

Arizona's ANTIQUE REGISTER

Vol 25 - Issue 4 A Guide to the Antique, Vintage & Collectible Marketplace July-August 2021



Everything Goes
In North Phoenix
Story on page 3...

Arizona's ANTIQUE REGISTER

Your Guide to the Antique, Vintage and Collectible Marketplace • Established 1998

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Cover Story

Everything Goes in North Phoenix

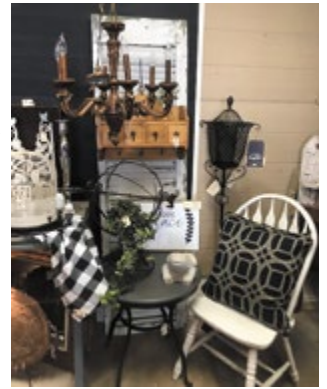
Have you been to **Everything Goes** at **The Shops on Cave Creek Road** in North Phoenix? If not—and you like unique items at great prices along with exceptional customer service—you'll definitely want to head over and enjoy a terrific shopping experience.

Since 1995 **Everything Goes** has been offering home furnishings, antiques, collectibles, garden furniture/décor, jewelry, One of a Kinds and Hard to Find Items and more, all in 5,000 square feet of shopping space and a back yard patio.

Nanci and Lenny Cowles have owned the shop for 11 years now! Nanci is in the shop greeting and helping customers while Lenny is more behind the scenes keeping the shop in working order. Together, they make a great team maintaining a well-respected business that is ever changing with current styles and designs. Their enthusiasm and hard work have led

to numerous awards including "Best of AZ" and "Best Vintage & Antiques." Perhaps best of all are the numbers of repeat customers!

The friendly staffers at **Everything Goes** are helpful purveyors of vintage and antique goods. More than 25 vendors have their own individual design styles and they keep their booths well stocked and up to date with new unique offerings continually being added. A busy lady always on the move in the store, one



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Everything Goes, continued from page 3...

of Nanci's favorite things is seeing the enthusiastic faces of customers who are enjoying the diversity of their choices.

Nanci says, "We are excited to be a part of our shoppers' treasure hunting experiences! If a customer is looking for a rustic, repurposed, western, shabby, antiques, industrial or just unpainted furniture, we have it! And, because I am enthusiastic about Instagram, we have a great following at Everythinggoesaz and our inventory is continually being updated."

Nanci continued, "We have a terrific staff who knows how to help our customers when they are looking for that perfect treasure and we strive to make every one of our customers happy. I think we have the best vendors in the valley and incredible pricing. If our vendors find a good deal, they will pass it on to you."

A delightful plus, especially now that summer is upon us, is Peace Cream ice cream shop located inside **Everything Goes**. You can cool off and choose from a selection of refreshing treats, including delicious crepes, waffles, shakes and cold drinks, coffees, savorys, pastries — and, of course, ice cream.

Everything Goes is located along with other vintage shops at 11649 N. Cave Creek Road in Phoenix. To learn more, visit www.everythinggoesaz.com, call 602-331-3383 or email lenanci@yahoo.com.

The store is open seven days a week from 10 a.m. to 5 p.m. Monday to Saturday, and from 11 a.m. to 5 p.m. on Sunday.

The Shops on Cave Creek Road is a very special destination. Having several businesses in one location sharing a large parking lot makes shopping easy and fun so head over to 11649 N. Cave Creek Road. Do some vintage inspiration or bargain hunting

at **Everything Goes**; learn more about the latest chalk paint techniques at **Audrey's**; browse through the lovely Vintage Market displays at **Tattered Nest**; look for a hidden gem at **Halo Animal Rescue Boutique**; visit **Kaizen Interiors** for specialized furniture restoration and upholstery; and find that special piece to accent your home at **My City Salvage**.



Rinker on Collectibles**Zorro-A Swashbuckling Hero Who Should Never Die**

by Harry L. Rinker

*Out of the night, when the full moon is bright,
Comes a horseman known as Zorro,
This bold renegade,
Carves a "Z" with his blade,
A "Z" that stand for "Zorro"*
[Chorus]
*Zorro,
The Fox so cunning and free
Zorro,
Who makes the sign of the "Z"*

Every time I hear the theme music from the 1957 Disney Zorro television series my heart skips a beat.

Confession is good for the soul. My heart races when I hear the William Tell Overture in the background as Fred Foy's voice announces: "In the early days of the Western United States, a masked man and an Indian rode the plains searching for truth and justice. Return with us to those thrilling days of yesteryear, when from out of the past came the thundering hoofbeats of the great white horse Silver! The Lone Ranger rides again."

I returned to the old West again and again on radio and television, but not for the most recent Lone Ranger film versions. The later film interpretations are best forgotten, destined to

suffer a long and well-deserved lingering demise in the western wastelands.

I grew up in an era of swashbuckling heroes in books, movies and television. They fueled my imagination and convinced me that a life filled with adventure and a commitment to the public good was to be desired and envied. I realized they were fantasy and not reality but was more than willing to escape into a world where destiny made certain the good guy always came out on top.

Although I grew up in the age of Super Heroes, it was the movie and television swashbucklers along with the movie and television cowboy heroes who shaped and molded me. I was and remain an Errol Flynn fan. I have lost track of how many times I have watched Flynn's *Captain Blood* (1935), *Charge of the Light Brigade* (1936), *The Adventures of Robin Hood* (1938), *Dodge City* (1939), *Santa Fe Trail* (1940), *Dive Bomber* (1941), *They Died with Their Boots On* (1941), *Adventures of Don Juan* (1948) and *The Master of Ballentine* (1953). If Errol Flynn is in a movie on TCM or other cable channel, I always make time to watch.

I am a sucker for sword fighting swashbucklers whether medieval epics such as Robert Taylor in *Ivanhoe* (1952),

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Zorro, continued from page 5...

French Revolution epics such as Leslie Howard in *The Scarlet Pimpernel* (1934) and Stewart Granger in *Scaramouche* (1962), or Viking classics such as Kirk Douglas in *The Vikings* (1958). All involved a struggle between good and evil and an impressive cast of villains. I am not certain how I would have reacted had I met Basil Rathbone in person. I love his portrayals of Sherlock Holmes. No one honored Sir Arthur Conan Doyle's creation better. However, Rathbone's sinister Guy of Gisborne remains my landmark movie villain.

