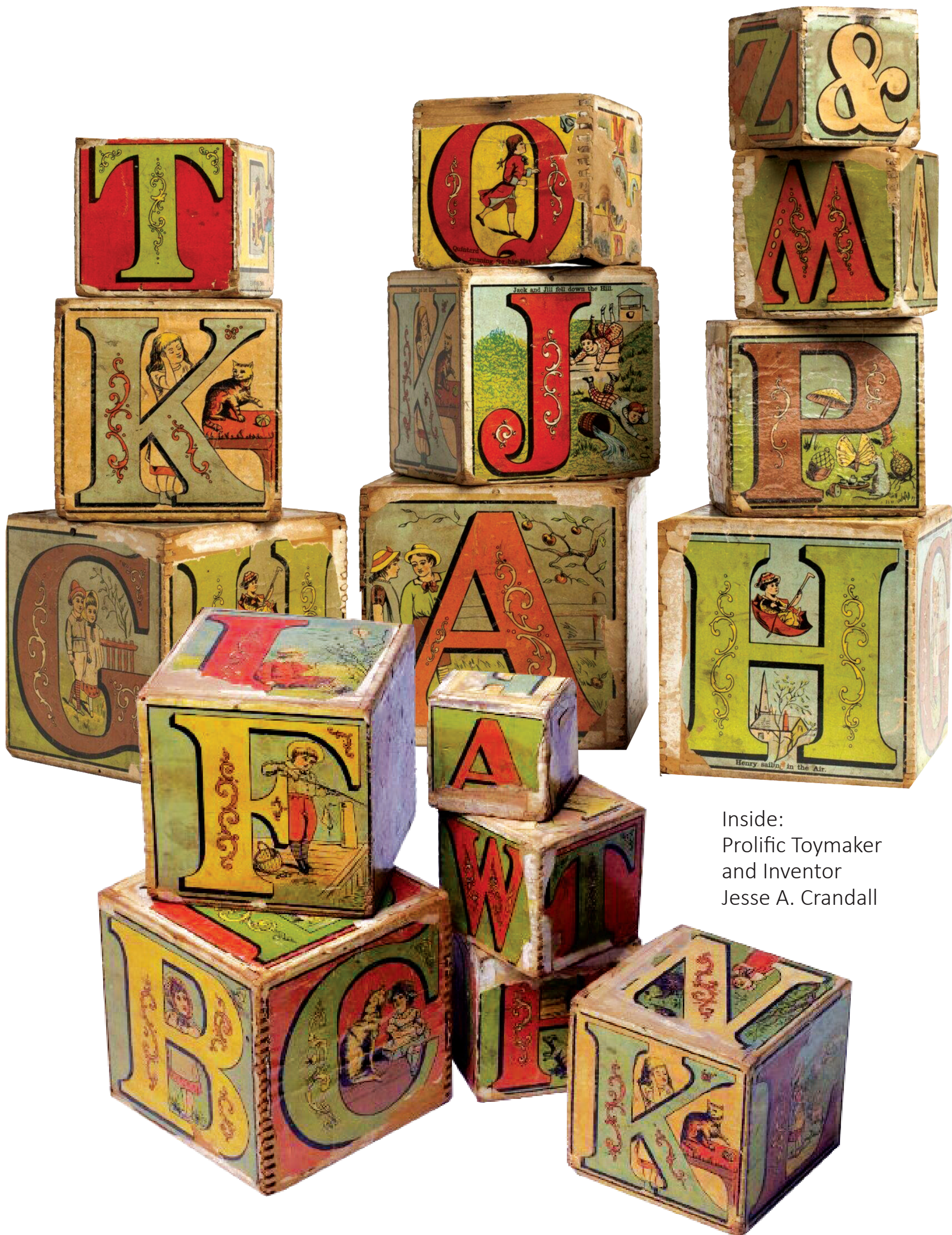


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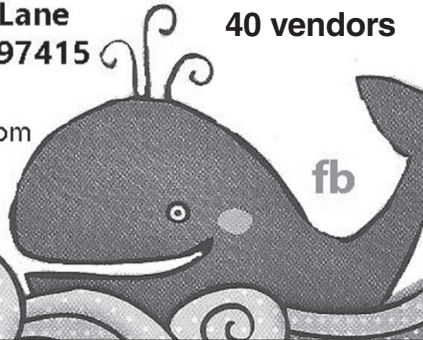
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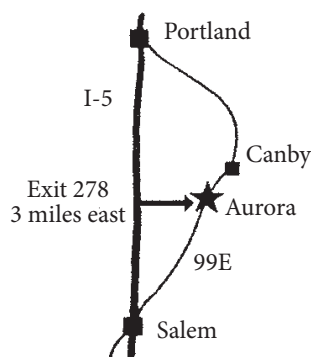
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Architectural Iron

Cast iron furniture gains popularity

Cast iron furniture enjoyed a period of popularity in the mid-1800s, especially between 1835 and 1856. Thousands of tons were produced, by foundries throughout the United States and England.

This was the age of architectural iron. For example, the famous balconies of New Orleans, garden eagles and deer, and ornamental fences all made their appearance at approximately the same time.

Chairs, settees, tables, umbrella stands and fireplace fenders were among the pieces produced. Bed frames made of iron also appeared in many homes; it was believed they were more hygienic than their wooden cousins. Their popularity continued until the brass bed replaced them later in the 1800s.

Most of the furniture was painted. White, green, yellow, red and gray were the usual colors. Sometimes fancier work was done, as in the iron fireplace mantles painted to resemble marble.

The furniture was made in parts, which were fastened together with the same bolts used for stoves. Pieces could easily be made in any foundry from scrap iron, so there was no problem of shipping the heavy material around the country.

Because of its durability, there was little need for replacement items and foundries gradually ceased furniture manufacture.

There is very little of the old cast iron furniture left. Most was sold off as scrap iron. However, in the 1940s, cast iron furniture had a renewed flurry of popularity, and some manufacturing still continues today.



Pictorial Souvenir Ware

Ceramic plates produced by the thousands



The idea that scenes or events could be pictured on ceramics is a concept that dates back to early in the 19th century, and today the ceramic pictorial souvenirs offer lots of interesting opportunities for collectors.

The first ones to be sold in the United States originated in England's Staffordshire district, and between the 1820s and 1850s, an enormous quantity of these inexpensive transfer-printed items, mostly plates, were exported to America. In fact, they literally came in by the shipload. They were typically printed in dark blue and white and pictured those places and buildings the Americans at the time deemed most important.

Some transfer prints represented places of importance to all Americans. The "Capital, Washington," is one such example. However, many people preferred prints of buildings or scenes closer to home, with which they were personally acquainted. Local school buildings and courthouses appeared on many pieces of ceramic.

