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Calendar Events

Oregon

Jan 5, Feb 2 & Mar 2
Polk Flea Market
Rickreall

March 22
Wagon Wheel Doller's Spring
Doll Show and Sale
Rickreall

Washington

February 22 - 23
Kitsap Antique Show
Bremerton

February 22
Green River Glass Show & Sale
Kent

March 21 - 22
Country Chicks Market
Enumclaw

Have an antique or collectible event or show coming up?
Old Stuff would love to let our readers know about it! Send us your information at cnielsen@newsregister.com and we'll add it to our calendar - FREE!

PLEASE NOTE: Times and dates are subject to change. Please call before making any long-distance travel plans based on listings.

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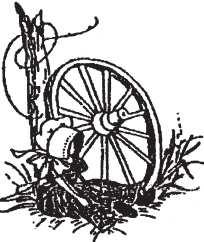
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MONDAY, OCTOBER 2012
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Have a press release, an idea for a story or maybe just a few thoughts to share?
Contact Christy at cnielsen@newsregister.com

Press Release

The Kitsap Antique Show began in the fall of 1998 in the community center in Port Orchard, Washington. It continues to be hosted by the Puget Sound Genealogical Society, a non-profit organization.

Since that first show, this annual event has grown to become the largest and best-known antique show in Kitsap County. Having outgrown its earlier venues, the show is now hosted in Presidents’ Hall at the Kitsap County Fairgrounds and Events Center in Bremerton, Washington.

The Kitsap Antique Show has proven to be a strong fund-raiser for Puget Sound Genealogical Society in supporting educational and research opportunities for its members and

the community.

The two day event includes a large Antiques Appraisal Area where attendees may have their family heirlooms and treasures orally appraised for a nominal fee.

The Sales Area was conceived in 2006 and has grown over the years to include a wide variety of dealers from Washington and near-by states, selling everything from the finest antiques to collectibles and vintage items.

For the convenience of both dealers and attendees, the on-site Heritage Café offers a variety of great food at reasonable prices. Plenty of free parking is always available near Presidents’ Hall.

Our February 2025 show returns this annual event to its traditional, “fourth weekend in February” dates, which have been popular

with many dealers and which coordinate well with the dates for other late-winter / spring shows in which many dealers also participate.

We hope to see you at Kitsap Antique Show 2025!

For more information, please contact:
Dealer Support Team
KitsapAntiqueShow@gmail.com

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Puget Sound Genealogical Society, 1301
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A Victorian New Year

Early traditions that gave us New Year's Eve as we know it

Ever wondered why we sing Auld Lang Syne every New Years Eve? The answer? It's thanks to our industrious ancestors, the Victorians.

The Victorians were no strangers to a party, and just like we do today, families and friends would gather together on the 31st of December to wave goodbye to old and welcome in the new.

It's at these parties that the tradition of singing Auld Lang Syne originated. Originally a poem penned by Scottish poet Robert Burns in 1788, 'Auld Lang Syne' (which roughly translates to 'for old times sake') was first sung on Hogmanay in Scotland and quickly spread throughout the British Isles.

It must have been popular because it's a tradition that has stood the test of time not just in the UK but here in America, too.

The era was one full of superstitions and the Victorians believed that warding off evil spirits was vital to ensure their year was full of prosperity and good health.

On New Years Eve in the 1800's, the streets of towns across the country would have been filled with the sound of drums as young men partook in the ancient practice of 'wassailing' (an Old Saxon word for 'good health') wandering around the town making noise to ward off spirits.

Church bells would also have rung out at the strike of midnight to chase away evil.

The evening would have been a busy one for young men as they roamed around offering to be the first person to cross the threshold of people's homes in what was known as 'first footing'. It was believed to

be unlucky if the 'first-foot' of the year to enter the home belonged to a woman so young men would cross the threshold for a small fee, bringing gifts of coal, food, whiskey or greenery to ensure a prosperous and healthy year ahead.

Ensuring that cupboards and pockets were full at the year's start as well as making sure a fire was blazing through the New Year also helped to ensure prosperity and warmth for the new year.

In the Victorian era, it was traditional to clean the house before the New Year when all of the rubbish would be removed from the home and ashes cleared from the hearth to symbolize a fresh beginning.

Celebrations and festivities surrounding Christmas and New Year would continue until Twelfth Night, on January 6th, which marked the Feast of the Epiphany.

That is the date it is thought the Three Wise Men were guided by the star to Bethlehem and so, on 6th January all decorations were removed to ensure the household good luck in the coming year.

In some larger homes, Christmas greenery like holly and ivy was kept up until Candlemas on the 1st of February. This was the final deadline for removing all signs of Christmas otherwise it was believed that there would be a death in the family before the following Christmas.

Different regions would have had their own traditions and in some, when the festive greenery was removed, it was sometimes replaced by bowls of snowdrops, which were thought to purify the house and make it ready for the New Year.

More Unusual Victorian New Year's Traditions

Don't take anything out of your house without bringing something in.

A superstition that persisted in some parts of Northern England was the belief that you shouldn't take anything out of the house without first bringing something in.

Throw bread at the door on New Year's Eve.

People baked a large bread called barmbrack on New Year's Eve. The man of the house then took three bites before throwing it against the door while those gathered prayed "that cold, want, or hunger might not enter" in the coming year.

Attend a "Watch Night" service on New Year's Eve.

John Welsey, the founder of Methodism, revived the ancient tradition of "Watch Night" services - a lengthy, contemplative church service that lasted until midnight to give coal miners something prayerful to do other than heading to a pub.

On New Year's Day, open a Bible to a random page to tell your future.

Known as "dipping," this custom involved opening a Bible to a random page and, without looking, pointing to a particular passage. The selected excerpt was thought to predict the good or bad fortune of the person doing the dipping.

It’s all about the Time Ball

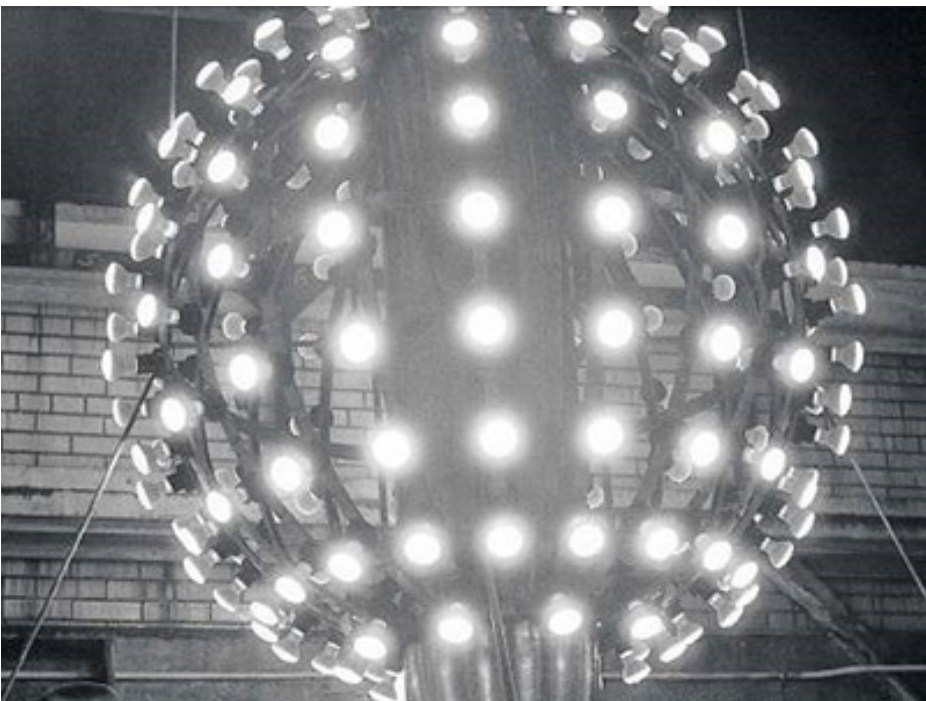
A history of the Times Square Ball

Revelers began celebrating New Year’s Eve in Times Square as early as 1904, but it was in 1907 that the New Year’s Eve Time Ball made its maiden descent from the flagpole atop One Times Square. Seven versions of the Ball have been designed to signal the New Year.

