It toned down the reflective look of gold plating so the jewelry would photograph well under studio lighting. The massive collection provided crossover appeal for those interested in both quality costume jewelry and the glamour of Hollywood. Many pieces were sold with photos of the actors wearing the jewelry or with a copy of the film. Greer Garson's necklace in *The Law and the Lady* (1951) sold for \$2,240 along with a photograph of the actress wearing it.

SHIRLEY TEMPLE CROWN (20th Century, 1939). Worn by Shirley Temple in *The Little Princess*. Gold-plated with fleur-de-lis, child size. 6 by 7 inches, **\$37,500**.



MARILYN MONROE EARRINGS. Gold-plated filigree spheres with simulated diamonds, clip-on. Stamped "sterling patented." Sold with book *Marilyn Monroe: Metamorphosis* by David Wills (Harper Collins, New York, 2011). 2 3/4 inches, **\$112,500**.



TONY CURTIS ARM CUFF. Silver plate, antiqued finish, relief decoration. 3 1/2 inches, **\$2,240**.



JUDY GARLAND AND MAE WEST NECKLACE. Simulated diamond necklace with dress clip brooches. **\$18,750**.

DIGGING DEEPER

Among the first pieces purchased by Joseff when he was starting out was a belt owned by Rudolph Valentino. It sold at the Julien auction for \$6,250. The belt was purchased from Valentino's estate and worn by Maureen O'Hara in *The Hunchback of Notre Dame* (RKO, 1939), Anthony Quinn in *Sinbad the Sailor* (RKO, 1947), and Anthony Dexter in *Valentino* (Columbia, 1951).

Nolan said the belt, made of Mexican silver, was special to the Joseff family even though Joseff did not make it. "They had a hard time letting go of it. It was one of the first pieces in his collection and it gave him ideas for his future creations."



RUDOLPH VALENTINO BELT. Tooled and embroidered leather with high relief silver-plated buckle, two matching belt tips, and sold with, photographs. 36 inches, **\$6,250**.

Actors who wore Joseff's jewelry included Tony Curtis, Vincent Price, Errol Flynn, and Lionel Barrymore. A silver-plated arm cuff with an antiqued finish worn by Tony Curtis in *The Prince Who Was a Thief* (1951) sold for \$2,240, while a red and white striped medallion on a red ribbon worn by Vincent Price in *The Three Musketeers* brought \$5,210 (not pictured). Another man's piece was a silver- and gold-plated medallion on a chain. It was worn by Douglas Fairbanks Jr. in *Sinbad the Sailor* (1947) and sold for \$11,520 (not pictured).

Some of the most talked about pieces in the auction were worn by Vivien Leigh who played Scarlett O'Hara in *Gone with the Wind* (1939). A tiered gold-plated necklace with coral-colored florets and a suspended teardrop made using Joseff's Russian plating technique sold for \$53,125. An even more glamorous necklace, a multi-strand amethyst and simulated diamond beauty, brought \$56,250.

All prices include buyer's premium.

Pictured on Cover

VIVIEN LEIGH GONE WITH THE WIND NECKLACE. Scarlett O'Hara wore it during the honeymoon dinner scene in New Orleans. Multi-strand, tiered necklace with bezel set simulated diamonds and amethysts. Signed with Joseff's script logo. 17 inches, **\$56,250.**



ERROL FLYNN AND ROBERT WARWICK PENDANT ON CHAIN. Sold with DVD copies of the films. 20½ inches, **\$3,200.**



VIVIEN LEIGH GONE WITH THE WIND NECKLACE. Gold-plated, tiered necklace, using Joseff's Russian plating technique. Coral-colored florets and suspended teardrop. Signed with Joseff's script logo. 17 inches, **\$53,125.**



JOSEFF SCRIPT LOGO, c.1940s — present



JOSEFF HOLLYWOOD MARK, c.1940s

VALENTINE HEARTS

Valentine greetings from all of us at Kovels!

Hearts have been part of Valentine's Day messages for hundreds of years. The first commercial valentines in America were made in Massachusetts in 1847. Here are a few famous hearts and their prices today.

MacArthur Heart Pin

A photograph of a young woman in a hat was on the cover of *Life* magazine, April 28, 1941. Her Bakelite pin made the headlines. During World War II, patriotic women donated their metal jewelry to the war effort and bought plastic jewelry as a sign of patriotism. Some copies omit the keyhole. Price \$795.



(MorningGloryJewelry.com)

Diamond heart

The biggest, most expensive heart sold this year was a 92 karat D (color) flawless heart-shaped diamond that sold for \$14.9 million at a Christie's auction. It was mounted in platinum between two



(Christie's)

small diamonds on a cultured pearl necklace.

