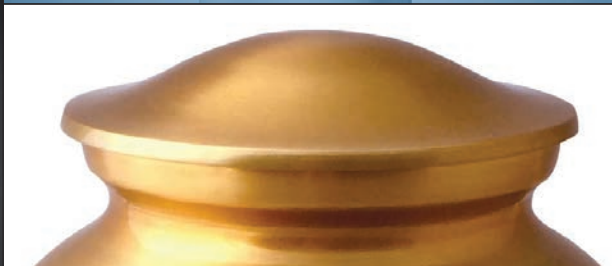
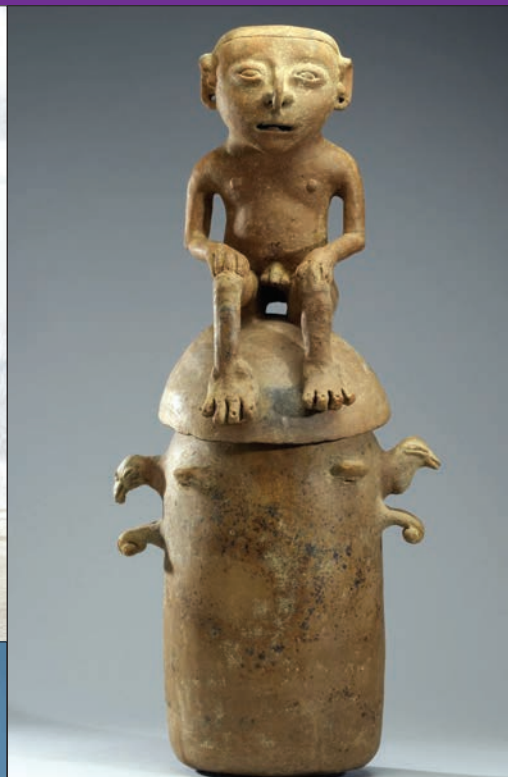


Journal

OF ANTIQUES & COLLECTIBLES

October 2022 | Vol. XXII No. 8

journalofantiques.com



Life In Mourning

The Evolution of Mourning Wear
Mourning Jewelry
The History and Collectibility of Urns
Mourning Warehouses



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Roosevelt & Johnson: 1912 Jugate Linen Banner
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
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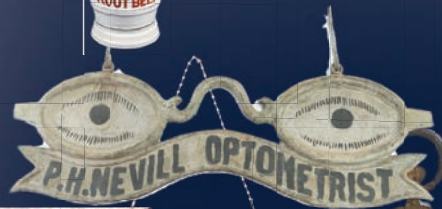
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Mourning the Past

Every culture – every religion – every person – mourns in their own way. The sentiment behind that expression, however, is universal: honoring a loved one in a way that publicly displays a depth of loss.

In this issue, we look at the culture of mourning primarily through the lens of the Victorian Era. This nationalistic embrace of ritualistic mourning represented a transition period for mourners in Western societies, democratizing the fashion and rituals of mourning once reserved exclusively for royalty and aristocrats. Today, the remnants of that era—from remembrance jewelry to the accessories in various shades of black that carried men and women through the various stages of mourning—offer collectors, museums, and costume designers rich examples of mourning fashion, each item with its own meaning and associated rules of etiquette.

During the Victorian Era, adhering to the strict and complex set of rules governing the fashion and rituals associated with mourning was a way for one to show off their wealth and refinement. It required a significant investment in time, money, and personal sacrifice, the luxury of which all but the wealthiest of families in England could afford. Those of less than moderate circumstances but rising aspirations often over-extended themselves or worse, lost their home, in an attempt to display their social ascension.

The fashion of Victorian mourning was also embraced by mourners in the U.S. for many of the same reasons its practices caught on in Western Europe.

Old money looked to emulate the complex structure of this aristocratically English model of mourning as a way to maintain some semblance of social order in the face of a rising middle class and industrial wealth (“new money”). Up until the second half of the 19th century, mourning cloth to be cut and sewn into the garments required for each stage of mourning, and associated goods and accessories, were primarily imported from abroad; however, ‘sudden loss’ from illness, war, or childbirth, a common occurrence up until the 20th century, made this dependence on England both impractical, expensive, and exclusive to all but the wealthy.

The Civil War and its countless losses accelerated the need for a domestic solution to the rigorous and complex requirements of this imported trend. From that demand rose the industrial manufacturing of ready-to-wear mourning garments and mourning warehouses (bereavement department stores modeled after their English counterparts). Demand also gave rise to the profession of Undertaker, a professional who “undertook” the work traditionally done by a household member of preparing the body for burial, and funeral homes. As the mourning market expanded, department stores opened mourning departments and advertised mail-order mourning goods through their catalogs, and ladies’ magazines and etiquette handbooks provided mourners guidance in the correct display and presentation of their efforts.

While the color black, prescribed rituals, the establishment of mourning warehouses, and remembrance jewelry played an important role in displayed mourning

conventions during the Victorian Era, following Queen Victoria’s death in 1901 we became more internal and individualized in our personal mourning practices. One’s religious beliefs and ethnic background became the personal dictates of mourning dress and rituals, and the period for the public display of mourning for a loved one became abbreviated out of necessity and practicality. Yet we also found common ground and national comfort in the adoption of universally acknowledged symbols of mourning for those we respect as a nation, such as fallen war heroes, political leaders, and treasured citizens.

Memorial quilts, which you will read more about on page 31, have a long association with loss and remembrance. Traditionally a personal expression of mourning in its making and giving to a survivor or for burial with the deceased, in more recent years quilts have taken on more national symbolism. The AIDS Memorial Quilt, for example, begun in 1987, is just one example of how we mourn as a nation and the symbols we universally embrace to show our respects and communicate loss.

The AIDS Quilt was conceived as a national initiative to provide a powerful and colorful reminder of the names and faces behind the statistics. When it was displayed for the first time on October 11, 1987, on the National Mall in Washington, D.C., it covered a space larger than a football field and included 1,920 panels. Today, the AIDS Memorial Quilt is an epic 54-ton tapestry that includes nearly 50,000 panels dedicated to more than 110,000 individuals.

The black armband, first adopted as a sign of mourning in 1770s England, is another. Today, black armbands and ribbons are recognized symbols that signify the wearer is in mourning or wishes to identify with a loss. Flowers at funerals are another example. Flowers signify the cycle of life as they go from seed to beauty to death in a short amount of time, and have been displayed at funerals since at least the time of Ancient Greece. Wreaths were often used when remembering heroes or as tributes. Over time, specific flowers and colors took on individual meanings, especially during the Victorian era.

The British 17th century tradition of flying the flag at half-mast out of respect for a national loss is another of our more universally recognized symbols of loss in America, its lowering meant to represent the nation’s mourning. According to some sources, the flag is lowered to make room for an “invisible flag of death” flying above. The invisible flag of death is the only flag allowed to fly above the stars and stripes.

Mourning practices, symbols, and public displays will continue to evolve with the times and culture but change does not diminish the depth of one’s loss or the value we place as a nation on showing our respect. The history and evolution of mourning shows us that.



Maxine Carter-Lome

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October 21st 2022

Auction

October 21st 2022

Coming to Route 32 Auctions on October 21 is a Toy Auction you will not want to miss. This auction will have a wide range of antique toys including die-cast cars, trucks, planes, and animals, as well as model trains and airplanes. Truly a great collection of vintage toys. Along with all of the vintage toys, there is also a nice collection of model RC airplanes ready to take to the skies. Doors open day of the auction at 9 a.m. EST and the auction starts at 10. You can bid in-person, by phone, via absentee and online using Proxibid or Liveauctioneers. If you are planning on attending the auction in-person we wish you safe travels and to all, **GOOD LUCK BIDDING!**



October 2022



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OF ANTIQUES & COLLECTIBLES

October 2022

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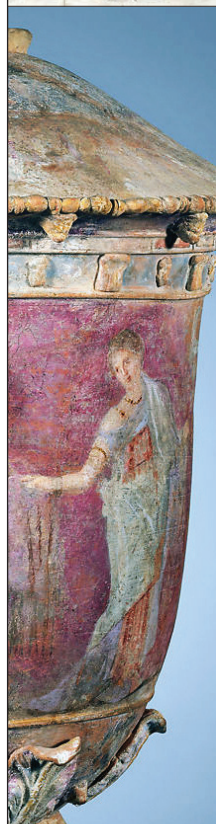
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THE WASHINGTON POST – Since the passing of Her Royal Highness Queen Elizabeth II, the price and popularity of souvenirs celebrating Her Majesty have soared. Major events surrounding the royal family often lead to surges in sales for everything from tchotchkes to fine china and gold coins. For the queen's recent platinum celebration, the Center for Retail Research found that spending on souvenirs, memorabilia and gifts reached over \$326 million. Marking of the end of the longest reign by a British monarch opens up new opportunities for retailers and buyers, experts say. And for those who have collected rare items over the years, her death marks the start of those items' expected rise in value.