The Ball has been lowered every year since 1907, with the exceptions of 1942 and 1943, when the ceremony was suspended due to the wartime “dimout” of lights in New York City. Nevertheless, the crowds still gathered in Times Square in those years and greeted the New Year with a minute of silence followed by the ringing

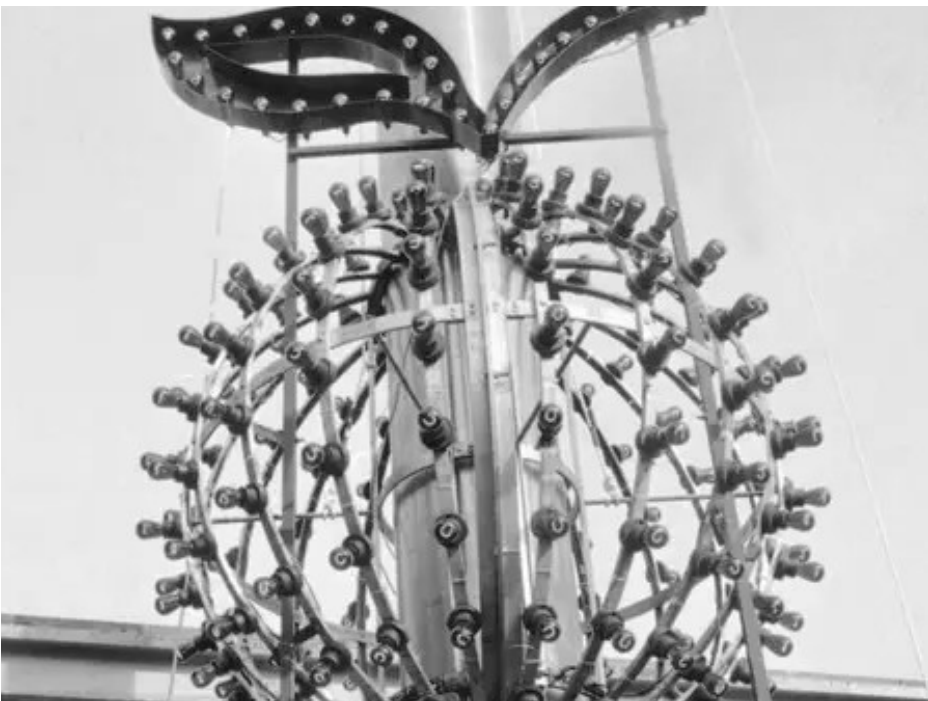
of chimes from sound trucks parked at the base of the tower - a harkening-back to the earlier celebrations at Trinity Church, where crowds would gather to “ring out the old, ring in the new.”

The first New Year’s Eve Ball, made of iron and wood and adorned with one hundred 25-watt light bulbs, was 5 feet in diameter and weighed 700 pounds. It was built by a young immigrant metalworker named Jacob Starr, and for most of the twentieth century the company he founded, sign maker Artkraft Strauss, was responsible for lowering the Ball. In 1920, a 400 pound Ball made entirely of wrought iron replaced the original and was used until 1954.



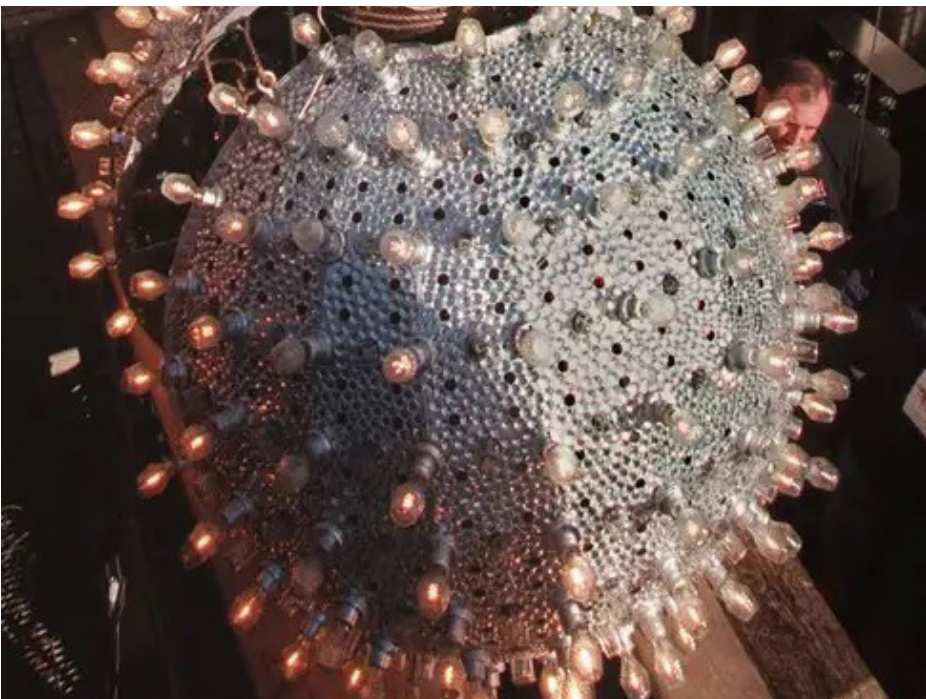
1955 aluminum ball

In 1955, the iron Ball was replaced with an aluminum Ball weighing a mere 150 pounds. This aluminum Ball remained unchanged until the 1980s,



The “I Love New York” ball used from 1981 - 1988

Red light bulbs and the addition of a green stem converted the Ball into an apple for the “I Love New York” marketing campaign from 1981 until 1988.



Ball used from 1989 - 1998

After seven years, the traditional glowing white Ball with white light bulbs and without the green stem returned to brightly light the sky above Times Square. In 1995, the Ball was upgraded with aluminum skin, rhinestones, strobes, and computer controls, but the aluminum Ball was lowered for the last time in 1998.



Millennium Ball used from 2000 - 2006

For Times Square 2000, the millennium celebration at the Crossroads of the World, the New Year’s Eve Ball was completely redesigned. The crystal Ball combined the latest in lighting technology with the most traditional of materials, reminding us of our past as we gazed into the future and the beginning of a new millennium.



100th Anniversary Ball first used in 2007

In 2007, for the 100th anniversary of the Times Square Ball Drop tradition, a spectacular new LED crystal Ball was created. The incandescent and halogen bulbs of the past century were replaced by state-of-the-art LED lighting technology that dramatically increased the brightness and color capabilities of the Ball.



Current “Time Ball” in use since 2009

For 2009, a larger version of the fifth ball was introduced; it is an icosahedral geodesic sphere with a diameter of 12 feet , and weight of 11,875 pounds. It contains 2,688 panels, and is lit by 32,256 LED lamps. The new ball was designed to be weatherproof, as it would now be displayed atop One Times Square nearly year-round.

What the heck is a time ball?

The actual notion of a ball “dropping” to signal the passage of time dates back long before New Year’s Eve was ever celebrated in Times Square.

The first “time ball” was installed atop England’s Royal Observatory at Greenwich in 1833. This ball would drop at one o’clock every afternoon, allowing the captains of nearby ships to precisely set their chronometers (a vital navigational instrument).

Around 150 public time-balls are believed to have been installed around the world after the success at Greenwich, though few survive and still work.

The tradition is carried on today in places like the United States Naval Observatory in Washington, DC, where a time-ball descends from a flagpole at noon each day - and of course, once a year in Times Square, where it marks the stroke of midnight not for a few ships’ captains, but for over one billion people watching worldwide.