Today, a collector may pay several hundred dollars for a plate of "Historical Blue China," as it is now usually called; when it was made, the same plate sold for about 70 cents a dozen, which covered profit for

the potter, the American merchant, and shipping across both the Atlantic Ocean and across the United States to its final destination.

Beginning in the late 19th century, ceramic plates and similar items were often given away as premiums by enterprising merchants. By the first part of the 20th century, several large distributors of pictorial ceramic ware were established in this country.

C.E. Wheelock & Co. was one of the largest. Established in 1888, it remained in business until 1971. It spread souvenir china throughout the country. A large sales force made personal calls on merchants, to try to interest them in having local buildings or scenes produced on china. Standard pattern books were provided, from which the merchant could choose the item itself, such as a plate, vase, or ceramic shoe. To promote the sale, the salesman would have stressed that the merchant's own name and his town would be included on each piece produced. Once the sale was made, the merchant could choose the scene or building that he wanted included on the piece. This was usually reproduced from a postcard.

Once all the decisions had been made, the order would be forwarded, along with the postcard, to the supplier. In addition to the numerous English potteries engaged in this production, there were also several German companies making souvenir ceramic ware. The British specialized in plates and other earthenware pieces. The Germans also made items from porcelain.

Another active importer of pictorial souvenir ware was John H. Roth & Co., which was established in 1909. Its trademark, shown on most pieces, is JON-ROTH. J.H.R. & Co. was also used. Prior to World War II, Roth used suppliers in both Germany and England; After the war, the company used only English potteries. A German mark, along with the JONROTH name, can help to date the piece. A partial list, showing only cities which start with the letter P was supplied to the company in the 1950s by a German company that still held Roth's steel engravings. It is reproduced in *Pictorial Souvenirs & Commemoratives of North America*, by Frank Stefano, Jr. (E.P. Dutton, 1976.) Among the cities for which Roth was importing items between 1909 and 1939 (and that start with P) were four in Oregon- Portland, Pendleton, Port de Sorel, and Phillipsburgh- and five in



Washington- Poulsbo, Preston, Prellmann, Prosser, and Puyallep. (Neither Phillips-bourgh nor Port de Sorel show up in our *Oregon Geographical Names* book, and considering what the German company did with the name Puyallep in Washington, perhaps there are some other errors in that list. It is suspected that Prellman might really have been Pullman. If a collector finds a plate from any of these cities, that would help to answer the question.) William Adams and Sons made souvenir items for America from 1900 to 1965 and was the John Roth company’s major British supplier. Adams pieces may carry the phrase “Old English Staffordshire ware,” with or without the Jonroth logo.

A third major importer of pictorial souvenir china was Jones, McDuffee & Stratton, which started in business in 1810. From about 1880 through the 1940s, this was the firm for commemorative pictorial plates, according to Stefano. For many years, it was the exclusive agent in the United States for Josiah Wedgwood & Sons. About 1100 different views were produced which are marked with both the Wedgewood and the Jones, McDuffee & Stratton names. Actually, many of the “different” plates are one basic plate with the same floral border and a different historical view included in the center.

The popularity of souvenir ceramic wares continued throughout the 20th century. Beginning quite early in the century, many American firms also began to produce and market them directly. Two of the most important of these were the Homer Laughlin Company, which started in 1871 and continues to the present day, and Vernon Kilns, in business from 1916 to 1958.

Ceramic items by Vernon Kilns are probably most sought after by today’s collectors. The company built its reputation on

its souvenir ware, and hired many well-known artists such as Rockwell Kent to design its pieces. Beginning with its earliest picture plate in 1936, the “Arkansas Traveler,” Vernon Kilns were depicted cities, monuments, parks, organizations, schools, parks, states and more until it closed in 1958.

In addition to Stefano’s *Oregon Geographical Names* book, mentioned above, *Souvenir Plates*, by Arene Burgess and *Popular Souvenir Plates*, by Monica Lynn Clements and Patricia Rosser Clements are also useful. The Burgess book covers primarily blue and white transfer pieces, both English and American; the Clements book covers plates of the 20th century in a wide variety of colors, and includes some made-in-Japan items.

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A Real Cottage Industry

Taking note of collectibles that have proven timeless

In the last few years collecting cottages, especially those made by the company Dept. 56 such as the Original Snow Village and the Dickens Village, and the sculptured English homes made by David Winter, have become some of the hottest new collectibles.

This collecting of cottages is far from being a new phenomenon, however. As early as the 1760s, several English companies were making cottages in both porcelain and pottery, to be used as pastille burners. (A pastille is a small pellet of an aromatic paste, used either to fumigate or deodorize.) The small cone of something like charcoal was saturated with the fragrance to be used, placed on a base, lit, and covered with the cottage. The perfume rose up the chimney and helped rid the room of the many odors always present in homes of the day.

By the 1800s, cottages were being used as night lights. These usually had cut-out windows, with a Gothic arch shape being especially popular. The first of these had little open bowls in which a wick floated in an oil such as whale oil. Later in the 1800s, when slow-burning, non-guttering candles had been invented, these were used inside the cottage.

Most cottages were made so that the whole building lifted off the base, but a few just had roofs that lifted off, like the lid off of a box. Occasionally, one of the walls lifted off.

Most of the well known English porcelain and bone china makers produced these cottages. Spode, Rockingham, Coalport, Derby, and Worcester all produce a great number of this type of night light during the peak years of 1820 to 1840.

At the same time, cottages were also being made to serve as money boxes, tobacco jars, and even inkstands, as well as night lights.

And just as is true today, the “cottages” weren’t all cottages. There were also castles, watermills, clock towers, farmhouses, toll houses and gatehouses. Many

of the pieces had intricate decorations of flowers added to the outside of the structure. Spode’s cottages were almost always smothered in tiny little flowers.

At the same time that the elegant bone china cottages were being made, a large number of pottery ones were also being produced.

Some delightful ones from the late 1700s were made to resemble half-timbered buildings. This was a popular style that extended well into the 1800s.

These pottery cottages tended to be larger and heavier than those of bone china. They occupied a prominent place on the mantelpiece, where they again served as pastille burners.

Although the earthenware material does not lend itself to the intricate floral arrangements found on the bone china cottages, other interesting effects were created. Some showed every detail incised in the clay, such as the bricks of the chimney.

An interesting variation of the pottery cottage was its use as a watch holder. These could be as much as 12 inches tall, and had a circular hole designed as part of the structure. The pocket watch could be placed in this opening, and the ensemble could then function as a mantle clock or bedside clock.

