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December 16, 2025

Vol. 49 No.03

ACROSS THE AUCTION BLOCK

There was beautiful music in the house at Stanton's

BY RICHARD JUNGER

HASTINGS, Mich. — Two impressive phonograph collections made their way to Stanton's Auctioneers and Realtors in November for a three-day auction.

Don Gfell started collecting Edison phonographs in the 1960s and never looked back. He was known as the "Edison Man" to friends and other collectors. He died in 2023. The other large offering in this sale came from "Mr. Gramophone"

as Domenic DeBernardo was called. The Toronto resident died in 2024.

All prices listed are gavel prices and do not reflect the buyer's premiums.

The top seller was an Edison Class M cylinder phonograph from the DiBernardo collection, which achieved a gavel price of \$50,000. One of the first London Stereoscopic Company tinfoil models produced, it was manufactured around 1878 under Thomas Edison's license and closely following his

Left: A late 1890s "flower machine" Edison wax-cylinder phonograph was hammered for \$23,000.



Above: A 1878 Edison-licensed tinfoil phonograph sold for \$50,000.

original design.

A number 16 marking on the machine was probably its sequential production number, signifying that it was one of the earliest models for the British and Canadian markets. Its fragile tinfoil could record and play a few times but couldn't be

switched or saved. Wax cylinders, introduced around 1884, were the first means of preserving and replaying sound.

The second-highest lot, at \$30,000, was a circa late-19th-century Western Union Calahan-

See Stanton's Page 4



Above: Swiss-made Empress disc music box, circa 1904, sold for \$4,500. Empress was a trade name, and boxes were assembled and sold in different cabinets for different markets.

FEATURE

Christmas pyramids offer holiday entertainment

BY LARRY LEMASTERS

Christmas pyramids are unique Christmas decorations that blossomed in the folklore cus-



toms of the Ore Mountains in Germany. These decorations have a pyramidal outer frame with candleholders encircling the pyramid. A central Christmas carousel, often a nativity scene, sits inside the pyramid with a rotor at the top of the pyramid that is turned by warm air lifting from the lit candles. Besides nativity scenes, Christmas pyramids may be decorated with angels, shepherds, sheep, wise men, mangers, mining folk from the Ore Mountains, forest scenes, and buildings.

Christmas pyramids are thought to be one of the predecessors of the traditional Christmas

Left: Offered on eBay for \$8,000, Richard Glässer (Erzgebirgische Volkskunst) made this Christmas pyramid in German. It is dated "after 1945."

tree.

Historically, Christmas pyramids are made of wood and sit on four-to-eight-sided raised platforms. Each pyramid has a long pole in the middle, serving as the axle on which the entire decoration spins and which helps support added platforms. Christmas figurines used as decorations on Christmas pyramids are also, historically, made of wood.

Christmas pyramids originated in the late-Middle Ages, roughly around 1500 AD. Originally, European families collected evergreen branches and hung them from their homes' ceilings to ward off cabin fever on dark, cold winter nights. Northern and Eastern European families used candles to ward off gloominess in the winter. Eventually, these two customs mixed, and families hung boxwood

branches and candles to decorate their homes for winter. This quickly led to a more lavish Christmas Season decoration, immersing the family in the lights and scents of Christmas.

A Christmas pyramid, or its direct forerunner, unified candles and evergreen boughs with a symbolic light stand called a Lichtergestelle. These light stands were constructed of four poles and decorated with evergreen boughs at the top. Lit candles brought cheer to this simple decoration.

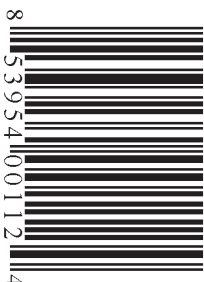
Not long after these decorative light stands originated, the modern Christmas tree took their place in the home. But the German people were not done decorating. In the Ore Mountains, the miners who lived there did not see Christmas



Above: Hung from the ceiling this Erzgebirge hanging Christmas Pyramid has a beautiful nativity scene. This pyramid was offered on eBay for \$317.

See Christmas Page 8

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Our offices will be closed
December 22-December 26

We will not be printing a paper dated
Tuesday, December 30th therefore all
New Years Auctions must be advertised in our
December 23rd issue.