Ball Fun Facts

- The Ball is a geodesic sphere, 12 feet in diameter, and weighs 11,875 pounds.
- The Ball is covered with a total of 2,688 crystal triangles that vary in size, and range in length from 4 ¾ inches to 5 ¾ inches per side.
- Each crystal triangle has a special sparkling pattern. 192 crystal triangles are the Gift of Love design of overlapping hearts entwined together symbolizing love for family and friends. 192 are the Gift of Wisdom design of a central wheel with wedge cut petals of knowledge growing ever forward. 192 are the Gift of Happiness design of a sunburst of bright cuts radiating outward like a beautiful sunny day brings warm smiles and happiness. 192 are the Gift of Goodwill design of three pineapples signifying the traditional symbol of hospitality and goodwill. 192 are the Gift of Harmony design of small rosette cuts flowing into each other in beautiful harmony. 192 are the Gift of Serenity design of butterflies flying peacefully above a crystal meadow capturing the spirit of serenity. 192 are the Gift of Kindness design of a circle of rosettes symbolizing unity with the fronds reaching out in an expression of kindness. 192 are the Gift Of Wonder design of a faceted starburst inspiring our sense of wonder. 192 are the Gift of Fortitude design of diamond cuts on either side of a crystal pillar to represent the inner attributes of resolve, courage and spirit necessary to triumph over adversity. The remaining 960 Gift of Imagination triangles are a series of intricate wedge cuts that are mirrored reflections of each other inspiring our imagination.
- The 2,688 crystal triangles are bolted to 672 LED modules which are attached to the aluminum frame of the Ball.
- The Ball is illuminated by 32,256 LEDs (light emitting diodes). Each LED module contains 48 LEDs — 12 red, 12 blue, 12 green, and 12 white for a total of 8,064 of each color.
- The Ball is capable of displaying a palette of more than 16 million vibrant colors and billions of patterns that creates a spectacular kaleidoscope effect atop One Times Square.



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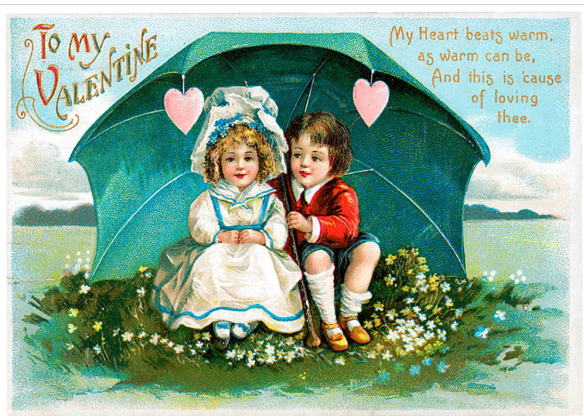
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In a World Full of Temporary Things

These are the top 10 most valuable valentine collectibles

Valentine’s Day falls on February 14th and honors the Christian martyr, St. Valentine. Persecuted by the Roman Emperor in 273 AD, St. Valentine’s feast day is now highlighted with gifts of flowers, candy, and romantic cards. While St. Valentine presented the flowers from his garden to young lovers to promote the Catholic sacrament of matrimony, the February 14th holiday that bears his name has sparked the exchange of various collectibles over the centuries. Some of the most popular –the Top 10-- Valentine’s keepsakes from the art, antiques, and collectibles world include:

1. Valentine Cards



These small tokens are exchanged between childhood friends and lovers alike. Examples from the early 1900s come in the form of postcards and are worth \$5-\$10. Vintage examples from the World War II era range in value from \$10-\$20 depending on condition, market, artist, and sentimental message. This 1950s Valentine card features multiple pages with famous couples throughout history like Antony and Cleopatra, Victoria and Albert, and others.

2. Courting Lamps



The Victorians gave us restrictions on courtship in the form of the courting lamp. The courting lamp had graduated markings on the glass shade to indicate minutes. The marks on the lamp showed the amount of time left before the fuel source expired. Once the light went out, your lover must be on his way home. Today, these rare Valentine’s keepsakes are worth \$75-\$100 in good condition.

3. Candy Containers



Glass candy containers from the early 1900s came in all shapes and sizes. They are widely collected with a robust market around Valentine’s Day. They range in value from \$50 to several hundred dollars each. For some, the Teuscher, Godiva G, or Jacques Torres containers from great chocolatiers are just as or even more desirable than the candy.

4. Chocolate Molds



Chocolate molds are very popular, particularly on Valentine’s day when an abundance of chocolate is exchanged and consumed. Metal chocolate molds which date back to the late 19th Century are the most sought-after examples with collectors. They are very pricey and valued between \$500 and \$2500 for fine examples.

5. Jewelry



There is nothing quite like getting a piece of fine jewelry featuring gold, silver, and gemstones to celebrate Valentine’s Day. Costume jewelry is also a desirable Valentine’s gift by makers such as Sarah Coventry, Kenneth Jay Lane, Weiss, Trifari, Coro, Monet, Maravella, etc. Some jewelry items are desired Valentine gifts for their color like ruby or garnet gemstones. Pearl necklaces are popular Valentine’s gifts. It is believed that pearls must be given only as gifts. It is bad luck to purchase pearls for yourself.

6. Candy Boxes



Valentine candy comes in heart shapes and in heart shaped boxes too. Valentine candy made by Russell Stover, Godiva, Whitman and others are a welcome addition to any living room coffee table. Once the delicious chocolates were devoured, the decorative heart shaped candy boxes of decorated cardboard were saved as keepsakes. Today, candy boxes in the shape of hearts command \$2-\$5 online and at local antique shops.

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7. Hair Crafts



From circa 1850-1890, weaving human hair was a popular craft project. Women would save their hair from a hairbrush, place it into a hair receiver on a dresser tray and use it to weave watch fobs, bracelets, and framed floral pictures made of woven hair. These woven hair items were given as gifts to loved ones on Valentine’s Day as a remembrance.

8. Dance Cards



In the early 1900s, a dance card was a coveted and highly personal object. Some cards were worn like oversized lockets around the neck of the prettiest girl at the party. For some Valentine sweethearts, dance cards were made of a metal cover with thin sheets of bone or ivory and used like paper to write a future dance partner’s name upon promising him the next dance. These rare pieces of Americana are not easy to find and range in value from \$75-\$100 depending on materials, age, and condition.

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9. Vintage Couture



Winter hats, coats, scarves, and formal long gloves from that bygone night on the town in celebration of Valentine’s Day are all the rage. Look for period hats of fur, faux fur, or felt. Collect leather or textile gloves with fanciful detailing at thrift shops, antiques stores, estate sales, and flea markets. You will have to save your pennies to buy some of the name brand pieces with highly sought-after examples ranging in value from \$250 to \$500 each.

10. Flowers and Flower Vases



When you receive that wonderful Valentine bouquet of roses, it is wonderful to enjoy the blooms and the fragrance. However, once the roses wilt, the vase from the florist becomes a cherished keepsake. Many of these florist vases from circa 1920s to 1950s have stood the test of time and remain popular with collectors. Ceramic pieces by Royal Haeger, McCoy, Roseville, and other firms are cherished Valentine collectibles today and in good condition, they are valued from \$75 to \$250.

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Bonus - Sailor’s Valentines



A beautiful craft object from the sea highlights the earliest of keepsakes: seashells. Sailor’s Valentines are framed seashell pictures dating back to the 1800s and made by lonely sailors who lovingly placed various types of shells in an octagonal frame. These show how men at sea longed for their lovers back home.

This Valentine’s Day as you make new memories, don’t forget to cherish the old ones with gifts of art, antiques, and collectible objects.

Happy Valentine’s Day!

by Dr. Lori Verderame

Dr. Lori Verderame is a Ph.D. antiques appraiser, author, and award-winning media personality, Dr. Lori presents her popular Antiques Appraisal Comedy Tour at venues nationwide, appears on Netflix’s hit show King of Collectibles, History channel’s The Curse of Oak Island and Pawn Stars do America and produces YouTube videos with 45 million views. Visit www.DrLoriV.com, watch Dr. Lori’s videos on www.YouTube.com/DrLoriV or call (888) 431-1010.



