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Old Stuff

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A Thanksgiving
History Lesson

Belsnickel, Krampus
and St. Nicholas




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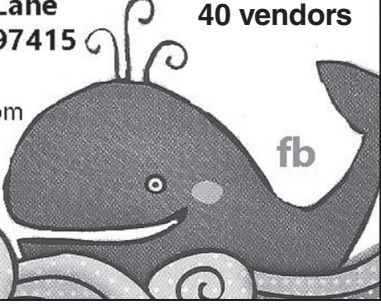
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Stingy Jack

AKA Stingy Jack, Jack the Smith, Drunk Jack, Flaky Jack, Jack-o’-lantern and Pumpkin Jack



The Legend of “Stingy Jack” is an old Irish tale that explains the origin of the jack-o’-lantern, featuring a deceitful drunkard named Jack who tricks the Devil multiple times. After his death, neither Heaven nor Hell will accept Jack because of his sinful life and his deals with the Devil. The Devil, bound by his promises, gives Jack a burning ember to light his way through the eternal darkness, which Jack places in a hollowed-out turnip.

The following is the story of Stingy Jack published in the Dublin Penny Journal and written by Hercules Ellis in 1851.

Several centuries ago in Ireland, there lived a drunkard known as Stingy Jack. He was known throughout the land as a deceiver or manipulator. On a fateful night, Satan overheard the tale of Jack’s evil deeds and silver tongue. Unconvinced (and envious) of the rumors, the devil went to find out for himself whether or not Jack lived up to his vile reputation.

Typical of Jack, he was drunk and wandering through the countryside at night when he came upon a body on his cobblestone path. The body, with an eerie grimace on its face, turned out to be the devil himself. Jack realized that this was his end; Satan had finally come to collect his malevolent soul. So Jack made a last request: he asked the devil to let him drink ale before he departed to Hell. Finding no reason not to acquiesce the request, Satan took Jack to the local pub and supplied him with many alcoholic beverages. Upon quenching his thirst, Jack asked Satan to pay the tab for the ale, much to his

surprise because he didn’t carry any money. Jack convinced him to turn himself into a silver coin with which to pay the bartender and change back when he’s not looking. Satan did so, impressed upon by Jack’s unyielding nefarious tactics. Shrewdly, Jack stuck the now transmogrified Satan into his pocket, which also contained a crucifix. The crucifix’s presence kept the devil from escaping his form. This coerced Satan to agree to Jack’s demand: in exchange for his freedom, he had to spare Jack’s soul for ten years.

Ten years after the date Jack originally struck his deal, he naturally found himself once again in the devil’s presence. Jack happened upon Satan in the same setting as before and he seemingly accepted it was his time to go to Hell for good. As Satan prepared to take him to Hell, Jack asked if he could have one apple to feed his starving belly. Foolishly, Satan once again agreed to this request. As he climbed up the branches of a nearby apple tree, Jack surrounded its base with crucifixes. Satan, frustrated at the fact that he had been entrapped again, demanded his release. As Jack did before, he made a second demand: that he will never take his soul to Hell. Having no choice, the devil agreed and was set free.

Eventually the drinking took its toll on Jack, and he died. Jack’s soul prepared to enter heaven through the gates of St. Peter, but he was stopped. Jack was told by God that because of his sinful lifestyle of deceitfulness and drinking, he was not allowed into Heaven. Jack then went down to the Gates of Hell and begged for admission into the

underworld. Satan, fulfilling his obligation to Jack, could not take his soul. He gave Jack an ember to light his way. Jack is doomed to roam the world between the planes of good and evil, with only an ember inside a hollowed turnip to light his way.

The Irish are known for their captivating tales, and the story of Stingy Jack is no exception, giving rise to numerous renditions over time. This tale spurred the tradition of carving faces into turnips, beets, and potatoes among the Irish, who placed these eerie visages on windowsills, hoping to ward off Stingy Jack and other wandering spirits.

The tradition sailed across the Atlantic with Irish immigrants, gaining popularity especially during the potato famine era. On American shores, the readily available pumpkin proved to be a better canvas for embodying Jack’s lantern. So, the tradition morphed into the cherished practice we now know as carving Jack O’Lanterns, giving us yet another example of how historic Ireland has influenced modern American customs.

Pumpkin Fun Fact

Did you know that the world’s largest Jack O’Lantern was carved from a pumpkin weighing over 2,000 pounds? It’s fascinating how a simple tradition rooted in ancient Irish folklore has blossomed into a beloved global phenomenon. (The record was set in 2010, showcasing the evolving enthusiasm for this timeless tradition.)

A Thanksgiving History

Before the turkey, football and parades



Thanksgiving is generally understood to be inspired by a 1621 harvest feast between the English Pilgrims and the Wampanoag people in Plymouth, Massachusetts. The feast was a celebration of a successful first harvest. This 1621 celebration was not a regular, annual event. Instead, individual colonies held days of thanksgiving on their own schedules for various reasons.

In 1849, Sarah Josepha Hale, editor of Godey’s Lady’s Book, began her campaign to establish the last Thursday of November as a national Thanksgiving Day. Each November, she devoted her publication to urging this idea, with editorials and features on how a Thanksgiving Day could be properly celebrated.

By the 1860s, she was writing letters to the governors of all the states, urging their support of the idea. Finally, in 1863,

President Lincoln announced two national days of Thanksgiving. The first, in August, was to celebrate the Union Army’s victory at Vicksburg. This was inadequate for Mrs. Hale and she requested that he have an annual day of Thanksgiving a national and fixed festival. On October 3, Lincoln responded with a proclamation naming the last Thursday of November an annual Thanksgiving Day.

In 1939, F. D. Roosevelt moved Thanksgiving Day a week earlier in the month, for economic reasons. Trying to pull the country out of the Depression, he felt this would expand the Christmas shopping season. The move was not popular and in 1941, it was returned to its original date - the fourth Thursday of November .

Parades became a common event. The early ones were elaborate processions, usually of firemen or the military. Gimbel’s

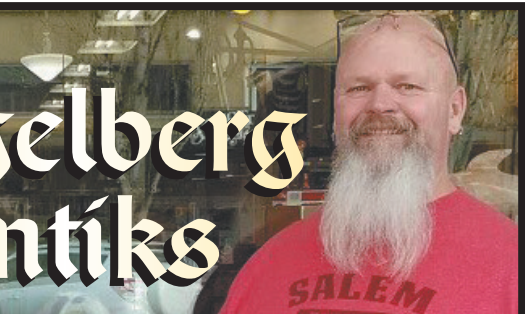
Department Store was the first store to sponsor a parade. It took place in Philadelphia in 1921. The annual Macy’s Thanksgiving Day Parade, now almost a national festival in itself, began in 1924.