The pottery cottages were often sold as souvenirs, and many of them were made to represent famous buildings. One particular set of two, made by at least 3 different potteries in 1848, represented Potash Farm, the home of the murderer named James Rush, and Stanfield Hall, the home of his victim, Mr. Jeremy.

Just as ceramic cottages are not a new thing, neither are reproductions. Through the years, there have been reproductions made of these 150-250 year-old pieces, some adding the marks of famous potteries. Of course, by now, many of the reproductions are antiques in their own right. If you’re buying an old cottage, buy it for its own charm and don’t worry too much about who made it.

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Children’s dishes have been popular collectibles for many years. One sees the most attention given to those made of glass, pottery and porcelain. There have also been some fine sets made of metal, however.

The most expensive sets, originally, were made of sterling silver. Other quality sets were made of silverplate, pewter, and Britannia metal.

When graniteware became popular for household use late in the 19th century, children’s sets also became popular. This term refers to metal-based pieces that had a fused on enamel coating.

The metal sets that collectors look for and find most often today are the lighter weight ones made of tin, tin plate or aluminum. Decorations on these were hand-painted, lithographed or applied by transfer process.

The most well-known of the early U.S. manufacturers of children’s tin-litho metal tea sets was the Ohio Art Company. It began making children’s play dishes in the late 1920s, and the company is still making some today. J. Chein and Company and Wolverine were other U.S. manufactures of tin children’s tea sets. Old pieces which are still in their original boxes have the most appeal for collectors.

Prices of these tin-litho sets have climbed, and complete sets usually sell for over \$100. It is especially difficult to find them in a non-rusted condition. They were played with, and usually water was a part of this play. And if the water was used in addition to sand from the sandbox, these dishes could take quite a beating.

Collectible children’s dishes may also be made of aluminum. These also were first produced in the first half of the 20th century and have continued to be available. The Aluminum Specialty Company was one of the foremost American producers of children’s aluminum sets.

For information on tin-litho tea sets, see *American Tin-Litho Toys*, by Lisa Kerr and *Ohio Art, the World of Toys*, by Lisa Kerr with Jim Gilcher.

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Renew, Refresh and Clean

Spring Cleaning Tips for your Collections



By Dr. Lori Verderame

Spring cleaning has its drawbacks and its advantages. The drawbacks are many since no one really enjoys house cleaning. But, once the house is clean, there are some obvious advantages like the discovery of more space, finding long lost items, and quick cash in the form of online sales of that unwanted stuff. For collectors, spring cleaning offers a great opportunity to review the condition of art and vintage collectibles. Identifying what to keep and what to sell can be the benefit of spring cleaning and so can making new display space within your home.

Here are some tips when it comes to spring cleaning your art and antiques collections:

Don't be hasty. In some cases, it is best not to clean an oil painting. On my video call appraisals, I ask my clients to think twice before cleaning their paintings. Many paintings don't need to be cleaned. Paintings will darken over time, but cleaning paintings may not be the solution if you want lighter paintings. For instance, if a painting only has minor surface dirt or dust and it has no evidence of yellowing varnish, leave the painting alone. Never clean a painting using soap and water. This early 1900s technique was used but caused harm to many pieces. This process will dry out the pigment and the canvas. It will lead to paint flaking and serious damage. If you

still want to clean a painting, contact a professional art restoration service recommended by your local art museum.

Don't be overzealous when cleaning sterling silver pieces like tea sets, trays, water pitchers, picture frames, and candlesticks. This goes for silver plated items, too. When cleaning silver or silver plate, you are basically rubbing off a layer of the metal. So, don't polish your silver too often. Try to polish sterling silver and silver plate items no more than twice a year or every six months. Use white cotton cloths and silver or silver plate polish. These polishes are different so don't use silver polish to polish silver plate and vice versa. Be gentle when polishing silver plate so you don't rub the silver off to the point where the under metal—usually copper—is showing through the silver plating. Sterling silver flatware should be placed in a protective storage box when not in use.

Crystal and glass items require special care when cleaning. Crystal is supposed to be very clear when compared to glass items. For cloudy glass vases or bowls, use equal parts of white vinegar and distilled water and wash the crystal or glass object very gently. Try to avoid using any harsh chemicals or cleaning agents on any of your antique items. Do not submerge any glass or crystal item into standing water that is too cold or too hot as this "shock to the

system" may result in cracking your item upon impact. Be sure to keep vintage and antique glass items away from other items that may damage them. Never put them in the dishwasher.

The tools that you use during spring cleaning of your art or antiques are just as important as the cleaning supplies and techniques. Cloths that do not leave textile or cotton residue behind are the desirable cleaning choice when it comes to antiques and art. Q-tips or cotton swabs can be very helpful to get into those tight places. Don't forget to do your spring cleaning of fragile collectibles while seated at a table when you are well rested and have plenty of time for the task. Don't clean small items standing up. Sit, relax, and clean away. Happy spring cleaning!

Ph.D. antiques appraiser, author, and award-winning media personality, Dr. Lori presents antique appraisal events nationwide, appears on Netflix and the History channel. She is the host of her popular treasure hunting YouTube.com/DrLoriV channel. Visit www.DrLoriV.com or call (888) 431-1010.

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Vinaigre de Toilette

Scented vinegars were used for health remedies and home odors



Vinaigrettes first appeared near the end of the 18th century. They were tiny boxes, one to two inches in length. Inside the box, under a pierced grill, they contained a sponge or wadding soaked and scented vinegars. The vapors emitted through the grill were believed to ward off disease or fainting spells. They could also serve to counteract surrounding odors which were less than pleasant.

Vinaigrettes often had a suspending ring

so they could be attached somewhere to the user, such as on a chatelaine or pocket watch. Others were carried in pockets, purses or inside muffs. Since a prime purpose was to combat offensive smells, they needed to be readily accessible.

Silver, glass, pinchbeck, porcelain and occasionally gold were all used to make vinaigrettes. Shapes other than boxes were also used. Among these shapes were hearts, coronets, shells and roses; the list

was only limited by the imagination of the craftsman.

The Vinaigrettes were beautifully made little objects. Some were set with precious stones. Those of silver often had elaborate designs worked into the lid, and the workmanship on the inside of the box, in the grill, was often even finer than that on the outside.

On Pins and Needles

Pincushions can be both pretty and practical

From the time pins and needles were first used, pincushions have been needed. While their primary purpose has always been utilitarian, they have frequently been decorative, as well.

They have been made of many different materials, and often reflect whatever needlework was popular at the time they were made, such as beading, needlepoint, embroidery or, more recently, counted cross stitch. Often these were as simple as two pieces of fabric sewn together.