John McCulley, an American pulp writer, created Zorro (The Fox), the multifaceted Don Diego de la Vega, in 1919. McCauley's Zorro was a masked vigilante who defended the commoners and indigenous peoples of California, long before the age of political and social correctness, from corrupt and tyrannical officials and other villains. McCulley is responsible for Zorro's all black costume that included a cape and mask. Zorro also appeared in the novel *The Curse of Capistrano* in 1919. 2019 passed quietly with hardly a mention of the hundredth anniversary of Zorro's creations. McCulley wrote five additional serialized Zorro series and 57 short stories, the last appearing posthumously in 1969, a year after McCulley's death.

The success of the Zorro novel caught the attention of Douglas Fairbanks, Sr., an early movie swashbuckler. In 1921, Fairbanks was the producer, star and unaccredited co-writer of *The Mark of Zorro*. It helped pioneer the swashbuckler movie genre. Michael Sragow's article "Zorro at 100: Why the original swashbuckler is still the quintessential American action hero" appeared in the *Washington Post* on January 1, 2021. The full article is available online.

Zorro appeared in more than 40 American films and 10 television series, the most famous being the Disney-produced television Zorro series, produced between 1957 and 1959, starring Guy Williams as Zorro. What makes Zorro memorable are the fine performances of all the actors who played the famous swashbuckler in American and foreign films—Douglas Fairbanks, Sr., Tyrone Power, Reed Hadley, Guy Williams, Alain Delon, Duncan Regehr, Henry Darrow, Anthony Hopkins, George Hamilton, Frank Langella, Antonio Banderas, Christian Meier, Gael Garcia Bernal, Richard Gutierrez, Gordon Scott, Rodolfo de Anda, Sean Flynn, Fabio Testi, Franco Fantasia, Toshihiko Seki, Pierre Brice, Franco Franchi, Spiros Focás, Guy Stockwell, George Hilton, Demetrio Gonzáles, Benjamin Small, José Suárez, Howard Ross, Tony Russel, Michael Gough, Nadir Moretti, Jean-Michael Dhermay, Douglas Frey and George Turner (The Son of Zorro). I have my homework cut out for me. I have seen fewer than half of these films.


Zorro is responsible for the evolution of the Super Hero. The creators of Batman, Superman, and other Super Heroes drew heavily on the physical and personal characteristic exhibited by Zorro. Compare Zorro riding Tornado through the camouflaged storm-cellar doors to his underground lair's passageways that connect to Diego's hacienda with Bruce Wayne's Batmobile emerging from his subterranean Batcave or the Green Arrow's Arrowcave in an abandoned warehouse.

The key difference between Zorro and the Super Heroes is that Zorro did not require super powers to achieve his goals. Zorro's swordsmanship rivals that of Errol Flynn. Its suspense-packed action moves from scene to scene with advantage shifting between Zorro and the villain from second to second. Knowing that Zorro will win in the end never lessens the thrill of watching the two opponents dual. The sword fight between Antonio Banderas as Zorro and Catherine Zeta-Jones as Elena


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Zorro, continued from page 6...

in *The Mask of Zorro* (1998) is a classic scene not to be missed.

Unlike the cowboy heroes, Zorro did not carry a gun. He was a worthy adversary with his sword and whip. Zorro's whip could flick out a flame, trap a stampeding bull, lasso opponents and propel him from place to place as easily as vines carried Tarzan. It is easy to see the inspirational connection between Zorro and Lash Larue.

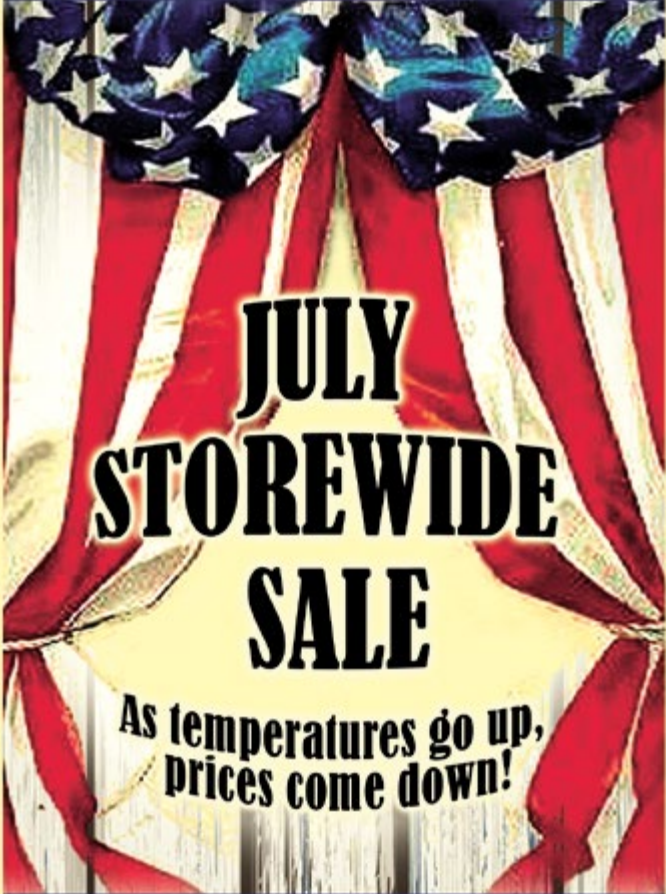
It is impossible to find a single word to describe Zorro's ability to balance the many alter egos that comprised his character. Gusto, charming, sex appeal, forward leaning and humor are all applicable. Zorro did not need car chases or super powers. His riotous chases involving horsemanship, acrobatic moves including somersaults and handsprings, and master swordsmanship were more than sufficient for this pure of heart swashbuckler.

Zorro may be old-fashioned and escapist. Most importantly in this era of social dissolution, we need Zorro and what he represents more than ever. May he continue to represent right making might for another 100 years.

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 harrylinker@aol.com. Only e-mails containing a full name and mailing address will be considered.

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Back Porch Break

Summers with Granny

by Nancy Parker Brummett

When we think of summer most of us immediately flash back to the summers we had as a child. The sound of the screen door slamming as we ran outside. The smell of freshly mown grass. The feel of a cool creek bank on our bare feet. But the memories of summer that define the season for me all include my Granny Parker.

My family lived in East Tennessee on what I guess would now be called a "hobby farm." We had a couple of horses, chickens, rabbits, and the occasional goat or pig, but we didn't earn the family living through farming. We did, however, have fields of alfalfa surrounding our farmhouse, and those fields had to be mowed periodically.

My sisters and I would get up early on the Saturday morning when the mowers were coming. We loved to smell the fresh-cut hay and see the hay baler at work. And we couldn't wait to sneak into the kitchen for a plate of what Granny made to serve the hired farm hands for lunch.