During the 1860s and 1870s, local baseball games were a popular

10 Fun Facts About Thanksgiving

1. Turkey wasn’t on the dinner table at the first Thanksgiving
2. Thanksgiving Day was moved by FDR to boost the economy
3. The first President to pardon a turkey was John F. Kennedy
4. A typical Thanksgiving Dinner packs in 3,480 calories
5. Over 55 million Americans travel for Thanksgiving
6. The Macy’s Thanksgiving Day Parade didn’t always have balloons
7. The heaviest turkey on record weighed 86 pounds
8. Frozen turkeys dominate Thanksgiving dinner tables
9. The Butterball Turkey Hotline receives over 100,000 calls
10. Thanksgiving leftovers helped invent the TV dinner

Thanksgiving Day pas-time. By the 1880s, the day had become a special day for college football games. The first pro football game to take place on Thanksgiving Day was played in Detroit in 1934, and the Detroit Lions had the game broadcast on the radio.



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Belsnickel

A crotchety, fur-clad Christmas figure

Out of the German toy industry of the late 1800s came the figures of “Belsnickel,” a Santa Claus figure. The word came from the German Pelz Nichol, “Santa in Fur.”

In the German settlements in 19th century America, Belsnickel would visit on Christmas Eve, bringing either gifts for good children or a switch or a lump of coal for those who had been bad. He embodies a less gentle, more fearsome and instructive figure than Santa Claus, highlighting the need for good behavior during Christmas by delivering treats or coal.

The Belsnickel figures were not the “Jolly Old St. Nick” type. Belsnickel is a crotchety, fur-clad Christmas gift-bringer figure in the folklore of the Palatinate region of southwestern Germany along the Rhine, the Saarland, and the Odenwald area of Baden-Württemberg.

Common misconceptions about Belsnickel include believing he only punishes (he also gives gifts to good children,) thinking he’s a part of the early Belsnickeling tradition that involved masked people visiting homes as a form of New Year’s Eve celebration with riddles and costumes and confusing him with a demonic figure like Krampus.

Belsnickel and Krampus are related as two different, regional Germanic figures who serve as a punishing counterpart to Saint Nicholas, but Krampus is a horned, demonic creature from the Alpine regions.

Belsnickel is celebrated today through community-based traditions, where people dress up and visit neighbors to play a guessing game, often at holiday parties or festivals. Some families still maintain the historical custom of a Belsnickel visiting their home, rewarding good children with treats and playfully scolding misbehaving ones with a switch. The tradition is also kept alive through local historical farms and educational events.

Krampus

St. Nicholas’s sidekick

Krampus is a horned figure who, in the Central and Eastern Alpine folkloric tradition, is said to accompany Saint Nicholas on visits to children during the night of December 5th, immediately before the Feast of St. Nicholas on December 6th. In this tradition, Saint Nicholas rewards well-behaved children with small gifts, while Krampus punishes badly behaved ones with birch rods.

Because Nicholas is a saint, it wasn’t logical or deemed saintly behavior for Nicholas to deliver punishments. Therefore a helper was assigned to St Nicholas. Krampus served St Nicholas in the role.

Krampus is usually featured as a man with horns with one grotesque human foot and one foot of a goat. He is typically covered in black hair and has a very long snake or dragon-like tongue.

Krampus carries chains, thought to symbolize the binding of the Devil by the Christian Church. He thrashes the chains for dramatic effect. The chains are sometimes accompanied with bells of various sizes. Krampus will carry a bundle of birch branches with which he occasionally swats children. On Christmas Eve, Krampus travels with a sack or a basket strapped to his back; this is to cart off the bad children.

Unlike North American versions of Santa Claus, in these traditions Saint Nicholas concerns himself only with the good children, while Krampus is responsible for the bad. Nicholas dispenses gifts, while Krampus supplies coal and the rute. The Rute is presented by Krampus to families. The twigs are painted gold and displayed year-round in the house—a reminder to any child who has temporarily forgotten Krampus. As part of another tradition, when a child receives a gift from St. Nicholas he is given a golden branch to represent his good deeds throughout the year; however, if the child has misbehaved, Krampus will take the gifts for himself and leave only a silver branch to represent the child’s bad acts.



St. Nicholas

A crotchety, fur-clad Christmas figure

Saint Nicholas is a legendary figure in European folklore based on the Greek early Christian bishop Nicholas of Myra, patron saint of children. He is depicted as an elderly, stately and serious man with white hair and a long, full beard. He wears a long red cape or chasuble over a traditional white bishop’s robe. It is said he carries a big, red book which traditionally records whether each child has been good or naughty in the past year.

On Saint Nicholas Day, children wait for Saint Nicholas to come and put a present under their pillow or in a boot on their windowsill, provided that the children were good during the year. Children who behaved badly may expect to find a twig or a piece of coal under their pillows. In the Netherlands, Dutch children put out a shoe filled with hay and a carrot for Saint Nicholas’ horse.

Saint Nicholas often comes with an assistant - a devil or a half-goat, half-demon monster in some legends known as Krampus who scares bad children into being good.

On Saint Nicholas Day, they come to the houses where small children live and give them some presents or leave them in shoes that have been left out overnight. While nice children receive various fruits, candies and toys, naughty children can expect nothing more than a wooden switch, several pieces of coal or a carrot or potatoes left by Krampus.

St. Nicholas is the basis for the North American figure of Santa Claus. It is often claimed that during the American War of Independence, the inhabitants of New York City, a former Dutch colonial town (New Amsterdam), reinvented their tradition as a symbol of the city’s non-English past. During the Reformation in 16th-17th century Europe, many Protestants changed the gift bringer from Sinterklaas to the Christ Child or Christkindl (corrupted in English to Kris Kringle). Similarly, the date of giving gifts changed from December 5th or 6th to Christmas Eve.

Sister Mary Barbara's Bunnykins

A new nursery ware pattern line was born



In the 1920s, Cuthbert Bailey, general manager of the Royal Doulton factory in Burslem, England, became interested in developing a new nursery ware pattern line for the company. His daughter's drawings of animals came to mind. The result was the popular Royal Doulton line called Bunnykins.

Bailey's daughter, born Barbara Vernon Bailey, by this time was Sister Mary Barbara and teaching history in an English convent school. As a child, she had enjoyed sketching the animals at their family farm and illustrating the stories which her father told the family at bedtime. Clearly, the memories of these animals and their antics remained vivid and were reflected in the drawings she made for Doulton.

The rabbits in the scenes are shown enjoying family activities- some at work and some at play. They are pushing baby carriages, riding bicycles, eating breakfast, flying kites, taking baths, and dancing in the moonlight. Cuthbert Bailey himself shows up in many of the scenes as the Father Rabbit, the one with the round spectacles and smoking a pipe. Pieces designed by Sister Mary Barbara are signed Barbara Vernon.

The first Bunnykins pieces appeared on the market in 1934. It's not possible to tell exactly which scenes came first, since they were all given the same pattern number (either D5754 or H4520.) However, the scenes Airmail/Delivery, Dancing in the Moonlight, Carving the Chicken, Wedding, Dog Carriage and Tug of War, are likely to have been the first.

By 1937, all of Royal Doulton's other children's lines- primarily nursery rhymes- had been phased out, while the Bunnykins selec-

tion of items increased. These included a variety of shapes of bowls, plates and mugs on both earthenware and bone china bodies.