Figural pieces with an area which was padded to hold the pins and needles was also a popular form. The basic figure might have been made of metal, wood, celluloid, papier mache or a ceramic. The bisque half-dolls of the late 18th century were actually the top half of a pincushion, with the pincushion forming the dolls skirt.

From Japan in the mid-20th century came animal figures, such as cats and dogs, with a hollow area on their backs which were fitted with a fabric that would hold pins.

There are lots of figural possibilities- slip-



pers, vegetables, canoes, clowns, skulls and liberty bells are examples.

Collectors of pincushions are excited when they find the silver pincushions made in the early 20th century. Especially popular are the animal figures- from birds to elephants, with pigs in between- with velvet pads for their backs. Many, if not most, were made in England. Some are hallmarked, although the marks are often incomplete due to the small size and relative unimportance of the item, according to Bridget McConnell, in *The Story of Antique Needlework Tools*.



Time Marches On

Mechanical clock in Paris one of the first



The who, where and when as regards the first mechanical time-keeping device is not known with any certainty. There are many conflicting claims. Some put the date as early as 1,000 A.D.

The first clear record of a time-keeping device that is mechanical in nature dates from 1360 A.D. in Paris. A German mechanic was employed by Charles V of France to construct a clock to be erected on the Royal Palace. This Tower Clock, as it came to be called, served as the time piece for the entire city.

During the next 150 years, this type of clock was the only mechanical time piece made. They were very large, and powered by heavy weights on ropes, which fell several stories each day.

These early tower clocks had neither dials nor hands. They did have a striking arrangement, and would strike the hours

on a bell. One had to guess at the time in between strikes.

Eventually, a dial and one hand were added to the clock and visible time became possible. Once these improvements started, a wide variety began to be found. Some improved the time-keeping abilities of the clock and others improved the striking mechanism. The most interesting, however, were the automata which were added.

The simplest of these were called “Jacks.” A Jack was a figure holding a hammer. It sometimes struck a bell itself; other times it simulated the strike while the actual hitting of the bell took place inside the clock. The more elaborate old tower clocks had multiple figures, each performing a separate act. Most of them enacted a religious ritual of some type.

Eventually, in 1500 A.D., a young German

discovered a way to hammer out long ribbons of steel which could be formed into a coil, which in turn could supply power. This could form a mainspring for a clock, and small mechanical time-keeping devices could be made for individuals to use in their homes.

These table clocks were usually round, about three to four in in diameter and three to four inches high. They included a striking mechanism to strike the hours on a bell.

From this small table clock, the main-spring-driven time pieces took off in two directions. Some were made larger and became shelf or mantle clocks. Others were made smaller, so that a person could easily carry them, and they became known as pocket watches.

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Yukon Lured Overladen Ships



One of history's biggest, wildest and in the end, most futile gold rushes was the incredible stampede to the Klondike in Canada's primitive Yukon.

In their passion to reach gold fields, many prospectors sailed from Northwest sea-ports, often on unreliable vessels. Voyages cost \$1,000 and up. They were dangerous and several ships, including the Jane Gray, were lost en route to the harsh north.

The schooner Jane Gray left Seattle on May 19, 1898, carrying 61 passengers. All but three passengers were prospectors hoping to stake big claims in the Yukon.

At 2 a.m., on May 22nd, the ship foundered. Ten minutes after the alarm sounded, she lay at the bottom of the ocean with 34 of her passengers.

Survivors were too stunned to give accurate accounts of the ship's sinking so suddenly, but they praised the work of Captain Crockett, who gave the following account of the disaster: "We were lying to under our foresail with a moderate gale blowing. I was asleep when the watchman wakened me with the announcement that the vessel was leaking. A hurried investigation showed that she would soon sink. I at once notified the passengers of the situation."

Most of them were asleep underneath the deck. Everything was in confusion in the darkness and it is impossible to give any detailed account of events that followed.

The Jane Gray carried two lifeboats and two launches. The lifeboats lowered; the first one swamped but the launch Kenoma was successfully lowered. By this time

the Jane Gray was almost under water.

Captain Crockett continues "a heavy sea struck her, throwing her on her beam. There was not time to launch other boats. The water was over her hatches and everyone below was certainly drowned. Those on deck hurriedly got in the launch, bringing a sack of prunes and one of turnips. This was the only food we had until we reached Vancouver Island."

"As the launch drifted away from the almost submerged schooner, we saw eight or ten men standing on the lee rail clinging to the rigging, but they soon disappeared from sight. Two of them, Job Johnson and C.J. Reilly, kept afloat by clinging to bundles of boat lumber. Two hours after that, they were picked up by our launch, making 27 in all we had on board."

"Once we collected ourselves, we improvised a sail and paddles, and after drifting 30 hours, we finally landed inside of Rugged Point on Vancouver Island, 80 miles from the wreck."

"An Indian who chanced to come along informed us that the village of Kyuquot was just six miles away. We went there, boarded the sealing schooner Favorite, which took us to Victoria. We reached the port in time to catch a steamer back to Seattle."

Of all the disasters that took place during the Klondike rush, none caused such excitement in the Northwest as the loss of the Jane Gray, because a large number of well-known young men from Seattle were aboard.

The sinking of the schooner put a damper on the gold-hunting expeditions and

many who had intended going north on sailing crafts decided to seek gold in some other field.

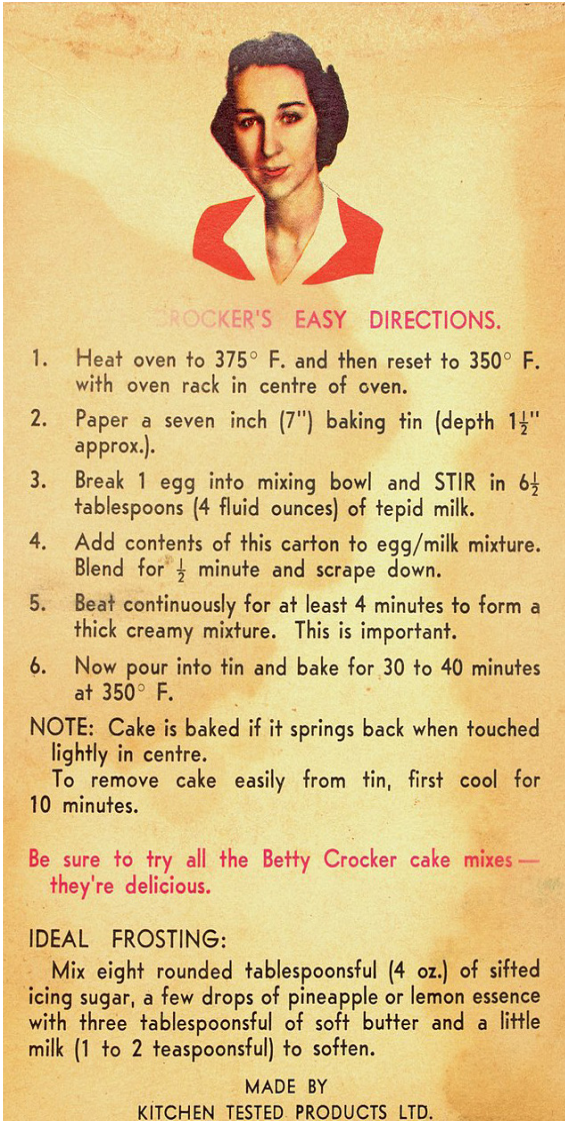
One seafaring man who spent half a century on the water said: "It is a disgrace to American civilization that this government allows ships to leave ports loaded down with human freight, in the condition that many have gone to sea. Of all the boats that have left for the far northern ports, not more than two or three have been commanded by men who have any knowledge of those ports and the opinion of navigators is that even if the crafts survive the dangers of the passage, many of them will meet with disaster in the shallow current-drifted bays of the northern seas."