The Deadline for the December 23rd issue will
remain the same at Tues., Dec. 16th at noon.

After the December 23rd issue, the next available
issue will be Tuesday, January 6th with an early
deadline of Monday, December 29th at Noon.

See page 5 of the paper for issue dates and deadlines.











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Stanton

FROM PAGE 1

displayed in its original glass dome and pedestal cabinet. Such machines fed real or near real-time stock quotations and news to banks and brokerage houses through Western Union, automating the distribution of information for the first time in history.

A late 1890s Edison Standard wax-cylinder phonograph nicknamed the “flower machine” sold for \$23,000. The original paint on the bedplate of the model and an intact Edison wooden base pushed the price higher. Floral decorations domesticated the male technology of early phonographs and helped blend them in a feminine parlor culture previously dominated by pianos.

One of the most successful European alternatives to Edison’s flower machine was a similarly dated German Polyphone wax cylinder phonograph. A model in near excellent condition reached a gavel price of \$18,000. Polyphone’s background was in music boxes, not inventions. As such, the auction example looked more like a precision music box than Edison’s clunkier mechanisms.



Above: A circa 1910 German-made ICA Multiplast stereoscopic viewer was hammered at \$1,300.



Above: A circa 1900 Western Union / Calahan-type ticker tape machine sold for \$30,000. Such devices made distant real-time financial markets possible for the first time. Until then, opportune quotes could be transmitted only by telegraph or telephone.



Above: Edison’s C-250 phonograph was considered the standard of music reproduction around World War I. A model with provenance that Henry Ford had purchased the machine sold for \$1,700.

Another German music machine sold for \$17,000. However, unlike Polyphon’s finely engineered cylinders, Berliner gramophones abandoned wax tubes in favor of flat wax or plastic discs that could be more cheaply duplicated beginning in 1887, an approach that ultimately shaped the entire recording industry. A plain looking example, circa 1898, represented Berliner’s interest in making money selling media (records) rather than machinery as Edison did.

An either Swiss or French automata coin-operated music box that used a rotating metal cylinder, sometimes called a corncob, to play music and operate five dancing figures along with a drum and six bells sold for \$16,000. Unlike phonographs, coin-operated automaton music boxes were designed to be public spectacles, combining sound, motion and cabinetry to transform a simple song into a theatrical experience.

A short-lived Edison phonograph that offered to disciple children through repetitive moral suasion was hammered down at \$13,000. The no-name doll (she did not even have a persona or backstory) was sold as a voice housed in a doll

rather than a doll with a voice. It delivered moral instruction when it wasn’t praying or singing about obedience, all in a child-like voice.

Like four other talking dolls that also auctioned for \$2,900 or less, their interior sound machines broke easily. And most frightened rather than delighted children as their mothers found them unsettling. It would take another 70 years before a successful talking doll was produced.

Before phonographs became common in formal Victorian parlors, mechanical music boxes had their day. Made of precision machinery and finely-crafted woods, the most expensive models came in floor cabinets, to hold interchangeable disks and cylinders, much like the console radios of the 1930s.

Swiss B. A. Bremond made his music boxes like he made his watches. A circa 1890 model sold for \$5,000 in the auction, featuring furniture-grade cabinetry and a sound that made contemporary phonographs sound crude. A Swiss-made Empress player, circa 1895-1910, sold for \$4,500 included nine different disks. The transfers and gilt work on the front were aimed at an upper-class feminine parlor market.



Automata coin-operated music boxes with dancing figures, circa 1900, sold for \$16,000.



Above: Auctioneer Steve Stanton and crew. The “New Edison” canvas banner behind them formerly hung in Don Gfell’s Milan, Ohio, store and sold for \$3,250.

Table-mounted music boxes allowed private listening rather than a room-sized console. A 1900 Swiss-movement table-top model with a glass window to allow listeners to view its mechanism as it played sold for \$4,500. It would take several decades for phonographs to be able to reproduce bass sounds as well as the auctioned Breitinger & Kunz player.

One of Thomas Edison’s inventions was the Model VV-XXV schoolhouse phonograph, sold between 1910 and 1925. Edison developed and promoted them to replace what he thought was poor singing and piano playing by elementary school teachers of the day. With huge speakers so they could be heard in an entire classroom, two models sold at auction, the better for \$1,300 and a less attractive version for \$1,100.