After a few years, Sister Mary Barbara found that she no longer had time to do the artistic work. However, there was a backlog of illustrations which she had made, waiting to be adapted for the litho printing process used on the ceramic ware. Doulton artist Hubert Light took on this task, sometimes adding additional details. He was responsible for the border of running rabbits, a characteristic of almost all Bunnykins pieces. He also designed the rabbit back-stamp.

Charles Noke made the Bunnykins three-dimensional by modeling a Bunnykins family and a tea set of rabbit figures in the late 1930s.

By the time World War II began, there were 66 different scenes in production, along with six figural pieces.

Following the war, Walter Hayward began working on Bunnykins. His initial responsibility was to adapt the remaining Barbara Vernon drawings. He became so captivated by the activities of the rabbits that he soon was designing his own escapades for the creatures. Hayward's designs tended to be "busier" than Barbara Vernon's; he also frequently added some active mice as active participants in whatever was going on.

Designs by Barbara Vernon carry her facsimile signature, unless the item was too small. These signatures were used until the early 1950s, when they were dropped. Collectors prefer pieces with the signature, and they are generally valued higher than a piece with the same design without the signature.

By 1980, there were over 150 designs. In that year, also, Harry Sales, design manager at Royal Doulton, created some new figural pieces. To prove that the rabbits were keeping up with the times, one of his figures was the Astro Bunnykins rocket man; and the Jogging Bunnykin indicates that even rabbits like to stay fit. The 5-piece Oompah Band marched on to the scene in 1984. Also appearing in 1984 were special pieces to commemorate the Golden Jubilee of the Bunnykins family. All the nursery ware made during that year had "Golden Jubilee Celebration" added to the backstamp.

For a few years, beginning in 1987, Colin Twinn was responsible for new Bunnykins designs, used on the nursery ware and also in some children's books. His rabbits had a different look, which has been described as softer and fluffier, and they were not popular with either collectors or new buyers on the retail market. They were displaced in the early 1990s and new issues of Barbara Vernon and Walter Hayward designs reappeared on shelves. A tuft of green grass to the left of the backstamp identifies these newer pieces.

In 1994, the 60th anniversary of the introduction of Bunnykins by Doulton, a set of special items based on Barbara Vernon's "Dancing in the Moonlight" was issued, along with a special 60th Anniversary figure.

The newest artist to work on Bunnykins designs is Frank Endersby. They have much the same look as the original figures, and collectors should enjoy watching for Endersby's new designs.

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A Face That Launched Thousands of Dolls

Raggedy Ann began as tribute to late daughter

For over 100 years, a Christmas gift that a child will treasure has been a Raggedy Ann or Raggedy Andy doll.

Raggedy Ann was “born” in 1914 when a 12-year-old girl named Marcella Gruelle found an old rag doll of her grandmother’s in the attic. She showed it to her father, Johnny Gruelle, and requested that he draw a face on the doll.

He immediately responded to her request, and the features which he drew have remained trademarks of the doll ever since.

Marcella Gruelle died two years later, when she was 14, and in her memory her father began to write the Raggedy Ann stories. To promote them, the Raggedy Ann doll was displayed next to them in a store window display. Customers immediately wanted not only copies of the book, but their own Raggedy Ann doll, as well.

The original several dozen dolls, based on a 1915 patent, were made in 1918 by the Gruelle family. Later that year, the P.F. Volland Company, which published the books, was also licensed to produce the doll. Since that time, several other companies have also been licensed to manufacture Raggedy Ann, and each has made slight variations in facial features, coloring, hair and dress.

Shortly after the Raggedy Ann doll began appearing in the stores, Gruelle received a package in the mail. It was from a woman who had been a childhood friend of his mother, and in the box was the original Raggedy Ann’s companion. The young girls’ mothers had made them rag doll playmates, and this friend had had the brother to Gruelle’s mother’s doll.

Johnny Gruelle named the boy doll Raggedy Andy, and he quickly joined Raggedy Ann in the stories and on the doll shelves of the stores.

The original Raggedy Ann had an all-cloth body, brown yarn hair, shoe button eyes and a painted face. She wore a dress, pantaloons, and a pinafore and had striped legs and black cloth shoes. The trademark wooden heart on her chest was easily felt.

The early Volland dolls were similarly made, although the faces have somewhat different expressions.

Volland also began making other characters from the stories, in addition to Raggedy Ann and Andy. Uncle Clem, Beloved Belindy, Johnny Mouse, Percy Policeman, Brown Bear, Sunny Bunny and Cleety the Clown. Most of these characters were dropped in later years, as other companies took over production of the dolls.

In 1934, all control of the trademarks and copyrights for Raggedy Ann and Andy were assigned by Volland back to Gruelle. From then on, a number of different companies were authorized to produce them, although the license has remained in the ownership of the Gruelle family.

M.A. Donohue and company was authorized to reprint the Volland books in 1934, and in 1935 contracted with the Whitman Company to publish his new Raggedy Ann books.

The Exposition Toy and Doll Manufacturing Company were given the rights to produce a doll similar to the Volland version. Several thousand were made, but sales were interrupted by court battles between the Gruelles and Molly-es Doll Outfitters. Mollye Goodman, acting on the assumption that Gruelle’s patent had expired, applied for her own patent and began manufacturing her own Raggedy Ann and Andy in 1935. The legal battles lasted until 1938, when the Gruelle family won. By that time, though, thousands of Molly-es dolls had also been sold.

The Georgene Novelties Company received rights to produce the dolls from 1938 to 1962. This company, which specialized in character dolls, produced both a Beloved Belindy and a Camel with the Wrinkled Knees, in addition to Raggedy Ann and Andy. It also made an asleep-awake version of Raggedy Ann.

Johnny Gruelle died in 1938, but his wife, Myrtle took charge of the Raggedys from that time on. From 1939 to 1943, she



formed a partnership with her son, Howard Cox, which was named the Johnny Gruelle Company. They dissolved the partnership after four years. Myrtle Gruelle retained control of the Raggedy Ann properties.

In more recent years, the Bobbs-Merrill Company acquired the right to use the characters in trademarked items and the Knickerbocker Toy Company replaced Georgene Novelties as the producer of the dolls themselves. Knickerbocker was sold to the Hasbro Company in the early 1980s, and later dolls have been licensed through this company.

In addition to the books and dolls, collectors may find a variety of other items for a Raggedy Ann collection. There are banks, planters and figurines, Christmas ornaments and stockings, quilts, sheets, towels, pillows and curtains, Halloween costumes, wastebaskets, sprinkling cans and flashlights, rattles and high chairs- the list is seemingly endless.

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If You Don't Carry a Candle...

...you'll have to go to bed in the dark.

In 'As You Like It' Rosalind says to Phoebe, "What though you have no beauty as, by my faith, I see no more in you than without candle may go dark to bed." This witty insult suggests that Phoebe is so plain that she couldn't even find her way to bed in the dark without a candle, implying her lack of true beauty.

In those days and for long afterwards candles were an essential item in every household and, equally necessary were the candlesticks to hold them.

