

Antiques In Manchester



Special Show Section



CONNECTICUT

County Seat Antiques
Roberto Freitas American
Antiques
Hanes and Ruskin
The Hanebergs Antiques
Bettina Krainin
Derik Pulito

DELAWARE

Matt Greig
Michael Paul Gunselman
Richard Worth Antiques

FLORIDA

Penelope Williams

GEORGIA

Larry Thompson

IOWA

Mr. and Mrs. Smith Antiques

INDIANA

John Sinning Antiques and
Folk Art

KANSAS

American Spirit Antiques

MAINE

Peter H. Eaton Antiques

Tom Goddard

Evan Grant

Heller Washam Antiques

Dennis Raleigh & Pumpkin

Patch Antiques

Thomas Moser

MASSACHUSETTS

Brian Cullity

Colette Donovan

Samuel Herrup Antiques

Leatherwood Antiques

Hilary and Paulette Nolan

Jon Rider Antiques

Elliott and Grace Snyder

MARYLAND

Lisa McAllister

NEW HAMPSHIRE

Brett Cabral

Frandino Antique Oriental Rugs

Michael Hingston Antiques

Erin Waters

NEW JERSEY

A Bird in Hand

H&L Antiques

Marc Witus Antiques

NEW YORK

Dennis And Valerie Bakoledis

Martin and Karhyann Weber

Antiques/Cobblestone Antiques

J & R Ferris Antiques/ Scott Ferris

James Wm. Lowery Fine Antiques
and Arts

Daniel and Karen Olson

Mary B. Ross Antiques

John Keith Russell

Saratoga Fine Art

Joan Staufer

Willow Springs Perennial Antiques

OHIO

Hannah Humes

Jane Langol

Latcham House

PENNSYLVANIA

Robert Conrad

Erb's Antiques

Greg Kramer & Company

Joseph Lodge

SOUTH CAROLINA

James Island Antiques

VIRGINIA

Thistlethwaite Americana

Antiques In Manchester 2025

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10 am - 6 pm both days

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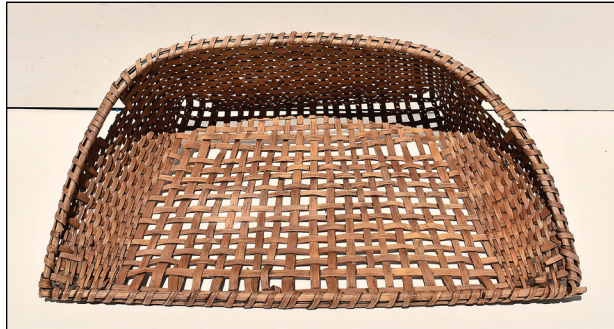
LEATHERWOOD ANTIQUES, Sandwich, Mass. — Nineteenth Century marquetry box adorned with an American flag and stars with Washington tribute inside top lid, 5½ inches high by 10 inches wide by 7½ inches deep.



ROBERTO FREITAS, Stonington, Conn. — John Haley Bellamy (1836-1914) carved American eagle with banner reading "Remember the Maine!" circa 1898, carved and polychrome painted white pine, 8 by 26½ inches.



SCOTT FERRIS/J&R FERRIS ANTIQUES, Boonville, N.Y. — "Memory" by Rockwell Kent, 1928, lithograph.



DANIEL AND KAREN OLSON, Newburgh, N.Y. — Large Nineteenth Century American winnowing basket used to separate wheat from chaff, in excellent condition.

PETER H. EATON, Wiscasset, Maine — A two-drawer, two-false-drawer country Queen Anne blanket chest in original red paint, with a beautifully shaped skirt and never drilled for brasses, Connecticut origin, circa 1735-50, 47½ by 35½ inches. One drawer divider is restored, and the leather hinges are original but split. Great proportions, cut-out and surface.



SCOTT FERRIS/J&R FERRIS ANTIQUES, Boonville, N.Y. — "Laundry Day on the Louisiana Bayou," oil on board with original hand-carved frame.

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Welcome To Antiques In Manchester

In our fast-moving world, it's easy to overlook the physical objects that surround us. Yet the items we handle, admire or inherit — especially antiques — carry deep stories and emotional energy. To truly understand them, we need to look beyond surface appearances. When we pause to observe, study and connect with material culture, we open a doorway to history and rediscover our shared human experience.

Looking at an object deeply begins with attention. We often see things without truly observing them. To look at an object with intention means to study its shape, texture, material, wear and even the way light interacts with it. *Is the item mass-produced or handmade? Does it show signs of use? Is there any repair work, fading, or patina that reveals its age?* Observation allows us to move past the aesthetic and into a story waiting to be told.

This practice is especially rich when applied to antiques. A handmade chair, a worn leather-bound book or a daguerreotype invites us to ask questions. *Who used this? What were their lives like? What social or historical forces shaped this object's design?* In asking, we begin to move toward understanding.