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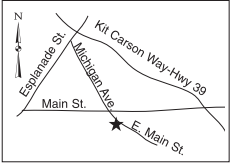
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Any Excuse is a Good Excuse

For collecting of Irish memorabilia



Are you an Irishman who would like to recognize your heritage with a collection? Or maybe you married into the nationality, as did my French/English mother-in-law, who adopted the whole concept of being Irish when she changed her name to Murphy, and now celebrates St. Patrick's day like a native daughter. The family recognizes this with gifts of mugs with shamrocks, necklaces with shamrocks and cute plaques with Irish sayings, decorated with shamrocks. Or maybe you're a dyed-in-the-wool Scandinavian as I am, but still enjoy the trappings of St. Patrick's day.

Whatever your motivation, there are several fun collectibles that can be used and enjoyed around March 17, the date established in 1737 in Boston by the Charitable Irish Society.

I find it a perfect time to get out our collection of Wade Irish Porcelain. This line by the Wade company is greenish in color, certainly a must for a St. Patrick's Day decoration. Many of the pieces are also decorated with shamrock designs, or have Irish decals. I bought my first piece approximately 25 years ago at our local drugstore, on sale for \$3. It is a little pot-of-gold pot with a bail handle, definitely the type that



a leprechaun might be guarding at the end of a rainbow. I found the matching Wade leprechaun a couple of years later at a gift shop in the old quarter of Vancouver, B.C. I splurged and paid \$4 for him. They've been decorating our home each March ever since. In recent years, they've also been joined by a couple dozen more pieces of the still fairly inexpensive Wade ceramic. (Not nearly as inexpensive as my first two pieces, however.)

Many of the St. Patrick's Day collectibles are made of paper. This includes some postcards, of course, many with the phrase "Erin go bragh!" included somehow. The phrase means "Ireland forever." Many of the early postcards were made overseas, in Germany and in England, including some by the well-known English firm of Raphael Tuck & Sons of London. Candy containers were popular in the 1930s and '40s. These took a variety of forms, including top hats, long-stemmed clay pipes, heads of Irishman or Irish lasses, Paddy's pig and Irish whiskey bottles. Some of the earlier ones

were of papier-mache. Later ones were made of heavy cardboard.

Actually, there are a lot of directions to go to get into the spirit of Saint Patrick's Day. Anything with shamrocks on it will work. So does a nice collection of emerald green glass. (It's a great time of year to highlight such a collection.) Symbols of good luck such as horseshoes are also used to decorate for this holiday, if your tastes run to primitives, rather than glass.

Finally, one of the best ways to celebrate the special day, named for the Saint who is said to have brought Christianity to Ireland, as well as driving out all of its snakes around 432 A.D., is to share it with friends. And if that sharing includes a cup of hot Irish coffee, you will indeed feel like you're celebrating.





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Jenny Lind Beds

Swedish sing helped popularize spool style bed

The Swedish soprano Jenny Lind, often known as the “Swedish Nightingale”, was one of the most highly regarded singers of the 19th century. At the height of her fame she was persuaded by the showman P. T. Barnum to undertake a long tour of the United States. The tour began in September 1850 and continued to May 1852. Barnum’s advance publicity made Lind a celebrity even before she arrived in the U.S., and tickets for her first concerts were in such demand that Barnum sold them by auction.

During her time in America, Jenny became very fond of a particular spool-turned bed during her visit to America and almost immediately spool-turned beds were affectionately called “Jenny Linds.” Spool beds had been made in America since the early 1800’s but became very popular mid-century when the multiple cutting head lathe was invented, making mass production possible.

The earliest ones, made by local cabi-

netmakers had straight lines. The spool-turned posts terminated in urn-shaped or small ball-and-ring finials, connected by cross rails.

Rounded corners were added to the foot and headboards after 1850. The shorter spool-turned posts were topped by quarter-round turned segments which connected to a spool-turned top rail.

The spool beds continued to be mass produced in factories until about 1880. Maple, birch, walnut and other native hardwoods, with a headboard of pine were most commonly used. A less expensive form was made entirely of pine. Frequently, they were painted or stained to look like a black walnut or rosewood.

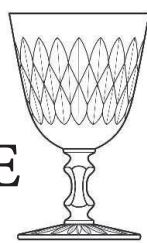
The beds were about 6 1/2 feet in length and 4 1/2 feet wide. Head and footboards are usually the same height, around 3 to 3 1/2 feet. Unlike much Victorian-age furniture, this makes the spool bed a size that is very practical to use in smaller homes today.



Jenny Lind beds were popular until the 1930s and remain a sought after style in homes around the world.



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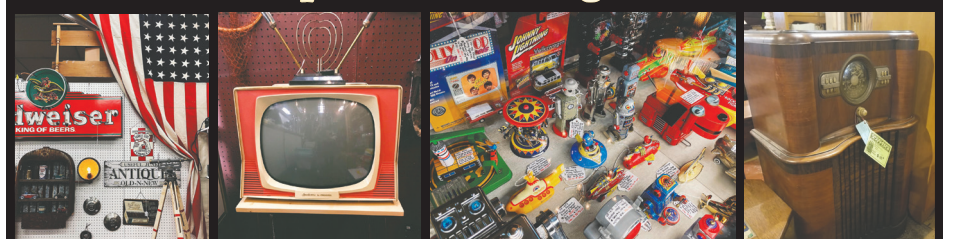
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One small match can light a big fire



Matches as we know them today did not exist until the 19th century. The term, as it was used prior to that, referred to strips of wood, cord or other material that had been dipped in melted sulfur and were ignited by holding them to another smoldering item, which in turn had been lit from a tinderbox.

In 1826, a chemist named John Walker invented friction matches, the kind we still use today. He called them "friction lights." Although this marked the beginning of the end for the tinderbox, Walker was not commercially minded and neither patented nor advertised his matches. He sold

only 250 boxes in two and a half years, each containing 100 matches.

Samuel Jones, another chemist from London, was more interested in the big picture.

In 1829, he launched what we would call today an effective marketing campaign for his matches, and made himself a fortune. His "Lucifers" as they were known, became a household word. (The choking smoke which they produced reminded the early users of fire and brimstone.)

Improvements and variations of friction matches continued. And much change was needed. The odor from the lucifers was extremely offensive. One alternative, which was sometimes called a "parlor match," contained the highly flammable potassium chlorate, and carpet fires were common.

Eventually, the safety match was invented. It would ignite only when rubbed against a special surface. These, however, were also highly poisonous, and were especially deadly to those involved in their manufacture.

In 1911, a chemical engineer at the Diamond Match Co. invented a safe, non-poisonous combination of chemicals to use in safety matches. The patent for this combination and the process for making it were donated to the American people by the company. With the invention of friction matches came the need for safe places to store them. Match holders in a variety of forms quickly filled that need. Today, a fascinating collection of match holders can be acquired. Some are designed to be hung on a wall or set on a table. Others, usually called matchsafes, are lidded and designed to be carried in a pocket or purse.

Match holders have been made of many

different materials. Painted tin ones to hang on the wall were common, and often used as advertising premiums. At the opposite extreme, companies such as Tiffany made matchsafes of platinum and gold, set with precious gems. Glass, wood, bronze, cast iron, ceramics, papier mâché and celluloid were also used.

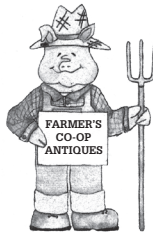
Designs were equally varied. Table holders shaped like cottages, top hats, figurines, boots and alligators; wall hanging models representing telephones, devils, brick fireplaces, and ornate cast iron work; and pocket safes with fish, religious themes, souvenir pictures, gambling devices and some very ribald designs may all be found.

Some of the more interesting match holders were multi-purpose. Some matchsafes were sensible, including a space for such things as coins or a pocketknife. Others were anything but sensible. One device patented in 1890, although there is no evidence at this time that it was ever manufactured, had not only a tray for matches but was also intended to be used as a pincushion and a mousetrap. Table holders were also used in combination with such things as inkwells, calendars and bells.

The mechanicals are much sought after by collectors. They have moving parts which extract just one match for the user. They were usually found in hotels and cigar stores. One thing that almost every match holder of any kind has is a place to strike the match. It will be a rough or ribbed area and is usually very accessible. Sometimes, although accessible, it is not particularly noticeable if it has been incorporated into the design of the piece, such as crisscross lines of a basket.