Candlesticks were made in such vast quantities that they are one of the most often found relics of a past age. In the 18th century hundreds were used to light the great mansions. An inventory of Queen Elizabeth's household showed that she possessed 148 candlesticks. Henry VI had a pair of gold candlesticks set with four sapphires, four rubies, four emeralds and twenty-four pearls. Louis XIV found a more unusual use for his candlesticks and candelabra in his palaces- he had them melted down to pay for his many wars.

The earliest English candlesticks were generally made in pewter or earthenware but gradually, in England as in other countries, they came to be made in bronze, iron, silver,

porcelain and a variety of other materials.

At first candlesticks were simply blocks of wood holding an iron spike on which the candle was impaled. These, known as prickets, survived in rural areas into the early 19th century. The use of candles for illumination, lasted until oil lamps took over about 1840. The socket type appeared around 1660 and continues to be made in this form to the present day and the pricket type may still be found in many churches.

The most common type were those made in brass which was cheap and durable. Some idea of the date of these can be determined by the method of manufacture. Until the late 17th century the stem and socket were cast in one piece and attached to the base by means of a screw thread. By about 1670 a new method had been adopted; the stem and socket were hollow cast in two pieces and then brazed together. By the 19th century there was a return to solid casting in one piece.

For desk use, Dwarf candlesticks, known as taper sticks, were popular for 100 years from the late 17th century. Bracket candlesticks for attachment to desks and pianos were available.

The library lamp had a reflector to increase the illumination and to shield the eyes from glare.

One type of candlestick which lasted well into the age of oil lamps and gas was the Chamber type which was convenient when retiring to bed. These were small, with saucer-shaped base and a looped handle.

Even though the price of candles in the 17th century was about one farthing, or a quarter of a penny, it appears that some people still 'went dark to bed.'

Chandeliers and candelabra were larger varieties of candlesticks. The candelabrum was a freestanding, branched candlestick for several candles. The chandelier was a large, branched candlestick suspended from the ceiling and could be lowered by chains or ropes. This was a favorite in the old swashbuckling films. The hero, with sword in teeth, and chandelier firmly grasped, would swing over the heads of the enemy below. It is unlikely that the present day collector would be interested in emulating this feat or in collecting these massive items but there are plenty of other choices in this field.

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English Travelers Loved a Good Souvenir

Heraldic Ware from Goss Pottery made as souvenirs



The little ceramic pieces taken home as souvenirs in England in the 1800s often carried the name Goss. The tiny jugs, vases and jars produced by this company were colorfully decorated with crests and coats-of-arms, and easily affordable at resorts and tourist spots. Today, they are commonly called Crested Goss.

Goss crested china is typically in the form of small white glazed porcelain models, made from 1858 to 1939, carrying the coat of arms of the place where they were sold as a souvenir, thus being a form of model heraldic china.

The founder of the company producing these gifts was William Goss. He learned the potter's trade at the Spode factory; he also learned there a respect for quality. This was shown from the beginning in the products he made.

The first were busts, figural groups, pierced baskets and vases. He invented a method of imbedding colored glass in the clay to make jeweled vases.

During the 1870s, Goss experimented with heraldic ware. He produced tiny bottles for school awards, using transfer prints for coats-of-arms and hand decorating to finish each piece.

The Industrial Revolution and the coming of railways opened up travel to working people rather than just the wealthy and, in particular, it led to the growth of English seaside resorts like Blackpool and Southend-on-Sea.

When William's son, Adolphus, joined the plant in 1883, the company gained a real entrepreneur. Adolphus noted that the English were great travelers and they loved to take home souvenirs. Crested Goss ware was the answer to that yen.

The tiny Goss heraldic pieces were a natural. They became highly popular and were marketed at all seacoast and resort areas. In most instances, the coat-of-arms of each tourist city was placed on objects sold in that city. Most sought after today are those where the shape itself is also representative of the city's history. In all there are over 2,500 different models ranging from parian



figures to tea services to pots and jugs to beautiful colored figures and cottages and they can be found with over 10,000 different decorations. The most valuable pieces have a crest of the place where the antiquity was found or of the location of the landmark—so called “matching crests.”

Cottages were added to the pottery line in 1893. As with all Goss work, care was taken with detail and the original buildings were exactly duplicated. Examples of these cottages are Ann Hathaway's cottage, Dove cottage and Ellen Terry's farmhouse.

Genuine Goss usually has an inscription on the base describing the item and also a goshawk crest with the name W.H.Goss below it. The impressed Serif mark 'W.H.Goss' shows manufacture 1858–1887 while the Sans-serif mark indicates 1887–1916. Some examples carry Registration numbers and these were made from 1884–1914. Where the Goss

mark is the larger 'rubber stamped' then production from 1925–1930 is indicated. Pieces made from 1930, after the factory was sold, also bear the word 'England'.

By the end of the 19th century and the beginning of the 20th century, Goss china was immensely popular and, it is said, at least 90% of homes had at least one piece of Goss crested China. The First World War caused a decline and in 1929 the Goss family sold their factory which continued to produce souvenir ware until the end of the 1930s. After the Second World War interest in Goss revived and has continued.

The Goss works was sold to Cauldron Potteries. It was subsequently purchased by Coalpost China, then by Ridgeway & Adderly, and is now part of the Royal Doulton organization.



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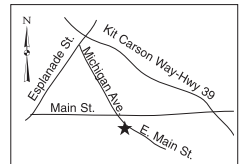
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The Bird is the Word

When an avian helping hand is needed

A sewing bird was a type of sewing clamp. Also called a hemming bird or a “lady’s netting vise,” its purpose was to hold fabric in position for stitching by hand.

It was originally patented in 1853. The poem included in the box with the first ones read: *Behold a willing warbler. Contrived so cunningly. The hems you turn we’ll hold quite firm. Not pinned upon your knee.*

A sewing bird had a screw, at the side or bottom, to attach to a piece of furniture. The bird was on top and there was a spring mechanism in the tail that, when pinched, opened the beak. The fabric was placed in the beak, and when the spring was released, the fabric would be held tight. In one variation, the fabric was held under the bill or grasped with the body.

The earliest birds were plain. Later ones, from the mid-1800s, were more elaborately

decorated. Sometimes pincushions were attached or worked into the design itself. They were actively sold into the early decades of the 20th century.

Many species of birds were used, from hummingbirds to eagles. Sometimes the birds weren’t even birds. A collector may find a sewing “bird” in the form of a dog, butterfly or even a frog.

Almost all sewing birds were made of metal. Cast iron, brass, bronze, steel and silver were all used. (Very rarely, an ivory one may be found.)

The original patented bird style, designed by Charles Waterman, was reproduced in the 1950s and again in the 1980s, according to Estelle Zalkin in *Thimbles & Sewing Implements* (1st edition, 1988.) In the chapter on sewing birds, she describes it as resembling a cross between a barn swallow and a ca-



nary perched on a clamp, with an emery or pincushion on its back and another cushion attached to the clamp. In both reproduction versions, the patent date has been eliminated from the wing and some of the early ones have “Japan” stamped on the inside of the clamp.

Pistachio Ice Cream Shaped Like an Asparagus

Molded ice cream was a popular treat



Old ice cream molds are an interesting bit of Americana. Usually made of pewter, they were first used by ice cream manufacturers in this country about 1850. The beautifully plated desserts were then consumed in high-class social settings like pleasure gardens, expensive restaurants, banquets and dinner parties.