SAN FRANCISCO STANDARD – Since opening in 2010, **Stuff** has been San Francisco's coolest mall. Like so many other vintage and antique shops across the country, the rent is on the rise. Called the "Mission's Vintage Emporium," **Stuff** houses some 60 vendors on two floors, and it's curated right down to its tagline. The owners just got the word that the rent will raise from \$25,000 per month to an astronomical \$75,000 per month at the end of their lease that is, fortunately, not for another 18 months. Other shops across the country do not have a long-standing lease advantage and many are closing their doors as a result. However, in the case of **Stuff**, the facts and rumors appear to be not mixing well with "he said, she said" being the norm within social media and elsewhere. Vendors at this shop pay between \$700 and \$1,500 each month in rent. At press time, no resolution was in sight.



ARAB NEWS – A UK-based marketplace for digital non-fungible tokens has announced plans to tokenize and sell all five volumes of the oldest handwritten Qur'an manuscript available in the public domain. **Metadee**, which offers digital artworks and collectibles from around the world, said in July that it had tokenized the third, fourth and fifth volumes of a copy of the Qur'an handwritten by the personal scribe of the Prophet Muhammad, Zayd ibn Thaabit, who served as the chief recorder of Qur'anic text. One million NFTs of each of volumes three, four and five of the manuscript have been created and are available to buy for \$200 each. The bidding for volumes one and two begins at \$25 million per volume, and the successful bidder for each of them will receive the physical copy plus an NFT.



SIDMOUTH HERALD – A new British antiques show will be premiering on YouTube in October. This show tends to be a bit more of a game show than the usual appraisal show and will be hosted by Antique Experts David Harper and David Elstob.

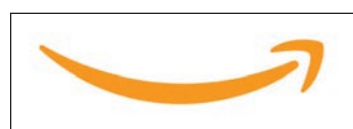
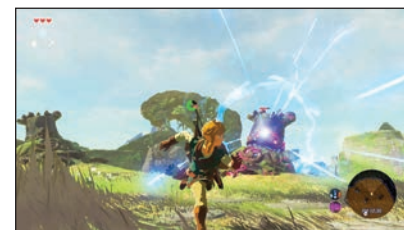
Two contestants (the first episode features two auctioneers) will compete in three separate rounds. The first two rounds will feature antiques brought by members of the audience. Another section will be dedicated to the YouTube audience, when David Harper describes an item and viewers get to answer questions using online comments and win prizes. The series starts October 7th at David Harper's YouTube channel, www.youtube.com/c/DavidHarper2020

ALARABIYA.NET – Authorities in New York announced on September 7th the return of 16 antiquities to Egypt, including five works that were seized from the Metropolitan Museum of Art as part of a probe into international art trafficking.



Manhattan District Attorney Alvin Bragg said the 16 works were worth more than \$16 million. He spoke a day after announcing a similar return of 58 artworks to Italy. Nine of the pieces had been in the possession of Michael Steinhardt, described as one of the world's largest collectors of ancient art. In 2021, Steinhardt was forced by US authorities to return 180 stolen ancient artworks worth a total of \$70 million. Under that deal he avoided going to jail but was banned for life from acquiring antiquities in the legal market.

ARTDAILY – The Museum of Modern Art opened **Never Alone: Video Games and Other Interactive Design**, an exhibition that investigates how interactive design informs the way we move through life and conceive of space, time, and connections, well beyond the game screen. On view in the Museum's street-level gallery through July 16, 2023, the exhibition brings together notable examples of interactive design from MoMA's collection, including computer interfaces, icons, apps, and 35 video games, ten of which visitors are able to play. The exhibition has been organized into three sections: the Input, the Designer, and the Player. The objects, interfaces, icons, and video games featured in this exhibition were selected as trailblazing examples of interactive design.



ECOMMERCEBYTES – Amazon's meltable product policy is no longer just for sellers who use its FBA fulfillment service. The reason – an increase in complaints from customers about melted products. The news comes after a historically hot summer and the same day a record-breaking heatwave pushed California's power grid to the limit. Amazon means business – it will suspend sellers who receive multiple melted product complaints.

IN MEMORIAM:

R. Scudder Smith (1935-2022) publisher, *Antiques and the Arts Weekly*

Scudder Smith knew the joy of collecting thanks to his natural curiosity and interest in learning that was always reflected in the pages of *Antiques and The Arts Weekly*.

Smith's relationship with fellow antique dealers, advertisers, and collectors only improved the community as a whole. He was always shining the light on those who shared his passion and helped share their insight and knowledge with readers.

Following his father's lead when taking over *The Bee*, Smith's insight helped to boost the love of collecting across all genres. He talked about all aspects of the business through his editorial. He participated in the business by collecting, selling, and sharing. Scudder lived his passion and let us all enjoy the ride.

Our sincere condolences.





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WHAT'S SELLING ON eBay

by Philip Hawkins and Mike McLeod

\$6,108 (65 bids, 13 bidders): Rucus Studio Original Wicked Weeds Witch #3, Devil's Trumpet, Antique, Halloween. Wicked Weeds, curious and potent elements cooked in a boiling cauldron. Each witch adds her favorite ingredients: deadly nightshade, poison hemlock, or devil's trumpet, to help create a most spirited concoction.

This witch was created by me, Scott Smith of Rucus Studio. Each is made using antique fabrics, wood, wire, papier-mache, and acrylic paint. Their clothes have been heavily stained and aged. The blooming weeds they hold were handmade by me also, using vintage crepe paper and painted fabric. Figures are mounted to a painted wood base that is signed and dated.

She stands 21.5 inches tall x 7.5 inches wide. (Photos courtesy of and used with permission of eBay seller nightbeforechristmas, www.RucusStudio.com.)



PH: Established in 2000, Rucus Studio is a Michigan-based producer of holiday character figures, decorative accessories, and novelties. The mastermind behind the name is Scott Smith. Items can be purchased new through the Rucus Studio website and via eBay, Etsy, and Society6 (and previously through Bethany Lowe). After 20 years, it is also possible to find resales of Rucus Studio creations through eBay and other holiday decoration purveyors.

Characters created are primarily focused on Halloween and Christmas. As stated in the listing, this item was being sold new directly from Rucus/Scott Smith and is indicated as a non-production one-of-a-kind item. Worthpoint reports that since 2019, original Rucus items regularly sell for \$2,000 and up with prices steadily

climbing. Our focus item is the highest price yet reported from eBay for one of these works. Other recent sales include: Gentleman Vulture Halloween figure and a Crazy Quilt Santa figure, each selling for \$4,550; a Sunflower Art Doll (for Ukraine) selling for \$4,650; and two figures of Witches for \$5,890 and \$5,532. Quality, originality with name recognition, and theme are all price drivers here – and prices are escalating for new, original works by this artist/company. As we have seen in previous articles, Halloween collectibles are hot and remain so.

\$8,539 (45 bids, 13 bidders): Antique French Gilt Enamel Birds, Multi-Motto Seal, Sceau Palais Royal Box. This is for an exceptionally rare and totally complete French gilt bronze wax seal set with 50 different matrices dating to the 1820s-1830s. It is by far and away the nicest thing I have had for sale this year. I have never seen one of these complete before, never mind boxed and with enamel birds on all sides of the seals' handle like this.

It dates to the Bourbon Restoration Era of Louis XVIII and Charles X and would have almost certainly been purchased from the Palais Royal in Paris. The top of the handle pulls out to reveal a sliding drawer filled with 25 double-sided, changeable matrices or wax seals; there are 50 different ones, some I have never seen before. They include birds, horses, beehives, snails, boats, hot air balloons, flowers, quill pens, dogs, pocket watches, bears, lions, elephants, etc., etc., all with simple mottos in French.

The whole piece is in absolutely excellent condition with no damage to it anywhere. The fact that it has remained in its original display box means everything inside has been preserved perfectly. This is, I would say, one of



the finest examples—if not the finest—of this type of early French multi-seal. It would be an important addition to any seal collection and indeed to anybody involved in the popular hobby nowadays of making jewelry from these old seals. The seal itself measures 77mm tall, and each matrix measures 12mm x 13.5mm. (Photos courtesy of eBay seller flikmywick.)

PH: Seals have been used since ancient times for a variety of purposes, usually for authentication, legitimacy, and identification purposes. Wax seals for individual use, of the type here, became most prevalent in the 18th century and were used primarily to seal stationery for mailing without an envelope by sealing the fold or to seal an envelope but also to provide the identity of the sender and security of the contents. The seal die would be specific to the sender and if broken or removed, could not be duplicated by another individual.

Seals remained popular and necessary into the 1830s when envelopes with glue were introduced. The item we are looking at would appear to be from sometime after the 1830s due to the frivolity of the seals and lack of specific individual identification associated with them. The extensive literature on seals is silent on seals with interchangeable plates in sets. While I do find examples of similar seal sets with interchangeable dies, most have been sold through eBay since 2014 (one or two a year) and almost all with variations of the description here with certain key words being repeated, leading me to suspect that they may be from the same source. This is the most expensive example reported. Others found sold in the range of \$900-\$2,400.