Understanding an object involves placing it in context. This requires knowledge of its origin — its time period, cul-

ture and function. For example, a simple ceramic bowl could be a common household item, or a ceremonial piece used in rituals. Understanding comes through research, comparison and even dialogue with others who might know more. Museums and cultural institutions practice this through "material culture studies," which examine objects not just as things, but as bearers of meaning.

Objects can represent not just practicality but power, identity and aspiration. A China trade plate, for instance, is more than porcelain — it represents colonial trade, social class and gender roles. The more we learn, the more layered and alive the object becomes in our imagination.

Antiques, more than newer objects, often seem to carry a certain presence. This is partly psychological — our knowledge of their age and history charges them with meaning — but it's also emotional. Antiques are touchstones of memory. A dresser that belonged to a grandparent may bring feelings of warmth and loss. A centuries-old quilt may radiate the care of its maker. This energy is amplified when we allow ourselves to connect emotionally. Holding or being near antiques is sometimes like touching fragments of other lives. Their worn surfaces, the craftsmanship, the materials aged by time — all evoke feel-



ings of continuity, of having stepped into a longer human narrative.

In a time of constant change, antiques remind us of where we came from. They are physical records of human life — of what people valued, how they lived and what they made with their hands. In preserving and living among antiques, we are reminded that we are not the first to

live, to struggle, to celebrate or to hope.

This grounding is not merely nostalgic. It is stabilizing. It allows us to feel connected to something larger than ourselves. A centuries-old object in your hand whispers, "You are part of a greater story." This sense of rootedness is especially powerful in times of upheaval, when the past feels like a guidepost for the future.

Material culture — our objects, buildings, tools and art — provides a rich, tangible record of history. While written records tell us what happened, material culture shows us how people lived. Objects of everyday use, a child's toy or an elegant mirror, may reveal more about daily life than a history book ever could.

Through studying material culture, we gain a human view of history. We see not just events but lived experience. And in this, we find empathy — because in understanding the lives of others, we begin to understand our own.

When you join us for Antiques in Manchester this August, take some time to really look at things and ask questions. Find a way to feel a bit more grounded in these ever-changing times. I look forward to greeting you and would love to hear your thoughts on what you have seen.

See you soon,
Karen DiSaia



Late 18th century 4 drawer chest, thick old red paint, high country example of a more formal form. Original brasses, serpentine top, 35" case. Provenance: Robert Walin, Woodbury, Ct.



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Pratt Sisters, Beacon Hill Area of Boston - Ellen, Sally, & Charlette, daughters of Charlette (Nelson) & Daniel Pratt, Circa 1845.

Oil-on-canvas, relined. Canvas size - 43" x 34"

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Cast iron cat doorstop with glass eyes

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Vienna Bronze crowing rooster



Strawberry basket painting



Masterfully carved mother owl & 2 owlets walnut jewelry box.



Cute carved bear with glass flute



Heart shaped box love token



MARY B. ROSS, Great Neck, N.Y. — A wooden box paint-decorated in vibrant green and red, American, circa 1850, from a Long Island dealer's collection.



SARATOGA FINE ART, Saratoga Springs, N.Y. — "Portrait of a Young Boy" on a popular panel, attributed Federico Icilio Joni (Italian, 1866-1946), 17 3/4 by 14 inches.

PETER H. EATON, Wiscasset, Maine — A rural Hudson River School painting of mountains, a lake, a waterfall, a suspended gazebo with revelers and nine sailboats — two with crew. From the Gunn Collection at the Fenimore Museum in Cooperstown, N.Y., 27 by 37 inches framed.



PETER H. EATON, Wiscasset, Maine — An unusual Windsor writing armchair in a small size with great painted surface, probably New England, circa 1820-30, pine, ash and birch, 35 inches high by 36 inches wide, seat height: 17 1/2 inches. The crest is painted with flowers and leaves, the rest of the chair in simulated tiger maple. Much wear and use, no repair.

TOM GODDARD, Acton, Maine — Paint-decorated tall clock with painted face signed "A. Edwards / Ashby" and dated "1803," incised into back of top.



Scott Ferris J&R Ferris Antiques

'Tea Hour' by Daniel Augello, 1932.
Detail of tea tray painting.

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DANIEL AND KAREN OLSON, Newburgh, N.Y. — American decorated tin coffee pot with original decoration, 1825-35; uniform wear.



MARY B. ROSS, Great Neck, N.Y. — Two wooden boxes decorated with wallpaper, circa 1840. Both boxes American and in as found condition.



LEATHERWOOD ANTIQUES, Sandwich, Mass. — American cast iron elaborated urn/fountain/planter with swans, 38¼ by 21½ inches.