Granny had mostly given up cooking, but she took over the kitchen on mowing day. Her menu never varied and included a huge, stainless steel pot of pinto beans, collard greens, and cornbread baked in a cast iron skillet. The aromas of those dishes filled our house and we couldn't wait for our share. As soon as the hard-working men had been fed, there we were ready to devour the leftovers.

Continued on page 13...

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Building Harmony

Doors

by Jeff Capps

Besides living the life of a poor country writer, I am also a poor country renovator. (That's poor as in "little money," not the other thing.)

I do all kinds of work: plumbing, electrical, tiling, painting, etc. When someone has a problem, they call me. One particular day I got a call to go fix a broken door in one of my apartments. A guy named Ken answered the door and invited me in. I looked around. The apartment was in good shape and well kept.

"Glad to see you. Come on in." He showed me to a bedroom in the back. "This is my daughter's room."

As I inspected the door, I noticed a "To Do" list written on the backside in black felt marker:

To Do:

- 1) Eat a dragon
- 2) Tame the wind
- 3) Access psychic powers
- 4) Fly
- 5) Be invisible
- 6) Eat 500 pizzas

"My daughter's idea," Ken went on, "She's four. I wrote it out for her."

A foot below the To Do list was a hole in the door. That's the reason I was there. Below that was more felt marker:

- 7) Kick a hole in the door

That one wasn't very neatly printed and had a nasty check mark next to it.

"My daughter and I had an argument. I told her to go to her

room. She stormed off, slammed the door, then kicked a hole in it."

"Pretty good kick for a four year old," I replied.

"I wrote the last point to remind her she's already done this and doesn't need to do it again. She said she was sorry," he said apologetically.

Then we both had a little laugh. I set about replacing the door.

It was a simple job. I'd done it many times before. The thing about working alone is you have time to think about things as you quietly go about the work. Of the dozens of doors I've replaced, this one stuck with me. Maybe because it was a bit of an intimate look at the relationship between a man and his daughter. It was a piece of their history. Also, it made me wonder how you would go about eating a dragon and how many pizzas I've consumed.

Funny thing about doors. They are everywhere and they have a profound effect on us. They define our spaces. Sometimes they keep us in; sometimes they keep us out. We open them to welcome other people and sometimes we close them to be alone. You can slam it to show you're mad or close it gently when you're thoughtful. If only doors could speak. What stories they'd tell.

Thankfully every bathroom has a door on it, and a lock is a good idea, too.

But doors don't open or close by themselves. (If they do, they're broken and people call me.) No, we open and close them ourselves.

I often think about doors I should have opened instead of closed. I wonder what would have happened if I hadn't opened the door to my wife. I'd probably still be a poor writer/contractor living alone or maybe a rich movie star—but probably not.

Anyhow, the point is that doors of all kinds are important and life is all about knowing when to open them and when to close them. Also, it's important to call the right people when they're broken.

I kept that little girl's door and hung it in my shop to remind me that sometimes it's okay to think like a child; maybe even kick a door once in a while. I haven't been able to tame the wind, fly or become invisible but I am working on the 500 pizzas.

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Summers with Granny, continued from page 8...

Our family farm also had a fairly large vegetable garden. Not all my memories of that garden are good ones, however! I remember the sweat dripping down my face when I was sent to pull weeds or pick beans and strawberries, and how itchy I felt later. Yet I loved coming into the kitchen, screen door slamming behind me, to show Granny what I harvested.

Likely as not, when I brought green beans into the house Granny would set about to snap them for supper. I can still see her sitting on our screened-in back porch with a big silver bowl in her lap and a big pile of beans on the table beside her. I remember wondering if the bowl fit perfectly in her lap because it was made to do so, or if her lap had just molded to the shape of the bowl over the years. As I watched her snap, snap, snap, I was lulled by the rhythm of her pace and mesmerized by the sight of her gnarled, old fingers as she worked.

It was on these hot summer afternoons that I had my best talks with Granny as I watched her snap beans. I would occasionally ask a question, knowing it could be quite a few more snaps before I got an answer. The questions were both trivial and monumental, but the answers always seemed profound.

Granny lived with us until she passed away two days after her ninetieth birthday. I was sixteen then and hadn't known life without her. How blessed I am to have lived in a multigenerational home—and that all my best summer memories still have my grandmother in them.

Nancy Parker Brummett is an author and freelance writer in Colorado Springs, CO. "Like" her author page on Facebook, or to learn more about her life and work, visit www.nancyparkerbrummett.com.

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Ann's Lovin' Ewe

"I am an American"

by Ann Marie Stewart

On Memorial Day weekend, I sang a medley of American songs including "God Bless America," "America the Beautiful," and "The Battle Hymn of the Republic." Older folk in church, those who had served, or knew those who had served, were thankful for the patriotic hymns, and expressed their appreciation after the service. Sometimes we all need a gentle reminder of the precious gift of our freedoms and to never take them for granted.

In 1929, my grandparents, Nicolai and Lena Siemens, their two sons, and 17,000 other Germans fled from their Russian villages, packing into crowded and dilapidated summer cottages in the outlying woods of Moscow. They hoped and prayed that they could obtain passports out of a country where they had been persecuted and stripped of freedoms.

As summer changed to fall, a measles epidemic took the lives of many children, including my grandparents' baby. The weather cooled, their food ran out, and their ration cards were no longer issued as a penalty to the very refugee farmers who grew the grain from which the flour had been made. Russian authorities began arresting them. Nicolai Klaasovitsch Siemens represented the masses, petitioning to the government for freedom. He was a known target.

One night, the Tschorny-Woron (*black raven*) – an ominous black truck, came to their village by night and arrested 300 men. My grandfather was one of them. The next evening, my grandmother who was nine months pregnant, though not ready to deliver her baby, sought shelter in the maternity hospital, leaving her three-year-old son, Kolya, in the care of her sister. Lonely and cold, Lena lacked food, money, or the knowledge of where her husband had been taken. Then one day her sister and her son failed to visit. The Tschorny-Woron had come for them, too.

In Lubyanka Prison, my grandfather was repeatedly called out of his cell for questioning. "What is your name?" "Nicolai Klaasovitsch Siemens," he answered. Each time they returned him to his cell because they thought they were looking for Nicolai Kiesnovitsch Siemens. This clerical error spared him from deportation or exile. Meanwhile, three times the authorities returned to the Siemens' cabin to arrest Nicolai Klaasovitsch Siemens. He wasn't there: they already had him in prison, mistakenly thinking they had the wrong man.

Through a doctor's mysteriously kind lies, errors with names, and many miracles, Nicolai was temporarily freed until after the birth of the baby, after which they'd deport the entire family back to Crimea or to Siberia.

