

ANTIQUE REGISTER

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The Antique Register was founded by Barbara Floyd

THE ANTIQUE REGISTER™, Months of Sept-Oct Volume 24 Number 5. Deadline for next issue is October 1st.

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Halloween - 1950s & '60s Fun

by David Kish

I grew up in the late 1950s - early 1960s in an Old Italian neighborhood in Norwalk, Connecticut. Everyone was friendly and knew everyone by name for blocks around. Back then, Halloween was more than just collecting candy in costume—it was a guessing game.

As the youngest of four boys, I was always the last to wear a passed-down Halloween costume. My first costume was a silky, red devil body suit and plastic devil mask. I had a big orange plastic pumpkin bucket with black strap handle for my candy.

No one went out before dusk so I would keep looking at the clock and asking my Mom when I could go out. Back then, children went out by themselves in complete safety. My brothers were 7 to 14 years older than me and did their own thing so I ventured out on my own. As soon as Mom gave the ok, I started going from house to house, happily yelling "Trick or Treat" when someone opened the door.

Increasing the night's fun were neighbors trying to guess who you were before giving you any candy. I always stayed silent while they guessed. Of course, some got it right while others probably played the game by making believe they didn't know who you were.

There was a corner candy shop that the owners lived above. Kids would gather on the sidewalk in front of the closed, dark shop and wait for the owners to open their window upstairs. Then they would toss nickels and dimes to the trick or treaters on the sidewalk below. The owners would come downstairs, turn on the lights in the shop and open the doors for us all to come in and exchange the coins for the candy of our choice. When I think about it now, I wonder why I didn't just pocket the money since I had a whole bucket full of candy! But I was a kid with a sweet tooth and the more candy the better.

Across from the candy shop lived a lady who gave out fresh candied apples and nearby was another house where you'd be handed a small bag of peanuts. I would eventually make my way home in the dark and my Mom and I would sit on the living room rug and dump out the pumpkin bucket so we could go through all the candy. Mom would look for Mary Jane candy and peanuts, which I was happy to give her. The rest went into a special "candy drawer" in a lamp table and I would eat a few pieces a day as I fondly remembered a wonderful night!

David Kish is a Fiber Artist, Teacher and Writer who enjoys writing short articles about his memories growing up. He has lived in the Southwest since 1992 and has retired in SE New Mexico.





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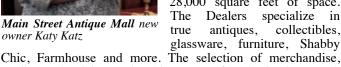
Main Street Antique Mall Under New Ownership in Mesa

There is some exciting news about **Main Street Antique** April. **Mall**, which has been located in Mesa for the past ten years. It is now under new ownership. Katy Katz, who joined the mall

as a dealer in 2011 and became manager in 2012, is now the new owner.

David and Donna Hawkins established the business in 2010 and, with their knowledge, skills and experience, built it into a thriving and popular antique mall. They will remain a part of the mall as active dealers and business consultants.

Main Street Antique Mall has about 300 Dealers in 28,000 square feet of space. The Dealers specialize in antiques, collectibles, glassware, furniture, Shabby



quality and pricing make this store a fun destination worth visiting. Layaway is offered on items priced \$100 or more with 1/3 down for 30 days.

Storewide sales are being held on September 18, 19 and 20 and October 22, 23, 24 and 25. Outdoor Markets are hosted one Saturday a month starting in November and running through

New owner Katy says, "I decided to pursue my passion of antiques as a fulltime career and Main Street Antique Mall and antiques have been my whole life ever since. I love every aspect of being in this business. From a Dealer perspective, I love the thrill of the huntfinding that piece that I can restore, repurpose or shabby chic and make a customer's dream come true! From a management perspective, I have built relationships with dealers, staff and customers over the years that I believe



will help carry Main Street Antique Mall into the future."

She continues, "I am fortunate to work with some of the best dealers and staff in the business. My team is dedicated to superior customer service and making sure customers have an enjoyable experience. Our goal is to greet all customers so they feel welcome. The floor staff works extremely hard to keep the store clean and organized all while attending to each

Continued on page 7...





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Main Street Antique Mall, continued from page 4...

customer's needs. They are constantly moving around the store to help customers with merchandise plus they assist with loading furniture to make things easier for the customer. My cashier team is the first and last impression on a customer and the staff works diligently to get the customer checked out with as little wait time as possible. They play a crucial role in our advertising campaigns by constantly posting new merchandise and removing ads as merchandise sells."

When asked about goals, Katy said, "Voted Best Antique Mall by the East Valley Tribune, our goal is to remain one of the top antique stores in the Valley. We are dedicated to making sure our dealers are successful. We are excited about future growth opportunities; however at this time our focus is remaining the best antique mall in the East Valley."