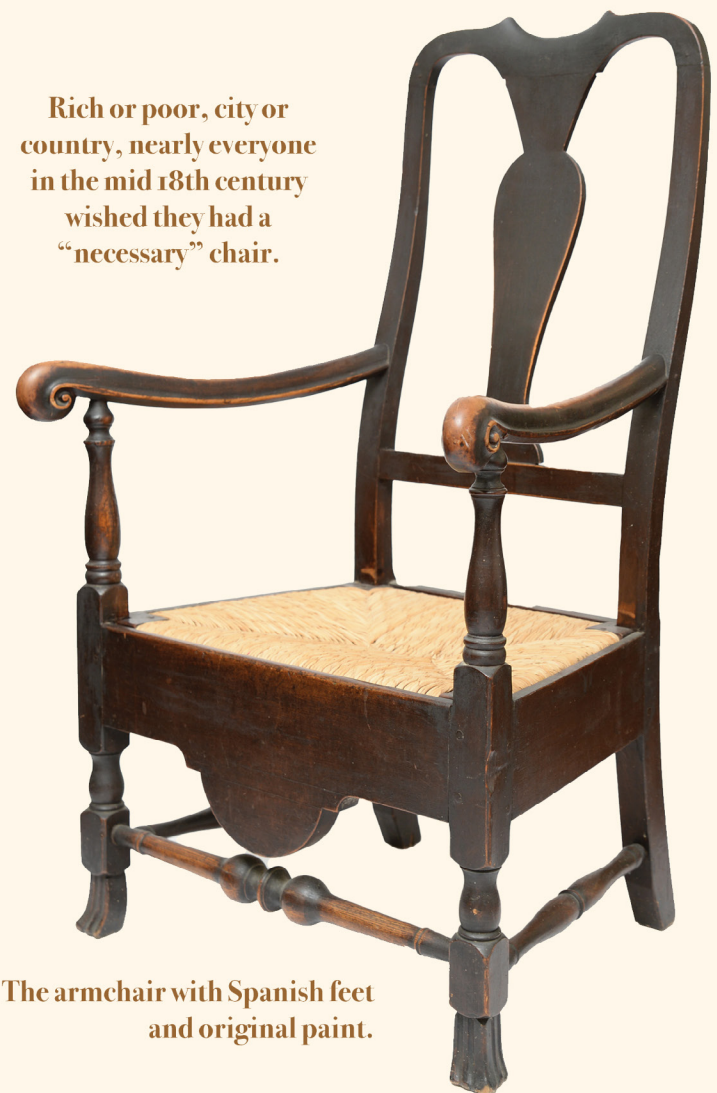
DANIEL AND KAREN OLSON, Newburgh, N.Y. — Early Nineteenth Century hanging cupboard in original black and red paint with four interior shelves, 28 inches high by 17 inches wide by 5 inches deep.

TOM GODDARD, Acton, Maine — Mocha ware pearlware pitcher in great color with free-floating dendritics and two reeded engine-turned bands, 8¼ inches.



PETER H. EATON

Rich or poor, city or country, nearly everyone in the mid 18th century wished they had a “necessary” chair.



The armchair with Spanish feet and original paint.



The closed stool: mahogany, with pine secondary and pewter basin.



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SARATOGA FINE ART, Saratoga Springs, N.Y. — “A View on Lake George” by CD Hunt (1840-1914), 1869, oil on canvas, 13 by 23 inches.

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PENELOPE'S PAST ANTIQUES, West Palm Beach, Fla. — German molded lantern and large cat candy container.



ROBERTO FREITAS, Stonington, Conn. — Cast iron knock-down duck shooting gallery, American, circa 1920s, 42½ inches high by 31 inches wide by 7¼ inches deep.



SCOTT FERRIS/J&R FERRIS ANTIQUES, Boonville, N.Y. — Tintype of a woman with a dog.



TOM GODDARD, Acton, Maine — Unusual coffin-shaped Parcheesi game board with stars in red and green paint, an raised central element and square nail construction, New England, mid Nineteenth Century.

MARY B. ROSS, Great Neck, N.Y. — Three samplers by Calista Smith dated “1821,” “1825” and “1831.” Probably Long Island, N.Y., origin.



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August 6 & 7, 2025



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ROBERTO FREITAS, Stonington, Conn. — Chippendale cherry inlaid reverse serpentine chest from Norwich, Conn., circa 1780, having overhanging top over four reverse serpentine graduated drawers and molded apron with center gadroon carved edge and standing on ogee bracket feet, 36¾ inches high by 38 inches wide (case) by 20½ inches deep.

August 6 & 7



LEATHERWOOD ANTIQUES, Sandwich, Mass. — Oil on breadboard signed by Denise Calla and inscribed in pen verso "For: Priscilla Jean, The Angel Girl," 18 by 26 inches (19 by 28 inches framed).



PENELOPE'S PAST ANTIQUES, West Palm Beach, Fla. — Miliner head, ladies' Nineteenth Century curls and flame stitch wallet.



PENELOPE'S PAST ANTIQUES, West Palm Beach, Fla. — Leather tankard, Eighteenth Century tea box and early lighting with decorated green.



SARATOGA FINE ART, Saratoga Springs, N.Y. — "Lake George, NY" by Ferdinand Richardt (Danish-American, 1819-1895), oil on canvas, 18 by 28 inches.

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PRIOR-HAMBLIN SCHOOL
Attributed to George Hartwell (1815-1901)
Massachusetts or Maine, circa 1850.
Portrait of a Young Woman
Oil on canvas.
31"H x 26½"W, framed

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