They learned a train of "resettlers" was permitted out, but it would leave in 24 hours. The trip to retrieve their firstborn son, previously deported, would be 33 hours. "Get out now, or your child will be fatherless anyway," the German Consulate warned. December 1929, the Siemens family boarded the train, leaving Kolya behind.

Of those 17,000 German refugees, 5,769 found homes in other countries. Brazil took in 2,533, Paraguay 1,572, Canada 1,344, Germany 306, Argentina 6, Mexico 4 and the USA – 4.

And what about my grandparents and their children? Nicolai, Lena, Kolya*, and baby Abi were THE four admitted to the United States. My mother, their seventh child, was born in America.

When I sing of my country, I celebrate that I *am* an American, that this *is* my country, that America *is* beautiful, and that I can sing, "Let freedom ring."

*In August 1931, two years after leaving Russia, five-year-old Kolya was released from Russia, boarded an ocean liner by himself, and was reunited with his family in America.

First rights reserved c 2021 Ann Marie Stewart is completing the memoir about this dramatic escape. Watch for REMNANT.

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We love hearing from our readers about how they enjoy *The Antique Register* and use it to hunt for great finds and special items. In this issue, there is another \$25 Gift Certificate giveaway so be sure to enter and tell us where you pick up *The Antique Register*. Be sure to take a copy with you if you travel in and around Arizona this summer!

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Chiefs' Blankets

by Jim Olson

Although, historically, the Navajo people never really had any one person recognized as a "Chief" per-se, they are well known for their "Chief's" blankets. A Chief's blanket was said to be called such because only a "Chief" or a wealthy person could afford to own one—even in the 1800s they were expensive. According to *Antiques Roadshow*, a First Phase Chief's blanket could be worth as much as one million dollars today! But just what is a Chief's blanket?

A Chief's blanket was a wearing blanket (usually worn similar to a shawl) and it also doubled as a blanket for sleeping with at night. Handmade by the Navajo, they were so well woven that they were purported to be practically waterproof—this is the legend of a Chief's blanket. Before the Navajo started weaving floor rugs for tourist consumption after the 1870s, saddle blankets, clothing and wearing blankets (things they actually used) was what was made by the dexterous weavers. Beginning sometime during the 1700s and until their decline in use about the late 1800s, there were three different styles or "Phases" the blankets went through. First, Second and Third Phase Chief's blankets are how we refer to them today and each is identifiable by design.

First Phase Chief's blankets are exceedingly rare. Estimates are that only around fifty of them are known to have survived the test of time and are in collections or museums today. First Phase blankets are recognizable because of their banded or striped pattern, usually made with indigo blue, brown and white stripes. Some later First Phase blankets may have small red stripes as well.

The Utes were said to be a main customer for the Navajo weavers on the First Phase blankets and they are sometimes referred to as "Ute Style" First Phase blankets. First Phase blankets were made from the inception of Navajo blanket weaving (circa the 1700s) up until about 1840-50 when a new design began to appear—the style we now refer to as "Second Phase" Chief's blankets.

Second Phase Chief's blankets are identified as such because they were now accented with twelve rectangular blocks worked into the striped pattern. This new design appeared in history from about 1840 to the 1860s, give or take a little each side. It's not like the transition took place overnight—it was a gradual process. Most second phase blankets now had red color to go with the indigo blue, brown and white.

Second Phase Chief's blankets are generally worth a good bit less than the elusive First Phase blankets but they are still pretty valuable as there is not an excess of these available either. As we started getting into the last half of the 19th century, designs started changing again—hence the Third Phase Chief's blanket.

Third Phase Chief's blankets can be identified by their nine diamonds, which are now accented over the stripes. Additional colors also show up as weavers experimented more with dyes. Third Phase blankets are both the shortest lived and longest lived versions, all at once.

Continued on page 20...



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Chiefs' Blankets, continued from page 18...

You see, what most collectors consider an authentic Third Phase Chief's blanket was only woven for about ten years. These are blankets made strictly for wearing and sleeping with (just like first and second phase blankets were) before the end of late classic period when the weavers started making floor rugs for traders and tourists and got away from making wearing blankets.

However, the Third Phase style blankets have endured longer than any other in the sense that this style is still regularly woven to this day. They were made both as wearing blankets and rugs during the transitional period and are still woven in the modern period—although some do refer to these as third phase variants or fourth phase blankets.

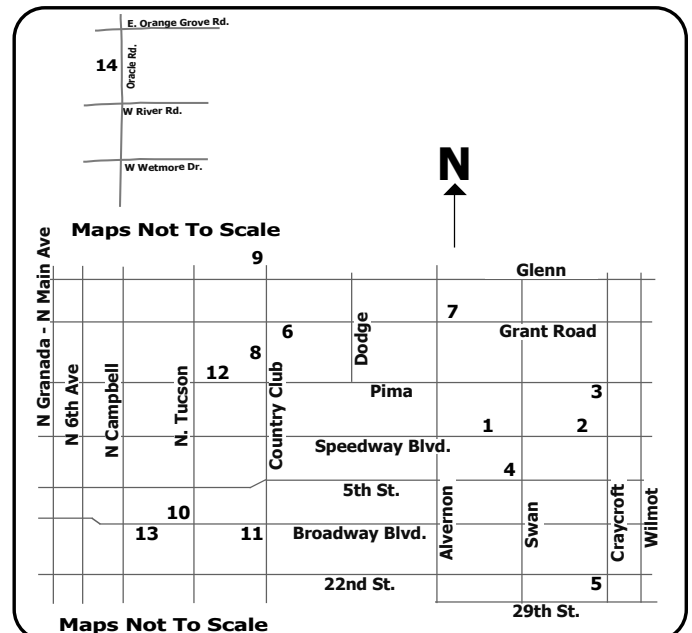
It is known in collector's circles that Chief's blankets made during the classic period before 1863 are the ones most highly sought after. These are the only ones considered as truly authentic Chief's blankets by some purist. They refer to any weaving made in the Chief's blanket style after that time frame to be more of a rug than a wearing blanket.

However, there were surely some wearing blankets still woven after the classic period—hence the term “transitional” period, which is when they were “transitioning” from making blankets to rugs.

Also, let's be sure and keep our “phases” and “periods” straight when talking about Navajo textiles. The three phases of Chief's blankets refer to the three main styles or design changes the weavings went through—striped, striped with twelve rectangles and striped with nine diamonds. While the periods refer to periods of time—classic being pre-1863 and transitional being after that and up until around 1900.