\$1,925 (41 bids, 12 bidders): Early 20th c. Western Navajo Wool Rug. Measures 36.5 inches by 50 inches. This antique Western Navajo wool rug is finely hand-woven with natural colors. The red, white, gray, and dark brown colors are all strong with no bleeding or fading, and as you can see, this antique rug has lazy stitches. This is finely woven with a unique design with arrows in the center of two large diamonds. This rug is very soft and in clean condition with no odors, and only minor wear to the edges and tassels. Overall, this circa 1920-30s Western Navajo rug is in good condition. (Photos courtesy of eBay seller wwolst12.)

PH: This is an example of a Navajo Storm design rug. It is likely that the design was derived under the influence of J. B. Moore who owned the trading post at Crystal, N.M., from 1897 until 1911. One of his most influential contributions to Navajo weaving was the introduction of Oriental-based designs. The Navajo filtered this information through their cultural background and preferences selecting specific designs.

Traditionally, in the center of the rug is a rectangle representing the center of the universe. In the corners, four rectangles representing the four winds or four sacred mountains of the Navajo world. Lightning lines usually connect these corners with the center, but in this case, they frame the center rectangle. Original storm rugs were usually woven red, black, and white on a natural gray or red background. Representations of clouds, water beetles, arrows, feathers, and geometric designs are typical in Storm designs, but specific rug designs are entirely the vision and interpretation of the individual weaver.

Storm rugs originated in the western part of the Navajo Reservation. This



design is still being produced by current-day weavers. Early rugs, those with elaborate designs and interesting variations, will attract the most interest and highest prices. Storm rug's pricing at auction varies widely, starting in the low hundreds of dollars and progressing into the thousands. A rug by a known weaver can enhance the price.

\$1,736 (28 bids, 14 bidders): Antique German, Rare, Huge, 2 3/8-inch, Single-core, Twisty, Peppermint Ribbon Marble. It has some light reflection on the marble. It is about 2 3/8 inches in diameter so it is big. I am not a marble expert. This marble is not perfect. Has small chips and flea bites and a couple of factory imperfections. For as rare as this marble is, I would guess overall, it is pretty decent. If you are a mint, mint, mint condition person, this may not be for you. Anything 130 years old, in my opinion, cannot be considered mint. Pontils on top and bottom of marble. (Photos courtesy of Ron Holloway.)

PH: An example of a cane-cut marble made from a cane of glass, then cut, shaped, and polished. It is believed that marbles have been known in some form since 2500 BC based on archeological excavations. In the second half of the 19th century, a number of marble works were opened by several German families. German-made glass marbles represented the bulk of the marble market until the 1920s, after which mechanized production and trade restrictions during and following WWI ended the German monopoly on marble manufacture.

The production of handmade marbles was very labor intensive; the creation of a handmade swirl required between four and 12 separate, manual steps. Glass marbles come in different varieties: agates, Benningtons, cat's-eyes, clambroth, micas, onionskins, etc.

Founded in 1934, the world's largest current manufacturer of playing marbles is Vacor de Mexico which makes about 90 percent of the world's marbles, producing over 12 million daily.

This oversize marble appears to be a Ribbon-core Swirl variety. Some examples of similar size marbles sold include: a 2.25-inch End-of-Day Onionskin marble sold for \$11,000 at Rich Penn Auctions in May 2022, and a 2 5/16-inch Shrunk Core Onionskin sold for \$11,000 at Dan Morphy Auction in 2013. (These examples represent similar sizes but are rarer varieties.) Marbles larger than usual have many names: boulder, bonker, masher, plumper, popper, shooter, thumper, and biggie to name a few.



Philip Hawkins, ISA AM, AAG is an accredited member of the International Society of Appraisers and a founding member of the Appraisers Association of Georgia. He can be reached via the ISA website or at 404-320-7275.



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Clockwise from top right: Palais Royal, Paris; Monreale; Cappella Palatina, Sicily; Palazzo Butera, Palermo; Wolterton Hall, Norfolk; Audley End, Cambridge.





GAVELS 'N' PADDLES

Results of Recent Auctions From Near and Far

by Ken Hall

All prices include the buyer's premium

Rare 12-cent U.S. postage stamp, \$19,520, Holabird Western Americana



An extremely rare 12-cent U.S. postage stamp with a portrait bust of George Washington sold for \$19,520 at a Wild West Auction held July 21-24 by Holabird Western Americana Collections in Reno,

NV. Also, an 1860 U.S. Army Colt revolver with a Richards conversion rang out at \$13,750; an Endlich & Good squat-shaped beer bottle, circa 1861-1864, light aqua, realized \$7,187; and an early 1900s First National Bank of Foraker (Okla.) \$10 banknote went for \$4,458.

Pair, Chinese punch bowls, \$64,000, Nye & Company



A pair of 19th century Chinese Export porcelain punch bowls sold for \$64,000 at an Estate Treasures auction held July 20th by Nye & Company Auctioneers in Bloomfield, NJ. Also, an early 20th century folk art cowboy shooting gallery target attributed to William F. Mangels (NY), titled *The Stick-Up*, made of iron, rang up \$19,200; and a taupe-upholstered sectional sofa designed by Joe DiUrso for Donghia, with squared corners and raised ends, finished at \$12,160.

Camille Claudel sculpture, \$150,000, Bruneau & Co.



A bronze and hard stone sculpture of a woman sitting in a chair with her head resting against a fireplace mantel by Camille Claudel

(French, 1864-1913) sold for \$150,000 in an online Fine & Decorative Art auction held August 1st by Bruneau & Co. Auctioneers, based in Cranston, RI. Also, an oil on canvas by B. Prabha (India, 1933-2001), titled *Fisher Women Painting*, achieved \$18,750; and an ornately carved Victorian desk attributed to R. J. Horner brought \$7,500.

19th c. French Japonisme armoire, \$30,000, Andrew Jones Auctions



A late 19th century French parcel paint decorated Karelian birch and faux bamboo Japonisme armoire sold for \$30,000 at the Part VI sale of the John Nelson Collection held July 24-25 by Andrew Jones Auctions in Los Angeles. Also, a pair of circa 1900 Louis XV/XVI transitional style parcel

gilt and blue painted bibliothèques brought \$30,000; and a third-quarter 20th century Modernist fossil marble, granite, and steel table went to a determined bidder for \$27,500.

Green Goblin action figure, \$76,700, Hake's Auctions



A rare, 8-inch *Green Goblin* action figure, issued by Meego in 1977 as part of its World's Greatest Super-Heroes line, AFA-graded 80+ NM, sold for \$76,700 at an auction of pop culture rarities held July 26-27 by Hake's Auctions in

York, PA. Also, Gil Kane and Dick Giordano's seven-panel art for page 27 of *Marvel Premiere* #15 (May 1974), featuring the debut of *Iron Fist*, reached \$20,350; and Al Plastino's original art for page 1 of *Superman* #184 (Feb. 1966) achieved \$15,055.

Machine Man Robot, \$84,000, Morphy Auctions



A circa 1960 Machine Man Robot from Masudaya's (Japan) famed Gang of Five robot series, one

of only a few known, sold for \$84,000 at a Toys & Collectibles Auction held Aug. 9-10 by Morphy Auctions in Denver, PA. Also, a rare Japanese battery-operated Electroman Robot went to a determined bidder for \$78,000; and a scarce 1950s Italian gumball vending machine in the form of a 54-inch-tall full-figure robot, with prizes visible inside its chest, finished at \$48,000.

39-star American flag, \$24,120, New Frontier



A rare and important 39-star American flag flown at the Capitol Building in Santa Fe in

1912, the year that New Mexico joined the Union, sold for \$24,120 at an auction held on August 27th by New Frontier Western Show & Auction of Loveland, CO. The auction was held in Cheyenne, WY. Also, an antique Colt Single Action Army revolver attributed to the 101 Ranch sold for \$8,100; and a pair of Buermann inlaid spurs with cut-out snake heel bands found a new owner for \$5,700.

Jean Shrimpton photo print, \$3,438, John Moran Auctioneers



A massive 79-inch by 48-inch photo print on canvas of the 1960s "It-Girl" *Jean Shrimpton Astronaut* (2014) by Andrew Martin Designs, after Richard Avedon, with a neon attachment, sold for \$3,438 at a ReDesigned auction held July 19th by John Moran Auctioneers in Los Angeles. Also, a lovely

lapis blue 1980 Mercedes Benz 450 SL automobile in pristine condition sped away for \$18,750; and a 1961 Gibson Les Paul Jr. electric guitar, red, with a '60s-era Gibson amp, gaveled for \$8,750.

Nantucket curlew decoy, \$228,000, Copley Fine Art



A Harmon Hollow Nantucket curlew decoy sold for \$228,000 at the 17th annual Sporting Sale held July 14-15 by Copley Fine Art Auctions in Plymouth, MA. Also, an oil on canvas canine

depiction of *Setter Puppies* by Edmund Henry Osthaus earned \$102,000; a dog painting titled *Steady* by A.F. Tait, depicting two setters pointing quail, achieved \$73,800; a miniature shorebird set of 22 decoys by Elmer Crowell realized \$92,250; and Crowell's Wing-Up Greater Yellowlegs made \$84,000.