While it is impossible to pinpoint the first instance of ice cream being molded into a shape, recipe books describe ice creams made to look like fruits, vegetables, meats and cheeses in mid-18th century Europe. In addition to being molded into various shapes, the ice creams were flavored with ingredients to match the coloring of the objects they were meant to imitate (an ice cream made to look like asparagus could be flavored with pistachio for its green hue, for example). If additional enhancements were needed, the creations were painted with food coloring.

Thousands of different designs have been made, and some are still in use today. There have been sports molds, of everything from baseball players to fishermen. Molds for holidays run the gamut from Halloween witches to Easter lilies, and include almost every conceivable Christmas motif.

Appropriate ice cream molds have been made to celebrate special events, such as birthday parties and weddings. Another group represents children’s stories; the collector might find Little Red Riding Hood or Old Mother Hubbard.

American heroes, along with patriotic symbols, are also represented in ice cream molds. Washington and Lincoln, the flag and the eagle, and the Statue of Liberty have all been made in ice cream.

Special groups such as service and fraternal organizations- the Lions Club, Rotary, Kiwanis, Elks, Masons- also have had molds made, usually in the shape of the group’s emblem.

Most molds are marked with the initials of the maker, and most carry a number. Sizes range from bite-size pieces, that made little objects to fill a basket, to large centerpiece sizes. An average small-size mold will usually make about six to eight pieces from a quart of ice cream.

The appearance of the old pewter molds will vary, depending on the amount of tin/lead used. These pewter molds will be more apt to be shiny inside if they have been kept closed. More recent molds have been made almost completely of tin. You may find them marked “99% pure tin.”

The original molds were usually made from a master mold of bronze. There are very few of these to be found, but they certainly make a great addition to a collection of ice cream molds.

A collection of ice cream molds can span almost 150 years of ice cream making. And they can still be put to use for special occasions.

Keeping the Air Flowing

The practicality and fashion of hand fans

The origin of hand fans can be traced as far back as 4,000 years ago in Egypt. The fan was seen as a sacred instrument and used in religious ceremonies and was also seen as a symbol of power and royalty even in this early form, as evidenced by the two elaborate fans found in King Tut's tomb.

In the 12th century, during the Crusades, the fan was brought to Europe. At first, Europeans adopted the rigid fan and feather fans. Queen Elizabeth I of England (1533–1603) owned dozens of these fans, as was shown in her portraits.

When originated, the fan's purpose was to cool the face and keep away insects. Before the 18th century their most common use was to keep flies away from church altars. While driving insects away became less and less of a fan's purpose, the fan continued to serve as a cooling mechanism.

Fans as a fashion accessory became common in England by the early 1700s. Once the fan was known to Europe, France became the center for fan design and production. At the end of the 17th century, Huguenot immigrants traveled to England, bringing the fan craft with them.



There were two main types of fans seen in Europe during the 18th century: the rigid (or fixed) fan and the folding fan. The rigid fan as its name implies, the rigid fan is stiff and is made to retain its shape. Possible fan shapes are a leaf, a rectangle, or an oval. The fan is attached to a base where it is held. The folding fan was the most popular in Europe during the 18th century, a time known as the golden age of the folding fan. The principal folding fan styles are pleated, brisé, and cockade.

The pleated fan consists of a mount and a set of sticks. The outer sticks (the guards) are wider than the others and are often more decorated. At the base of the sticks is

a pivot which connects the fan and allows it to spread and open. The base is either shaped or rounded off.

The brisé fan consists only of a set of sticks. These sticks are attached to a base with a pivot similar to that of a pleated fan. A cord or ribbon runs across the top of the fan, holding the sticks together.

A cockade fan opens into a complete circle around the pivot. Their style can be either pleated or brisé. They were not very practical and considered too flamboyant, and thus they saw little popularity.

The demand for inexpensive fans was great, and fan decorators soon became publishers, flooding the market with colored engraved pages. These were then easily mounted on sticks. A lady of fashion might easily own two dozen or more of these painted fans.

Women were employed to decorate the engraved sheets. They would sit around a table, passing the sheet from hand to hand, each adding a color.

The engraved and painted sheets were easily interchanged on the fan blades, so the needs of each social occasion were easily met.

Indeed, the entire life of the times was depicted on the fans, as they were decorated with political, naval and military events; fashion, literature, and popular music; the directions for performing the latest dance; recognition of marriages, baptisms and bereavements; and some subtle advertising. Some artists designed fans which would prevent boredom during a dull event, or would start a conversation. These fans were often covered with riddles and puzzles. Another type of entertainment fan was the fortune-telling fan. These presented questions such as "Whether one is to get Riches; Whether one will be successful in Love; What sort of Husband shall I have; etc."

The 18th century saw fans which assisted in remembering holidays or that served as maps. The fan, "Map of Warwickshire" is such a fan.

Lithographed fans replaced the hand-painted engraved ones about 1800, but at about that same time the paper fans began to decline as a fashion item.



Test Your Knowledge

So you think you know antiques and collectibles?

Below are listed ten trivia questions.

See how many you can answer.

Good luck!

1. What is a chocolate pot?
2. What was the original purpose of Nathaniel Currier's prints?
3. What is a fraktur?
4. What is a stereoscope?
5. What was a Kugel?
6. What is a crotal bell?
7. What was a bed warmer?
8. What would you use a cheval for?
9. What is a narrow high chest of drawers or bureau, often with a mirror attached called?
10. How many drawers does a semenier chest have?

See answers on page 14

Nothing is More Memorable than a Smell

A most unique fashion accessory



A pomander, from French pomme d’ambre - apple of amber, is a ball made for perfumes, such as ambergris (hence the name,) musk or civet.

The pomander was worn or carried in a case as a protection against infection in times of pestilence or merely as a useful article to modify bad smells.

The globular cases which contained the pomanders were hung from a neck-chain or belt or attached to the girdle, and were usually perforated in a variety of openwork techniques and made of gold or silver. The container eventually evolved to be shaped like nuts, skulls, hearts, books, and ships. Smaller versions were made to be attached by a chain to a finger ring and held in the hand. Even smaller versions served as cape buttons or rosary beads. Sometimes they contained several partitions, in each of which was placed a different perfume.

A recipe for making pomander was included in John Partridge’s The Treasury of Commodious Conceits, and Hidden Secrets. Benzoin resin, calamite, labdanum, and storax balsam were ground into a powder, dissolved in rose water and put into a pan over a fire to cook together. The cooked mixture was then removed from the fire, rolled into an apple shape and coated with a powdered

mixture of cinnamon, sweet sanders, and cloves. After this, a concoction was made from three grains each of ambergris, deer musk, and civet musk. The ambergris was dissolved first and the deer and civet musk mixed in later. The “apple” ball was rolled through the musk concoction to blend in these ingredients and then kneaded to combine and molded back into the shape of an apple.