By 1899, the Klondike rush was over. Eight thousand people left the town of Dawson in the month of August alone. Many headed home, but some hurried off to new gold fields... still following an elusive, golden dream.



She's Synonymous with Baking

Betty Crocker started out as a “kitchen confidante,” but was never a real person



Who was Betty Crocker? The character was developed in 1921 following a unique Gold Medal Flour promotion featured in the Saturday Evening Post. The ad asked consumers to complete a jigsaw puzzle and mail it to the then Washburn-Crosby Company, later General Mills, in Minneapolis, Minnesota. In return, they would receive a pincushion shaped like a bag of flour. Along with 30,000 completed puzzles came several hundred letters with cooking-related questions.

The response overwhelmed the office staff, as they were half-buried under 30,000 completed puzzles. In addition to the puzzles, however, they were also inundated with questions. Many hundreds of women wanted General Mills to answer their baking questions, such as “How long should I need bread dough?” Surprised but game, the advertising staff decided a reply should be sent to each of these questions. With help from a variety of sources, ranging from their wives to nearby home economists, answers were found and replies drafted. Since help had

come from many places, they were still left with the dilemma of how to sign the response.

The last name was chosen first. William G. Crocker, who had been a popular director of the company, had recently retired and his surname was selected. Then the advertising staff searched for a good all-American “homey” name- and decided on Betty. Thus, that well-known authority on American cooking, Betty Crocker, came into being.

In 1924, Crocker acquired a voice with the debut of “The Betty Crocker Cooking School of the Air” on one station in Minneapolis. It was the country’s first radio cooking program. Blanche Ingersoll was selected to portray Betty Crocker. The show proved popular and eventually was carried nationally on NBC Radio, with Agnes White Tizard as Betty.

Over the next three decades, the women would anonymously portray Betty Crocker on the air and at cooking schools.

The portrait of Betty Crocker was first commissioned in 1936. It has been updated

seven times since her creation, reflecting changes in fashion and hairstyles. The 1996 portrait of Betty Crocker, according to General Mills, was partially inspired by a “computerized composite” of “75 women of diverse backgrounds and ages.” These portraits were always painted, with no real person ever having posed as a model.

Described as an American cultural icon, the image of Betty Crocker has endured several generations, adapting to changing social, political, and economic currents. Each version “modernized” her, but she always has remained a blue-eyed brunette. Apart from advertising campaigns in printed, broadcast and digital media, she has received several cultural references in film, literature, music and comics.

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One of the most creative toymakers in America was Jesse A. Crandall. He took out over 150 patents on toys in his 75 years of inventing. Crandall's father, Benjamin Potter Crandall, was also a toy-maker as well as three of Jesse's brothers (Benjamin, Charles Thompson and William Edwin). Unlike his brothers who remained primarily associated with their father's toy business in New York City, Jesse started his own company in Brooklyn. It was friend, Henry Ward Beecher, who named him "The Child's Benefactor". This became his trademark and slogan.

By the age of 11, in 1844, he was already busy in his father's workshop, making baby carriages that were billed as "the first baby carriages manufactured in America." Jesse designed a tool to drill the ten evenly spaced holes in carriage wheels at the same time.

In 1845, he responded to complaints that the firm's rocking horses damaged carpets by inventing a horse mounted on springs and a platform. It is still being sold today. In 1859, he came up with the idea for a rocking toy for younger children, which became known as a "shoofly." It consisted of two rocking horse silhouettes cut from board and attached to either side of a seat. As a young man, after making a hobby horse nearly the size of a pony, he gave it to a boy who was to later become King Edward VII.

Jesse Crandall's most lasting invention was the set of nesting boxes for the nursery. These were painted brightly with pictures or letters and graduated in size. They could both stack on top of each other and nest inside of each other. Children also loved them as containers to put other things in.

In addition, Crandall was granted numerous other patents, including ones for velocipedes, joined dolls, a folding sled, toy guns, and tops.

This and That

A Little bit of information on a variety of things

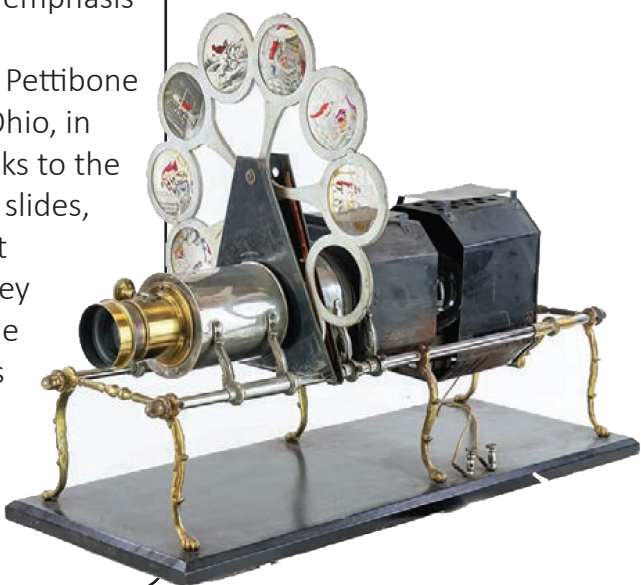


“Fantasy furniture” usually refers to postmodern pieces with whimsical shapes and unusual colors made from unexpected materials. Like many furniture styles, it’s older than you might expect. Furniture has been made in fanciful shapes for hundreds of years; with animals being a favorite element. While the name “fantasy furniture” may imply mythical animals like dragons or griffins - and you can certainly see them in furniture and decorative arts- representations of real life animals count, too. Black Forest furniture with elements

carved to look like realistic bears are fantasy furniture. So are Italian grotto chairs with backs shaped like enormous scallop shells. And so are pieces made to look like a whole animal, like this 19th century carved walnut chair that Fontaine’s Auction Gallery described as an “ostrich-form fantasy chair.” It sold for \$3,276. It decorations aren’t limited to its legs or back; it’s complete with an outstretched wing for a back, the head and tail as asymmetrical arms, a feathery body with a folded wing for the seat and bird legs carved into the base.