Edison’s and other early phonographs all shared a common problem, speed inconsistency from their hand-wound motors. The Milan, Ohio-



Above: Auctioneer Michael Bleisch inserted a nickel into this 1924 Seeburg Model KT Nickelodeon and off it played. The combination piano, mandolin, drum and xylophone orchestrion sold for \$11,500.

based Janette Manufacturing Co. offered a solution between 1908 and 1914 in a pneumatic-driven phonograph, which used a stream of air to uniformly spin its turntable.

A rare console-sized pneumatic model sold at auction for \$800. The compressed air turntable ran more smoothly than wound motors, but was unwieldy compared to the electric motors that started appearing in phonographs around 1913.

A frequent purchaser of Edison phonographs, Henry Ford bought an expensive-at-the-time \$250 customized version of Edison’s Model C-250 turntable photograph in 1917 to give to his marketing director. Featuring

a high-end Chippendale-Louis XVI wooden cabinet, the piece sold for \$1,700 at auction with a letter of provenance naming Ford.

Edison claimed that the C-250 more faithfully reproduced music than any other contemporary phonographs. Ford appreciated that because he thought that all advertising and publicity should be properly curated, not the sensationalistic spectacles reflecting most other advertising of the day.

Information on future Stanton auctions is available at <https://www.stantons-auctions.com/auctions>. Another music machine auction is scheduled for next April.



A German-made Polyphone wax cylinder phonograph sold for \$18,000.

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DEC. 23	TUES., DEC. 16
NO ISSUE DEC. 30, 2025	
JAN. 6	MON., DEC. 29
JAN. 13	TUES., JAN. 6
JAN. 20	TUES., JAN. 13
JAN. 27	TUES., JAN. 20
FEB. 3.....	TUES., JAN. 27
FEB. 10.....	TUES., FEB. 3
FEB. 17.....	TUES., FEB 10



UPCOMING AUCTION CALENDAR

JANUARY

FEBRUARY

MARCH

APRIL

MAY

JUNE

JULY

AUGUST

SEPTEMBER

OCTOBER

NOVEMBER

DECEMBER

The Upcoming Auction Calendar is a listing of future Auctions beyond the current week.

Auctioneers: This service is provided at no charge. As with everything - we do our utmost to make sure that your Auction is listed in a timely and accurate fashion.

For our Readership: For more thorough listings contact the Auctioneer personally and tell them where you saw their ad!

ZONE 5

Fri., Jan. 23, Stantons Auctioneers, Firearm, Hastings, MI

ZONE 6

Wed., Dec. 17, American Eagle Auction Co., Ammo, Tool, Misc., Whitmore Lake, MI

ZONE 8

Thu., Dec. 18, Chupp Auctions & Real Estate LLC, 3 Day Antique, Shipshewana, IN

Mon., Dec. 29, Chupp Auctions & Real Estate LLC, Coin, Toy, Misc., Shipshewana, IN

ZONE 12

Thu., Feb. 12, Polk Auction Co., Ag, Construction, New Paris, IN

Fri., Dec. 19, Whalen Realty & Auction, 2 Day Miscellaneous, Neapolis, OH

Mon., Dec. 29, Aaron Mast, 3 Day Miscellaneous, Middlefield, OH

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DATE	TIME	AUCTIONEER/SRV. CITY	TYPE	PAGE/SEC.
ZONE 8 INDIANA				
Thu., Feb. 12	8:30am	Polk Auction Co. New Paris, IN	Ag, Construction	9
ZONE WISCONSIN				
Dec. 29 & 30	•	Matthews Auction Waterloo, WI	Miscellaneous	3

CATEGORIES		• Computer	• Firearm	• Industrial	• Office Equip.	• Sports
• Antique	• Consignment	• Food	• Furniture	• Jewelry	• Personal Prop.	• Tag Sale
• Business/Commercial	• Doll	• Glass	• Livestock	• Lamp	• Pottery	• Tool
• Clock	• Equipment	• Government	• Musical	• Livestock	• Primitive	• Toy
• Coin	• Estate	• Household	• New Merchandise	• Musical	• Quilt	• Vehicles
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DATE	TIME	AUCTIONEER/SRV. CITY	TYPE	PAGE/SEC.		
ZONE WEB						
•	•	John Peck	Online	Gun, Ammo	3	
•	•	My Place Storage	Online	Miscellaneous	8	
•	•	Steffen Group	Online	Firearm, Ammo	2	
Thu., Dec. 18	•	Cryderman	Online	Miscellaneous	8	
ZONE CALENDAR						
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Caterpillar crawled into shoppers' hearts at show