Seventeenth-century recipes for pomander balls recommend them also as an antidote to melancholy and as an aid to sleep. When one looks at one of these recipes, it is clear the person using it would experience some effect: the ingredients include opium, musk and juice of hemlock. The directions tell the maker to make a ball as big as a man may grasp in his hand and indicates that by often smelling this, it will cause him to shut his eyes and fall asleep.

By the 17th century, the fashion for pomanders had peaked. Elaborate and jeweled containers had been devised to hold the perfumes and the term “pomander” had come to refer to the container itself. Men wore them on a chain around the neck; ladies attached them by chain around the waist. The ball opened at the center so the ball of perfume, usually made of ambergris

or musk, could be inserted.

Other boxes opened in six or eight segments and resembled a separated orange when opened. Others were six-sided, with a compartment for scent on each side. Physicians and the clergy kept their perfume in silver boxes formed as the top of walking canes.

Pomanders gradually gave way in the late 18th century to the small silver and gold scent boxes, called vinaigrettes, which are highly popular with collectors today.



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A Town by any Other Name

Names of towns get an upgraded

The place names of several of our Northwest cities are considerably finer than the nicknames many of them originally carried. Portland, for instance, was for several years derogatorily known as Stumptown.

Other newly founded communities fared no better. Lake Oswego, now a Portland suburb, was called Sucker (although the name came from its location on Sucker Creek.)

Albany, south of Portland in the Willamette Valley, was first named Takenah. This in itself sounds pleasant enough, and is an Indian word used to describe the large depression created where the Calapooya River flowed into the Willamette River. However, those

who didn’t like the name simply called the new community “Hole in the Ground.” Enough individuals in town were upset by this that they were successful in totally changing the town’s name to Albany.

Eugene, further south on the Willamette River, was first settled by a man named Eugene Skinner. He operated a ferry across the river, and his land, from which he operated the ferry, was so low that the new town soon came to be called “Skinner’s Mudhole.” This met with no more favor than did Albany’s “Hole in the ground,” and the new town was officially incorporated as Eugene City in the 1850s.

Answers to Trivia Quiz

1. A vessel designed to serve hot chocolate, a favorite drink among Victorians in winter
2. To document news events and provide scenes for the public
3. An illustrated folk document
4. A device used to view 3D images
5. The first glass Christmas ornament
6. A sleigh bell
7. A heated metal container used to warm beds
8. To gaze at your reflection
9. A chiffonier
10. Seven

Ring Around the Napkin



The napkin ring, occasionally called a Christening bangle, was originally used to identify the napkins of a household between weekly wash days. The figural napkin ring is an American specialty in which the simple napkin ring is part of a small figure or sculpture that may take any shape and show any motif.

Napkin rings appear as single items with the name or initials of the owner, notably given as christening presents, or pairs often given as gifts at weddings and silver weddings.

In the English speaking countries, numbered sets of 4, 6, 8, 10 or 12 napkin rings are found.

Napkin rings are an invention of the European bourgeoisie, first appearing in France about 1800 and soon spreading to all countries in the western world. Most 19th century napkin rings were made of silver or silver plate, but others were made in bone, wood, pearl embroidery, porcelain, glass, and other

materials. In the 20th century, bakelite and other new materials were used.

Napkin rings were a natural part of any table setting beginning in the late 18th century and continuing through the Victorian age and on into the first years of the 20th century. The most collectible of these are the silver-plated ones which come in a wide variety of figural forms. The first patent for a silver-plated ring is reported to have been made in 1869.

Children were expected to roll up their napkins and place them properly in their rings at the end of each meal. Many of the napkin rings, therefore, have designs that appealed to children.

The rings were made primarily by silver-plating companies. Major producers were the Meriden Britannia Company, which later became International Silver; Reed & Barton; the Rockford Silverplate Co; the Derby Silver Co.; and the Middletown Silver Plate Co. Many were advertised and marked

as being made of quadruple plate. These had been plated four times and were generally more expensive.

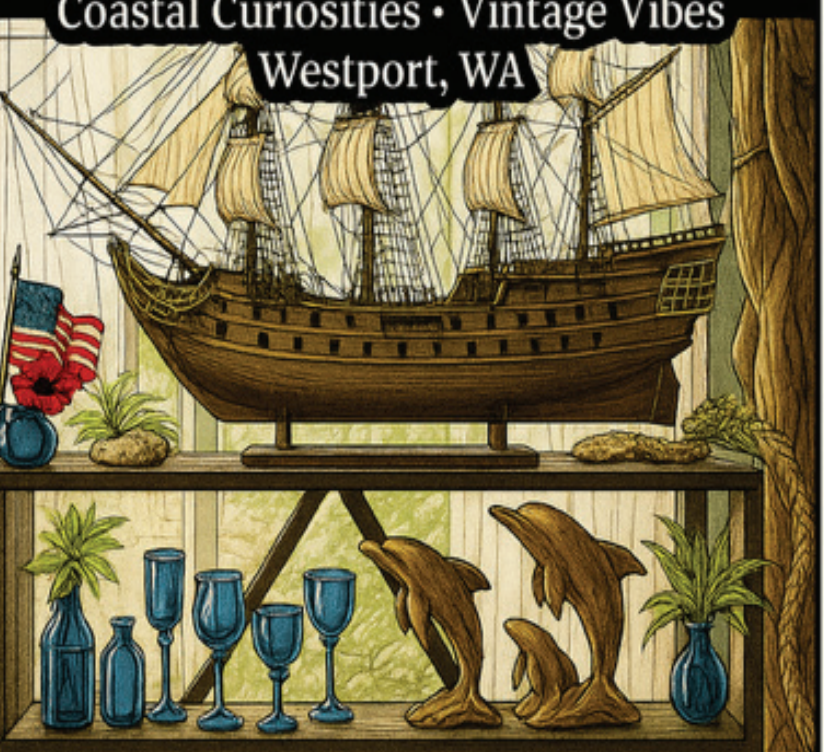
According to John Mebane, in *Treasure at Home*, a 1906 wholesale catalog depicted a boy pulling a two-wheeled cart, which carried the ring, selling for \$2.95; a cherub on a metal base supported by balls and carrying the ring on its back, which wholesaled for \$13.20; and a variety of feeding squirrels, birds, a howling dog, and a timid-looking lamb.

Examples of other rings from about that same time are a silver deer with a napkin ring on its back; a ring with two parrots sitting on it; Neptune with a trumpet; a goat pulling a cart with a ring in the cart; and a large bird with a ring on its spread wings; and a girl dressed as a Kate Greenaway figure.

A few of the figural rings also serve a multiple purpose, having attached to them places for pepper, salt and sometimes vinegar.

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Holiday Edition This and That

A Little bit of information on a variety of things

There is nothing like a scary movie to get you into the mood for Halloween like the classics Scream, Frankenstein, Child's Play, Psycho, and Carrie.

While lots of movies are scary, one of the most popular Halloween movies is the cult classic, Halloween. John Carpenter's 1979 movie poster from Halloween is not only a tried and true scary Halloween collectible but now people pay 1,500 dollars for it.



Scary costumes are part of the Halloween holiday to ward off evil spirits. Some of the circa late 1950s-1960s boxed costumes with plastic masks featuring witches, astronauts, and cartoon characters are now worth 50 dollars each.