According to author Arthur C. Clarke, “Any sufficiently advanced technology is indistinguishable from magic.” Look at magic lanterns, which even have “magic” in their name. They were used in Europe by the 1650s. Traveling showmen used them to apparently conjure ghosts and demons out of thin air to the shock and amusement of their audiences. Of course, these apparitions were projected by candlelight through the lantern’s lens. Oil and gas lamps replaced the candle, and glass slides projected colorful images instead of shadows. By the mid-1800s, the magic lantern had a new name: the

stereopticon. Some manufacturers called them sciopticons, arguably putting even more emphasis on the scientific aspects. One sciopticon model, patented by the Pettibone Manufacturing Company of Cincinnati, Ohio, in 1888, was known as the “Peacock,” thanks to the revolving discs holding the painted glass slides, which resembled a peacock’s fanned-out tail. This Peacock sciopticon sold at Donley Auctions for \$1,845. By the time this style of sciopticon appeared, popular subjects for slides included famous stories, historical figures, morality tales, exotic scenery and scientific illustrations



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According to some traditions and a certain famous song, Christmas lasts for 12 days. And, at least in the song, with each day comes extravagant gifts; the first of which is repeated every verse: a partridge in a pear tree.

It's clearly the inspiration for this glass pear figurine with a tiny 18k gold partridge perching in a tree inside, which sold for \$2,520, passing its high estimate, at Rago Arts & Auction Center. The figure was made for Steuben Glass Works of Corning, New York.

While their early iridescent and colored glass is sought by collectors, they were making mostly colorless crystal by the 1930s. Designer Lloyd Atkins joined the staff in 1948. He is known for his figurines, often animals; like this pear and partridge, which was first made in 1968. Steuben, now owned by the Corning Museum of Glass, still makes and sells pieces based on designs by Atkins, as well as some holiday-themed figures, but this is not one of them



He's not an official symbol of Valentine's Day, but it seems like the right time to have the King of Hearts make an appearance. This King of Hearts enamel was made in 1946 by Kenneth Bates, who may as well be called the king of enamels.

Bates was born in Massachusetts in 1904 and developed a love of art and crafts as a child. He attended the Massachusetts School of Art where he studied painting and had his first exposure to enamels. In 1927, while teaching design at the Cleveland School of Art, he realized that there were already many artists working in his preferred medium, watercolor and decided to try something different so his work would stand out. His choice? Enamels. At the time, enamel was limited to expensive jewelry houses; it wasn't considered a material for modern art.

Bates's work, from Arts and Craftsstyle boxes and bowls to abstracted nature imagery to human figures, changed that. He also encouraged hobbyists to pursue enameling, writing books like "Enameling: Principles and Practice," published in 1951, to make the craft more accessible. His King of Hearts piece sold for \$1,188 at an auction by Rago Arts.

Amethyst, a variety of quartz with a vivid purple color, is the birthstone for February. It's also a highly sought color for decorative glass. Colored glass is made by adding metallic oxides or salts to the raw material. Amethyst glass often gets its color from manganese, which along with iron, also gives the natural gemstone its color.

Colored glass has been made since ancient times but experienced a surge in popularity in the mid-19th century, when lime became a substitute for lead in glassmaking. This tulip-shaped amethyst glass vase was made between about 1845 and 1865 by the Boston & Sandwich Glass Company, one of the most important American glass manufacturers.

It is pressed glass, which emerged in the 1820s with the invention of the pressing machine.

The earliest pressed glass patterns, often called "lacy," were designed to conceal flaws in the glass. Glassmaking techniques and tools improved by the 1840s, and simpler patterns became popular. Notice how this vase does not have the intricate, heavily textured patterns often associated with pressed glass; it consists of simple shapes and flat panels. The Boston & Sandwich company made it in several other colors as well as clear glass, all of which are desirable. The one shown here sold for \$960 at an auction by Jeffrey S. Evans.



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Kovels Antiques and Collecting

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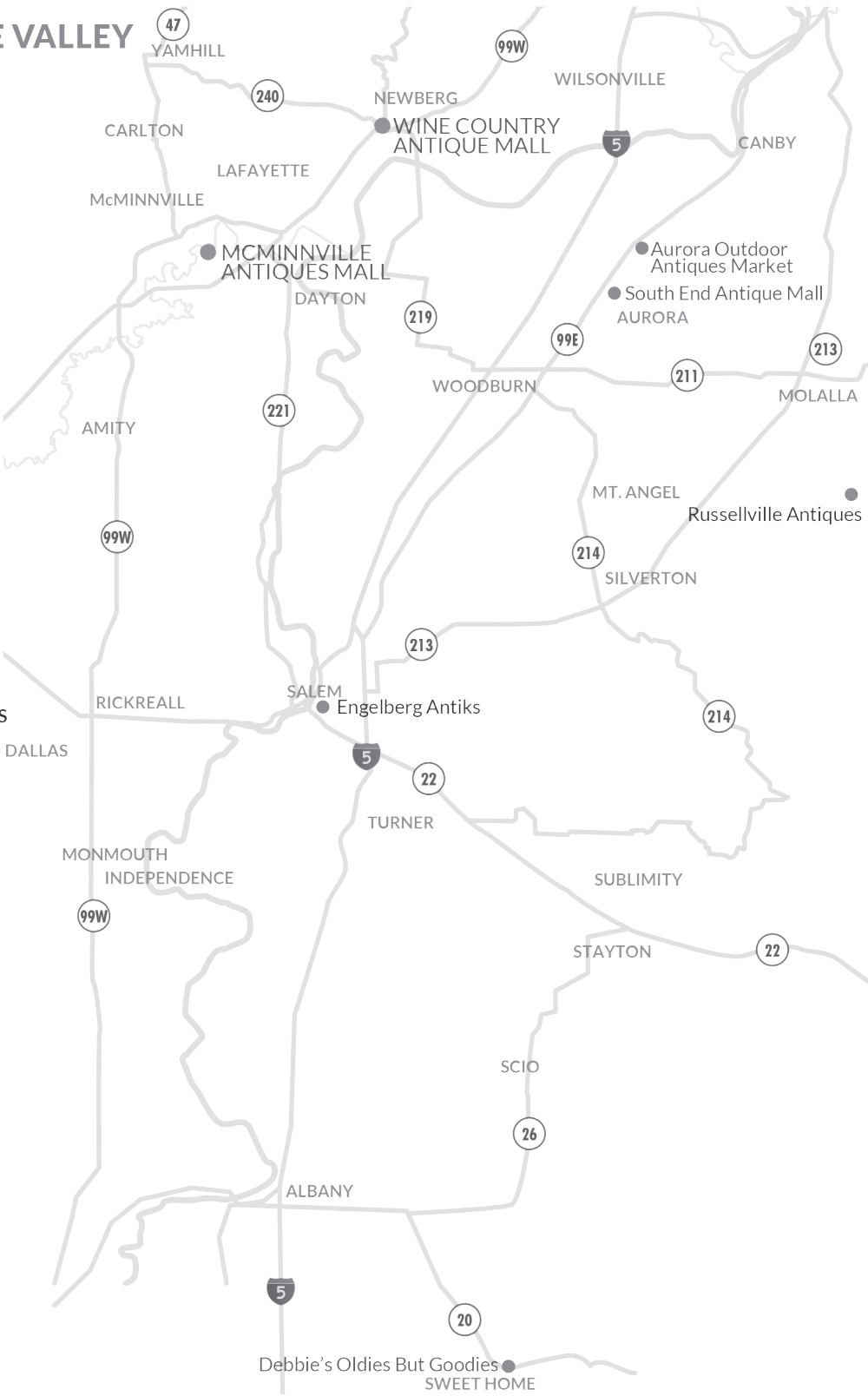
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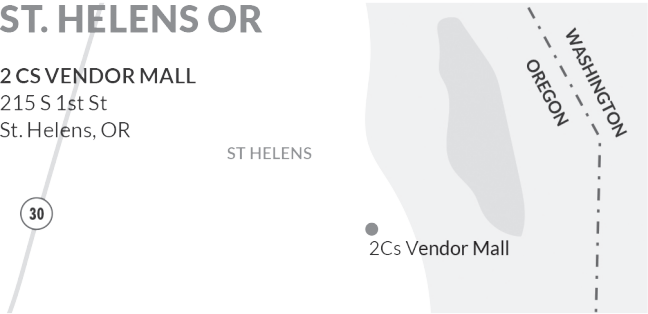