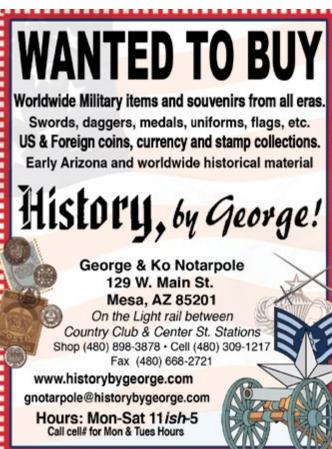
Located at 7260 E. Main Street, east of Power Road, in Mesa, Main Street Antique Mall is open seven days a week from 10 a.m. until 5:30 p.m. The store never closes early so you can always count on them to be there as you plan your visit. The store is closed on Easter, Thanksgiving and Christmas Day. Merchandise is advertised on Offer up, Letgo, Instagram, Facebook and Craigslist. You can also email mainstreetantiquemall@gmail.com or call 480-924-1122.



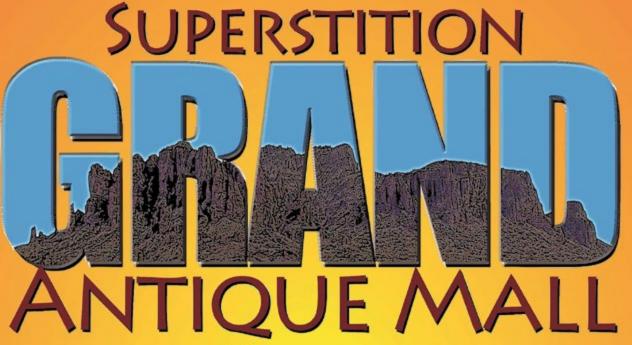


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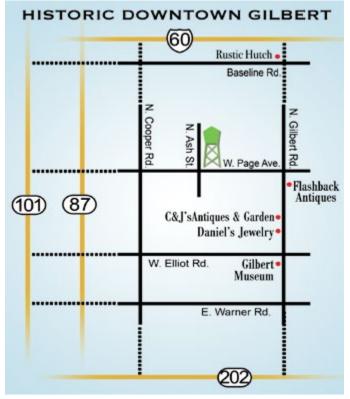
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A New Chapter for an Old Cabinet

by Kerri Habben Bosman

This morning I walked across our front yard to look in a drawer. To my delight something was missing. Then I opened the cabinet door. I smiled when I saw a space where a book had been.

Since early summer we have had a little free library. Both Wayne and I have wanted to share books in this way for a long time. Our library lives in an old pine cabinet my dad put together.

We knew it needed some protection from the elements, Wayne granted me full artistic license to paint it. He understands my occasional and sudden passion for spray paint. The spring after my mother died, I redid the whole shed that way. It was somehow comforting, although it took a while for my nasal passages to recover.

Dad's cabinet fulfilled my spray paint yearnings this summer. I used varying shades of blue, teal, and yellow.

The best part arrived when we invited our favorite artists over one Sunday afternoon. They kindly volunteered their time and talents. We had purchased some art supplies, but their immediate creativity and vision required more. They refused any offer of refreshment and diligently went about their task.

The back of our library presents a breathtaking view of Maroon Bells in Aspen, Colorado. The front has an impressionist seascape while one side has elegant swirls of magenta. The remaining side offers a pastoral scene with delicate purple flowers beside a rushing creek. Above this is a nearly cloudless sky broken otherwise only by a male cardinal in flight. Afterward we sprayed it with a clear protective coating.

Although if anything needs a touch-up, the artists live close by. They likely would be swayed by packages of fruit snacks. Or ice cream. What a gift grandchildren are! We contentedly sat in our lawn chairs and watched them create their masterpieces. Now during our morning coffee, we smile at our little library and the memory of that summer afternoon.

The upper part of the cabinet has shelves filled with books for children and adults. There is fiction, nonfiction, poetry, and more. Our first "customer" was a little girl who carried home my childhood copy of Charlotte's Web. Often people leave books. Thus, we've even borrowed from our own library.

We applied chalkboard paint to the inside of the doors. There is chalk if anyone wants to share a thought of their own. Hand sanitizer is on the shelf.

There are two drawers. The bottom one is broken, but in the top one we place little things for a giveaway. I crochet most of it. In the summer it was washcloths. Now I am working on small blankets and hats for the coming months.

We've watched the shadows gradually shift. The shaft of sunlight that slanted across the shade garden in June migrated to the little library in July. Now it dapples upon the bark of the maple tree beside the driveway. As Wayne says, it is like we live on the top of a sundial.

Today what had migrated from the drawer was a blanket of crocheted squares my grandmother and I made. In her later years she gave lap robes to a local hospital. At her passing in 2006, she had earned 6500 volunteer hours.

Our library was assembled by dedicated hands now stilled. It was painted by young hands that already make our world better. It is filled with a variety of books for anyone who wants or needs one. We find enduring joy in sharing this with our neighbors and our community.

We gently turn the page into autumn. And a simple cabinet continues its journey, one book at a time.

Kerri Habben Bosman is a writer in Chapel Hill, NC. She is currently working on a book of essays and poetry. She can be reached at 913 jeeves@gmail.com.





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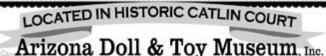


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The Antique Detective

Collectible Old Purses

by Anne Gilbert

For some collectors, purses are displayed like works of art. Others use their collections in a useable, practical way. How old does a purse have to be to be considered collectible? Surprisingly, purses from the late 20th century can be expensive and eagerly sought. They often were influenced by the changing designs of the era such as Art Nouveau, Art Deco and mid-century modern.