As with any valuable collectible, rarity and condition have a lot to do with price. It is also very important to deal with an honest and reputable seller when purchasing one. As mentioned earlier, they are still making Chief's blankets to this day but you don't want to pay a genuine First Phase price for something that is not worth that.

Jim Olson is a published author, historian and co-owner of historic Western Trading Post in Casa Grand, which traces its roots back to 1877! Visit www.WesternTradingPost.com to see what it offers. Jim Olson © 2021



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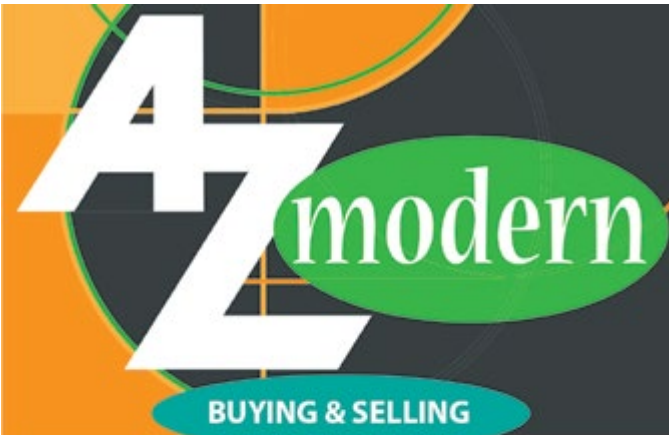
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Salesman's Sample Books Are Popular Treasures Today

by Jay Mark

Long before the Internet and Amazon put most of the world's goods at our fingertips, getting commodities into small communities in rural America was a considerable challenge. When most Americans lived away from big cities and were frequently far from a store or shop, people often relied on travelling salesmen who were described by a variety of names, such as drummers, peddlers, gripmen, runners, commercial or itinerant travelers.

Although predominately a male occupation, there were some brave women who dared to live a life on the road, journeying from one town to the next in hope of making sales.

A major obstacle travelling sales people faced was carrying product for their customers to see. Obviously, smaller pieces were rather easy to transport. But larger farm equipment or household appliances, such as iceboxes, stoves, sewing machines or furniture, required ingenuity.



The slim volume, at right, saved space and weight in the salesman's bag. It barely reveals four hard covers of additional books for customers to view. Protected by light and air for more than a century, the interior cover samples are as bright as when they were originally published.

Photo: Jay Mark

Manufacturers created exquisitely detailed, precise miniatures for customers to examine. These "salesman's

samples" have long been prized collector's items. In a time when many antique prices have declined, these rather scarce samples have retained or even increased their value.

There exists one category of salesman's samples that is somewhat hard to spot and is frequently misunderstood. However, a trained eye can lead to a "hidden in plain sight" treasure at flea markets or antiques shops. These are the unique book samples.

Literacy in the United States increased dramatically in the 19th century. It has been estimated that in 1800 about 70% could read but by mid-century, most of the country had become readers. And that leads to the question, where did people go to buy books?

In larger cities, bookstores filled the need. For rural Americans, catalogue purchases (like from Sears or Montgomery Wards) brought books to the countryside. But, thanks to travelling canvassers that was not the only way folks were able to purchase books. In fact, the last three-decades of the 19th century were a golden era of "subscription" book sales. According to the American Antiquarian Society, specialty publishers—as opposed to traditional trade book publishers—sent out "... 'itinerant agents' door-to-door...to entice customers to agree to purchase a copy of a work in advance of delivery." Remember the "door-to-door" encyclopedia salesman?

In its heyday, tens of thousands of people travelled the countryside selling books by subscription, a favored tactic of some publishers. A pre-determined number of advance orders provided a gauge of the size of a print run, reducing warehousing

Continued on next page...

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Salesman's Sample, continued from page 24...
costs.

But how did a salesman or saleswoman manage to lug around a bunch of \$1 titles—so called because that was the average price of simple cloth editions—for people to peruse? Well, they cheated, so to speak. Enter the “blad,” a specially produced volume that was also known as a prospectus, dummy book, specimen book or salesman’s sample.

These intriguing books contained representative pages from a complete edition along with bindings to choose from, including cloth to more expensive deluxe, elaborate, embossed



One of the most beautiful subscription books ever published is this 1886 embossed Moroccan, gilded leather Holy Bible seen as a Salesman's Sample bound with two representative covers (center). The image, at right, shows another sample binding, along with the publisher's boastful claim that their Bible was superior to all others. This was no inexpensive edition. With the ornate cover, the Bible cost \$10. That is equivalent to nearly \$300 today. Photo: Jay Mark

leather.

In general, the subjects of subscription books varied widely—from popular topics of the day to religion and Bibles, classic writers, medical and self-help, history, the Civil War, politics and elections, biographies, reference, children’s books and many other areas of current interest.

Well-known authors such as Harriet Beecher Stowe, Rudyard Kipling and Ulysses S. Grant saw their books sold by subscription. Mark Twain insisted that his books be peddled exclusively by travelling sales people.

Titles that reported on memorable tragedies—disasters, assassinations and the like—piqued particular curiosity. Sometimes these publications were called “instant” books because they were published shortly after the occurrence of a newsworthy event.

Continued on page 28...

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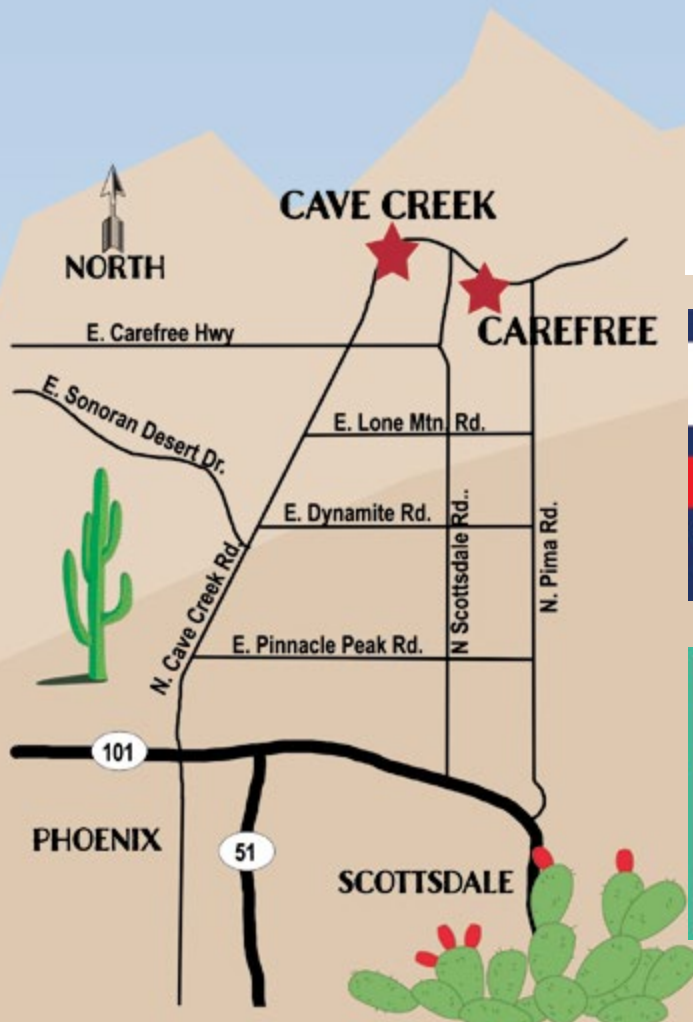
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Salesman's Sample, continued from page 25...