Heart-shaped fur vest

A red heart-shaped, dyed fox fur cape by Saint Laurent was seen on singer Rihanna. She wore it with denim cut-offs, high-heeled sandals, and a baseball cap. It cost \$15,500 in 2016, but was later marked down to \$3,879.



(Barneys New York)

Jeff Koons' "Hanging Heart"

Largest heart of the year was the nine feet tall "Hanging Heart" by Jeff Koons. It was made of painted stainless steel, and weighs 3,500 pounds. Price—\$23 million, making it the most expensive piece of art created by a living artist ever sold at auction.



(Jeff Koons)



Heart in Hand

The well-known "Heart in Hand" symbol has several meanings. It's used by the International Order of Odd Fellows. Price, \$800 to \$1,000.

(Skinner, Inc.)

The open palm represents charity; the heart says to be aware of the needs of others. Some think the Shakers also used the heart in hand symbol. Antique tin heart and hand cookie cutter costs \$25 to \$50.

Ice cream scoop

In 1925 you could get a heart-shaped scoop of ice cream in a heart-shaped dish. About 500 scoops were made by an Ohio company. One sold for \$15,400 in 1997.



(Rich Penn)

Raggedy Ann

The original Raggedy Ann dolls patented in 1915 had a candy heart stitched inside. The heart is now wooden, cardboard, or drawn on the chest. This Raggedy Ann doll made by Georgene cost \$600 in 2004.



(Village Doll & Toy Auctions)



Life is fleeting, and starting in the 17th century, jewelry was made for people to wear to remind them of their own mortality and to remember those who had died. A recent Freeman's auction in Pennsylvania included a variety of pieces of mourning jewelry. All the pieces in the auction were made in the 17th, 18th or 19th centuries. Prices ranged from \$130 to \$35,000.

Before the development of modern antibiotics and medical procedures, the threat of death was a constant presence in most people's lives. And after a loved one's passing, it was comforting to have a connection to their memory. An early 1800s mourning pin picturing a woman leaning against an urn with her two children brought \$5,625. The pin was most likely made for the widow. The back of the pin includes her beloved's braided hair, so part of her husband would always be close to her heart.



MOURNING PENDANT, Prince William, Duke of Gloucester (July 24, 1689 - July 30, 1700), England, c.1700. Watercolor on paper, under faceted crystal cover. Inscribed "30 July 1700." 1 3/8 inches, **\$35,000.**

The top lot in the sale was a pendant made to commemorate the death of Prince William, Duke of Gloucester in 1700. It auctioned for \$35,000. The prince was only 11 years old when he died, and the pin was probably made for one of his relatives. The pendant has a watercolor portrait of the prince near a skull in a gold and faceted crystal mount.

A selection of early mourning jewelry referred to as "remembrance" or "sentimental" jewelry made before the 1800s was included in the sale. There were pendants, slides meant to be worn on black ribbons, and rings with hairwork, images of

skulls or flowers, and the initials or death dates of the deceased. A slide from 1679 with braided hairwork on the front and enameled initials, death date, and flowers on the back brought \$1,300, while a slide with gold wire initials beneath a skull and crossbones sold for \$2,875.



MOURNING SLIDE, England, late 17th century. Gold, enamel, and hair. Skull and crossbones above gold wire initials "AH" on hairwork ground, under faceted rock crystal cover. 1 inch, **\$2,875.**

There is symbolism in mourning jewelry. Seed pearls surround an enamel slide picturing an angel flanked by two skulls on a hairwork background that brought \$4,125. The pearls symbolize tears, the skulls, people who died, and the angel for protection in the afterlife. A gold and ivory pendant from the early 1800s of a veiled woman beside an urn with hairwork on the back sold for \$12,188. The veiled mourner is the daughter of the deceased. The urn contains her

father's ashes and his initials, "JM." A crown with points (probably indicating royalty) hovers above the urn. The points are topped with a cherub's head. Another mourning

pin from 1794 with a male mourner weeping beside an inscribed obelisk under a willow tree sold for \$4,688 (pictured on cover).

Money was often set aside in a person's will for mourning jewelry. A jeweler was instructed to make special pieces that were distributed to friends and relations to remind them to pray for the salvation of the deceased. A pair of matching inscribed enameled gold mourning rings from 1722 went for \$5,000. The thin bands have a skull and crossbones with the name and death date of the deceased.

Mourning bracelets are less common and get higher prices at auction. A bracelet from the 1850s, the heyday of mourning jewelry, sold for \$11,875. It has two miniature portraits on ivory of women mourning beside urns on inscribed plinth bases joined by gold link chains. By the early 20th century, about 1910, mourning jewelry lost its popularity.

All prices include buyer's premium.