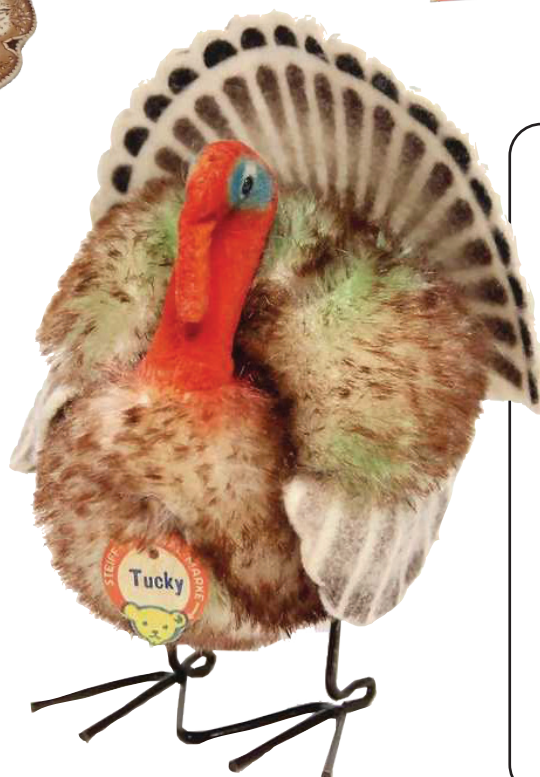
Many of the most sought after Halloween costumes of that period were made by Collegeville costumes and Dessart masquerade costumes and sold throughout the United States. Costumes must not be cracked from exposure in hot attics or damp basements. The original boxes that costumes came in are important to save because they show the cultural significance of that particular costume ... political figure, popular celebrity, Halloween character, etc.



The early-1900s jack-o'-lantern was made of metal. Within a few years, jack-o'-lanterns were being made of pressed paper with thin paper inserts creating see-through eyes, nose and mouth. That way, a candle inside the paper pumpkin could light a path. But it was dangerous to walk and run with a lit candle in a flammable container.



Turkey platters are a collecting genre all of its own. British potteries began targeting the American market by crafting dinnerware that would sell well in the USA. Transferware depicting patriotic scenes, historical landmarks and the westward expansion were big hits. Around 1870, English potters began producing turkey themed wares for the American market in honor of the newly declared day of Thanksgiving.



The Steiff Toy Company produced its first turkey in 1912. This felt turkey was designed to go around a coffee pot. The details on the brown and tan felt bird were painted on by hand.

The next turkey that the company produced was in 1952 when they debut their brown mohair turkey called Tucky. The company produced a 5.5 inch Tucky that collectors value between \$175 and \$250, and a 4 inch Tucky that is valued slightly less.

Adorned with elegant illustrations and heartfelt messages, antique Christmas cards offer a glimpse into the holiday traditions of the past. They can be framed and displayed as cherished keepsakes, displayed at Christmas time or used as inspiration for modern Christmas card designs.



Kugels are large hollow glass balls made for Christmas trees in Germany in the middle of the 19th century. They are fairly heavy and may be as much as 6- 7 inches in diameter. There is usually a brass cap and ring to sustain their weight.

Most kugels were round, but some were made in oval shape, and others were made to resemble pine cones, grapes, nuts and apples. Most surfaces were left shiny; those with texturing are quite rare.

A few people believe that a kugel will keep away evil spirits, and hang them in their homes year round.



All the early Christmas trees were freshly cut trees from a nearby forest. By the 19th century in America, the fresh trees were brought into a church or home and decorated. But it was a problem to keep the tree upright and without water it quickly dried out and lost its needles. In 1876, a man in Philadelphia patented an iron tree stand and by 1919, a cone-shaped tin stand weighted with sand or water was being sold. But the stands were not large enough to hold all the water needed and that is still a problem for stands. The stands had to be heavy to keep the tree from tipping so they were made of cast iron. Many were made with three legs that looked like tree branches. All had large screws that pierced the trunk to hold the tree in place.



Antique Christmas tree toppers have roots in 18th-century Germany, when decorative apples, candles, and later, foil angels or stars, became popular. The tradition grew, with Victorian England popularizing the angel topper, especially after a famous 1848 illustration of Queen Victoria with an angel atop her tree.

The Industrial Revolution and German glassblowers further expanded the variety and availability of ornate, religious-themed toppers like stars and angels, which remain popular for their symbolism of the Star of Bethlehem and heavenly messengers.



Henry Stolze founded the National Tinsel Company in Manitowoc, Wisconsin in the early 1920s. For many years, his company was the only manufacturer in the USA of these types of sparkly metallic tinsel decorations with the cellophane.

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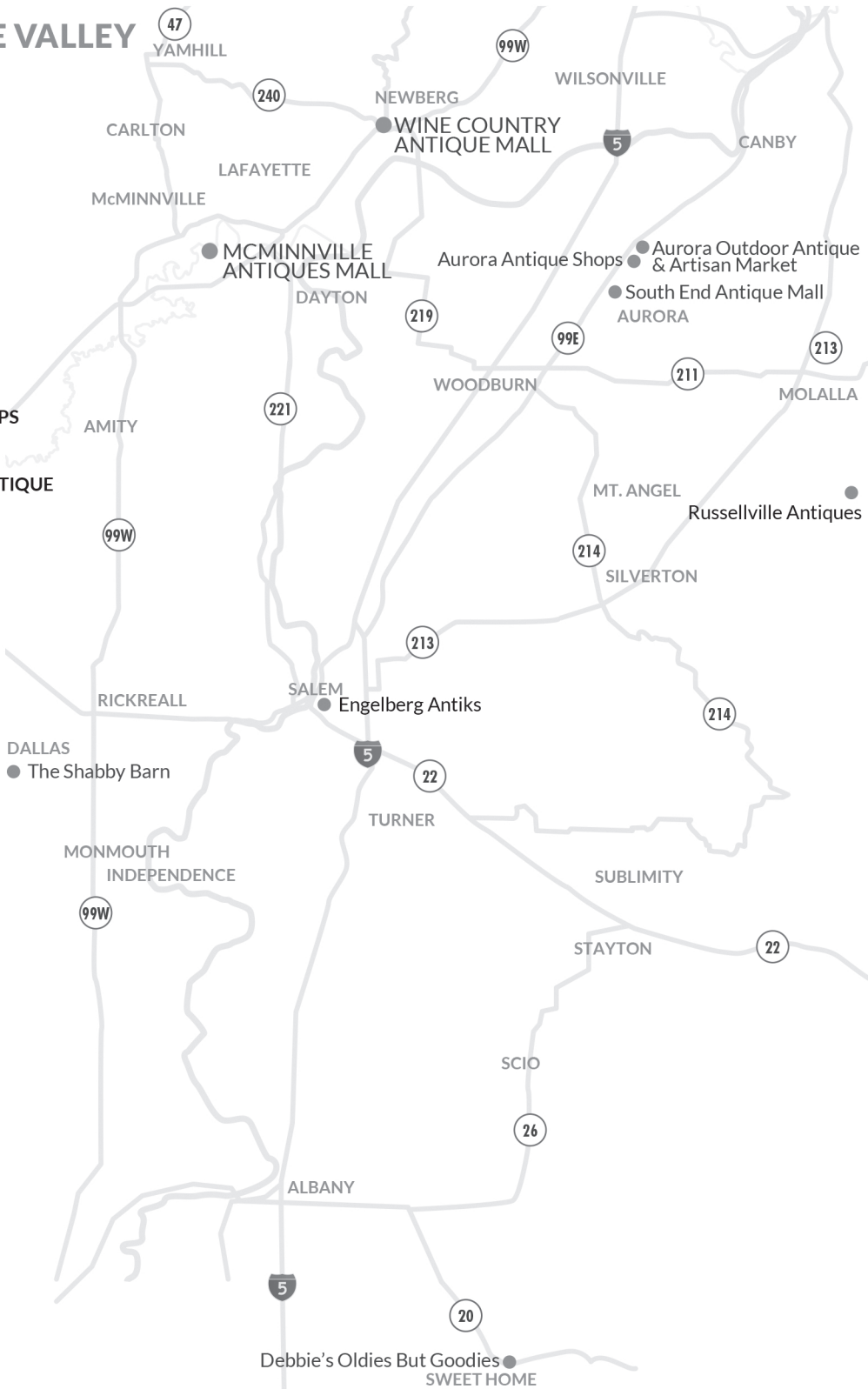
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Aurora, OR