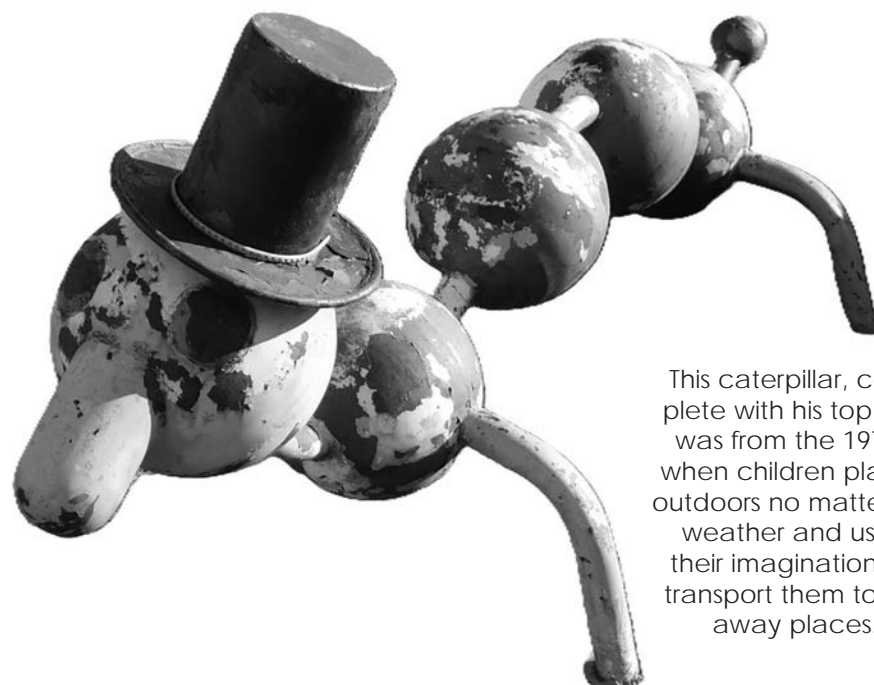
BY KARIN MILLIMAN

DAVIDSBURG, Mich. — The second day of the Michigan Antique Festival in Davisburg, Mich., opened a bit chilly but with the promise of sunshine to warm things up and dry off the area. A

bit of rain fell on Saturday, which dampened a few of the shoppers' and vendors' spirits, so the vendors were all eager to see the gates open on Sunday with the sunshine. And the shoppers came. Soon, the fairgrounds were buzzing with activity, and the

crowd seemed eager to check out every signal booth. And the vendors were ready with information and offers to help in any way they could.

On display in a booth set up by Dena's Trinkets was a caterpillar. It was an old playground piece from the 1970s era, and he certainly looked ready to provide hours of fun with his black top hat. He had large googly eyes and a very long nose, which contributed to his silly look. "This was from when the kids played outside and used their imagination to have fun. We didn't wear helmets or other padding, and we couldn't wait for the day to begin so we could be outdoors,"



This caterpillar, complete with his top hat, was from the 1970s, when children played outdoors no matter the weather and used their imaginations to transport them to far-away places.



Above: Made from a cherry burl, this unique side table was priced at \$450.

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said the vendor. He needed a new paint job, but would make a great addition to any playground for the children to climb on and pretend he was taking them far away to another land. His price tag announced that he was only \$800, which was a bargain considering the imaginary trips he could inspire or the silly look he would give to a flower bed or garden.

One booth had an interesting mid-century fresco on display. It was called The Three Graces and was a two-dimensional piece. The price tag on it was \$700. It was a light brown color and featured a flutist, a tambourine player, and a harpist on one side. Then there were three nude ladies cuddled in a standing position in the middle. And on the right side was a group of five figures, seemingly enjoying dancing to the music. It was very lightweight, which was a surprise given its plaster-like finish.