Pictured on Cover

MOURNING PIN, possibly Boston, 1794. Gold, ivory, painted *en grisaille*. Inscribed at top, "WEEP NOT FOR ME, BUT FOR YOURSELF." Obelisk inscribed, "FI-/ LIAL/ PI-/ ETY;" plinth base inscribed, "S.M. / SH. BARKER/ Obi/ July 1794." 2 1/8 by 1 1/2 inches, **\$4,688.**



MOURNING BRACELET, England or America, second half 18th century. Gold and ivory. Two miniature paintings. 1 1/2 inches, **\$11,875.**



MOURNING PENDANT, probably England, early 19th century. Gold and ivory. Urn on a plinth inscribed, "ALTHO GONE YET/ TO ME NOT LOST/ STILL LET ME/ HIS AFFLICTED CHILD./ REVERE IN DEAR/ REMBRANCE/ MY HONOUR'D PARENT." Reverse with hairwork bows and cobalt swag inscribed with name, partially obscured, "... Mapletoft?" 2 7/8 by 2 1/2 inches, **\$12,188.**



MOURNING PIN, England or America, early 19th century. Gold, ivory, and hair. Woman and two children mourning beside urn on plinth inscribed, "NOT LOST/ BUT GONE/ BEFORE," reverse set with lock of braided hair. 1 3/4 by 1 3/4 inches, **\$5,625.**



MOURNING SLIDE, England, 17th century. Gold, enamel, and hair, under rock crystal cover, pearl border. 1 inch, **\$4,125.**

Photos are courtesy of Freeman's Auction, 1808 Chestnut Street, Philadelphia, PA 19103. The catalog for the *American Furniture, Folk, and Decorative Arts* auction with the mourning jewelry, November 15, 2017, can be viewed at FreemansAuction.com.



MOURNING SLIDE, England or France, 1679. Gold, enamel, and hair. Inscribed, "J.H. obt./ 6th Mar. 79." 7/8 inch, \$1,300.



MOURNING RING, one of a pair, probably England, 1722. Gold and enamel. Skull and crossbones under faceted glass. Inscribed "G: WELD. ESQR. OBT. 21 JULY. 1722. AETA: 20." \$5,000.

DIGGING DEEPER

Victorian Mourning Jewelry

The heyday for mourning jewelry was the mid-1800s, during the Victorian Era. After the death of her husband, Prince Albert, in 1861, Queen Victoria and her court wore black clothing and mourning jewelry. It became fashionable.

Hair Paint

Hair had another use in mourning jewelry. It was dried, ground up, and mixed with water, to create an inky liquid. It was used to write inscriptions and paint scenes on enameled surfaces.

Memento Mori or Mourning Jewelry?

Are they the same? Not exactly. Memento mori is Latin for "remember that you must die." Memento mori jewelry dates back to the 16th century and served as a reminder of death and to live a virtuous life. Mourning jewelry was made to remember a specific person.

NEW USES

Do you have a dinnerware set you're not using? Every winter we go to Design Miami/Basel to see what's new in the contemporary art world. I stopped by a booth that had flower sculptures made with vintage dishes.

Want to try to make your own? Find a piece of plywood and cut a square base. Drill three holes and insert a wooden post for the stem of each flower. Shape hoops of metal tubing to form a "nest" to hold the plates in your dinner set. The plates can rest on the frame, no glue needed, and the dishes can be used if they are removed.



TIPS

- ▶ **Tea Leaf Ironstone collectors** know how hard it is to tell the difference between a sugar bowl lid and a teapot lid. They can be the same size, but the teapot lid has a steam hole and the sugar does not. It is also hard to find a missing lid that matches. See if the body and lid shape are the same, round, square, hexagonal or oval. See if the trim pattern is the same. Are the handles on the base like the handle and finial on the lid? If there is embossing, it too should match. The wrong lid will often fit because the opening to the sugar bowl is the same on many patterns. These tips help with other sets of dishes too.
- ▶ **Animal hide glue was usually used on furniture** made before the 1900s. The glue was made by boiling animal heads, which explains the saying about taking the horse to the glue factory. The glue is strong but not water-resistant. You can dissolve and remove the old glue with hot water, then re-glue the joints. New glues will not work unless the wood is cleaned.
- ▶ **Brass that has been lacquered** should be cleaned only with a solution of liquid dishwashing detergent and warm sudsy water, then rinsed in warm water and dried. Polish will harm the lacquer.
- ▶ **When cleaning old hairbrushes backed with celluloid**, do not plunge the brushes in a sink full of water. If water collects between the brush and the plastic, it will cause damage. (Never keep in direct sunlight. Celluloid, or cellulose nitrate, is flammable.)
- ▶ **If you take the glass out of a picture frame to clean it**, wipe the glass horizontally on one side, vertically on the other. Then you can tell which side is streaked.
- ▶ **Have your paintings "re-keyed" if the canvas seems to be loose.** There are small wooden wedges or "keys" at the back of the frame that stretch the canvas. Have a professional framer do the job.
- ▶ **Use a blow dryer to heat and soften tape on boxes** that once held toys. If you see some of the colored parts of the box coming up when you pull the tape, stop removing the tape.
- ▶ **Is it cut or pressed glass?** Feel the edges on the design of the glass. Cut glass has sharp edges; pressed glass designs are molded into the glass.