Historically, the looks, materials and purpose of purses have changed since they were first used in the early 18th century. At the time, they were brought back as souvenirs from the Middle East by European travelers. In an envelope shape, they were made of silk with silver gilt embroidery. They are known as Constantinople. The name and date are embroidered.

The most elegant purses were those made in Europe from the late 1700s. They were embroidered with heraldic or floral patterns in silver, gold and pearls on expensive silks. Many

techniques used colorful glass beads. They were sewn onto fabrics and integrated into knitted or crocheted bags. Fashionable ladies discovered delicate lace bags such exotic motifs as exotic animals, flowers and berries. Embroidered bags were popular as gifts from the late 18th to 19th centuries. They often were made by schoolgirls and had embroidered inscriptions.

Victorian purses were as over-done as Victorian homes. They combined knitting,

Beaded Victorian purse

beading and crocheted techniques with exotic, floral and geometric designs in vivid and dark colors. Silver and gold accents were often added. Heavily beaded versions that look like a tapestry used up to 1000 beads per square inch.

After the Civil War, carpet bags became a radical change from small decorative purses. They were made of power-woven Brussels carpet in large sizes. Patterns were generally floral. By the 1870s, they were out of fashion.



Carpet Bag

In the 1920s and 1930s, metallic and beaded designs of the were Art Deco era carried as fashionable evening bags. Other innovations were Lucite and plastic purses that were popular from the late 1930s through the 1970s.

Ever hear of "Moon"

Carpet Bag bags? They were "far out" pictorial handbags created in the 1990s/1997 by British designer Patricia Smith. They were made up of hand painted acrylic panels featuring portraits of women and reproductions of important works of art. There are serious collectors.

Probably the most expensive evening bags were created by Judith Leiber (1921-2018). They have been known as status symbols since they were first created by Leiber in 1963. What

Continued on page 16...



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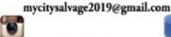
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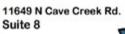




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Collectible Old Purses, continued from page 14...

made them unique was that they were in various shapes from animals to flowers and encrusted with Swarouski crystals. Never mind that they could cost thousands of dollars, they were a "must" for first ladies and status conscious women around the world. They are still costly.

CLUES: There are reproductions of Victorian, Art Deco and carpet bags. Look for signs of wear and nylon linings.



Judith Leiber purse

The good news is that there are still discoveries to be made. To learn more, contact The Antique Purse Collectors Society.

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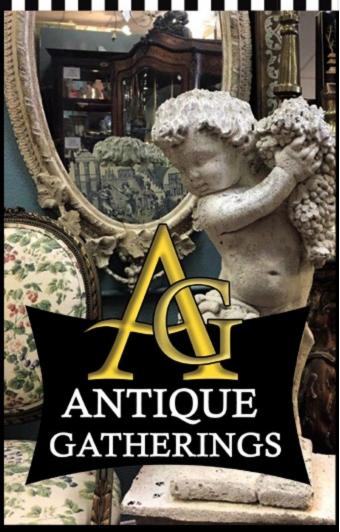
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Those Were The Days!

The Little Things in Life

by Jay Mark

There are so many things in life that we simply take for granted. Ordinary things. But without them, our lives would be substantially diminished. Bobby pins, safety pins, straight pins, the zipper, clothes hangers, toothbrush, Kleenex—you get the idea.

When is the last the time you gave any thought to these things? Except maybe during the panic over toilet paper that was in critically short supply earlier this year. Well, wipe that thought from your mind. Every one of the things we don't give a second thought to is a product of a creative mind—but the names of the inventors are mostly long forgotten.

Which leads us to the subject of this article—paper clips, staplers and wireless paper fasteners. Yawn. Before you decide to pass on this arcane subject, please read on. It may just be more interesting than you think.

Not long after "paper" was introduced more than 2000 years ago, the need for organization arose. Larger document aggregations could be bound into book form. But what about

There are so many things in life that we simply take for keeping smaller quantities of papers together in the short-term?

Whenever a problem arises, someone will come along with a novel solution. According to the *Early Office Museum*, an informative online resource (http://www.earlyofficemuseum.com/), simple methods were employed to temporarily secure papers together.

It began with hole-punched documents tied together with string or tape. Wax or glue was also employed. When straight pins became widely available in the 19th century, another way to fasten papers was introduced.

The next improvement was patented by George W. McGill in 1866. It was the brass paper fastener, which is attached to a number of papers via a slit through which two arms are passed and bent over. Due to the efficacy of McGill's design, his fasteners are still in popular use today.

Next in line was the ubiquitous paper clip, a deceptively simple device that presented substantial challenges in its Continued on next page...

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Little Things in Life, continued from previous page... development. It is so complex that Henry Petroski devotes a whole chapter to the development of the paper clip in his entertaining book, The Evolution of Useful Things.