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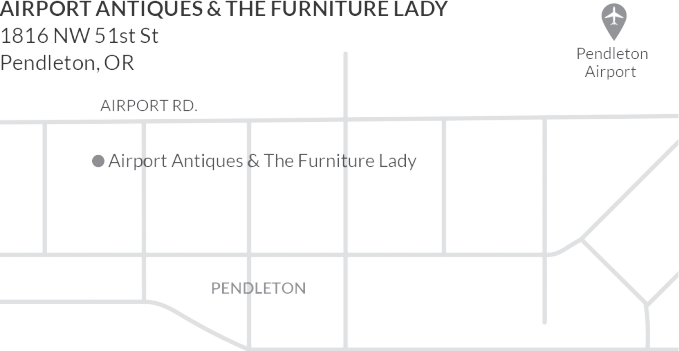
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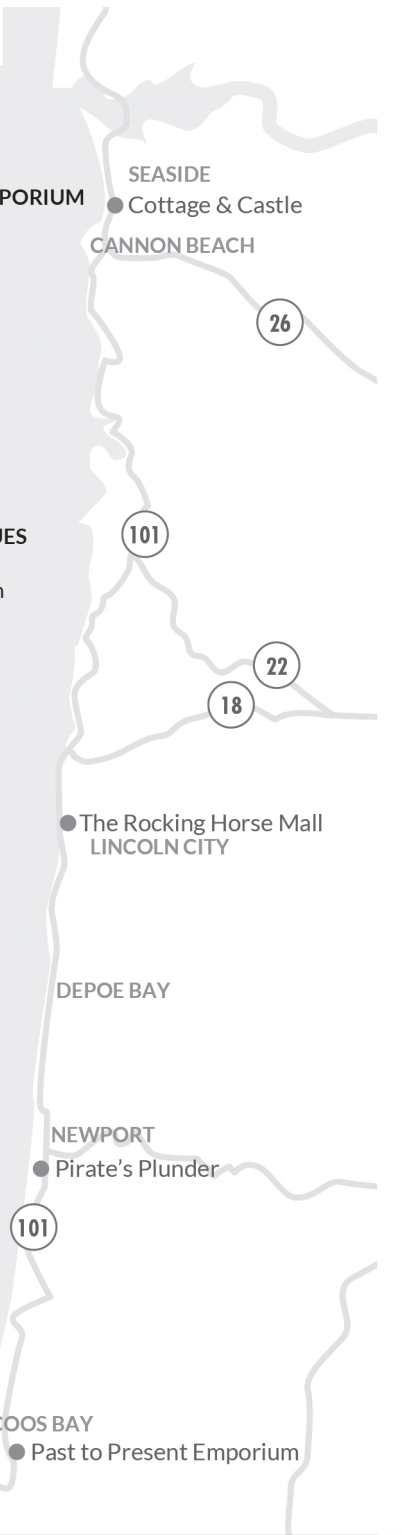
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This map shows the Oregon Coast from Seaside in the north to Coos Bay in the south. Major highways 101, 26, 18, 22, and 101 are marked. Locations include Seaside, Cannon Beach, Lincoln City, Newport, and Coos Bay. Specific antique spots are marked with dots and names: Cottage & Castle, Past to Present Emporium, Pirate's Plunder, The Rocking Horse Mall, and Wild Rivers Antiques.



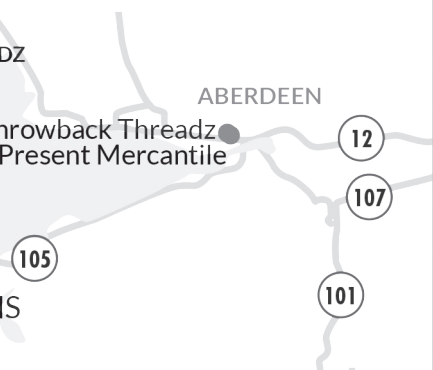
This inset map shows the Brookings area, including the location of Wild Rivers Antiques. Highway 101 is indicated.