Something not often seen at an antique show was in Gil Song's booth. He had a custom mold of a horse's bust. He said the company made the entire horse and didn't like how it looked, so they tossed it. He said, "I just love how the head looks. It has such a realistic tilt of the head and you just want to reach out and give it a pet," said Song. He had the mold priced at \$400.

Song also had a windup traffic signal. According to Song, this one was used before electricity was available everywhere. When traffic lights were first used, they were hand-operated by police officers who stood at the intersection, watched the traffic, and turned the lights as needed. This one still had the windup mechanism on top, so it could be left for a while to run on a timer. It was embossed with the words "The Auxiliary Traffic Signal" at the top, covering the winding mechanism.

Right: The Three Graces fresco shows them enjoying the pleasures that life offers and was priced at \$700.

It simply said "Stop" on two sides and "Go" on the opposite sides. It was definitely interesting to study this rare piece of everyday life.

R-Purpose had the most original booth on the grounds. Everything in their spot was repurposed from something they had. Even their business cards were made from repurposed boxes, utilizing the back for their contact information. They had cut some suitcases into shelves. If the suitcase pieces were removed from the wall, each one revealed a hidden space for storing treasures. These were priced at \$160 each and certainly were original. And if you looked around a bit, you would have found the most beautiful occasional table. It was repurposed from cherry burl. It was finished in a shiny epoxy, which would extend the table's life by protecting the surface. It carried a price tag of \$450.

A very unique small bar, perfect for an evening snifter of whisky or a glass of wine, was priced at \$900. This unusual piece was resurrected from a 1950s-era television. The "innards" had been removed, and the "screen" slid out to reveal the beverage and glasses inside. It still sported the original look, and two side doors could be closed to conceal the contents when one's thirst had been satisfied. The table inside the screen holding the contents would slide right out for easy access, then slide back in to hide its true purpose.

And if you stepped into the open trailer, there was the queen of the R-Purpose booth. It was carrying a \$1,200 price tag but would be worth every penny. This beauty was a rolling bar made from a cleverly repurposed sousaphone case. This old Army sou-



Above: A windup stop light offered a new picture of the olden days before the electricity we take for granted today was in wide use.

saphone case was in the basement of an old music hall when it was rescued. It underwent a thorough scrubbing, was sealed, and given a new orientation. What used to be the lid could now be latched to keep the unit closed for safekeeping. Inside is a complete bar with a work service made from a heavy maple butcher-block science lab table. There is storage for wine and liquor, a wine glass rack, and a pull-out drawer. It now sports a glass front and an interior light, making it a one-of-a-kind bar that would drum up conversation from any guest.

And if you needed to rest, got chilly, or just wanted a quaint spot to sit for a spell, the Davisburg Fairgrounds boasted a welcoming wood fire burning in a fire ring. There always seemed to be a flow of shoppers sitting on the log seats, warming themselves, sharing their finds, and just taking in the scenes surrounding them. The dates for the shows at the beautiful Davisburg fairgrounds for next year are May 2-3, and October 10-11.



Christmas cards still have a place in our hearts

BY DONALD BRIAN JOHNSON

When does the Christmas season really begin? When the first store pipes in the Bing Crosby holiday favorite? When the first hundred twinkling lights go up on that big house down the street? When the first grocery store parking lot becomes a wonderland of freshly-cut Christmas trees?

For many, it's the first day your mail coughs up something out of the ordinary. Maybe it's an envelope dotted with stenciled snowflakes. Maybe there's a grinning snowman on a return address label. Maybe you spy an envelope flap, carefully glued down with Christmas Seals. But whatever the clue, you know, even before opening it, exactly what you've received. It's a Christmas card — the first one of the season. Let the holidays begin!

The modern tradition of exchanging commercially produced Christmas cards began in 1843 with Sir Henry Cole, director of London's Victoria & Albert Museum. Cole had a long-standing tradition of sending handwritten holiday greetings to family and friends. But by 1843, Sir Henry's hand grew tired, and his patience thin. Inspiration struck: he commissioned artist friend John Calcott Horsley to create a card that could be lithographed, colored by hand, and sent to those on Sir Henry's list. "Extras" in the initial printing of 1,000 were then made available for sale to the general public, at a shilling apiece.