Before a clip could be designed, a wire that held its shape while exhibiting springiness had to be conceived. Then friction to securely hold papers without tearing had to be devised. Finally, machinery to manufacture the clips had to be built. This resulted in dozens of patented variations before the world settled on a simple, unpatented design called the "Gem" introduced in 1892. Prior to that, patents were awarded in 1867, 1877 and 1889.

titititititi.

Hotchkiss #1, patented in 1896 is considered to be the first modern iteration of the stapler. of Accompanying this stapler is an original box of staples. Photo: Jay Mark

Concurrent with the progression of simple paper fasteners, inventors were developing complex, mechanical devices that could more efficiently attach papers together.

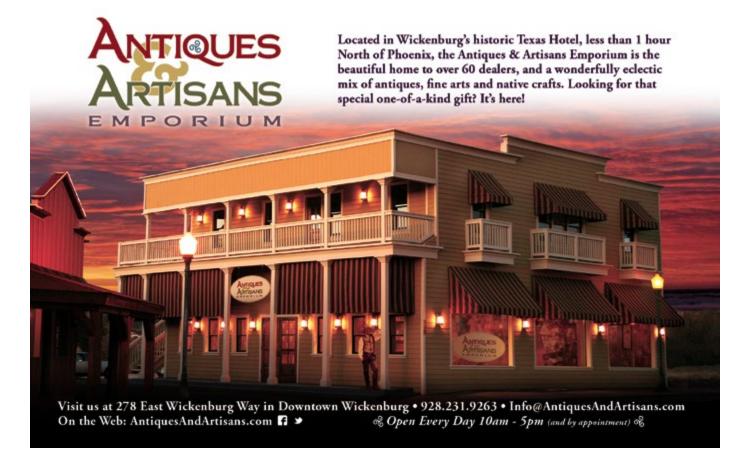
Bostitch, the famed name in desktop staplers that has been in business since the turn of the 20th century, asserts the first



hand-operated stapler was created for French King Louis XV. The apparatus attached paper with an over-sized, gilded staple emblazoned with Louis' royal insignia inserted into the "gun" one at a time.

Like the unassuming paper clip, developing a reliable, easy-to-use stapler meant overcoming what might seem insurmountable challenges. So it evolved slowly over time. The first recorded patent is the subject of debate, depending on how one defines a stapler. Certainly, George McGill of brass paper fastener fame gets credit for one of the earliest stapler

Continued on page 22...



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patents, issued in 1867. Over the next three decades, a number of improvements followed.

It is generally conceded that what we recognize as a contemporary stapler came in 1896 with the Star Paper Fastener manufactured by what became the E.H. Hotchkiss Company of Norwalk, Connecticut. It was the first to use a strip of metal staples that could bind papers with one stroke.

The issue of fastening papers didn't end with paper clips or staplers. Believe it or not, inventors were still looking for a more









The nickel-plated Acme Midget stapler patented in 1895 was patented a year before the Hotchkiss. Photo: Jay Mark

ideal way to attach papers. And several came up with a concept that didn't require the use of wire that, over time, could oxidize and stain paper. The New Paper Punch introduced in 1903 was the first in a line of devices that crimped and secured papers. Several more came on the market and some continued to be manufactured into the 1980s.

Last, but not least, is the "Clipless Paper Fastener." Credit for the first such device goes to George P. Bump who applied for a patent in 1909 with a novel mechanical device that, when activated, cut slits in a number of papers while simultaneously cutting and inserting a "tongue" through the slits.

Mr. Bump had to wait two years before being award his patent. 1911 was the same year J.C. Hawkins applied for a patent on his "Paper Fastening Device." Like Bump, he had to wait some time before it was awarded. Five years, in fact.

All this gets us back to the beginning—taking time to appreciate the artistry of the everyday things of life. And a tip of the hat goes to those who strived so hard to make our lives easier.



The "Clipless Stand Machine" was a novel alternative to metal fastening device. In this apparatus a tongue is cut and inserted through a slit – all in one motion. The unique design was patented in 1916 by J.C. Hawkins of Newton, Iowa. Photo: Jay Mark

Values: Believe it or not, eBay has a modest listing of vintage paper clips that start under \$4.00. What are you waiting for? As for staplers, eBay offers a number, most of which are under \$25.00. Wireless fasteners can also be acquired for \$2 and up.

A Good Book: The Evolution of Useful Things: How Everyday Artifacts - From Forks and Pins to Paper Clips and Zippers - Came to be as They are, by Henry Petroski is an easy read, fascinating compilation of many things we take for granted.

Virtually an antique himself, Jay Mark, a nearly half-century antiques business veteran and historian, owns Those Were The Days!, an online specialty bookstore. He also teaches, lectures and writes regularly about antiques and history. Reach him at jaymark@twtdbooks.com © 2020

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Collectors' Corner

Handmade vs. Handcrafted

by Jim Olson

Why is it important to know the difference between handmade and hand-assembled (or handcrafted)? Value! The differences can sometimes be slight but it's worth knowing if you want to be an informed collector.

As savvy collectors, we anticipate the items we collect will appreciate over time or, at the very least, retain their value. Sometimes that can be difficult to predict with market changes and what not but one of the things we can do to help sway chances in our favor is to collect better stuff.