Of all the subscription books about disasters like the Johnstown Flood, the San Francisco earthquake or sinking of the Lusitania, one subject surpassed them all. The sinking of the Titanic caught American's imagination as well as the attention of subscription publishers. Almost before the "unsinkable" ship reached the ocean floor, publishers were hawking accounts of the disaster, making them one of their bestselling subscription books.

Sample books are found in a variety of formats. Some are just a single title along with binding examples. On first examination, they are generally slim volumes



For some Salesman's Sample book collectors, a collection is not complete without the accompanying published edition, at left. A sample binding is partly revealed on the inside rear cover of the sample volume. Photo: Jay Mark

that appear to be missing pages. Upon a closer look, various bindings are seen pasted in along with ruled blank pages at the rear for salespeople to enter a customer's ordering information.

More intriguing samples include, within one volume, several titles, covers and example bindings. Children's titles were often grouped together. Samples that vary from the norm or have unusual features will generally bring higher prices.

So how many subscription titles were published? It is difficult to establish a precise number but the University of Pennsylvania Library houses 1800 examples and is one of the largest collections of American and Canadian subscription books.

Sometimes inexperienced sellers call the books "defective" because of apparent missing pages; this could be the first hint of a special find. As one begins to know and understand salesman's sample books, they become relatively easy to recognize. Regardless of publisher, the overall size, bindings and paper quality generally bear striking similarities.

In addition to sample books, some collectors extend their collection by seeking out the full-published editions.

A recent survey of eBay listings revealed more than 200 sample books, indicating they are somewhat scarce. Many titles range from \$15 to \$100. Specialized subjects like the Titanic, which are relatively common, are nonetheless listed at near \$1000. A beautiful highly detailed leather-bound Bible sample was posted for \$600. Remember, asking prices are not always an indicator of what an item will actually sell for.

Like so many other things, condition is a paramount determination of value. Because the books were inexpensively produced, paper quality was poor and bindings did not reach the quality of trade publications.

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 © 2021

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2nd Saturdays Showcase Fun History At Sharlot Hall Museum in Prescott

Summer on the Arizona frontier was a time for beating the heat after springtime chores and post-winter activities around the house. It wasn't always "...the good ol' summertime" amid sweltering temperatures and arduous tasks—especially when trying to find something comforting and cool, without ice! At **Sharlot Hall Museum** in Prescott—amid the central Arizona highlands and the towering pines—the cool climes of summer bring a fresh enthusiasm to household activities and family fun.

More than fifteen historic activities and challenges fill the Museum's four-acre campus every second-Saturday featuring craft making, refreshing libations and old-fashioned fun as part of the monthly Living History Adventure program. Young and not-so-young attendees need a checklist to keep track of all the events available throughout the Museum campus with interactivities that engage, inform and entertain.

On July 10 and August 14, there are a range of different opportunities—such as dipping your handmade candle, making a lavender spritzer air-freshener, creating garden plant markers, crafting your own special blend of tea, selecting seeds for potting and the "mattress melée" of making your bed as you try to put sheets on a pioneer's mattress of straw. Get your hands wet using the washboard and bucket laundry, stitch out a fun pattern, sew on a button or color paper dolls that was a family favorite on the frontier.

While you're on site for the Living History adventure, check

Continued on next page...

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Sharlot Hall, continued from previous page...

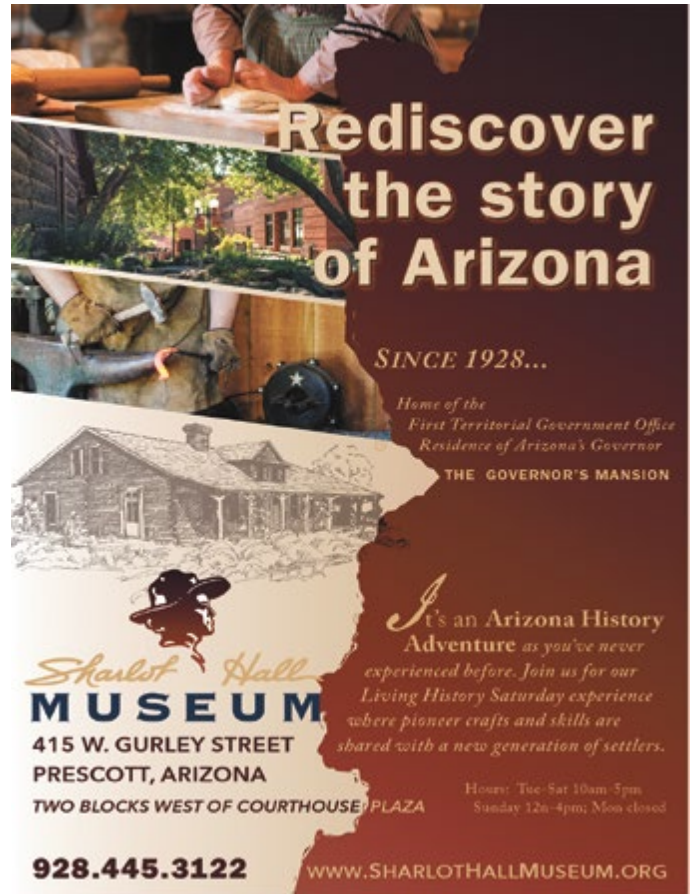
out the new "Toys!" exhibit featuring more than 160 historic children's toys that are NOT all just fun and games. Discover the deck of Apache playing cards that are more than 150 years old, see the prehistory dice, the Chautauqua Industrial Art Desk and the magic lantern projector. These are near the Parcheesi game board, the Lincoln logs set, Raggedy Ann and Andy dolls and the interactive building blocks.

For some who may be a little long in years, it will be a nostalgic reminder of early days with such items as prams, jacks and Tinkertoys. For youngsters, the walk through the "Toys!" exhibit will be a time to ask, "What is that? Really? You don't plug it in somewhere?"