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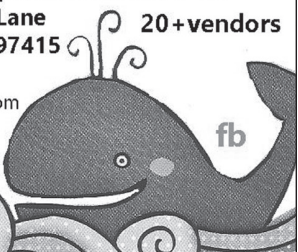
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The “Jumping Flea” has left its mark

The Ukulele’s origin may not be where you’re thinking it is

Developed in the 1880s, the ukulele is based on several small, guitar-like instruments of Portuguese origin, the machete, cavaquinho, timple, and rajão, introduced to the Hawaiian Islands by Portuguese immigrants from Madeira, the Azores, and Cape Verde. Three immigrants in particular, Madeiran cabinet makers Manuel Nunes, José do Espírito Santo, and Augusto Dias, are generally credited as the first ukulele makers. Two weeks after they disembarked from the SS Ravenscrag in late August 1879, the Hawaiian Gazette reported that “Madeira Islanders recently arrived here, have been delighting the people with nightly street concerts.”

One of the most important factors in establishing the ukulele in Hawaiian music and culture was the ardent support and promotion of the instrument by King Kalakaua. A patron of the arts, he incorporated it into performances at royal gatherings.

In the Hawaiian language the word ukulele roughly translates as ‘jumping flea’, perhaps because of the movement of the player’s fingers. Legend attributes it to the nickname of Englishman Edward William Purvis, one of King Kalakaua’s officers, because of his small size, fidgety manner, and playing expertise.

It became known to the rest of United States by way of the many Hawaiian entertainers who played vaudeville houses and county fairs in the first years of the 1900s. It was a special feature at the 1915 San Francisco Pan-Pacific Exposition, which greatly enhanced its fame.

The small size of the “uke” made it easy to use and transport and the “collegiate” fellow strumming on his uke quickly became one of the symbols of the “Roaring 20s.”

The mainland craze for this instrument tapered off after that, and today it remains as it first was, a special sound of Hawaii.

Lovers of ukulele music or of the islands might enjoy a small collection of items featuring the ukulele. There have been many paper products, from postcards to ship menus to sheet music, on which it is featured. Hawaiian print shirts and other fabric items also feature this instrument. Of course, an old ukulele or two would certainly be an asset to the collection.



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It All Started With a Mouse

California Potteries Famous For Disney Characters



From the beginning of the Walt Disney era, in the 1930s, several California potteries were involved in reproducing Disney characters. This continued until about 1960, by which time most ceramic Disney characters were licensed to overseas manufacturers.

There were four major producers of these figurines. Braylon's Laguna Pottery made licensed Disney character in 1938 and 1939. Included in their production line were the characters from Snow White and the Seven Dwarfs, Ferdinand the Bull, and Pinocchio.

Vernon Kilns made products for the Walt

Disney Studios from 1940 to 1942. Among the pieces they produced were over 30 figures from Fantasia, and characters from Dumbo and The Reluctant Dragon.

Vernon Kilns also used designs and characters from Fantasia on a line of dinnerware, vases and bowls.

The American Pottery/Evan K. Shaw production of Disney ceramics extended from 1943 to 1955. This is a confusing period for collectors, as Shaw also purchased the Vernon Kiln's Disney contract in 1942, as well as the molds and warehouse stock. Overlapping contracts and ownership in the American Pottery name and the Evan K.

Shaw, all owned by Shaw, add to the confusion.

The American Pottery/Shaw pieces are the California Disney pieces found most often and where most of the early Walt Disney characters were made. Pieces from Snow White, Bambi, Alice in Wonderland, Dumbo, Lady and the Tramp, and Peter Pan can all be found, as well as Donald Duck, Mickey Mouse and the rest of their gang.

Hagen-Renaker held a license to produce Disney ceramics from 1955 to 1961. This company specialized in miniatures and is still active today. Almost all of them were between one and 2 inches in height; several were less than an inch and a very few were just over 2 inches. Look for characters from Cinderella, The Three Little pigs, the Mickey Mouse-Donald Duck gang (Pluto was a favorite with all the companies,) Fantasia, Snow White, Dumbo, Peter Pan, Lady and the Tramp, and Pinocchio.

Most Walt Disney American made ceramic figures are fairly scarce today and, therefore, fairly expensive.

Most commonly seen are the 4 1/2" Flower and the 4" Thumper, from Bambi, made by American Pottery/Evan K. Shaw, and these are usually priced around \$50 to \$60. However, the somewhat smaller sizes of these two are scarcer and sell for about twice as much.



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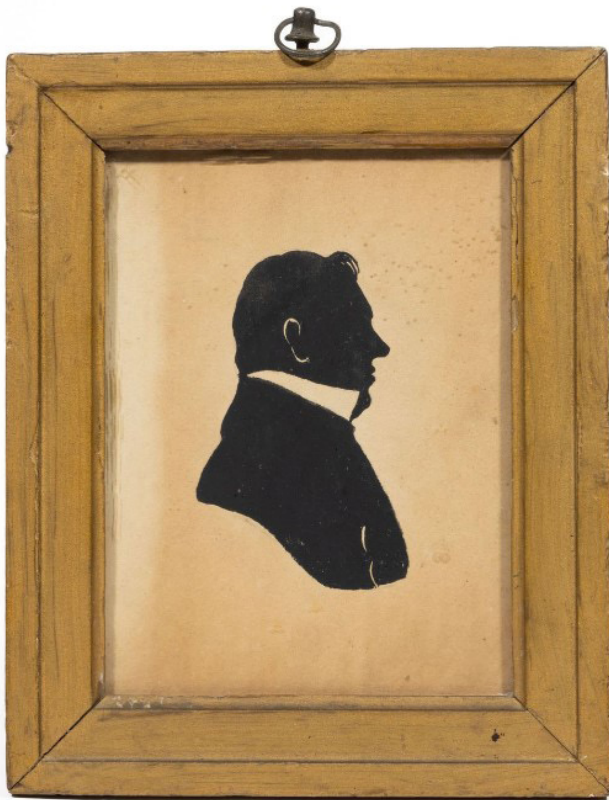


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The Artistry of Darkness

Silhouettes used to be called shades, profiles, likenesses or shadow pictures



In America, Silhouettes were highly popular from about 1790 to 1840. Before photography became popular, the silhouette was one of the primary forms of preserving a person's likeness. Cut silhouettes were inexpensive and easy to obtain, so they were quite plentiful.

Cutting portraits, generally in profile, from black card became popular in the mid-18th century, though the term silhouette was seldom used until the early decades of the 19th century.

Cut silhouettes were of two varieties. One type was cut by machine and finished by hand. The other was cut totally by hand with scissors or a knife.

Machine cut silhouettes were called hollow cuts. They were almost always bust length.

A sheet of paper was attached to the frame of the machine, which looked like the easel of an artist. The machine was placed between the artist and his subject, so that a profile of the subject's shadow was cast on the paper. The artist traced this shadow, and it was reduced by the machine. Then he cut it out with a knife or scissors, leaving a white paper frame silhouetting a hole. This was then mounted against black paper, cloth or painted glass. Although this sounds totally mechanical, skill was required to produce a quality silhouette.

There was also a certain amount of touch-up work added after the cutting was complete. Accessories such as frills, buttons or collars were sometimes sketched

in or painted in by hand. One well-known artist added hand-painted ringlets to a woman's hair. Experts can recognize individual artists by the type of finishing work that was added to the silhouette. (Many are also signed, which takes the guesswork out!)

Silhouettes that were totally scissor cut were done full length as well as bust cut. This more common type had the head or figure cut from black paper and then mounted on white or a light paper background.

The same techniques described previously were used to finish a piece done in this style. However each artist had his or her own way of finishing a portrait, and these add-on touches contribute to the value of the finished product.



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This and That

A Little bit of information on a variety of things

By Terry and Kim Kovel
Kovels Antiques and Collecting



As nights get longer and the days darker, it's no wonder so many holiday traditions involve lights, from the Hanukkah menorah to strings of Christmas tree lights to Kwanzaa candles.