PORTLAND METRO

ANTIQUE ALLEY
2000 NE 42nd Ave
Portland, OR

GLADSTONE MERCANTILE
415 Portland Ave
Gladstone, OR

MULTNOMAH ANTIQUES
7764 SW Capital Hwy
Portland, OR



HILLSBORO

DEE’S DIVINE FINDS
176 NE 3rd Ave
Hillsboro, OR

LE’SSTUFF ANTIQUE MALL
234 E Main St
Hillsboro, OR



SOUTHERN OR

OAKLAND FLOUR MILL ANTIQUES AND GIFTS
132 NE 1st St
Oakland, OR
541-315-0177
Open 7 days a week, 10am–5pm

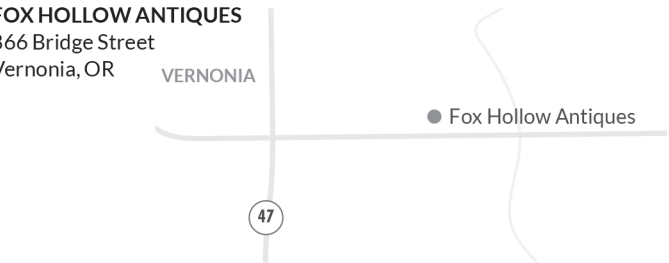
KEEPER’S CORNER
195 E Main St
Klamath Falls, OR
541-273-7553
Open Mon–Sat, 10am–6pm

THE ANTIQUE PEDDLERS
650 Main St
Springfield, OR



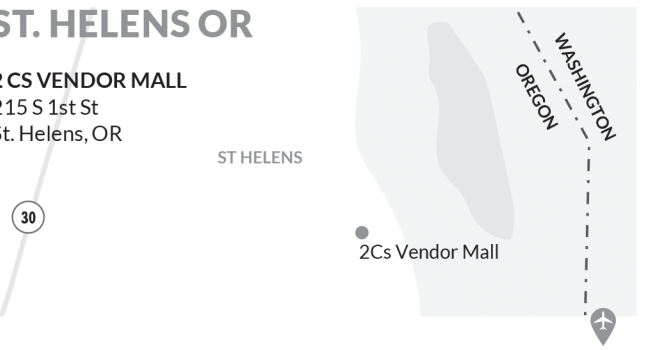
VERNONIA OR

FOX HOLLOW ANTIQUES
866 Bridge Street
Vernonia, OR



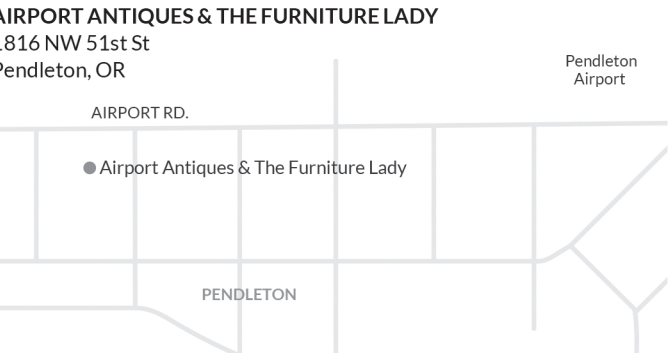
ST. HELENS OR

2 CS VENDOR MALL
215 S 1st St
St. Helens, OR



PENDLETON OR

AIRPORT ANTIQUES & THE FURNITURE LADY
1816 NW 51st St
Pendleton, OR



OR COAST

COTTAGE & CASTLE
501 S Holladay
Seaside, OR

PAST TO PRESENT EMPORIUM
281 S Broadway
Coos Bay, OR

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

WA COAST

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

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

OLDE CENTRAL ANTIQUE MALL
801 Bay St
Port Orchard, WA

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

SOUTHWEST WA

COUNTRY CHICKS MARKETS
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

TOWER AVENUE ANTIQUES
208 N Tower Ave
Centralia, WA

CASHMERE WA

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

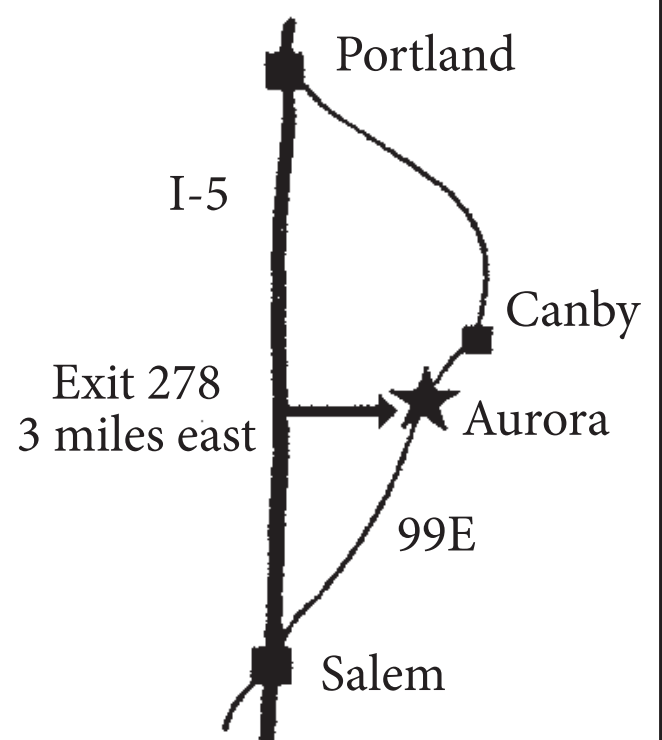
ANTIQUES CAPITAL OF OREGON

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
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