The Pioneer Living History Area of **Sharlot Hall Museum** will be a featured venue as well as the print shop, frontier mercantile, blacksmith shop and the ranch house. Activities begin at 10 a.m. and continue throughout the day.

In the Amphitheater, novelty scenes from thespian performers showcase a repertoire of historic drama, including Oscar Wilde's "Earnest" tea scene with local community college actors. Admission for adults is \$12, with senior and military discounts available. The fee can be applied to a Museum membership for year-round entry, since children 12 and younger can enjoy the Museum free. Social distancing and other safety precautions (face coverings) are required. Everyone is encouraged to enjoy the comfortable summer weather.

Sharlot Hall Museum is located at 415 West Gurley Street in downtown Prescott, two blocks west of the Courthouse Plaza. For more information, visit the Museum's website at <https://www.sharlothallmuseum.org> or call 928-445-3122.



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The Layers of Magic

by Kerri Habben Bosman

Sometimes a memory climbs through the decades and I am 9 years old again. I listen as a ball lands on a piece of wood. This ball was slightly smaller than a tennis ball and had a harder composition. It swirled with colors and it bounced incredibly well. It made the most satisfying thunk as it rebounded off the stone floor. My grandmother kept the ball on a shelf next to the door to their screened-in porch. Beside the ball lived a narrow piece of siding about ten inches long and four inches wide.

Sometimes I merely bounced this ball in the porch, making it climb as high as I could without hitting the ceiling. I wasn't allowed to play with a ball inside yet there I was surrounded by walls made of screens.

Therein lies some magic.

I can still feel the sweat prickling my skin and, also, the respite from the summer sun. More than that, I sense the people who were with me then. My grandmother and grandfather, whom I called Huba and Poppy, and my grandmother's brother and sister, Aunt Wilma and Uncle Henry. Each of these steady, loving people lived across the street from us when I was growing up. I was lucky to have daily doses of what felt like two sets of grandparents.

The ball and siding game was a summer ritual for us. Huba and I stood on opposite ends of the rectangular porch. Usually Uncle Henry, with his gentle precision, would place the piece of siding in the center of the floor. The wood was slightly warped and rocked back and forth.

We threw the ball to each other trying to hit the siding and also have it project the ball to the other person. Poppy and Aunt Wilma would count how often we achieved this. Sometimes we simply tallied up when the ball made that delicious cracking sound against the wood. We kept a mental score but no one ever won or lost.

I wonder if the adults enjoyed it as much as I did. I believe they did, as there was always laughter. Perhaps they appreciated it even more than I did. Unlike a child, they knew the true value of a carefree moment.

Huba and Uncle Henry each had more important things to do than simply play with me. Poppy and Aunt Wilma had larger

Continued on next page...



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Layers of Magic, continued from previous page...

concerns than the amount of times a ball struck a piece of siding. Both of the latter were either using a walker or in a wheelchair. Poppy struggled with Parkinson's disease and Aunt Wilma was limited by carotid artery disease. Huba and Uncle Henry were their caregivers. My mother, while caring for her own family, assisted them with whatever they needed.

Every day, Huba did laundry and remade beds. She and Uncle Henry assisted Poppy and Aunt Wilma with washing, dressing and walking. Yet they found time for a child's fascination with a ball and a piece of siding.

They gave me a summer memory I could carry with me through all the seasons of my life. They were teaching me how to live through their ability to balance each challenge and every joy. It is a lesson I didn't know I was learning until I needed it later on.

Therein lies more magic.

These years later, I treasure the privilege of being a bonus grandparent to my husband's seven grandchildren. When I am with them, I feel my grandparents and Aunt Wilma and Uncle Henry. I sense how they lived and loved. Then I do my best to carry it on.

Therein lies the complete magic.

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 913jeeves@gmail.com.

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It's Party Time with Lesley**Hand Me Down Memories***by Lesley R. Nuttall*

Does anyone still do family hand-me-downs anymore? My family used to but, as I was the eldest of 4 girls, it was always my 'things' that were handed down. My sister Julie, who was 3 years younger, used to borrow my clothes but I never got them back, so I guess she was doing her own hand-me-down when she wanted it!

I never really thought much about hand-me-downs until my mom died in 2009 at age 85. She was always a very classy dresser and I loved what she wore! I had a very hard time passing any of her belongings on even though, at the time, they wouldn't have fit me.

I decided I would keep some of her things hoping some day they might fit me. Finally, last year I lost 20+ pounds and I could wear her clothes. I had kept two ribbed jackets, one blue and one wine, a long navy rain hooded jacket in a satin polyester with a zipper front, a pair of flowery yellow short-sleeved pajamas with front pockets and covered buttons, and her black rain shoes. Although I did give a lot of her jewelry to my sisters, I did keep her gold and silver butterfly broach, as I love anything with butterflies. I think of Mom every time I wear it.

I guess I am a part time 'pack rat' because I kept a pair of black and silver cowboy boots that Nana had given to our son Tom when he was three. I saved them hoping to pass them on to our son's first son but he only had two girls. We have four granddaughters and they each took a turn wearing them. Our son died in 2017 of cancer and his oldest daughter Catherine had a son Daemon a couple of months before he died. Now Daemon has his grandpa's cowboy boots!

*Continued on next page...***Tymeless**
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Hand Me Down Memories, continued from previous page...

I think I started a special transition with a cute little red/blue and white Sailor dress I bought for our daughter Lisa in 1974 when she was three-years-old. Of course, I saved that dress and her daughter Alissa wore it in 1996 and her second daughter wore it in 1999. Lisa told me she has passed the dress back to Alissa in case she has a little girl some day to continue the tradition.

There are so many things that we all treasure! My husband has his mother's drop leaf table. She died in 1985 so it really is an antique. He also has his great grandfather's railroad watch, which is 100+ years old. I've also saved my mother's rocking lawn chair—it's not an antique but I love it—and a wooden treasure box painted yellow that my dad made for me seventy years ago with my name on the front.

Enjoy what you have collected or treasures you have saved over the years and continue to love them as we do! Have yourself a wonderful summer!

©Lesley R Nuttall is the Author of *Secrets of Party Planning*. She lives in Thunder Bay, ON Canada with her husband. They will celebrate being married sixty years on August 4, 2021!

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Thrifting with Purpose

by Aimee Lyons

The thrill of thrifting is in the hunt. The numbers of treasures you can find are immense and, many times, unplanned. For instance, you may start the trip looking for a modern design and discover that a beautiful antique fits your needs. It's important to keep an open mind but also have a general idea if you are searching for statement pieces, furniture, art or materials that fit into your style.