Gorgosaurus skeleton, \$6.1 million, Sotheby's



A Gorgosaurus skeleton, measuring nearly 10 feet tall and 22 feet long, sold for \$6.1 million at a Natural History sale held July 28th by Sotheby's in

New York City. It was the first dinosaur skeleton of its kind and one of only 20 known to exist. The specimen was discovered in Montana. Also, a triceratops skull, 90 inches long by 57 inches wide, commanded \$661,500; a complete T-Rex rooted tooth brought \$100,800; and a group of Allosaurus leg bones rose to \$163,800.

Albert York oil on plywood work, \$110,250, Sarasota Estate Auction



An oil on plywood painting by Albert York, titled *Imaginary Playground (Trees and Fence)*, sold for \$110,250 at an auction

held July 23-24 by Sarasota Estate Auction in Sarasota, FL. Also, Romare Bearden's *The Quilters* rose to \$73,000; an unsigned, untitled Itzhak Tarkay acrylic on canvas achieved \$20,790; a gouache on paper by A. R. Penck brought \$13,230; a sculpture by Jorge Blanco, titled *Later*, made \$14,490; and an antique 22kt gold and sterling diamond necklace hit \$11,970.

Covered Meissen dish, \$4,250, Kamelot Auctions



A 19th century covered Meissen dish sold for \$4,250 at a three-day sale held July 19-21 by Kamelot Auctions in Philadelphia. Also, an original circa 1950

set of rattan armchairs went for \$3,750; and an 18kt gold and sapphire necklace by Marco Bicego slipped around a new neck for \$2,250. The auctions were divided into Luxury Goods: Jewelry and Handbags; Mod Interiors: Chic, Bamboo and Rattan; and Estate Continental Furniture and Decorative Arts. Most lots sold over their estimates.

King Henry VIII doc, \$66,435, RR Auction



A one-page vellum manuscript document signed by King Henry VIII, dated July 26, 1536, in which he

discusses sponsoring the feast day of St. George, patron saint of England, sold for \$66,435 in an online auction held July 20-August 10 by RR Auction, based in Boston, MA. Also, an Abraham Lincoln signed document as president, regarding rebuilding the North-South economy in 1865, realized \$41,321; and an early Marilyn Monroe document, signed twice by the starlet, earned \$32,103.

Herend table service, \$10,710, Doyle



A Herend porcelain table service in the Rothschild Bird pattern sold for \$10,710 at an Entertaining with Style auction held on August

11th by Doyle in New York City. Introduced in 1860, the pattern portrays the story of Baroness Rothschild of Vienna who lost her pearl necklace in her garden. Several days later, the necklace was discovered by her gardener, who saw the birds dangling it from a tree. Also, a group of Lettuce Ware by Dodie Thayer sold as several lots for a combined \$20,853.

Swimming Canada goose, \$252,000, Guyette & Deeter



An important swimming Canada goose by Nathan Cobb, Jr. (Cobb Island, Va.) sold for \$252,000

at a Decoy & Sporting Art auction held July 29-30 at the Chesapeake Bay Maritime Museum in St. Michaels, MD, by Guyette & Deeter. Also, a Ward Brothers greenwing teal hen flew away for \$33,000; an Edmund Osthaus oil on canvas sporting art fetched \$69,600; a mute swan by Maryland carver Oliver Lawson finished at \$15,600; and a set of Nantucket lightship baskets hit \$10,800.

Anne Congdon painting, \$123,000, Rafael Osona



An oil on canvas painting by Anne Ramsdell Congdon titled *View from Monomoy* (1941) sold for \$123,000 at an Americana, Fine Art & Marine auction held Aug.

6-7 by Rafael Osona Auctions in Nantucket, MA. Also, an iconic red sail painting by Robert Stark, Jr., titled *Sunset Sail*, rang up \$70,725; a portrait painted by Wendell Macy titled *Lady in the Sun, Nantucket* (1895) realized \$20,910; and Sybil Goldsmith's *View of Town from the Creeks*, painted in 1976, rose to \$8,190.

David Hockney lithograph, \$20,480, La Belle Epoque



A lithograph by David Hockney (British, b. 1937), titled *Four Flowers in a Still Life*, dated and numbered 6/50, sold for \$20,480

at a Multi-Estates Summer auction held on August 13th by La Belle Epoque Auction Gallery in New York City. Also, an early 20th century floral still life by Charles E. Porter (Am., 1847-1923) achieved \$1,920; a 102-piece set of Kirk sterling silver flatware weighing 127 troy ounces, earned \$2,300; and a Lucien Picard 14kt Art Deco ladies' watch brought \$640.

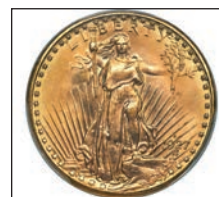
3-ct. green diamond ring, \$491,400, Christie's



A Fancy Intense, 3.00-carat green-colored diamond ring sold for \$491,400 in a Jewels Online sale held Aug. 8-18 by Christie's in New York City. Also,

a colorless emerald-cut diamond ring of 12.75 carats changed hands for \$441,000; and a signed David Webb Fancy brown-yellow diamonds ring of 33.66 carats went to a determined bidder for \$378,000. The auction totaled \$4,508,532, with a 107 percent hammer above its total low estimate and 98 percent sold by lot.

1927-D Double Eagle gold coin, \$4.44 million, Heritage Auctions



A very rare 1927-D Double Eagle US gold coin, part of the Bob R. Simpson Collection, Part IX, graded MS66 PCGS, sold for \$4.44 million at a US Coins Signature

Auction held on August 23rd by Heritage Auctions in Dallas, TX. The price bested the previous record for the 1927-D Double Eagle of \$2.16 million, set at Heritage's Fun US Coins Signature Auction in January 2020. In the recent sale, five bidders remained engaged on the coin even after it went past \$3 million.

Kobe Bryant rookie card, \$34,375, Hindman



BGS 9 Mint, sold for \$34,375 at a sale of The Definitive Collection of Kobe Bryant Rookie Cards held August 24th by Hindman in Chicago. The card was considered to be a holy grail collectible and featured a die-cut image of Bryant, foiled borders, and a

cloud background. The auction was held on Mamba Day. Bryant's "Mamba Mentality" had a significant impact on culture overall.

Jamie Wyeth painting, \$192,000, Thomaston Place



A mixed media work for *Study for Lighthouse* by Jamie Wyeth (Pa./Me./Del., b. 1946) sold for \$192,000 at a "Splendor" sale

held Aug. 26-28 by Thomaston Place Auction Galleries in Thomaston, ME. Also, a watercolor painting by Andrew Wyeth (Pa./Me., 1917-2009), titled *The Pantry*, fetched \$162,000; an oil on canvas by Robert Scott Duncanson (Oh./Mich./Okla.), hit \$138,000; and a Modernist color composition painting by Beauford Delaney (Tenn./N.Y./France, 1901-1979) made \$102,000.

Holabird Rush to the Rockies August Auction Results

RENO, NV – The “Rockies” auction held August 25th-28th was packed with over 2,000 lots and was headlined by Part 2 of the Gary Bracken collection. Part 1 was held in July, where records were set in numerous categories, including Colorado and Oklahoma bottles, rare ancient coins and Western tokens. More of same were offered in Part 2, plus other superb collections. Ancient Roman coins and antique bottles both did well.



A rare American flag with 37 stars, showing an interesting star pattern and in very good condition, made sometime in 1867 upon the admission of Nebraska as a state, sold for \$10,625.

Following are additional highlights from the auction. Internet bidding was facilitated by iCollector.com, LiveAuctioneers.com, Invaluable.com and Auctionzip.com. Phone and absentee (left) bids were also accepted. All prices quoted include the buyer's premium.



A pictorial archive from the Mormon polygamist Peter Johnson, consisting of three framed portrait charcoal sketches of Mormons imprisoned for polygamy (including Johnson), plus a fourth mam-

moth plate photo of the building of the Temple in Salt Lake, Utah, also framed, all from Box Elder County in Utah dating from the 1870s-1890s, changed hands for \$4,750.

A rare original box with about 30 original candles from E. Schneider & Company, circa the 1880s, gaveled for \$5,002.

The candles would have been used by miners to light underground mines. A red label on the box read, “Original / Stearic Wax / Candles / Trade Mark / E. Schneider & Co.” Schneider was incorporated in 1881. The box was 14 1/2 inches by 10 inches.



Paleo points (arrowheads) proved to be popular with collectors. A collection of around 90 points that included a wide variety of shapes and materials, including porphyrite rock, one large knife and one drill, high-grade flints of mostly lanceolate structure, in three display cases, hit \$8,750.



Another collection of Paleo points, about 60 pieces in all boasting interesting color in stone,

went for \$7,812. The group included Midland, Goshen, Allen, Plainview and Cody material and several of the points had certificates of authenticity from Partain, Jackson and Dwain Rogers.

A great collection of more than 40 Archaic Period stone knives, including many fine Alibates and Haraheys, all show percussion and pressure flaking all in one display, finished at \$2,375.