Horsley designed a 3 by 5 inch card illustrating three scenes. A merry-making family enjoying a holiday toast filled the central panel. Highlighting the true spirit of the season, the side panels featured charitable folk feeding the hungry, and clothing the naked.

Early Victorians, however, were easily shocked. The cards were roundly



Above: From 1912, a postcard of a snow-dappled home, complete with season-appropriate accents: ivy and an ornament. All Photos by Donald-Brian Johnson

demned, not for their depictions of the starving and the unclothed, but because one of the figures shown sipping wine in the central panel was a child. Horsley was criticized for "fostering the moral corruption of children," and the cards were quickly withdrawn from the market; today, only about a dozen remain.

While images of wine-swilling youngsters may not have appealed to buyers in the mid-1800s, the idea of the ready-made Christmas card did. Over the next several years, the custom of card exchange grew in popularity, although with illustrations of more palatable seasonal subjects, such as holly, ivy, and blissful sleigh rides.

The expense of lithographed, hand-colored cards initially meant that only the wealthy could afford them. Eventually, thanks to the development of the steam printing press, production costs plummeted, bringing the price of a Christmas card within the reach of almost every budget. And, thanks to England's Postal Act of 1840, even mailing a Christmas card was extremely affordable: postage was just a penny, to any destination in the United Kingdom. A new and destined-to-endure holiday tradition was soon underway

and flourishing — at least on the far side of the Atlantic.

In the United States, however, those sending "season's greetings" had to make do with imported cards until 1875. That's when Louis Prang, the "Father of the American Christmas Card," began to sell them domestically. In 1850, Prang set up shop in New York, refining skills acquired as a printer in his native Germany. Among those refinements: significant contributions to the technique of chromolithography. Prang's "chromos" utilized zinc plates for color printing, and proved much less expensive than previous methods of color printing.

Prang initially exported his "chromos" for sale in England, but noting the increased demand for imported cards, he introduced them on American shores in 1875. Thanks to the miracles of mass production, and an efficient, inexpensive, postal system, the Christmas card tradition caught on here just as quickly as it had overseas; by the 1880s, Prang's firm was producing nearly five million cards annually.

By the 1920s, a Christmas card thematic pattern, still in vogue today, had become fairly well established: the cards offered up a unique blend of nostalgia, sentiment, and season-specific visuals. Although sometimes laced with humor, each and every one had the same overriding primary purpose: to tug, sometimes subtly (and sometimes, not so subtly), at the heartstrings.

Holiday wishes became particularly poignant during World War II, as

greetings were sent to friends and family members overseas. In addition to its primary function, the holiday greeting card of the 1940s played another important role: keeping morale high, both at home and abroad.

While later cards incorporated photo art, those of the 1940s and '50s relied mainly on illustration. Novelty additions, such as glitter, flocking, window cut-outs, pop-ups, and pull-out tabs were often used, adding to a card's charm. Card trim could include everything from lace ribbon bows to cotton snowdrifts to metallic foil accents. And, while generic sentiments were the norm ("Here's to luck and plenty of it! Here's to cheer the season thru!"), various companies also employed recognized "name" talents to compose their interior messages. These ranged from the homespun (poet Edgar Guest), to the inspirational (Norman Vincent Peale).

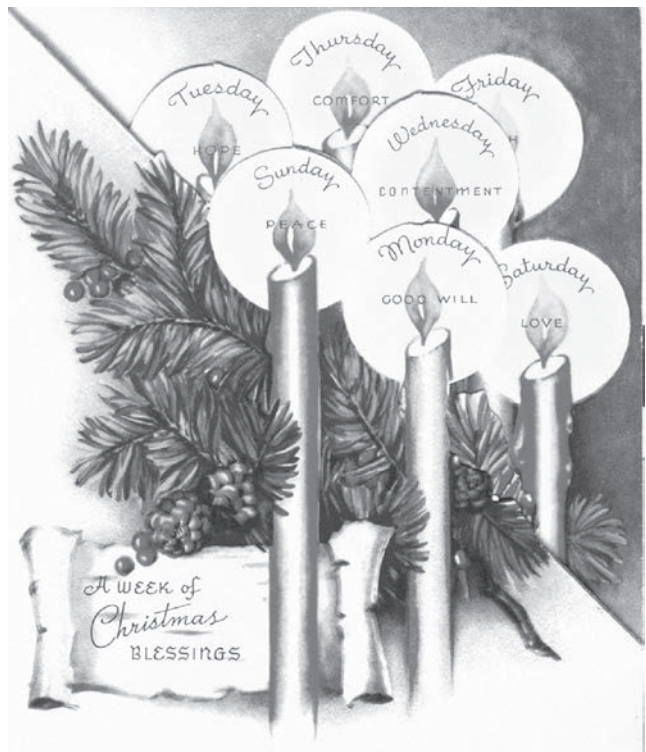
Other top trends of the times:

Photo Cards. Whether it's a selfie or a professional shot, for many folks a Christmas card without photos would be unthinkable. The fad actually began in the late 1930s, with amateur black-and-whites adorning semi-glossy one-sheets.

Studio Cards. More upscale than a box of assorted holiday cards from the local dime store, the "studio card" provided understated elegance at overstated cost. First soaring to prominence in the 1950s, each season's selection of studio cards was arranged for viewing in huge sample books.

Hi Brows. Instantly recognizable by their tall and narrow shape, "Hi Brows" were introduced by American Greetings in 1957. The "Hi Brow" deconstructed the traditional Christmas greeting, reconfiguring it as hip and offbeat, with just a dash of snarky humor.

In addition to American Greetings, other major card producers from the



Above: Each candle on this early 1950s "Week Of Christmas Blessings" offers a different wish. Among them: "Hope," "Peace," and "Good Will."

1940s onward included Quality Cards, Artistic, Rust Craft, Norcross, Golden Bell, Stanley, and, (of course), Hallmark.

Probably the best-known name in the modern greeting card industry, Hallmark was founded by Norfolk, Nebraska native Joyce C. Hall. Hall arrived in Kansas City in 1910, with just a shoebox full of postcards, initially conducting business out of his room at the YMCA. But Hall was a determined entrepreneur, and by 1915, "Hall Bros." (comprised of J.C., Bill, and Rollie Hall), began to manufacture its own cards. The company, eventually relabeled "Hallmark Cards, Inc." has been "caring enough to send the very best" ever since. (That slogan, by the way, dates from 1944; the Hallmark "crown," developed by artist Andrew Szoerke, first appeared on cards in 1949.)

Over the decades, Christmas cards have been prized by even the most casual collectors. Arranged individually, in groupings, or as part of a

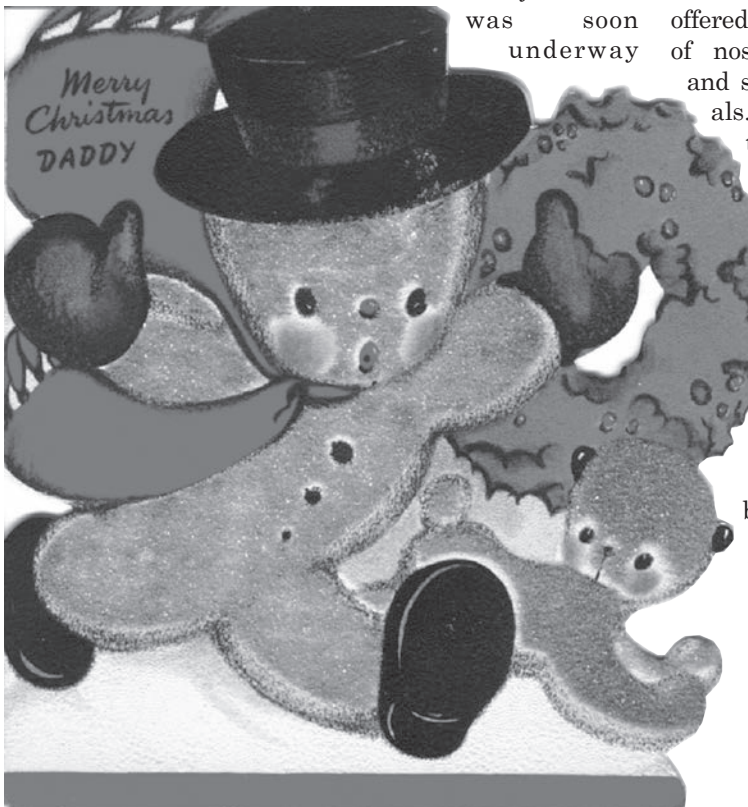
larger holiday display, vintage Christmas cards remain an attractive and extremely affordable collectible, usually ranging from \$5-10 each.