Art pottery collectors can usually spot a piece by Arookwood, Newcomb, or Roseville. There's a lot of scholarship out there about these potteries and they can bring high prices at auction. But there are often smaller art potteries and potters with great work. Over a thousand pieces of pottery sold at a late fall Humler & Nolan auction in Cincinnati, including many by small unsung potteries that brought healthy sums. Watch for these potteries.

"You can still find art pottery at house sales," says Terry Kovel. One of Terry and Ralph's best finds happened after a car dealer found a garage filled with thousands of unusual pieces of pottery by an almost unknown potter George Ohr, who sold "souvenirs" at fairs. They had written an article about the "Biloxi" potter, so the dealer brought samples of his "find." Prices were very low so Ralph said, "How much for all of these?" The pottery appreciated over the years and ours is now in many museums.

Some people might be apprehensive about adding a piece of art pottery to their living room. "Remember, great art doesn't have to match the sofa," says Kovel.

Our two books, *Kovels' Dictionary of Marks: Pottery & Porcelain 1650 to 1850*, and *Kovels' New Dictionary of Marks: Pottery & Porcelain 1850 to Present*, found in most libraries, may have marks and history of your buy. The same information is available at Kovels.com.

All prices include buyer's premium.

Pictured on Cover

ROSE CABAT FEELIE VASE. Pink and purple glazes. Incised on bottom 59, Cabat, 841. 2 ½ by 2 inches, **\$363**.

7 Tips from Terry

1. When you buy a piece of art pottery, always get a bill of sale with a description, size, price, and the name of the seller.
2. Condition matters. Check the piece for any restorations some dealers have a black light handy.
3. Get as much history as you can from the previous owner, shop, or auction house. Write it down and date it.
4. Move the piece around the house until you find its "home." It might take a while.
5. Do your research and watch to see if a similar piece is sold so you can judge the current price.
6. Become familiar with pottery companies and the shapes and glazes they used.
7. The old saying stays true, "Buy what you love."



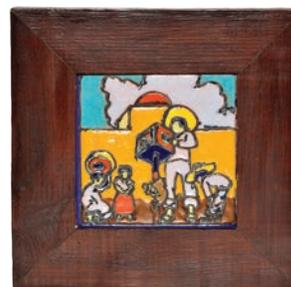
MUNCIE "RUBA ROMBIC" VASE, c.1929. Green over purple matte glazes. Impressed Muncie on bottom. 4 1/8 inches, **\$363**.



BURLEY AND WINTER POTTERY FLOOR VASE, one of a pair. Molded hunting dog, mottled orange and green matte glaze. Marked on the bottom with "B.W." inside a heart. 17 3/4 inches, **\$1,093** for the pair.



BEATRICE WOOD FISH JUMPING WAVES, figural, marked "Beato" in black slip on the bottom. 4 1/4 by 10 inches. **\$1,815**.



HARDING BLACK SQUARE TILE, organ grinder and monkey. Unmarked. Faint crazing. Tile 5 3/4 inches, framed to 10 inches square. **\$194**.



CATALINA ISLAND POTTERY CHARGER, painted scene of man and woman. Impressed "Catalina" on the back and signed "406 M-65A Strom". Faint crazing and nicks to the orange border. 13 3/8 inches, **\$182**.



BYRDCLIFFE BOWL, c.1928. Grapes hanging from rim. Bottom signed Byrdcliffe in cobalt slip. 2 by 4 7/8 inches, **\$847**.



WACO POTTERY VASE, 1930s. Light over dark blue matte glazes. Marked on bottom with circular Waco Hand Made ink stamp. Faint crazing. 6 inches, **\$133**.

OZARK POTTERY COMPANY VASE, possibly Robert Porter Bringham, c.1906-1911. Marked on bottom with incised "Ozark" and "Zark B." painted in blue slip. Height 9 1/2 inches, **\$1,815**.

Here are some marks used by potteries whose items sold in Humler & Nolan's auction on page 68. It may not be the exact mark on the piece.

ARTISTS

Harding Black

San Antonio, Texas
(1912–2004)

Harding Black was a ceramics artist and instructor. He was superintendent of ceramic installation for reconstruction projects done for the WPA in the late 1930s and worked as a studio potter from 1956 to 1997. He was known for his research on Chinese glazes. He taught ceramics classes for children at the Witte Museum in San Antonio, Texas.