In the early 20th century, everyday lights could look festive, too. Incandescent light bulbs were invented in 1879. While they took some time to replace familiar light sources like candles and oil lamps, designers quickly realized their potential. Amplifying the light and protecting the flame were no longer the

highest priorities for lighting design.

The early 20th century saw the appearance of beautiful, elaborate glass lampshades.

The Pairpoint Company in New Bedford, Massachusetts, started making lamps in 1890. Their most famous - and most expensive - are their Puffy lamps with three-dimensional designs. This Puffy lamp with three-dimensional flowers and colorful hummingbirds sold for \$5,736 at Morphy Auctions.

Would you believe that one of the most prominent figures in American art pottery came from England? Frederick Hurten Rhead was born in England in 1880 and started his ceramics career by working with his father, Frederick Alfred Rhead. Talent for pottery apparently ran in the family; Frederick Hurten's uncles George Woolliscroft Rhead and Louis John Rhead, his sister Charlotte and his brother Harry also worked in ceramics.

Frederick Hurten was the art director for Roseville Pottery in Ohio from 1904

to 1908. During his time as there, he created Roseville's most famous art pottery line, Della Robbia.

This vase, which sold at Morphy Auctions for \$5,632, is an excellent example of Roseville's Della Robbia and the attention it receives at auctions. This pottery line, named after a sculptor from the Italian Renaissance, features carved relief designs and multiple hand-applied glazes. Rhead created the designs, but other artists made the carvings and applied the glazes.



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One of the most popular and often most expensive categories of collecting is known as design. Sometimes called modern or industrial design, the term refers to the work of 20th and 21st century manufacturers who brought their distinctive style to various types of furnishings and housewares, from furniture to lamps to decorative sculptures to functional appliances.

Industrial design took off in the mid-century modern era shortly after World War II (think of Charles and Ray Eames, Isamu Noguchi, Alvar Aalto, etc.), but artisans were working in multiple media before

then.

Emile Galle, a pioneer of the art nouveau movement that started in the 19th century, is famous for his glass, ceramics and furniture. He is best known for the cameo glass made by the studio he founded in Nancy, France, in 1873.

His glass had the graceful curving shapes, Japanese influence and natural elements like flowers and plants that characterize art nouveau.

So did his furniture. This tea table by Galle, with scrolling legs, scalloped edges and inlaid cherry blossoms, sold for \$2,800 at a Rago auction.



With a colorful image of a majestic turkey, this platter is ready for the holidays.

Despite the all-American bird (Benjamin Franklin famously praised the turkey as “a true original Native of America” and “a Bird of Courage,” although, contrary to popular belief, he did not suggest it as a national symbol), it was made in England, marked for Copeland Spode.

This mark came into use about 1833, when William Copeland purchased the Spode pottery firm in Stoke-on-Trent. By this time, turkeys were known in England, but, being an exotic foreign animal, they were limited to the tables of the wealthy.

This platter, which sold for \$352 at a Nye & Co. auction, was probably made later. Copeland made a series of plates with game birds in the 20th century, intended as accent pieces for an earlier pattern.

Collecting ceramics may be seen as traditional, even old-fashioned, but there is plenty of room for eccentricity. This puzzle mug by George E. Ohr is an unusual piece by an unconventional artist. There are holes in its sides; if you try to fill it and drink from it like an ordinary mug, the liquid spills out -- probably onto you.

Puzzle mugs usually have a hollow portion, often in the handle, that works like a drinking straw. The trick is to know which holes to cover and which to drink from.

A puzzle mug is a fitting piece for Georg Ohr, who had a flair for the unusual. Ohr, known as “the Mad Potter of Biloxi,” was born in 1857 and started working on his own as a potter in 1883. He made his pottery from very thin clay in twisted, folded shapes, glazed in rich colors.

Ohr loved self-promotion and considered himself “the best potter in America,” but sold little of his pottery and faded into obscurity. As if making up for lost time, Ohr’s pottery now sells for high prices. This mug sold for \$2,250 at a Rago auction.



If a piece of furniture is described as having paw or claw feet, it usually means they were carved or molded. For some pieces, like this table, furniture “legs” and “feet” can be taken literally. The table, made of zebra hide, complete with zebra legs and hoof feet, sold for \$500 at a Hindman auction.

Buying, selling and collecting pics made of animal hides or other taxidermy requires care. It’s always a good idea to check federal and state laws on selling animal parts before a sale or purchase. And once you have your piece, it takes careful cleaning and storage. Don’t keep taxidermy in bright sunlight; do dust it at least every other week and keep watch for moths and other insects.

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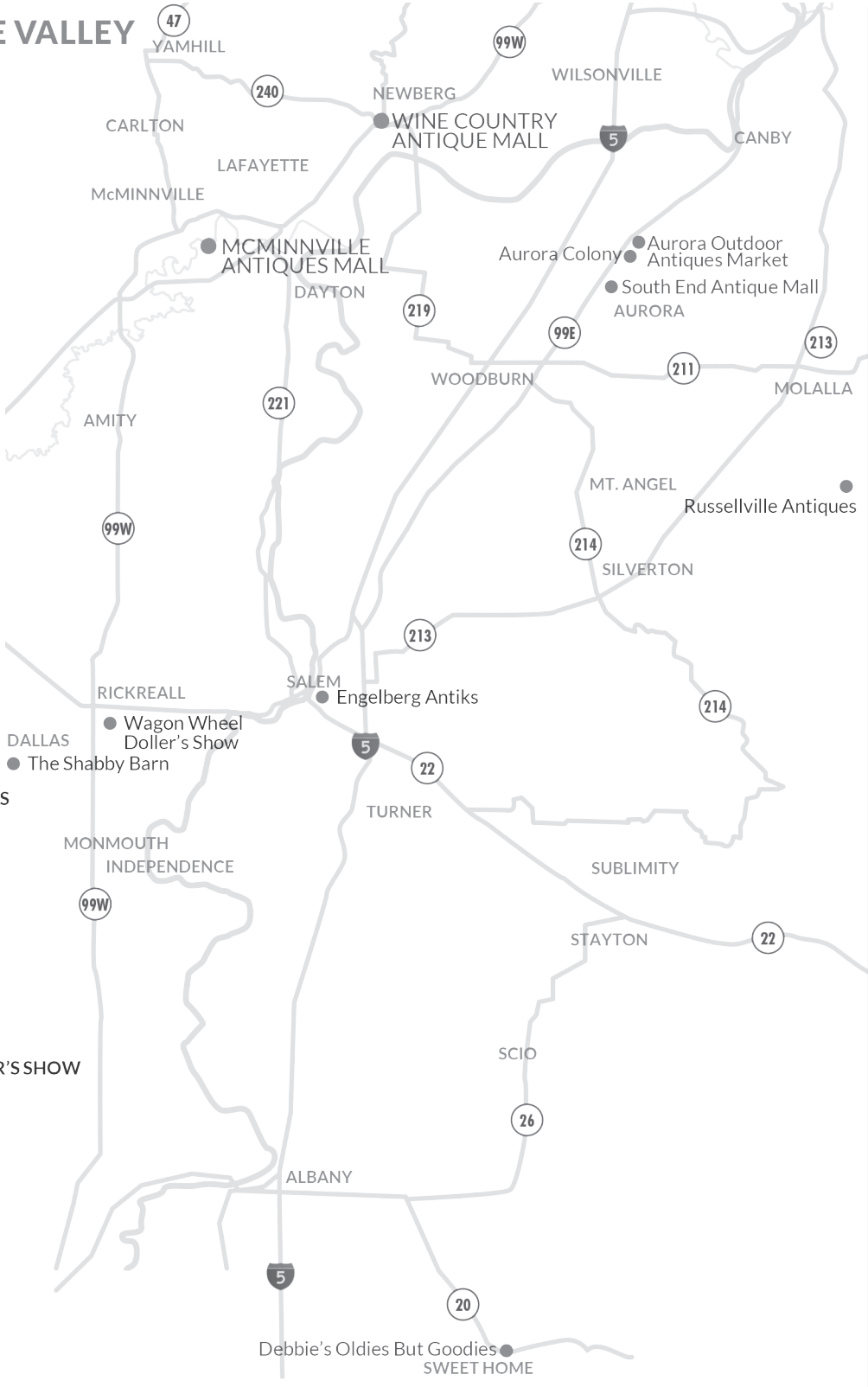
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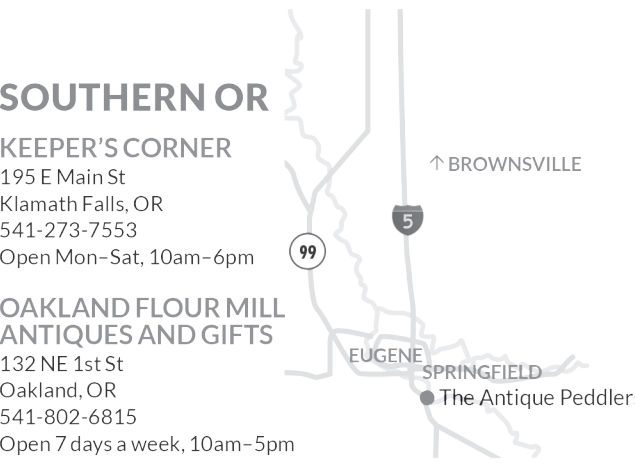
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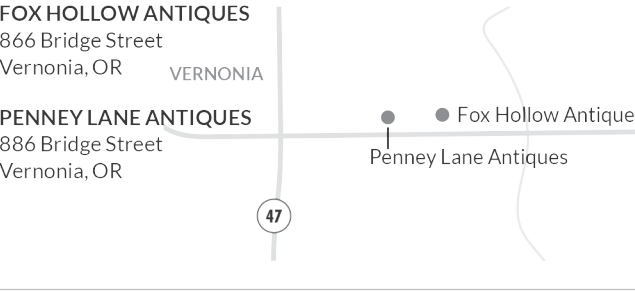
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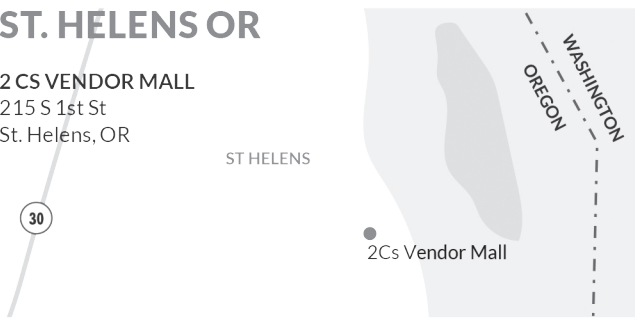
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1542 NE Hwy 101
Lincoln City, OR