Today, as in the past, the exchange of Christmas cards continues to serve its original function: bringing good cheer to those we cherish. Even more importantly, in our far-flung modern world, holiday cards help reinforce the ties of friendship and family that bind us all together. Communication may be erratic the rest of the year, but a Christmas card keeps the lines of communication open and alive. It says "Now, right at this very moment, you, and you alone, are in my thoughts. Merry Christmas!"

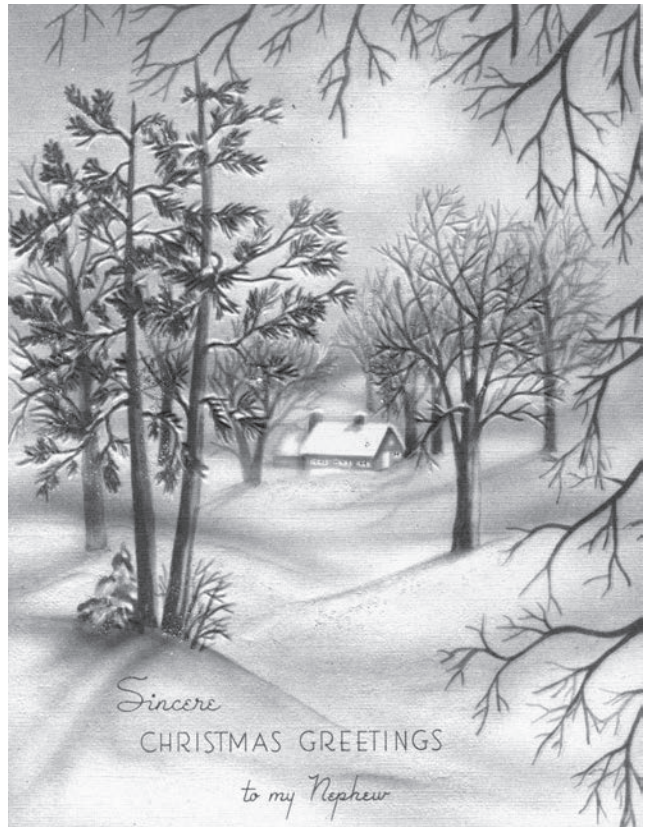
Photo Associate: Hank Kuhlmann

Donald-Brian Johnson is the co-author of numerous Schiffer books on design and collectibles, including "Postwar Pop," a collection of his columns. Please address inquiries (or Christmas greetings) to: donaldbrian@msn.com

Below: A peaceful winter scene, complete with glitter snow, on a "Nephew" card by Meryle, released in 1946.



Left: Just for "Daddy," a gingerbread man with flocked glitter finish visual. Hallmark, 1946.



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Toy's; Precision Toys; First Gear Toys; UPS Toys; Coins; Miniatures; Assorted Tire Ash Trays; and More!

3RD AUCTION SEGMENT | TUESDAY, DECEMBER 30 AT 9 AM

Antique Tools; Miniatures; Griswold; Anvils; General Antiques; Signs; Railroad Lanterns and Collectibles; Toys; General Antiques; Ox Yokes, and More!

New! John Deere Auction (After Segment 3 is done)

JD Thermometer; JD Signs; JD Implement Panels; JD Mini Anvils; JD Knives; JD Gas Pump; JD Lantern; JD Airplanes; JD Toys; 18+ Pieces of JD Precision Toys and More!

4TH AUCTION SEGMENT | TUESDAY, DECEMBER 30 AT 4 PM

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5TH AUCTION SEGMENT | WEDNESDAY, DECEMBER 31 AT 9 AM

Salesman's Samples; Steam Tractors; Hit N Miss Engines; Antique Tools; Griswold; Signs; Thermometers; Advertising Clocks; Oil Tins; Railroad Lanterns and Collectibles; Toys; General Antiques & more!

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