Rose Cabat

New York, New York
(1914–2015)

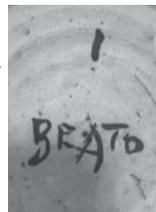
Rose Cabat is an artist known for her “feelies,” small onion-shape vases with pinched necks and narrow openings. She began working in clay when her husband, Erni, brought some home from work. After they took a class in glazes in 1956, Erni developed the glaze used on the feelies. He ran the business end and Rose made the feelies. After Erni's death in 1994, her daughter ran the business end. Rose lived to 101.



Beatrice Wood

Ojai, California
(1893–1998)

Beatrice Wood was a studio potter who studied with Glen Lukens at the University of Southern California and with Gertrud and Otto Natzler. She made lusterwares and other pottery. In 1947 she moved to Ojai, where she established her studio and showroom and taught ceramics at the Happy Valley School. She lived to 105.



COMPANIES

Burley and Winter Pottery

Crooksville, Ohio
1872–1937

William Newton Burley and Wilson Winter founded Burley and Winter in 1872. It was Burley, Winter and Brown from 1885 to 1892, when it became Burley and Winter Pottery. The pottery made “Heart Brand” stoneware and “Bur-Win” garden ware. The pottery merged with two other potteries in 1912. The plant operated until 1932 and the business was liquidated in 1937.



Byrdcliffe Pottery

Woodstock, New York
c.1903–1928+

Ralph Radcliffe Whitehead (b.1854–d.1929) and his wife, Jane Byrd McCall (1861–d.1955), established the Byrdcliffe Art Colony near Woodstock in 1903. The name “Byrdcliffe” is a combination of her middle name and the last part of his middle name.



Catalina Pottery

Catalina Island, California
1927–1937

Catalina Pottery, also called Catalina Clay Products, was a division of the Santa Catalina Island Company. The pottery made clay building blocks and tiles at first and then made art pottery. It was bought by Gladding McBean in 1937 and manufacturing was discontinued shortly afterwards. This “Catalina Island” mark was stamped on some early pieces.



Muncie Clay Products Company

Muncie, Indiana
1919–1939

Impressed mark
Muncie Clay Products Company was founded as a division of Gill Clay Pot Company in 1919. Utilitarian pottery was made at first. The first art pottery was made in 1920. Ruba Rombic, the most famous line, was first made in 1929. The name of the pottery was changed to Muncie Potteries in 1931 and new designs were made. The pottery closed in 1939.



Ozark Pottery Company

c.1907–1911

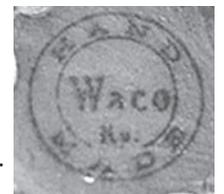
Founded by Robert Porter Bringham, the pottery made earthenware tiles bowls, cups and saucers, jars, pitchers, plates, umbrella stands, vases, fancy pottery, etc. Although the company name was Ozark, the mark “Zark” was sometimes used.



Waco Pottery

Waco, Kentucky
Before 1920–1939

The pottery made vases, decorative items, and souvenir items from 1920 to 1939, when it closed.



* Parenthesis are used to mark the artist's life and death dates.

Small celluloid-backed pocket mirrors promoting businesses of all types were popular advertising specialties from the late 19th century through the Depression. Today these small treasures are of interest to collectors because of their period graphics and history. A recent Wm Morford Antiques auction in New York included many early-1900s pocket mirrors. Prices ranged from \$30 to \$3,304.

Advertising pocket mirrors were frequently illustrated with images of wholesome or sexy, attractive women demonstrating the product being offered. The auction's top lot was an oval Cincinnati & Suburban Bell Telephone Company mirror with a woman talking on an early candlestick phone. It rang up \$3,304 (pictured on cover). A mirror for Juliette Shoes featuring a woman posing with an old-fashioned boot made \$1,092, while one for Beatrice Creamery Company of Dubuque, Iowa, with an image of dairy machinery and an apron-clad woman sold for \$230.

Because these giveaways were made to catch men's eyes, females in various stages of undress or in come-hither poses are also common motifs. A Patterson Mfg. Co. pocket mirror featuring a woman reclining suggestively on a hammock brought \$679. One bidder was impressed by a Dayton Clothing Company pocket mirror illustrating a woman in her underwear trying on overalls and paid \$2,478. Another showstopper was a pocket mirror advertising a saloon with a hand-tinted photo of a semi-topless girl for \$1,416.

Antique pocket mirrors often used images that reflected the company's logo and advertising messages. An oval pocket mirror for Straus, Gunst & Co. Turkey Gin that mimics the shape of an egg decorated with an image of a brown and red turkey sold for \$738. And a Finck's "Detroit-Special Overalls" pocket mirror with an image of a blue and tan pig was \$300.