Rare antique bottles were also a hit with bidders. A rare, two-town whiskey flask from around 1895, for Thos. R. Heibler, misspelled

on the bottle as “Hiebler” (“Pure Old Sour Mash / Whiskey / Thos. R. Hiebler / Montrose & Ouray / Colo.”), 5 1/2 inches tall, rose to \$4,125.

A circa 1898-1908 Vota & DeHeines pocket whiskey flask, light purple with black lettering and a ground top with a metal cap, 5 3/4 inches tall, went to a determined bidder for \$4,375. Johnnie DeHeines and Ludwig Vota were co-owners of the County Club saloon in Silverton, Colorado.



Rare ancient Roman coins found their way as Day 4 top earners. A couple of examples:

Sestarius of Galba – Galba served as Roman emperor for just seven months (68-69 AD), having previously been governor of Spain for eight years. The coin, in gorgeous EF condition, showed a legend encircled by an oak wreath on the reverse (\$6,037).



12 Caesars silver coins – all in about fine to fine condition. The group included an elephant denarius of Caesar celebrating his victory over the Gauls and August denarius celebrating his grandsons' coming of age (son to be poisoned by grandma) (\$5,878).

To consign, call Fred Holabird at 775-851-1859 or 844-492-2766; or, you can send an email to fredholabird@gmail.com. Be sure to visit www.holabirdamericana.com for upcoming auction dates.

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Bath Antiques Sale Returns for the Season

BATH, ME – Gurley Antique Shows is pleased to announce that the Bath Antique Sale will be returning for the season starting on October 9, 2022. The Bath Show is a decades-long Maine tradition. Celebrating Mid-Coast dealers and antiques, the show was recently taken over by Gurley Antique Shows. Joshua and Rachel Gurley, the children of the late Nan Gurley, were born and raised in Maine and are delighted to support local dealers and customers alike. Joshua is a licensed auctioneer and Rachel owns a multi-dealer shop in Scarborough.

Fifty dealers from Maine, Massachusetts, New Hampshire, and Vermont will be exhibiting. The focus of the show, as always, will be quality 18th and 19th century antiques with a nice smattering of vintage goods, mid-century modern, jewelry, art, and decoratives.

The show is returning to Bath Middle School at 6 Old Brunswick Road in Bath, Maine from 10 a.m. to 2 p.m. with five dates to follow throughout the winter. For more information about the Bath Antique Sale and the many other Gurley Shows, call Joshua or Rachel Gurley 207-396-4255 or get the most up-to-date info by going to: www.gurleyantiqueshow.com



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Simple Goods Early Country Antiques & Primitive Goods Show November 9, Berlin, OH

BERLIN, OH – Simple Goods Early Country & Primitive Goods Show is set for Saturday, November 5th from 9 a.m. to 3 p.m. at the Heritage Community Center located at 3558 US Route 62 in Berlin, Ohio. The show consists of over 50 booths. All of the favorite Simple Goods dealers will return to the show with our well-known and loved early country antiques dealers and our primitive goods artisans.

The Simple Goods show is worth the trip with folks traveling from near and far to attend. The Ohio Amish countryside is beautiful and the town of Berlin is worth seeing and exploring while there. Come and spend the day. While at the show, sign up in the lobby for a door prize and get on the mailing list for future show information. There's lots of free parking surrounding the building making it easy for loading up all your purchases. The Simple Goods cafe, run by Exclusively Yours Catering, will be open during the show. Have a seat in the dining area and relax so you can keep shopping.

Check out the show's facebook page daily at www.facebook.com/simplegoods for additional show information including a dealer list and floor plan. There's also fun giveaways for admission tickets and "Simple



Goods Dollars" on the page.

For more information, phone Christina Hummel at 570-651-5681, email-simplegoodsshow@gmail.com.

New York to Become 27th State on Nation's Longest Antique Trail

NEW YORK – New York will soon become the 27th state in the country to have a statewide antique trail map published in print and online by AntiqueTrail.com. The AntiqueTrail.com team launched their campaign on September 7th at the world-famous Brimfield Antique Show in Brimfield, MA, before heading west into New York state.

"For over 12 years, AntiqueTrail.com has had the pleasure of promoting antique and vintage shops, malls, shows, and B&Bs. We are



proud and honored to support these wonderful small businesses that make such a positive impact on keeping our main streets vibrant," says AntiqueTrail.com founder, Marcia Huffman. AntiqueTrail.com is an online antique and vintage store directory which includes a website, online store, event and show calendar, and map for 1,400+ businesses across 26 states. Brochure/maps are printed and published annually and distributed in member shops, shows, markets, and welcome and tourism centers across the country. Contact Lori at 207-922-9061 or Lori@AntiqueTrail.com to request a brochure, or become a member today by visiting www.antiquetrail.com

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Horology's Great Collectors Symposium to Honor Past Collectors of Clocks and Watches

NEW YORK CITY – On October 21-22, the 2022 Time Symposium hosted by the National Association of Watch and Clock Collectors (NAWCC) will honor important past collectors of clocks and watches. These great collectors, including J.P. Morgan, recognized the enduring historical, technological, cultural, and aesthetic values of horology.

No previous conference has ever focused upon these collecting stars who deserve our attention, study, and everlasting gratitude. Their collections remain preserved in museums around the world, or have been dispersed but are well-documented in books, pamphlets, and auction catalogues dating back to the 18th century.

The symposium programs will take place in mid-town Manhattan at the General Society of Mechanics & Tradesmen of The City Of New York. The landmark building is also home to the Horological Society of New York (HSNY) which joins the NAWCC in presenting the event. The closing banquet will be directly across West 44th Street at the elegant Harvard Club of New York City. Eminent speakers from America, England, and Germany have been recruited, including well-known experts and scholars Jonathan Betts and Oliver Cooke from England. Robert C. Cheney, Executive Director and Curator of the Willard House & Clock Museum, will speak about the extensive clock collection at Old Sturbridge Village which is generously underwriting his presentation.

The James Arthur Lecture will be delivered by Daryn Schnipper, long-time head of Sotheby's international watch department. Sotheby's

is the exclusive corporate sponsor of this historic event, and many great horological collections have been gaveled in its sales rooms.

The symposium's printed program includes a deeply-researched annotated and illustrated listing of more than 200 watch and clock collectors from many countries and eras. Publications related to each of them may be examined in the newly-established HSNY library. This collection of more than 25,000 books, journals, and papers was created by Fortunat Mueller-Maerki and was recently donated by him in its entirety to the HSNY. A formal dedication of the library also is part of the conference program.

Bonus sessions and tours include pre-symposium presentations honoring the late horological illustrator and animator John Redfern, a curator-led special tour of the watch collection at the Metropolitan Museum of Art, and a post-symposium day-long field trip to the Morris Museum in nearby New Jersey that holds world-class collections of antique automata and mechanical music.

All details and registration information are at www.greathorology.com. Queries may be directed to symposium organizer Bob Frishman at bell-time@comcast.net or 978-475-5001. A limited number of free registrations are available to students and young museum professionals.



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WILMINGTON, DE – One of the nation's most acclaimed shows of antiques, art, and design, the Delaware Antiques Show, returns to the Chase Center on the Riverfront in Wilmington, Delaware, November 11-13. The Show features more than 60 of the country's most distinguished dealers in American antiques, furniture, paintings, rugs, porcelain, silver, jewelry, and other decorative arts.

From the newest collector to the most knowledgeable connoisseur, there is something for everyone. Tickets include lectures, book signings, and admission to the Show and to Winterthur for all three days of the event.

Highlights include a keynote lecture presented by famed designers Ashley Whittaker and Christopher Spitzmiller taking place on November 11 at 10:00 am.

- Described as the “neo-traditionalist,” Ashley Whittaker's work reveals fresh and modern perspectives on traditional design and architecture. She is listed on *Elle Décor's* A-List of top designers. Her work has been published in *The New York Times*, *Veranda*, *Southern Living*, *Coastal Living*, and *Domino*, and it has been featured on the cover of *House Beautiful* six times. She credits her training in the design industry to legendary decorator Markham Roberts, who she worked for before starting out on her own in 2006. Her work includes projects in New York, Connecticut, Rhode Island, Florida, California, and Montana.

- Christopher Spitzmiller creates ceramic lamps inspired by classical forms and traditional gem-like glazes. His work is often featured in *Architectural Digest*, *Town & Country*, *Elle Décor*, *Veranda*, *The New York Times*, and *The Wall Street Journal*. He has had the honor of making lamps for the Oval Office for the past four White House administrations, as well Blair House and many other distinguished American homes. He is author of *A Year at Clove Brook Farm*, published by Rizzoli.

Young Scholars lectures, sponsored by the Decorative Arts Trust, take place on November 12, at 2 p.m. These lectures are presented by recent Lois F. McNeil Fellows from the Winterthur Program in American Material Culture, a joint graduate program of Winterthur and the University of Delaware. Katrina Reynolds will present *Rediscovering the Formula: Interpreting a Stenciled Pelerine in the Winterthur Collection* and Ethan Snyder will present *A Long Space Race: Contextualizing Early (Human) Flight in Eighteenth-Century Material Culture*.