An example is the so-called Fred Harvey era jewelry. We know this refers to turquoise and silver items (mostly jewelry) made in the first half of the 20th century. In recent years, Fred Harvey era items have been very popular with collectors. However, there are some (bracelets for example) from that time period that sell in the \$100 to \$200 range while others may sell for \$1,000 and up. The difference? The higher valued ones are completely handmade—and discerning collectors know the difference. Which would you rather have had grandma buy back in the day—the ones now worth \$100 or the ones now worth \$1,000 or more?

So what constitutes "handmade?" Google dictionary says, "hand-made (adjective) made by hand, not by machine and typically therefore a superior quality."

Hand-wrought and hand-forged are synonyms. Basically, it means the artist or maker made the item from scratch and did not buy precast parts and assemble them together.

Hand-assembled or handcrafted items generally consist of items put together from two or more pre-made or precast pieces (most of the time precasting is done by machine or in mass-produced methods).

As a matter of disclosure, very, very few things are completely handmade anymore but the closer you can get to being purely handmade, the better off you are.

For example, you can have a pair of spurs using precast spur blanks cast in a factory somewhere or you can make a pair of spurs by forging them from a single piece of steel. You can have belt buckles made using precast buckle blanks bought from a supplier or you can hand-forge them from silver (or other metals). You can have a turquoise bracelet made from a bracelet blank (bought at the jewelry supply store) or you can start with ingots of silver and create it yourself. All of the above can then be decorated with precast silver, gold or other non-precious embellishments or the artist can cut the embellishments out by hand or even hand engrave the items.

As a collector, it is important to know the difference between completely handmade and the various stages of hand-assembled for yourself. Do not take anyone's word for it unless you know the person knows what he or she is talking about and you trust that person's judgment. A lot of items will be presented to you as "handmade" when in fact they are mostly hand-assembled. To some, that is a small difference and they may think we are splitting hairs but, down the road, it will most definitely make a difference in value when you present those items to the collector marketplace for resale.

Just know this—if the item you are buying was assembled using parts the artist purchased at the store, it is NOT completely handmade. Sure, it may have a good look to it and may be hard to tell at a glance the difference from a completely handmade item but you will most assuredly realize the difference when

Continued on next page...

Handmade, continued from previous page...

you want to resell (if your buyer is a knowledgeable collector).

In the realm of so-called handmade items, there is a big difference between a true craftsman who can take raw materials and build a piece of art from scratch vs. the person who, although he or she may have an artistic eye, is merely assembling pieces together and saying it is handmade. And the advanced collectors know the difference.

One of the best ways to describe it that I can think of is a paint by numbers piece of art. If you have a piece of art whereby the "artist" sat down with a paint by numbers kit and it told where to paint and what colors went where and basically some blanks were just being filled in, you could argue (weakly in my opinion) that it is hand-painted. However a paint by numbers artwork will never be valued in the collectors' world in the same way a piece of art is where the artist sat down with a blank canvas and painted a wonderful scene from imagination using a mental image or perhaps a photo.

What is worse than not even being hand-assembled, however, is if a piece is completely machine made. With technology the way it is today, items can be mass-produced, which to the untrained eye look like the real deal. My advice is to avoid those types of items completely as they are almost never "collectible" in the long run. Hand-assembled is much better than machinemade, but the purist prefers as close to completely handmade as possible. If you are not sure how to tell the difference, start talking to reputable dealers and collectors who can show you the little telltale signs.

So the next time you see a belt buckle that was made using a buckle blank and then had precast embellishments applied to it or perhaps a bracelet made in a similar manner, think of the difference between a paint by numbers piece of art vs. a truly hand drawn, hand-painted masterpiece. Both may have a good look to them but when you go to sell the items in the market of collectibles, there will be a big difference in price.

Of course, you will likely have to pay more for the completely handmade item in the beginning. But you are a lot more likely to see appreciation or at least have it hold its value when you buy handmade over hand-assembled.

Jim Olson is a published author, historian and co-owner of historic Western Trading Post in Casa Grande, AZ, which traces its roots back to 1877! Visit www.WesternTradingPost.com to see what it offers. Jim Olson © 2020. See ad on page 40.











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- 2. Midtown Merchantile Merchants 4443 E Speedway Blvd • 520-777-7275
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- 5. AZ Modern 4469 E 5th St • 520-977-5340
- 6. 22nd Street Antique Mall 5302 E. 22nd Street 520-514-5262
- 7. American Antique Mall 3130 E. Grant 520-326-3070
- 8. Tom's Fine Furniture & Collectibles 4101 E Grant Road 520-777-8188
- 9. Antiques Etc. 2319 N Country Club Rd. 520-322-6269
- 10. Adobe House Antiques 2975 N Country Club Rd. • 520-325-9439
- 11. Arte De La Vida 37 N Tucson Blvd. • 520-398-6720
- 12. Sunshine Shop Tucson 2934 E Broadway • 520-389-4776
- 13. Safe Shift Estate Sale/Resale 4911 E. 29th St. 520-603-3055
- 14. Ignite Sign Art Museum 331 S. Olsen. 520-319-0888
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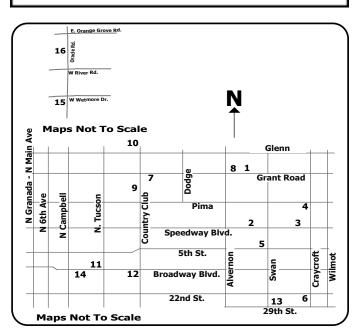


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We have one giveaway winner from our last issue.