Other common graphics for advertising pocket mirrors include patriotic themes, national landmarks, "topsy-turvy" cartoons, cherubic children, and off-color jokes. Some companies used images of their own factories or headquarters as illustrations, perhaps to suggest a "captain of industry" status. A Franklin Mills Co., Lockport, New York, pocket mirror with an image of the company's factory building closed the deal at \$190.

All prices include buyer's premium.

Pictured on Cover

CINCINNATI & SUBURBAN BELL TELEPHONE CO. POCKET MIRROR, 1873–present. Celluloid, oval, woman talking on a candlestick phone. 2 3/4 inches, **\$3,304**.

JULIETTE SHOES POCKET MIRROR, early 20th century. Celluloid, oval, woman posing with shoe. 2 3/4 inches, **\$1,092**.

FRANKLIN MILLS CO. POCKET MIRROR, Lockport, N.Y., 1877–1907. Celluloid, round, company factory building. 2 1/8 inches, **\$190**.



DAYTON CLOTHING MFG. CO. POCKET MIRROR, 1902. Celluloid, round, woman trying on pants. 2 1/8 inches, **\$2,478**.



GLOWE & EDWARDS, MULLAN, IDA., POCKET MIRROR, 1901–1909. Celluloid, round, hand-tinted photo of semi-topless girl. 12 1/2 cent saloon token, 2 1/4 inches, **\$1,416**.



PATTERSON MFG. CO. POCKET MIRROR, Philadelphia, Pa., 1887–1904. Celluloid, rectangular, embossed metal trim on back, woman lounging on the Patterson Patent Hammock Couch. 2 3/4 inches, **\$679**.



BEATRICE CREAMERY CO. POCKET MIRROR, Dubuque, Iowa, 1908–? Celluloid, round, woman in an apron with dairy cream separator machine. 2 1/8 inches, **\$230**.



FINCK'S "DETROIT-SPECIAL" OVERALLS POCKET MIRROR, 1909–1960. Celluloid, oval, blue and tan pig. 2 3/4 inches, **\$300**.



STRAUS, GUNST & CO. TURKEY GIN POCKET MIRROR, Richmond, Va., 1895–1915. Celluloid, oval, brown and red turkey. 2 3/4 inches, **\$738**.

DIGGING DEEPER

Manufacturers of turn-of-the-last-century pocket mirrors included Whitehead and Hoag, Bastian Brothers, Parisian Novelty, and The American Art Works. The companies would often mark their items along the rim of the mirror. Given the mirrors popularity and potential value, it is important to be aware of fakes and frauds. Imposters usually do not have manufacturers' rim marks and have illustrations of original designs that have been printed using modern methods. This is usually obvious when viewed under magnification. There are dots, not lines.

Photos courtesy of Wm Morford, RD #2 Cobb Hill Road, Cazenovia, NY 13035. The *Antique Advertising Collectibles Auction* catalog, October 21, 2017, is archived at AntiqueAdvertising.com. The *Premier Auction #91* catalog, December 1, 2017, is archived at Morfauction.com.

ADVERTISING

- Pail, Sunny Boy Peanut Butter, tin lithograph, image of boy eating peanut butter sandwich, bail handle, Brundage Bros., Toledo, Ohio, c.1925, 1 pound.....\$175
- Sample box, Aunt Jemima Pancake Flour, colorful image, Aunt Jemima Mills Co., 1919, miniature 4 oz. box, 3 3/8 x 2 3/4 inches\$210
- Door push, Sunbeam Batter Whipped, Sunbeam Girl image, loaf of bread shape, tin lithograph, c.1950, 8 1/2 x 26 5/8 inches\$310
- Hood ornament, Indian Chief's head, metal, from early Pontiac car, 1920s, 2 3/8 x 5 x 4 inches\$840
- Tin, Hoadley's Chewing Gum, shape of E.J. Hoadley Confectionery Co.'s factory building, 2-piece construction, 4 x 6 x 3 5/8 inches\$3,660

DOLLS & TOYS

- Toy, Merry Mutt, plays xylophone, arms move, painted wood, pull toy, Fisher Price 1949, 8 x 7 1/2 inches\$100
- G.I. Joe & His Jouncing Jeep, tin lithograph, spring driven windup, Unique Art Mfg. Co. 1944, 6 1/2 x 7 1/2 inches\$395
- Toy soldiers, 100 Soldiers on Parade with Band, cardboard stock, chromolithographed uniforms, wooden bases, Milton Bradley, box, c.1915, soldiers 6 inches.....\$950
- Doll, Kewpie, bisque socket head, sculpted hair, forehead curl, painted face, brown side-glancing glass eyes, jointed composition body, marked Ges Gesch O'Neill, Kestner, c.1912, 14 inches\$5,130