To purchase tickets, visit Winterthur.org/DAS or call 800-448-3883. For more information, please email das@winterthur.org.

The Delaware Antiques Show benefits educational programming at Winterthur.

The 59th Annual Delaware Antiques Show begins with an Opening Night Party on Thursday, November 10, 5-9 p.m. Celebrate the opening of the show with cocktails and exclusive early shopping.

Show Hours are Fri., Nov. 11 and Sat. Nov. 12 from 11 a.m.-6 p.m.; and Sun., Nov. 13, 11 a.m.-5 p.m.

General Admission is \$25 per person, \$20 for Winterthur Members. Children under 12, free. Tickets are valid for all three days of the show and for admission to Winterthur on show days.

The Chase Center on the Riverfront is located at 815 Justison Street, Wilmington, DE, less than one hour south of Philadelphia, midway between New York City and Washington, D.C.

For information and updates about this year's Delaware Antiques Show, please email das@winterthur.org, visit winterthur.org/DAS, or call 800-448-3883. The Delaware Antiques Show is presented by Wilmington Trust, a Member of the M&T Family,

About Winterthur Museum, Garden, and Library

Winterthur—known worldwide for its preeminent collection of American decorative arts, naturalistic garden, and research library for the study of American art and material culture—offers a variety of tours, exhibitions, programs, and activities throughout the year.

Winterthur is closed on Mondays (except during Yuletide), on Thanksgiving and on Christmas Day. Museum hours are 10 a.m.-5 p.m., Tues.-Sun. Admission is \$22, adults; \$20, students and seniors; \$8, ages 2-11. Memberships are available for free and discounted admission. Winterthur is committed to accessible programming for all. For information, including special services, call 800-448-3883 or visit winterthur.org.

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The Evolution of MOURNING WEAR

By
Maxine Carter-Lome, publisher

Mourning attire has evolved throughout the centuries but one thing that has remained constant, at least in western civilizations, is the wearing of the color black.

Originally reserved for royalty and aristocracy who were experiencing grief, black mourning dress eventually became a fashion statement worn by people of all classes who wished to emulate the ways and dress of the elite. Over the last 150 years, mourning rituals and attire have taken on many influential shades of centuries-old observances but have evolved to meet the needs of modern-day mourners, whose loss is no less profound than the generations before them but whose conventions today are more practical and less severe.

The Evolution of Mourning in Black

The custom of wearing unadorned black clothing for mourning dates back at least to the Roman Empire, when the toga “pulla,” made of dark-colored wool, was worn during mourning; however, black wasn’t always the color of mourning in the west. For centuries, white was worn in mourning by most. This is because white was the most affordable fabric color and one most people already had. Even after black became the color of mourning in the west, children still wore white to funerals as a sign of innocence and purity.

During the Middle Ages and Renaissance, black mourning attire was worn by aristocrats and royals for both personal loss as well as general loss, such as after the St.

Bartholomew’s Day Massacre. Women and widows wore distinctive black caps and veils, and all mourning dress was heavily regulated and monitored to fit a strict dress code.

For the next 500 years, mourning conventions and fashions in Western Europe were dictated by royal protocol, and the wearing of black as a symbol of mourning remained the purview of royalty and the aristocracy. That changed during the 18th century with a shift in wealth across Western Europe that rewarded entrepreneurship over inheritance. As wealthy European merchant families and a growing middle class rose in the ranks during the Georgian era (1714-c. 1830-37), they looked to mimic the royal family in their mourning, and display their new-found wealth, by wearing black and adopting the fashion of mourning dress.



Illustration of a Roman family in mourning

On March 1, 1738, the *Virginia Gazette* printed the news of the death of “Her Majesty Wilhelmina Dorothea Carolina, Queen Consort of Great Britain.” Instructions were given as to mourning attire, as well as decoration, for “Peers, Peerettes, Privy-Counsellors, and Foreign Ministers” mourning the Queen. This included the particulars of what constituted “Full Dress” for men and women. For women, “full dress” was:

“Black Bombazeen, broad hemm’d Cambrick Linen, Crape Hoods, Shammy Shoes and Gloves, and Crape Fans.” The article specified their “undress” as: “Dark Norwich Crape, and glaz’d Gloves.” Gentlemen, on the other hand, were instructed to wear “Black Cloth, without Buttons on the Sleeves or Pockets,



1.



2.



3.



4.



5.

Images photographed by Susan Muncey at Death Becomes Her: A Century of Mourning Attire exhibition at The Metropolitan Museum of Art, New York that took place from October 21, 2014, to February 1, 2015:

1. 1830s American gentlemen’s mourning tailcoat ensemble and girl’s mourning dress
2. American mourning dress with bonnets circa 1845
3. American half-mourning dress with white stripes circa 1848
4. American mourning ensemble in moire silk circa 1857-60
5. 1868 half-mourning wedding dress chosen to honor those lost in the American Civil War

Cambrick Cravats, and Weepers, broad hemm'd, Shammy Shoes and Gloves, Crape Hatbands, Black Swords, Buckles, and Buttons." The instructions go on, to say that "Coaches and Chairs" should be covered in black cloth, servants should wear "Shoulder-Knots of Black Silk Ribbon ..." and that deep mourning should last six months, followed by another six months of second mourning.

When Martha Washington's daughter, Martha ("Patsy") Parke Custis, died in 1773, both George and Martha Washington observed 15 months of deep, half, and second mourning as was prescribed for the death of a child. Washington ordered from London a "genteel Suit of Second Mourning, such as is worn by Gentlemen of taste, not those who are running into the extreme of every fashion," as well as a "genteel mourning sword, with belt, swivel, etc." Martha required a "Black Silk Sacque & Coat" with "1 handsome Fan proper for Second Mourning." Martha also placed an order with their mourning attire for "mourning rings," most probably containing Patsy's hair, to give to her girlfriends and relatives as a remembrance.

The growing demand across Europe and from the Colonies for appropriate mourning attire was met through the extensive manufacture of dull black mourning wools, black and white silk mourning crapes, and jewelry. Court and private dressmakers and tailors would then make up mourning garments to suit the specific styles required by these widening consumer groups and new royal decrees. The world's chief manufacturer of mourning crape was a British company called Courtaulds, which mechanized the production process for massive output and established a veritable monopoly on its creation. The company exported the material internationally, with particular success in the United States and France.

Mourning in the Victorian Era

The wearing of black as mourning dress reached its peak during the reign of Queen Victoria (1819-1901) during the second half of the 19th century.

Queen Victoria, whose love for her husband Prince Albert was legendary, took mourning to a whole new level with his death in 1861. In addition to wearing her widow's weeds for the remaining forty years of her life, she requested that the Prince's rooms in their residences remain and be maintained exactly as he had them when he was alive (her servants were instructed to bring hot water into his dressing room every day as they had formerly done for his morning shave), had statues made of him, and displayed his personal mementos around the royal palaces.

As in other aspects of her reign, Queen Victoria's mourning for her husband influenced mourning etiquette among almost all classes, high and low, and decreed a new complex set of rules governing bereavement rituals, including appropriate periods of mourning by family members and the wearing of black.

Unsurprisingly, women bore the brunt of the emotional labor that this culture of mourning demanded, and no woman was more constrained by cultural expectations than a widow. Widows were



Mourning Dress, 1850 – 1855, wool mousseline
Amsterdam Museum



Half mourning dress in silk and cotton, c. 1872-74. Brooklyn Museum Costume Collection at The Metropolitan Museum of Art. photo: met.org

expected to observe a prescribed period of mourning and dress appropriately in black during that time. That period was extended during the Victorian Era to no less than two years for a spouse. To change one's clothing earlier than that was considered disrespectful to the deceased, and, if the widow was still young and attractive, suggestive of potential sexual promiscuity.

The Stages of Mourning Dress

To outwardly display their bereavement, widows were to spend roughly two and a half years in total proceeding through three stages of mourning—deep mourning, full or second mourning, and half or "light" mourning—each with its own fashion requirements and restrictions on behavior.

Deep mourning took place immediately after the death and, according to social protocol, lasted a year and a day. This period required a widow to wear simple black dresses and don a full-length black veil anytime she left the house. Called a "weeping veil," this shroud was made of a crimped silk fabric called crape (spelled with an "a" when referring to mourning clothing), allowing one to "weep with propriety," as the women's magazine *M'me Demorest's Quarterly Mirror of Fashions* put it in 1862. Unfortunately, due to the dyes and chemicals used to process the fabric, these veils could also cause skin irritation, respiratory illness, blindness, and even death.

In addition to heavy veils of black crape, custom also required women to wear heavy, concealing black clothing. The entire ensemble



6. 1870s American afternoon dresses for late mourning
7. 1870s Mourning veils



8. Vivid purple half-mourning dress from New York store James McCreery & Co circa 1890s
9. Mourning evening dress worn by Queen Victoria circa 1894-95
10. Evening gowns worn by Queen Alexandra in the year following Queen Victoria's death in 1901



Title image: Girl in a mourning dress holding a framed photograph of her father who died during the Civil War



As defined by the British, a "costume" is "the prevailing fashion in coiffure, jewelry, and apparel of a period, country, or class," as illustrated in this "Mourning Costume" print.

was colloquially known as "widow's weeds" (from the Old English word, meaning "garment"). Mourning jewelry, often made of jet, was also worn and became highly popular in the Victorian era. Jewelry was also occasionally made from the hair of the deceased. The wealthy also wore cameos or lockets designed to hold a lock of the deceased's hair or some similar relic.