Ingrid Aspromatis from Tucson will be sent a \$25 Gift Certificate to be spent at her favorite Antique Register advertiser, American Antique Mall also in Tucson.

Ingrid told us this is her favorite shop because they have a great variety of Native American jewelry. She added, "Plus, the owners are super knowledgeable and very friendly!"

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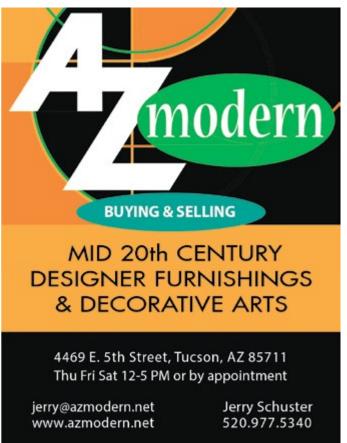
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We enjoy hearing from our readers!

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Rinker On Collectibles

Closing the Sale

by Harry L. Rinker

There are multiple factors that determine the value of an object. Condition, desirability and scarcity are the Big Three value determinants. Age, pizzazz, provenance, regional appeal and size are some of the other value considerations. In this instance, value means the retail cost to acquire the object on the secondary market by a collector or other person who desires to buy it. This value is the highest value that can be assigned to an object. It is not necessarily a value that will sell the object. In fact, it may be a value that ensures the object will not sell; the difficulty being that the collector or person who would buy it at that price might never be exposed to the object.

There are not fixed prices in the antiques and collectibles trade. An object's value is place and time related. The same object in the same condition often sells across a wide price range that is difficult to predict.

[Author's Aside #1: The above paragraph sounds (reads) like a stuck record. (If CDs stick, I am unaware of it; hence, the record analogy.) By now, some "Rinker on Collectibles" regular readers are likely to find my constantly repeating this information annoying. It appears here because it is necessary groundwork for what follows.]

Assuming an individual, a dealers or private individual wants to sell an antique and collectible, a key question is, "What is the ideal sell through price?" The first criterion is a price that sells the object in 30 days or less. An object that remains in inventory for longer than 30 days is costing the seller money. A dealer receives no money to pay himself/herself, expenses or purchase new inventory. A private seller gets discouraged. Objects that remain in inventory for 90 or more days should be sold for whatever can be obtained, even if it means selling the object at a greatly reduced price or loss. Antiques and collectibles are not bank monetary assets. They do not earn interest.

The second criterion is a price that is below the standard dealer's asking price for the same object. When individuals write to "Rinker on Collectibles" and note they saw the same object listed on Craigslist, eBay, Instagram, Pinterest or a similar Internet site at such and such a price, I inform them that a listed price is not a sell through price. If possible, use a source such as WorthPoint.com to obtain a general idea of what a viable sell through price is.

Next, look to see how many followers the object has on the various websites. The higher the number is, the easier to decide on a selling price. List the object at a price that is 20 to 25 percent lower than that asked by the other sellers. In simple terms, undercut the competition. I have received dozens of emails from individuals telling me how well this concept worked.

The third criterion is to price the object at a price that is attractive to a potential buyer as well as a dealer. This price ranges from 60 to 70 percent of the high retail value. Nothing sells an object quicker than a bargain price. Since sellers normally give dealers a discounted price, dealers will buy at a shorter margin than normal if they have one or more customers they can call and quickly turn over the piece.

There are two critical considerations the seller needs to weigh. First, what did they pay for it? If the cost is zero, as it so often it is for private sellers, any amount is a profit. Ideally, a dealer should triple his purchase price based on the adage "double your money, pay your expenses; triple your money, pay yourself." Sellers do not always buy well enough to achieve this. Second, understand where the object falls on a desirability

scale of one to five with one being minimal desirability and five being extremely high desirability. Seventy-five percent of the objects in the trade have a one ranking. The desirability curve is exponential. The higher the desirability number is, the more limited the customer base becomes. Since value is related to desirability, the more desirable an object is, the higher its value.

Is a good selling price enough to close the sale of an object? The answer is perhaps, but more often it is no. The early 1980s recession (July 1981 to November 1983) taught the antiques and collectibles trade two valuable lessons: 1) There is a price at which every object will not sell; and 2) Objects no longer sold themselves.

In order to sell an object, the potential buyer needs to be attracted to it. It has to be available in the field or on the Internet and presented in such a way that the potential buyer's eyes see it. In the field, the key is to display objects in a favorable light. On the Internet, key search descriptors are essential to make certain the object appears in the buyer's initial search.