WILD RIVERS ANTIQUES & GIFTS, LLC
16218-BW, Hoffeldt Ln
Brookings Harbor, OR



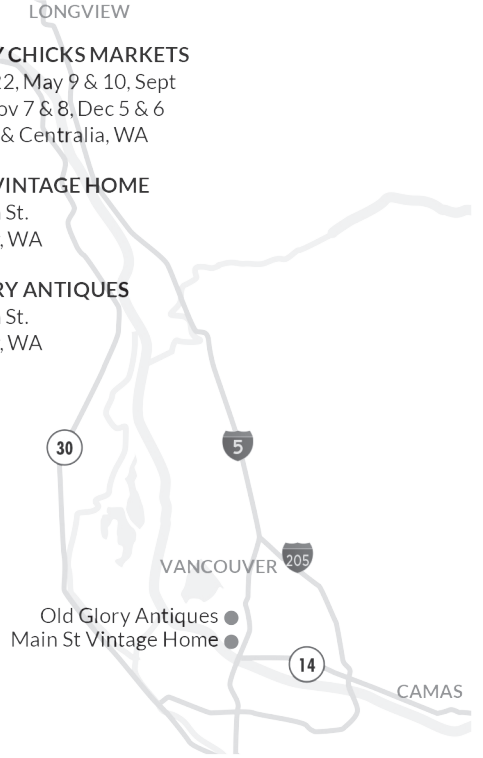


SOUTHWEST WA

COUNTRY CHICKS MARKETS
Mar 21 & 22, May 9 & 10, Sept 26 & 27, Nov 7 & 8, Dec 5 & 6
Enumclaw & Centralia, WA

MAIN ST VINTAGE HOME
1803 Main St.
Vancouver, WA

OLD GLORY ANTIQUES
2000 Main St.
Vancouver, WA



SEATTLE AREA

ANTIQUE MARKETPLACE
1809 Howard Rd, Suite B
Auburn, WA

AURORA ANTIQUE PAVILION
24111 Hwy 99
Edmonds, WA

FAIRLOOK ANTIQUES
81 ½ S Washington St
Seattle, WA

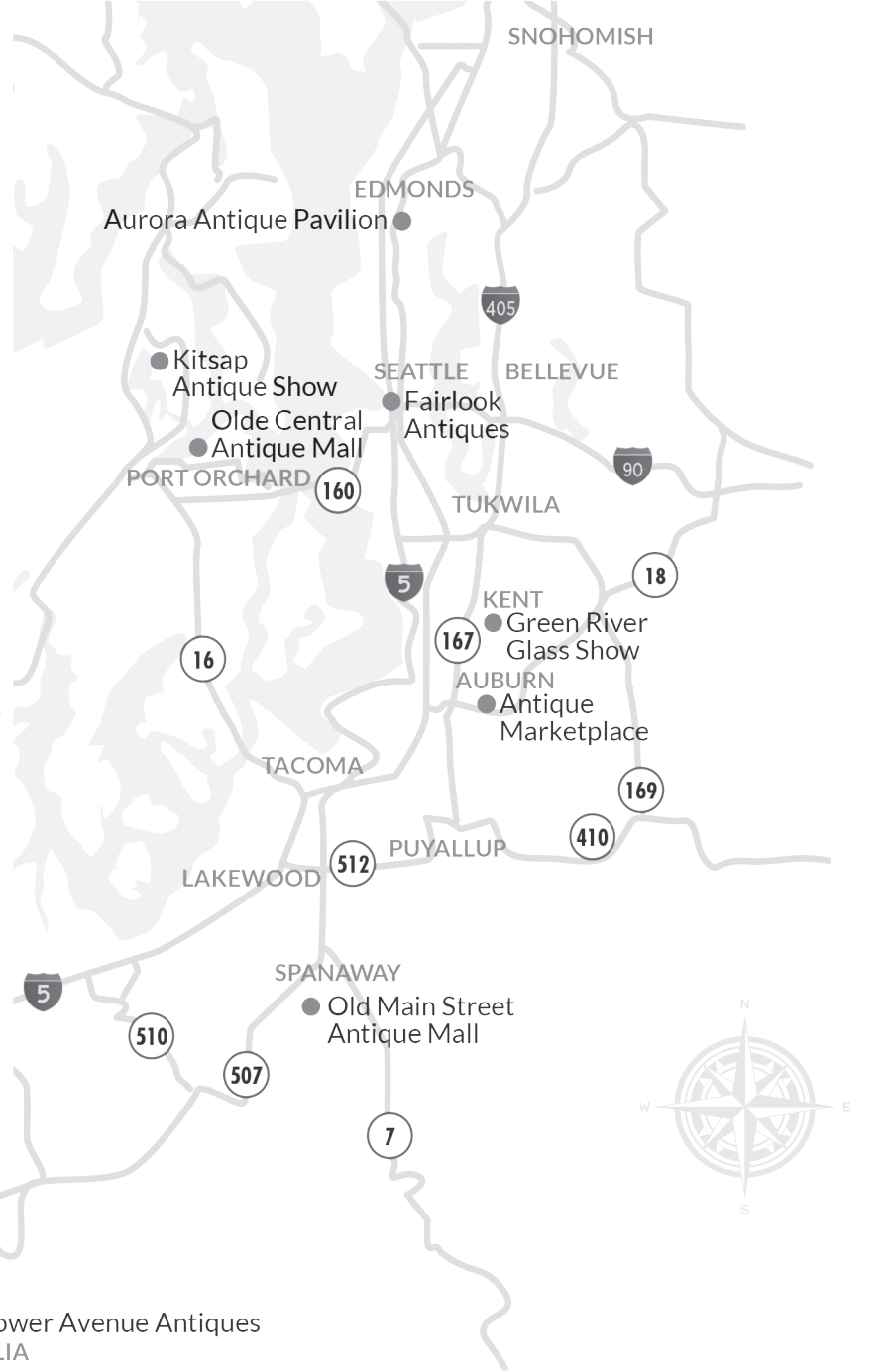
GREEN RIVER GLASS SHOW
Feb 22, 2025, 9am-4pm
Kent Commons
525 4th Ave N
Kent, WA