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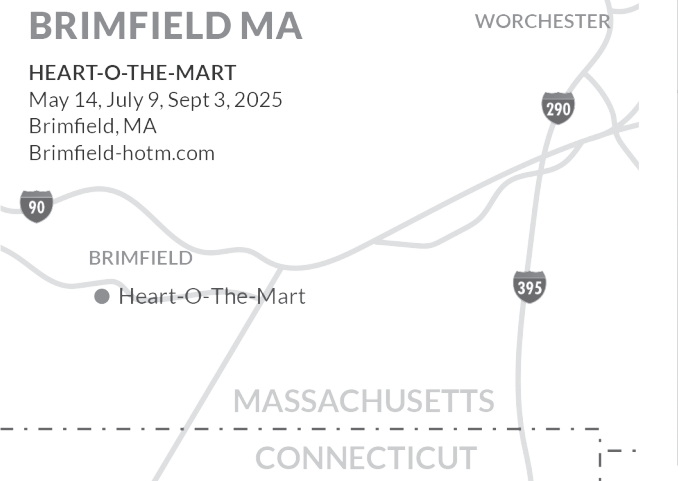


This map shows the Washington Coast from Aberdeen in the north to Westport in the south. Major highways 12, 107, 101, and 105 are marked. Locations include Aberdeen, Westport, and Junk Queens. Specific antique spots are marked with dots and names: Throwback Threadz, Past & Present Mercantile, and Junk Queens.

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This map shows Brimfield, MA, with the location of Heart-O-The-Mart marked. Major highways 90 and 395 are indicated. The map also shows the border between Massachusetts and Connecticut.

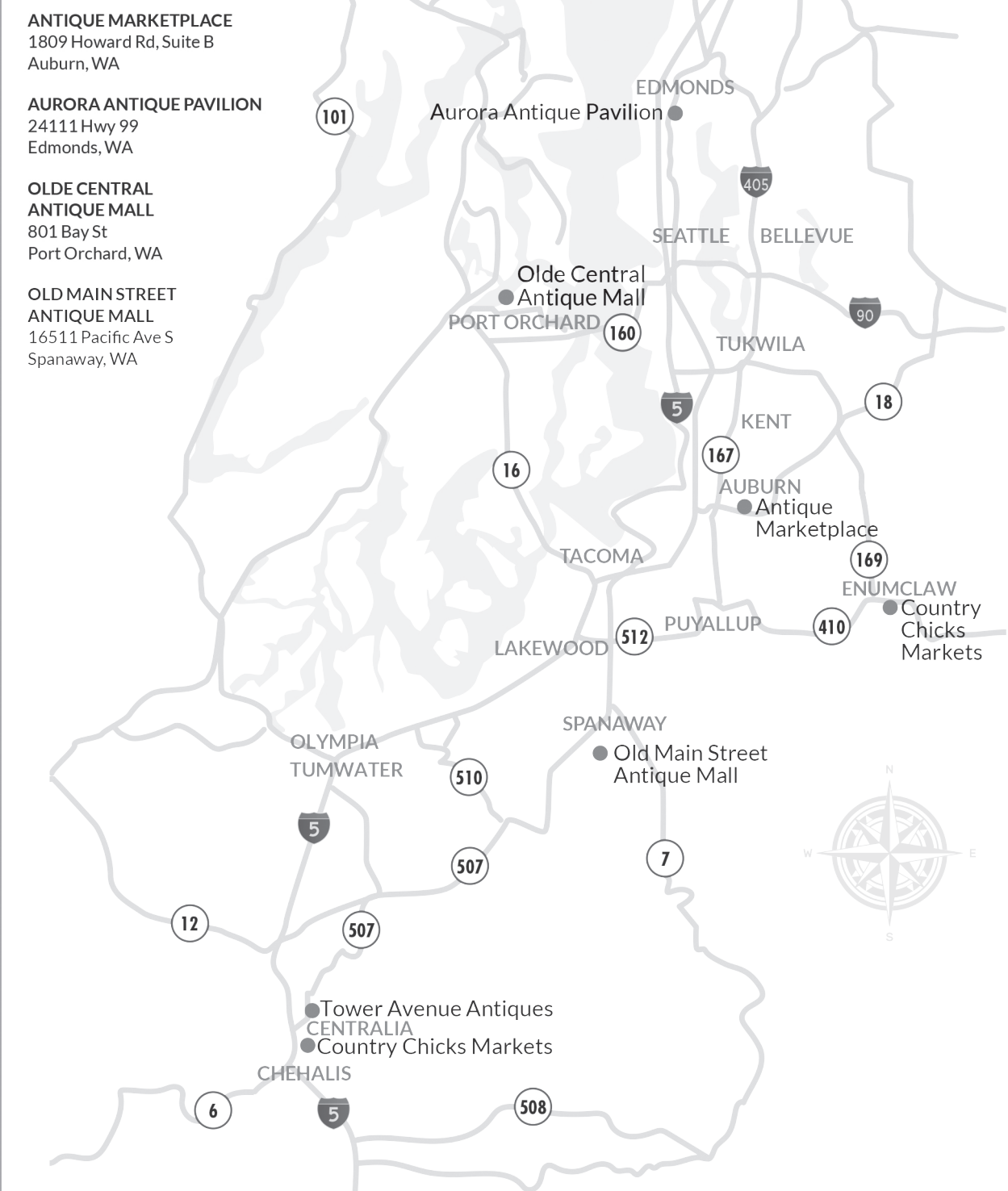
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This map shows the Seattle area from Edmonds in the north to Spanaway in the south. Major highways 101, 405, 90, 160, 16, 5, 167, 169, 410, 512, 7, 510, 507, 508, 12, 6, and 5 are marked. Locations include Edmonds, Port Orchard, Tacoma, Lakewood, Olympia, Tumwater, Chehalis, Centralia, and Spanaway. Specific antique spots are marked with dots and names: Aurora Antique Pavilion, Olde Central Antique Mall, Antique Marketplace, Old Main Street Antique Mall, Tower Avenue Antiques, and Country Chicks Markets.

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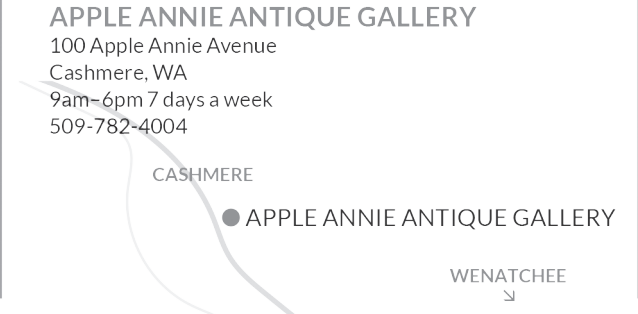
TOWER AVENUE ANTIQUES
208 N Tower Ave
Centralia, WA



This map shows Southwest Washington from Longview in the north to Vancouver in the south. Major highways 5, 4, 30, 5, 205, and 14 are marked. Locations include Longview, Rainier, and Vancouver. Specific antique spots are marked with dots and names: Main St Vintage Home, Old Glory Antiques, and Tower Avenue Antiques.

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