The antiques and collectibles trade is notorious for its lack of display acumen. The standard approach is to put as many objects as possible into the space allotted—the crowd and stack things approach. Like items by material or category usually are displayed randomly. The traditional theory that buyers like to hunt for bargains continues to prevail in a market where buyers have limited time and want instant gratification.

I shop in the field using a simple rule—if a booth is so crowded that I cannot easily see what is in it or I am concerned that if I shift my derrière, I will knock something off a shelf or table, I will not enter it.

I visit antiques and collectibles flea markets, malls, shops and shows about midday. I no longer find sport in the initial rush through the gates. During a mid-afternoon visit on Day 2 to Renninger's February 2020 Extravaganza in Mount Dora, Florida, I was struck by how many spaces and booths gave the impression that little to nothing had been sold.

[Author's Aside #2: If an antiques and collectibles seller retails 5 percent of what they display in a mall booth in a month or in three days in an outdoor show, they had a "good" month or show. I will never understand the fun of hauling home 90 to 95 percent of unsold goods. Sellers almost always blame the lack of sales on outside sources rather than looking in the mirror.]

Sellers should identify ten to twenty pieces in their inventory for which they have the highest sale expectation and create a display that highlights them, one in which the pieces are easy to see and stand out from the rest. Creating an urge in a buyer to pick up a piece in the field or spend time researching it on the Internet is critical to closing the sale.

What happens next is the clincher. The seller needs to enter into a dialogue with a buyer. Forget the phrases "Can I help you?" or "I can do better." The goal is to make the potential buyer feel that he/she has selected something special. Good opening phrases are: "I see you are admiring that piece. It is one of my favorites." Or "You have a good eye. That is a quality piece." Make the piece and the potential buyer's choice of it special from the very beginning of a conversation or email exchange. Flattery is an excellent sales tool.

Continue the conversation by telling the potential buyer why the piece is special. Provide stories that the potential buyer can tell to others when he/she shares the object with them.

Continued on page 37...

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Tymeless Antiques & Treasures Shops Celebrating Anniversaries in Pine

by Barb Stillman

Tymeless Antiques & Treasures and Tymeless Antiques & Treasures Too, both in Pine, are celebrating dual anniversaries this fall. Special activities in honor of the events will include sales on selected merchandise as well as raffle prizes during the weekend of October 3.

For 18 years, Tymeless Antiques & Treasures has provided quality antiques and home décor—along with excellent service and a friendly atmosphere. Then, five years ago, Owners Larry E. Baker and Richard Crowe



expanded by opening **Tymeless Antiques & Treasures Too**. The shops offer an eclectic mix of treasures from all eras.

The cool temperatures of Northern Arizona's Rim Country are always fun to explore, especially when you want a retreat from the summer heat elsewhere. Tymeless Antiques & Treasures Too is the first shop on the way into town on the west side of Highway 87 and Tymeless Antiques & Treasures is just down the way on Hardscrabble Road. You'll want to allow plenty of time to explore both locations!

Created from old barns in the area, **Tymeless Antique Treasures Too's** 2,660 square feet lends itself to rustic and cabin décor among the antiques. Look for special treats including their famous Salt Water Taffy! The garden area out back is a favorite spot to find yard art, primitives and outdoor furniture plus there are now custom windmills created by a local artist.

Tymeless Antiques & Treasures is 3,300 square feet filled with a great variety of antiques, vintage and bling, with multiple dealers and an ever-changing selection to choose from. Both stores have vendors with their own niches that include furniture, *Continued on page 37...*



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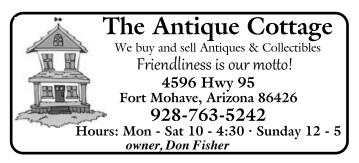














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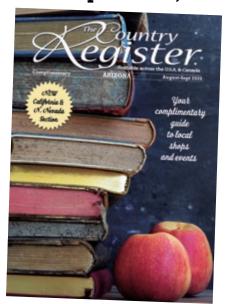
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Closing the Sale, continued from page 32...

[Author's Aside #3: Whether you agree with me or not, remember what is sold in the antiques and collectibles business is dreams, stories and wonder, first, and objects second.]

In today's selling environment, objects have to be room or wear ready. Stress the point that the potential buyer can take the object home and immediately display, wear or use it.

Finally, do not forget to say "thank you," even if the "thank you" is for the customer visiting a space or booth rather than for purchasing an object. Fostering a sense of good will is every seller's responsibility and duty. If the antiques and collectibles trade wishes to survive, it needs to keep encouraging potential buyers to return.

As a reporter, I am an observer, an immediate but, more often, a distance one. I spend a great deal of time studying the interactions of buyers and sellers. The most important thing I have learned is that, while there is no single right answer on how to do things, there are general rules that work more often than not. It is my privilege to share these from time to time.

Do you have suggestions to close the sale that I did not touch upon? Email your suggestions to me at harrylrinker@ aol.com.

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. Copyright © Harry L. Rinker, LLC, 2020

Tymeless, continued from page 34...

books, collectibles, purses, cabin décor, toys and so much more.