FURNITURE

- Table, farm, Hepplewhite, walnut, apron with drawer, tapered legs, Penn., c.1775, 30 x 60 x 40 1/2 inches\$385
- Cupboard, stepback, pine, 2 parts, 2 glazed doors, 2 shelves, lower case with 2 drawers & 2 paneled doors, shelf, Penn., c.1825, 84 inches\$960
- Floor mirror, Arts & Crafts, oak, slats below mirror, shoe-shaped feet, adjustable, casters, Pittsburgh Plate Glass Co., Chicago, c.1910, 75 x 28 inches\$1,100
- Chair, Harry Bertoia, Diamond, chrome, blue upholstery, Knoll, c.1950, 34 x 27 inches, pair.....\$1,300
- Armoire, Federal style, mahogany, flush paneled doors, fitted interior, molded base, reeded legs, Louisiana, c.1810, 84 x 56 inches\$7,625

GLASS

- Pitcher, clear, wavy lavender blue threaded veins, optical ribs, applied handle, Libbey Nash, 9 inches.....\$165
- Vase, red maple leaves, crimson enamel, frost textured body, cameo, acid stamped, signed Legras, c.1915, 15 inches\$415
- Fairy lamp, crimped rim, plump bowl, 3 section of chartreuse, S. Clarke's insert mounted with domed shade, Nailsea, c.1900, 5 x 6 inches.....\$470
- Bowl, blue iridescent, ribbed sides, engraved leaf & vine rim, L.C. Tiffany, Favre, c.1900, 10 1/2 inches\$2,400

POTTERY & PORCELAIN

- Dish, enameled fruit & flowers, porcelain, Famille Rose, Chinese Export, 6-character Daoguang mark, 1820-1850, 7 1/2 inches\$95
- Urn, enameled birds & branches, cobalt blue at base & rim, 2 handles, stoneware, c.1880, Florence Barlow, Doulton Lambeth, 5 1/2 inches\$175
- Vase, woman holding flowers, reverse side has ballerina & woman on horseback, blue, green & pink, signed, Polia Pillin, 1950s, 12 inches.....\$765
- Bookends, balking horse, brown over orange matte glaze, marked Auburn, 9 5/8 x 11 1/2 inches.....\$945
- Tile set, 3-masted ship, flanked by tiles with seagulls, marked, 3-section oak frame, Grueby, 1900s, each tile 8 x 8 inches, frame 8 x 24 inches\$3,540

SILVER & OTHER METALS

- Bronze candlesticks, Louis XVI style, flower shaped holder, lizard wrapped around fluted pillar, 3 lion leg base, triangular platform, c.1890, 12 inches, pair..\$795
- Cast iron garden gnome, long white beard, wearing red hat & shoes, yellow apron, Continental, 1800s, 29 inches.....\$960
- Pewter creamer, bulbous, wide flared rim & spout, double scroll handle, pedestal, beaded foot, William Will, Phila., Pa., c.1764-1798, 4 1/4 inches....\$3,750

TEXTILES & CLOTHING

- Prayer rug, Persian, fine weave, leaf & limb patterns, cobalt blue ground, c.1935, 4 feet x 6 feet 4 inches\$240
- Mink coat, short jacket, tie closures, label, Furs by Cahn, Nashville, 1900s, 23 inches\$840
- Coin purse, gold mesh, 14K yellow gold, cabochon sapphire, c.1920, 2 1/8 inches\$1,025
- Fire screen, needlework panel, central red flower & leaves surrounded by smaller red flowers, cast iron frame, gold leaf finish, c.1865, 39 inches\$2,280

MISCELLANEOUS

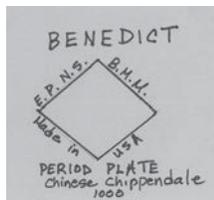
- Engine compression chamber, salesman's sample, metal, knob on back moves piston, red panel dial, Willys-Knight Automotive Co., 4 1/4 x 3 1/4 inches\$680
- Decoy, Canada Goose, canvas covered, worn paint, tack eyes, George Boyd, Seabrook, New Hampshire, c.1925, 26 inches\$1,000
- Sailor's valentine, double, geometric pattern of shells, heart & flower heads, circular border, seed shells spell "Think of Me," hinged walnut case, c.1875, 8 1/2 inches\$2,420

\$20 & UNDER

- Coffee percolator, aluminum, glass knob, Century, made in U.S.A., 1950s, 7 cup\$9
- Avon bottle, deep amber, 1968 Porsche, Wild Country After Shave, box, 2 ounce\$16
- Valentine, paper, Flapper girl, dog, rivet, girls' head moves, Louis Katz, 1921, 8 x 4 inches\$18

Prices compiled monthly from sales and advertisements. For an additional 20,000 current prices, 2,500 color photographs and factory marks, see *Kovels' Antiques & Collectibles Price Guide 2018*, 50th edition, available at local bookstores and libraries, from Kovels.com or by mail from KOVELS, P.O. Box 22192, Beachwood, OH 44122 (\$29.99 plus \$4.95 postage and handling).