Seek Statement Pieces — The key to a well-designed home is having statement pieces - furniture that is beautiful, unique and tells a story through the design alone. When thrifting, be on the hunt for pieces that enhance rooms in your home. You get bonus points if you can find a versatile piece that doubles as a creative organizer.

It's important not to overcrowd a room with too many items, but to be selective in your choices, especially if you plan to sell your home in the future. These unique pieces can highlight the best features of your home and show off attributes like the height of the walls or lighting.

Some key accent pieces that can highlight a room are: Secretary desks, Hutches, Consoles, Bookshelves. Tea tables and Chairs.

Breathe Life Back into the Décor — While it's a good idea to always keep an open mind while thrifting, you also need to be constantly evaluating what you can realistically do to refresh an item. If you know you have a design style, keep that style in mind while thrifting. Even if you love a piece, only so much can be done to it to make it fit into your home.

To avoid a hodgepodge of décor, keep this rule in mind: If it doesn't mesh with your aesthetic and it can't reasonably be altered, pass on it. Always draw the line on an item that you can't refresh without risking your health or the health of someone who lives in your home (i.e. allergens). On the other hand, if some sanding, staining, painting or a good cleaning can freshen up an item and bring it back to its former glory, then go for it.

Learn How to Clean — Before you start thrifting for treasures, you'll want to research the best ways to clean the furniture you are bringing home. Understanding how to clean different fabrics, woods and glasses will help you make a good assessment on whether to purchase a piece or not. Knowing that it's harder to remove the strong smell of smoke from fabrics but may be easier with mild smells will help you decide on that beautiful armchair or velvet couch.

Repurpose Materials — If you are a DIYer, you can find a whole new world of materials while thrifting. For instance, a countertop around a sink doesn't simply have to be a slab of stone. Thrift stores contain mountains of old china and pottery that can be taken apart to form a mosaic countertop.

You may not find enough of one type of material or color scheme in a single thrift store but, by exploring several stores over time, you may just stumble across all you need. Remember: the joy is in the hunt! The fun is found in the time it takes to track down what you're looking for.

If you want to get the most out of your thrifting trips, you must go in with a strategy while also remaining completely open-minded. Consider the tips above for finding pieces that will fit your home's style, researching, and repurposing items. In no time, you'll be a pro at thrifting with purpose while discovering all kinds of unexpected gems!

Aimee Lyons loves crafting, refurbishing furniture, remodeling rooms, and landscaping. She is passionate about DIY projects and sharing tips about them.



Photo courtesy Aimee Lyons

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Every Antique Has a Story

by Dave Emigh

Stories about antiques don't often get much attention from the major national press organizations. However, early this year, you might have noticed a big story about a Chinese bowl that was purchased at a Connecticut estate sale.

The story was that a gentleman purchased a small blue and white porcelain bowl for \$35 that he thought might be something special. Appraisers determined that the "early 1400s" Chinese bowl was indeed special. That assessment was borne out when Sotheby's put the bowl up for auction and it sold for \$722,000.

From my perspective, a find like that is so rare that it is essentially a waste of time to even think about making a similar discovery.

That being said, seven years ago, I bought a small blue and white porcelain bowl in Turkey for the same 35 — whatever the exchange rate was. My daughters and I were shopping in Istanbul at the Grand Bazaar when I spotted it.

Now don't get ahead of me, it wasn't an ancient antique

porcelain bowl. In fact, I never even thought that it was an antique. The stacks of the very same bowl in this market stall were also a dead giveaway. In my estimation, the bowl was much closer to being 14 days old than it was being from the 1400s.

The bowl that I bought was nice. But I actually bought it because of the great story about my interaction with the market vendor.

He opened with some version of "What is your wife's favorite color? Don't you think that she would like a nice blue bowl from Turkey? Please ignore the price of 90 that is marked on this bowl but how much would you pay for it?"

Me: "I'm not interested in that bowl and I wouldn't even give you..." I didn't know it then but at that point he had actually sold me the bowl. It was just a matter of how much he was going to get for it—35, as it turned out.

Continued on next page...

Dealing With The Dealers

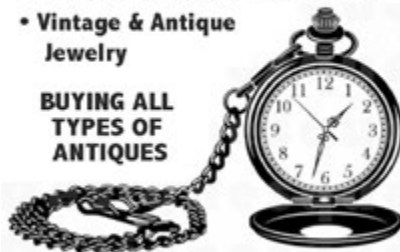
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Every Antique, continued from previous page...

My daughters continued shopping in his market stall. They were not paying much attention to our interaction as we were off to one side of his stall. The vendor and I were well into fifteen minutes of "negotiating" when the girls finally took note. At that point, my oldest (who had lived in Europe for five years), sidled up to me. 'Since you've taken up so much of his time, you are expected to purchase the bowl.'



It seemed to me like my money was well spent because I bought a story and I also got a bowl. And seven years later, I've once again had the opportunity to tell the story. At least we know the

story of how our Turkish bowl came to the United States. Who knows how long that story will stay in the family?

The story of how a Chinese bowl, purchased at an estate sale for \$3 and sold for \$722,000 at auction, is amazing in itself! However, from the first time that I read the article, I was more intrigued by how that bowl got to Connecticut in the first place.

I can't even image its back-story. Due to the bowl's age, there is no way that it was purchased and brought to America by a trader/tourist "14 days" after it was made. So, what is the story of the bowl? Was it purchased as an antique, in say the 1800s? Was it some sort of a gift in appreciation of...? Unfortunately, that story will never be known.

My daughters know the story of "my wife's blue bowl." Even if it stays in the family, how many generations will it take for the story to be lost? Almost certainly, the story of the Turkish bowl will be lost 700 years from now, just as the story of the 700-year-old Chinese bowl has been lost today.

Every antique has a history and a story. It is just that we don't always know that story. And, in fact, as time passes, the details of any story will become progressively less accurate. But that is the intriguing part. Each piece has its own story even if no one knows what it is.

Dave Emigh and his wife Jill are the owners of Shady Lawn Antiques in Walla Walla, WA, perfectly located in the 1870's wood-frame creamery buildings that Dave's great-grandfather purchased in 1897. Dave is a professionally trained woodworker and he and his son, Nick, specialize in the restoration of oak furniture. Shady Lawn, in its 27th year, has become a regional destination for oak furniture. It is also known for its well-curated display of country, rustic, and rare and unique "small" antiques. Glimpses of the ever-changing Shady Lawn inventory can be seen on Facebook and at www.shadylawnantiques.com.

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