Larry and Richard opened **Tymeless Antiques & Treasures** in 2002 when they decided to leave the corporate world and the "big city" to enjoy Pine's slower pace. They love the area, the community and, especially, meeting customers from across the U.S. and abroad.

The antique market has changed since opening their first location and they have learned to adapt to change, especially now with the new statewide heath guidelines. They continue to provide even more for their customers by bringing in new merchandise, home décor, collectibles and finding antique treasures as they listen to their customers. They want all those who visit their stores to know how important they are.

Service is an important part of their business and Larry and Richard take pride in their many years of outstanding customer service and feel fortunate to have dedicated staff—Sara, Sue, Lynne and Patty. They provide a full-service atmosphere to everyone. In both stores, customers are offered layaway and items can be placed on hold for 24 hours. Estate Sale Services are available and there is an on site Professional Estate Liquidation Service.

The shops have many events throughout the year and Larry and Richard are actively involved with community-wide activities sponsored by the Pine Strawberry Business Community.

Tymeless Antiques & Treasures Too is located at 4078 N Hwy 87 and Tymeless Antiques & Treasures is at 3716 Prince/Hardscrabble Road. Both shops are open Thursday to Tuesday from 10-4 and closed on Wednesdays. There is plenty of parking. Follow them on Instagram, Twitter and Etsy and like them on Facebook.















Unique Aviation & Military Museum Located in Pendleton in NE Oregon

The northeastern town of Pendleton, Oregon, is strongly tied to WWII and history resulting in the Pendleton Air Museum tucked away in the Pendleton Historic District. This fascinating museum opened in September 2017 to honor military of all branches and aviation of all types and it showcases a unique collection of civilian and military aviation memorabilia.

Pendleton Air Museum (PAM) was established by people concerned with preserving the history of the Pendleton Airport from the early days of United Airlines through the heroic



Doolittle Raiders of World War II and the "Triple Nickels" paratroopers to the present National Guard operations. Visitors will learn the history of Pendleton Field and its impact on Pendleton, then and now, as well as other conflicts the United States has been involved with.

The U.S. Army Air Corp training base called Pendleton Army Air Field was built in 88 days. It is from this base that pilots from the 17th Bombardier Group volunteered for a special assignment that would forever put them in our hearts and history. These pilots became known as the "Doolittle Raiders" and helped instill hope in the American people at a difficult time in our history.

As the war was winding down, Pendleton Field became home to a newly established unit that, rather than heading to Asia, went to work with the Forest Service, jumping out of planes and putting out fires in the Pacific Northwest. This was the African-American 555th Parachute Infantry Battalion, nicknamed the Triple Nickels, on a secret mission "Operation Fire Fly." Their service was critically important as Japan began to release balloon bombs on the jet stream trying to set fires and instill panic in the Pacific Northwest. Records document 28 fires that the "Triple Nickel" jumped into. Recently, a commemorative Oregon Highway history marker was established in Pendleton acknowledging their feats.

Legendary aircraft that have called the runways home include: the Douglas DC-3 passenger plane, Lockheed P-38 Lighting, North American B-25 Mitchell Medium bomber, Boeing B-17 Flying Fortress all from the 1940's, Vietnam era Bell Huey helicopters through the present day CH47F Twin

Continued on page 39...



Deborah Lee - Designer/Owner wildoberries@hotmail.com Phone: 951-719-6643

Military Museum, continued from previous page...

Rotor Chinook Helicopters currently being flown by the Oregon Army National Guard.

Since the Museum's founding in 2001, the non-profit Pendleton Air Museum Board of Directors and Volunteers have successfully hosted ten fund-raising events, staged three successful air shows, multiple static aircraft displays and participated in other community activities. In 2003, it restored a B-25 medium bomber acquired from the USMC to 1942 configuration in honor of the Doolittle Raiders. It was dedicated at the National Guard facility on the morning before the May 2003 air show and thereafter stands on public view in an openair heritage area adjacent to the OR National Guard Facility.

As time, money and volunteer help permit, the organization will sponsor fly-ins and help with air shows. The goal is to preserve their unique heritage as well as educate visitors, residents and future generations about the history of the Pendleton Airbase and its various military personnel. The museum has established a Youth Oral History Program with students from third grade through high school interviewing veterans of all ages.

Those involved with the Museum are currently working towards a larger building to house the Museum's expanding collection and are seeking sponsors and volunteers of all ages to help share its unique history. The long-term goal is to house real, historic airplanes in a museum hanger.

Donations involving history, military, aviation and Pendleton are tax deductible. If you have something you would like to donate, please call or email for further information. Contribution in the form of support, contracts or endorsements will help a long way toward the realization of their goals.

You can learn more at www.pendletonairmuseum. org or Pendleton Air Museum on Facebook. Email pendletonairmuseum@gmail.com or call 541-278-0141. Located at 21 SW Emigrant Avenue, the Museum is now open by appointment due to Covid-19, and it is recommended that you call ahead to confirm a time. Precautions for the coronavirus are in place for everyone's protection while you are visiting the Museum.

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