Q: I've had this silver-plated piece for many years. I think it came from my grandmother's house. It's marked "Benedict Period Plate, Chinese Chippendale." I'm surprised it was made in the U.S. since it clearly has Asian decoration. It has cutout designs and there are six pictures embossed on the rim. It looks like a story is being told. Any information you can give me would be greatly appreciated.



A: Benedict Mfg. Co. started as M.S. Benedict Mfg. Co. in East Syracuse, New York, in 1894. It became T.N. Benedict Mfg. Co. in 1906. The company made

silver-plated hollowware and tableware for homes, hotels, and restaurants, as well as equipment for soda fountains. The company closed in 1953. The initials "E.S.P.N." stand for "Electro Plated Nickel Silver" and "B.M.M." stand for "Britannia Metal Mounts." "Chinese Chippendale" is the name of the pattern. Retail price is about \$30 to \$40.

Q: Can you tell me anything about this old meat platter? It belonged to my great-auntie. The mark says "BWM & Co." and "Canova."



A: This mark was used by Brown-Westhead, Moore & Co., a company in business at Caudon Place in Hanley, Staffordshire, England, from 1862 to 1904. It became Caudon Ltd. in 1904. Canova is the pattern name. It includes several different transfer-printed designs picturing birds, plants, and other elements of nature. Canova is usually found in blue and white but was made in other colors. The designs have been attributed to French artists Léonce Goutard and Pierre Mallet, who worked for Brown-Westwood Moore. A platter like yours sold for \$75.

Q: What can you tell me about this little pot? It's about 1 3/4 inches tall and says "Holloway's Ointment, for the Cure of Gout and Rheumatism" and lists several other ailments it's supposed to cure. It also says "Manufactured by the proprietor" and lists an address in London. There is a picture of a classically dressed woman on the other side.



A: Thomas Holloway (1800–1883) lived in London, England, and made and sold patent medicines. He began making his ointment in his mother's kitchen in 1837. Later he sold ointment and pills around the world. Although his patent medicines contained no ingredients known to be useful in treating diseases, they were very popular in Britain, the United States, and other countries. He became very wealthy and founded a sanitarium and a college for women. The woman on the pot represents Hygieia, the goddess of health, and the child is her brother, Telesphorus, the demi-god of convalescence. He is holding a banner that says "Never Despair." The snake is another symbol of medicine. The patent medicine business declined and Holloway sold his business to Beecham's Pills in 1930. These little jars are fairly common and can be found with many variations in what is printed on them. Value of this little pot, about \$20.

Q: My son got these wooden clubs and dumbbell years ago. The clubs are 14 1/2 inches long and the dumbbell is 10 inches long. The only mark on them is a red, gold, and black medallion. It's printed "Narragansett Machine Co., Providence RI" around the edges and "Standard" across the center. Under that is a monogram that looks like the letter "N" over "M" and "Co." The clubs are labeled "1 lb." and the dumbbell "3/4 lb." Are they worth trying to sell?

A: The Narragansett Machine Co. was incorporated in Providence, Rhode Island, in 1889. The factory moved to Pawtucket, Rhode Island, after 1890. The company made "gymnastic apparatus" and exercise equipment. A linear mark replaced the circular mark after 1902. The factory was sold to Manufacturer's Trading Co. of New York in 1948. Bowling pin-shaped clubs like these were first used for exercise by wrestlers, soldiers, and others in India and Persia in the 1800s. British colonists called them Indian clubs because they first saw them in India. They are also known as "Persian Mil," "Indian Jori," or "Gada." Exercising with Indian clubs became popular in late Victorian times and early 1900s. They were part of the gymnastics program at the 1932 Olympics in Los Angeles. Clubs like this have also been used by jugglers. There is interest in club swinging today and there are online videos on how to swing them. Two clubs sell for about \$200 and a dumbbell for \$25.



HAVE A QUESTION FOR THE COLLECTOR'S GALLERY? Your letters and emails help us keep track of the changing world of antiques and collectibles. We read every letter and answer those of general interest. Please send a question about only one item. Tell us what it is, when and where you got it, condition, and anything else you think is important. Be sure to include size, a clear picture or drawing of any marks or labels and a good picture of the entire item. We do not use pictures showing only part of a vase or chair. Check to see if the pictures are in focus. **Mail** a letter to P.O. Box 22192, Beachwood, OH 44122. Please send a stamped self-addressed envelope and we will try to return your pictures. To **email** your question and digital photos, use the email form on the "Contact Us" page of our website, Kovel.com. No questions about coins, stamps, books, or original paintings please. Do not send old letters, cards, or paper of value. We retain the right to use the photos in any Kovel publications, regardless of medium.