KITSAP ANTIQUE SHOW
Feb 22 & 23, 2025
Kitsap County Fairgrounds
1250 Fairgrounds Rd NW
Bremerton, WA

OLDE CENTRAL ANTIQUE MALL
801 Bay St
Port Orchard, WA

OLD MAIN STREET ANTIQUE MALL
16511 Pacific Ave S
Spanaway, WA

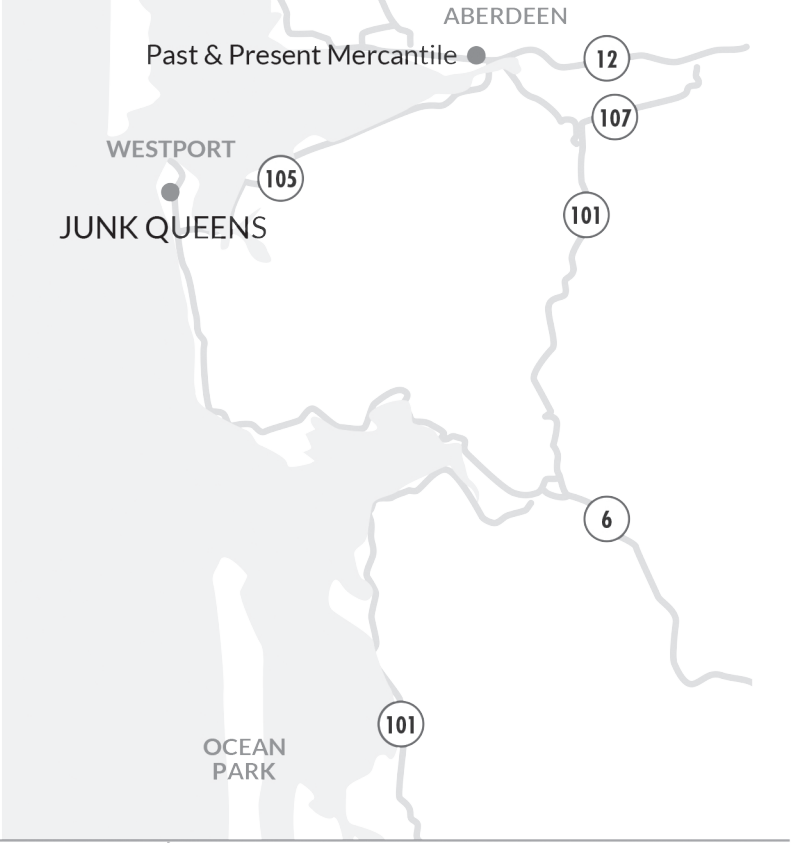
TOWER AVENUE ANTIQUES
208 N Tower Ave
Centralia, WA



WA COAST

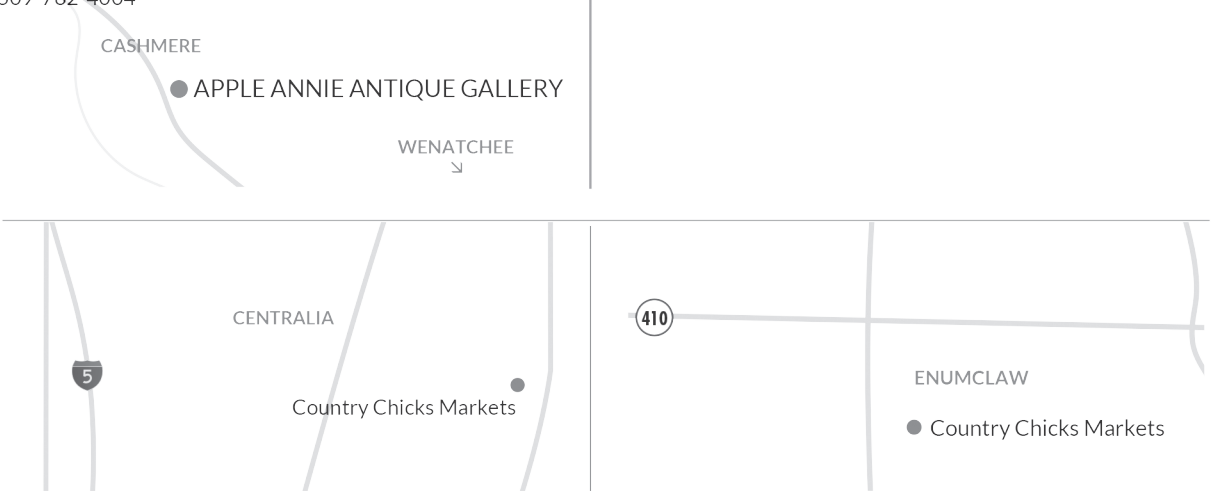
JUNK QUEENS
2681 Westhaven Dr, Westport, WA
360-581-5494
www.JunkQueens.show

PAST & PRESENT MERCANTILE
114 E Heron St
Aberdeen, WA



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APPLE ANNIE ANTIQUE GALLERY
100 Apple Annie Avenue
Cashmere, WA
9am-6pm 7 days a week
509-782-4004



Oregon's First National Historic District

AURORA, OREGON

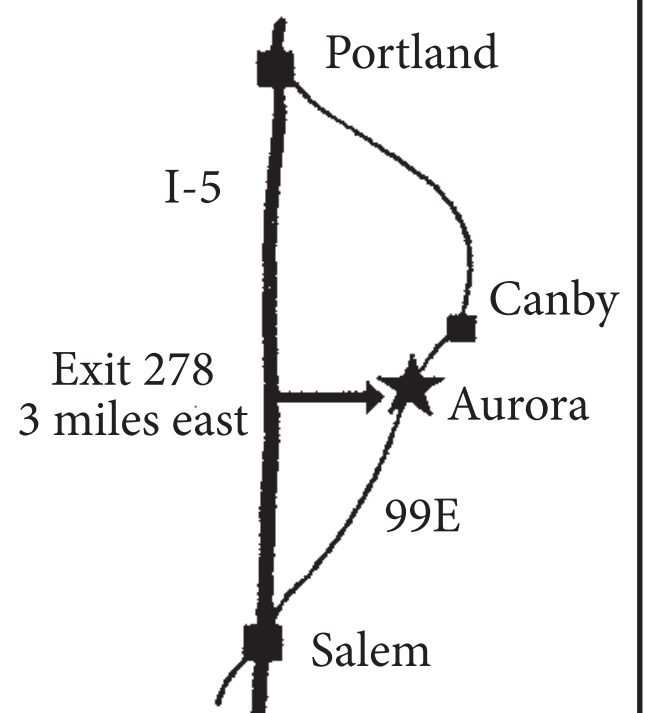
ANTIQUES CAPITAL OF OREGON

Aurora has made the TOP TEN of Best Antiquing Towns in the US by four online sources, MSN.com, the TravelChannel.com, HouseBeautiful.com and CountryLiving.com.

Our wide variety of antique and vintage shops, specialty shops, art galleries, restaurants and wineries make this a fun destination for all.

Come spend the day and see what we're all about!

- 20 Shops nestled in historic homes and buildings
- Public Restroom and RV parking
- 20 minutes from Portland or Salem
- Easy freeway access from I-5, Exit 278



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