Given the cost of mourning dress, an extravagance for all but the wealthy, most women overdied clothing they already owned. The protocol did not require that their dress be constructed entirely or exclusively of crape, rather, "covered" with crape as part of its construction, which made altering and dying an existing costume for mourning more affordable and accessible. To complete a mourning ensemble, they could purchase special caps, bonnets, veils, and fans, usually in black or other dark colors.

As one's time advanced to the next stage of mourning, dress became less restrictive. During second mourning, which lasted six to nine months, women could abandon the veil and crape and introduce ornate jewelry, but were expected to continue to wear crape tucks, that consisted of crape material gathered into bunches at intervals, on their dresses. Half mourning was the final state and lasted three to six months during which time the widow wore muted colors such as violet, navy, and dark green.

Men, on the other hand, were not expected to adhere to rigid mourning rules. Following the burial, they were expected to return to work in order to support the family. Men could wear a long crape band on their hat called a "weeper." The width of the weeper around his hat represented his relationship with the deceased. Other optional men's fashions included black armbands or a black ribbon on the lapel.

Ready-to-Wear Mourning

By 1900, the growing demand among all social classes for mourning wear, and the lack of black dye needed to custom create every single piece for any woman needing it, created an opportunity for industrial clothing manufacturers, who began mass-producing affordable "ready-to-wear" mourning attire, including mourning dresses, jewelry, hats, veils, handkerchiefs, and gloves.

These ready-to-wear pieces were then advertised to women, many of whom did not live in a city center, through catalogs such as Montgomery Ward, Bloomingdale Brothers, and Sears. Soon, department stores and mourning specialty stores began marketing the sale of socially prescribed mourning attire.

"Advances in textile manufacturing combined with a new consumer appetite for mourning apparel also led to the establishment of stores—like Besson & Son in Philadelphia and Jackson's Mourning Warehouse in Manhattan—that sold ready-made mourning clothes and fabric, as well as ribbons, hats, rings, gloves, handbags, shoes, flowers, and even black drapery for the house, while department stores like Lord & Taylor added mourning departments," writes Author Jocelyn Sears.

The department store Jordan Marsh in Boston advertised that mourning clothes were always stocked for immediate delivery. Their mourning dress "number 7" was described as being a "very pretty wool French cashmere costume, waste trimmed with handsome lace effect bolero, crushed collar, and belt, finished with mourning silk ribbon, skirt cut in Parisian style." They guaranteed "Dresses can be made to order from any measurement in two days."

To help educate and assimilate a new class of mourners, fashion magazines published illustrations of the latest mourning fashion, and etiquette books were published instructing people how to dress to properly grieve for different family members.

Over the next century, mourning became more practical and abbreviated. Widow's weeds were replaced by black armbands, simple dark-colored clothing, and the pinning of mourner ribbons. The only constant? The heartbreak of loss and the color black.



This satirical drawing of a Victorian woman in mourning by Charles Dana Gibson cleverly exposes the faults and foibles of late Victorian/early Edwardian American high society. Following the adventures of his idealized feminine character, the "Gibson Girl," Gibson's exploration of the behaviors, attitudes, and mores of the early twentieth century still delight and amuse us today. In this image, he takes on the topic of "Half Mourning."

Charles Dana Gibson (1867-1944) Charles Dana Gibson was born in Roxbury, Massachusetts and was one of the best known of the turn-of-the-century illustrators. His pen and ink drawings of the "Gibson Girl" are perhaps the most recognizable images of the time. Gibson did much of his work for *Life* and *Collier's* magazines.

Flowers

The Oldest Form of Tribute

by Judy Gonyeau, managing editor



The arrangement and placement of flowers around the dead are considered the oldest act of mourning. During the 1951 excavation of the Shandiar Cave in Northern Iraq, Dr. Ralph Solecki discovered several burial sites. Solecki submitted soil samples from the graves for pollen analysis to a paleobotanist who found pollen and flower fragments from at least eight species of wildflowers. The burials had occurred around 62,000 B.C. and neither birds nor animals could have been responsible for the placement of the flowers. It was concluded that someone 62,000 years ago had roamed the mountainside in the mournful task of collecting flowers for the funeral tribute.

Flowers as the Symbol of Life

The lifespan of flowers has long been equated to the lifespan of mankind—from seedling to full bloom to old age and death—people could follow the cycle of life within just a few weeks or months. Some note that the presence of fragrant and colorful flowers was a necessity to keep certain scents at bay as the dead are honored – sometimes over the course of weeks.

In a famous example, the 1874 funeral of President Andrew Johnson demonstrates the need for fragrance. His body was not embalmed, and by the day of his funeral, his body was in such foul condition that undertaker Lazarus C. Shepard closed the casket and heaped loads of fragrant flowers on top and around the burial receptacle. The fragrance of the flowers hid the odor long enough for the funeral to take place.

For many, the beauty of flowers and colorful arrangements helped to soften the perceived ugliness of death, allowing the viewer to avoid a shock when viewing the body. The viewing was meant to show the deceased as closer to the heavens, comforted by beauty and light.

The Wreath

Often, wreaths were placed on doors as a signal that a death had occurred within the household. Often, it was the first task carried out by the bereaved to notify friends and neighbors of the event.

As first documented in ancient Greece,

Dog in Mourning by Henry Bacon (Amer. 1839-1912 in 1870 shows a faithful dog at his master's or mistress's door where a memorial wreath with pink roses hangs



the wreath symbolized the circle of eternal life. In Egypt, the dead wore a "crown of justification" made of laurel, palm, and feathers. In the early Medieval times in Europe, evergreen wreaths were laid at the burial place of early Christian virgin martyrs, sometimes as part of a pilgrimage to honor their sacrifice. In 1500s England, a procession of young maidens would be led by a single girl carrying a wreath of white flowers to symbolize the purified soul of the deceased.

Wreaths have been used for war memorials and at veterans' remembrance services for centuries. The image of a memorial wreath can be seen carved into tombstones and markers as a sign of service and remembrance. Burials at sea or commemorations of naval losses at sea have most often been conducted

by placing floating wreaths on the water, and in some cultures, the wreaths would include lit candles.



A staged Victorian image of a young woman mourning the loss of her husband with the placement of a white wreath.

Other Floral Displays

According to the Smithsonian Gardens Horticultural Artifacts Collection, crafted containers for flowers and plants have evolved according to the needs, fashions, and technology of the time. When it came to arrangements for funerals, vessels became not only simple holders of flowers, but were designed with inserts for holding water. Flowers could be easily pulled and thrown on the casket during burial.

"Furnishings and accessories made of wicker were extremely popular from the 1850s to the early 1900s. Wicker is comprised of woven rattan, willow, bamboo, or other imported or local grasses over a hard wood or iron frame. Florists kept a supply of wicker objects on hand to lend, rent, or sell to their customers to create elaborate settings in the homes or cemeteries for funerals. Flowers and foliage were often intertwined to create a more elaborate display."



This Victorian family home memorial followed the guidelines of the day as far as appropriate height, stand, wreath, and flowers were concerned.

suited the desire for loose graceful arrangements, which were fashionable in the late 1800s and into the 1900s. Because the basket designs allowed them to hold water, the flowers inside stayed fresh longer. The variety and longevity of arrangements in baskets made them highly favored by customers. By the 1910s, suppliers offered as many as 1,500 different styles of baskets in their catalogs, mostly made from willow.

Flower Meanings

Different flowers offered different meanings when honoring the dead as far back as the 15th century B.C. At that time, nature had not brought forth the diversity in color that is seen today, but the shape, season, and perceived intent of each bloom as it unfurled brought with it a sense of purpose to the viewer.

During the Victorian era, the obsession with the meaning of flowers practically took over as a language unto itself when it came to love, celebration, and death. As the science of biology advanced, more varieties of flowers came into bloom, thanks to selective breeding, resulting in different meanings assigned to each category, genus, and species. Here are a few examples.



A Yellow Mum symbolizing sorrow

(generally assumed to refer to the white Madonna lily), the lily was so revered by the Greeks that they believed it sprouted from the milk of Hera, the queen of the gods.

Chrysanthemum – Blooming in its original color of gold back in the 1400s B.C., the name translates to “gold flower.” A symbol of the sun, the Japanese consider the orderly unfolding of the chrysanthemum’s petals to represent perfection, and it is said that a single petal of this celebrated flower placed at the bottom of a wine glass will encourage a long and healthy life.

Gladiolus – Today, this flower is often referred to as “The Funeral Flower” due to its distinct



The White Calla Lily represents resurrection and rebirth



A Pink Gladiolus representing compassion



1800s photograph featuring tremendous floral arrangements with a photo of Father in the center and featuring many sheaves of wheat which is a tradition used at funerals in the Midwest.

structure and used to create height and large fan-like structures in funeral arrangements. When it comes to a funeral floral arrangement, the gladiolus embodies strength of character, sincerity, and moral integrity.

Collectible Floral Baskets

In the world of collectibles, funeral floral baskets are enjoyed for their shape and style. Ranging in price from \$10 at a tag sale (if you can find one) to \$150-\$350 in finer antique shops depending upon color and condition. These baskets, made of wicker and/or metal, typically have a large oval handle that spans over the floral arrangement and allows for the easier



A metal and wicker basket valued at \$235 with great green color

transportation of flowers from the home or funeral parlor to the gravesite. Other baskets were tall—up to eight feet—and had a decorative wide flow at the top. These were used mostly during the church services. The most popular basket colors were green and white.

Helping the flowers stay in place meant a type of “fill” was required to allow space to be set between stems. Flower frogs were used in smaller baskets or containers, but in 1954, floral foam, also called “Oasis,” a company name, was invented. This tool changed the florist industry greatly because it not only retained water to keep the flowers alive, it was such a sturdy foam that it easily held even the heaviest of blooms in place.



Flowers were seen as a visible expression of sympathy, respect, dare, and love for the deceased and the deceased’s family. Since it wasn’t always deemed proper to speak openly about one’s feelings, flowers were delivered in secret and the recipient had to guess who sent them. Even when sending flowers for funerals, it remained a way for friends, family, and neighbors to say they cared without having to speak the words out loud. Perhaps hints to the identity of the sender, and the message sent, was said by the flowers, themselves.



Georgian-era funeral basket containing a wood base to keep it steady selling for \$170 online



Wicker funeral basket with tin insert called the “American Beauty Vase” in floral supply catalogs and was used to hold long stem rose arrangements.



Mourning Jewelry

By
Melody Amsel-Arieli



At left, "Braiding Table and Position in Braiding," from *Art of Hair Work: Dressing Hair, Making Curls, Switches, Braids, and Hair Jewelry of Every Description*, by Mark Campbell, 1867. At right: Gold Victorian mourning hairpin with glassed braided human hair in ornate seed pearl frame, 18 x 24 mm.

During the Middle Ages, Europeans grieved the passing of loved ones by following a variety of traditional social and religious rituals. Since lives then were marked by disease and high childhood mortality, scores of mourners wore death-themed memento mori "remember you must die" rings, pendants, lockets, and brooches depicting coffins, skulls, skeletons, and coffins. Rather than celebrate Death, these were considered reminders to cherish each waking day.

The Popularity of Mourning Jewelry



Extremely rare memento mori skull ring, 18ct. gold/rock crystal, 3.5 gr., late 1700s.
photo: www.rubylane.com

Indeed, through generations, the pious had venerated the locks of saints and lovers had exchanged plaited locks as personal keepsakes.

Mourning jewelry linked to specific losses became popular. However, only after the controversial execution of Charles I in 1649. Loyal Stuart supporters not only commissioned rings, earrings, brooches, and lockets bearing miniatures of his image with the inscription "The glory of England has departed." They also treasured "Stuart Crystals," flat-topped carved rock crystal quartz tributes featuring golden crowns or the King's initials arranged atop locks of his hair.

By the turn of the century, funerals had become increasingly extravagant. In fact, mourning rings, depicting coffins, funeral urns, serpents, and seed pearl "tears" alongside engraved facts about the deceased, are post-mortem status symbols. Samuel Pepys, an English diarist and naval official, for example, willed that, at his death, mourning rings be presented to over a hundred relatives, servants, dependents, domestics, academics, naval officers, gentlemen, members of the clergy, and others. What began as a simple way of memorializing a loved one had become a funereal art practiced by many.

During the Georgian era, gold mourning rings, signifying the eternal nature of the soul through life and death, often replicated snakes clasping their tails in their mouths. Some inscribed, urn-themed models swiveled against their wearer's skin to hide their personal significance, while others featured bold black enamel bands, rich brocade detail, compartments for locks of the deceased, and inscriptions like

Eventually, upper-class bereaved families, swept by tradition and sentimentality, offered mourners memento mori-type pieces, holding bits of hair of the departed, for comfort and consolation. Since people believed that human hair contains the essence of an individual, this was neither strange nor shocking.



Brooch/pendant depicting urn and weeping willow, reverse featuring white Prince-of-Wales plume, ca. 1860.
photo: www.rubylane.com



Gold ring featuring hairwork, natural pearls, and jet inscribed: Sarah Reeve died March 12 1823 aged 81 years.
photo: www.rubylane.com

"Sarah Reeves died March 12, 1823, aged 81 years" in ornate gold gothic lettering.

Hair as the Essence of Life

Human hair, as a major component of jewelry, appeared first in early 19th-century Sweden.

Facing poverty, inhospitable weather, and a dearth of farmland for its growing population, enterprising Swedish women devised a method of braiding and weaving their most abundant resource, their gloriously long hair, into decorative brooches, hat pins, and crosses. Then, as a viable cottage industry emerged, they fanned out across northern Europe, hawking their wares.

By the early 19th century, human hair had become a highly desirable artistic medium. Yet even modest pieces of jewelry, due to the intricacy of their designs, required great amounts.

So, each spring, merchants fanned out to fairs and markets that dotted Europe, enticing maidens by offering trinkets and trifles in exchange for their lengthy tresses.



Below:
Glass/gold/hair mourning brooch, mid-1800s, American, Gift of Miriam W. Coletti, 1993.
Public domain, www.metmuseum.org

The Victorian State of Mourning

Many hair brooches, rings, and earrings were featured at England's 1853 Crystal Palace Exposition. This art form was popularized in 1861 however, after Queen Victoria, at the sudden loss of her husband Prince Albert, embellished her black crepe widow's weeds with a variety of appropriate somber accessories.

Queen Victoria also wore a specific, fine-quality jet called Whitby jet as part of her mourning dress after Prince Albert's passing. Deposits of Whitby jet are seen as narrow planks in the cliffs along a 7.5-mile stretch of North



Whitby Victorian jet chain mourning necklace featuring diamond shape links adorned with faceted domes suspending carved dangles, 20 3/4", ca. 1860, 56.7 gr. photo: www.rubylane.com



Victorian Hairwork crosses, \$265/\$225, brooch from private collection.

photo: Madeline Celletti, Bohemian Boutique

Yorkshire coastline, where Whitby is located. Famed for its deep, intense black color and the lustrous shine that can be achieved by polishing it. It is also very light in weight making it perfect for jewelry.

Bereaved commoners soon followed suit. Some exchanged bright pearls for strands of dark, hair-wrapped or Whitby jet beads. Some wore delicate jet brooches or wore bracelets a-dangle with heavy hair work crosses. Others accessorized their full, second, and half-mourning apparel with brooches featuring designs fashioned from locks of the dear departed.

Refining the Craft

Though these were processed in a variety of ways, braided or woven patterns were most popular. To create them, swaths of perfectly straight, combed hair were boiled in soda water, sorted into appropriate lengths, then divided into remarkably slender bundles. These were positioned on special tables fitted with tiny weights and bobbins which, when manipulated, worked them into braids and patterns. After coaxing these round ready-made molds, boiling, and drying, they were unmolded. Then they were sent to jewelers for mounting in oval or round decorative cases. Some were simple hair-holding containers featuring removable tops. Others, like cases, featured more durable, glassed-in locks.

Palette-work, another hair work technique, was created by stiffening strands with egg-white, carefully combing them in one direction then gluing them to a flat surface. When dried, these were cut into exceedingly small segments, formed into delicate textured patterns, then mounted in jewelry casings. Other strands were fanned into fashionable, feathery "Prince of Wales" designs or curled like the one inscribed "In Memory Of R. Burton Sept. 2, 1855 and E. Burton Oct. 27, 1865 husband and wife."

"Sepia" mourning pieces were created by chopping, snipping, or grinding bits of hair until completely pulverized into powder. This was mixed with sepia, brown ink derived from cuttlefish. Then artists used this curious concoction to paint miniature mourning scenes of funeral urns, weeping willows, or grief-stricken widows leaning against tombs on palette-worked grounds. Some featured Prince-of-Wales hair plumes on their reverse.

Most people chose hair work mourning designs from catalogs, then had them created by professional hair workers contracted by national mail order companies or private jewelers. Pointedly, their advertisements offered assurances that these one-of-a-kind creations would actually feature the locks supplied.

Other Designs and Details

Mourning jewelry, in addition to edgings of seed pearls "tears" and black bands (signifying grief), sometimes incorporated engraved words



Agate/gold/enamel mourning brooch featuring glassed lock of hair inscribed: Edith M. Beaufort from J. S. Cann Lippincott, c.1880. Beaufort studied the occult with The Order of the Golden Dawn, while J.S. belonged to Gloucestershire's historic Lippincott Baronetcy of Stoke Bishop, 1 7/8" x 1 3/8", 20.5 gm., with its original presentation box.

photo: www.rubylane.com

of comfort like "In Memoriam," "Forever Loved," or "Momma and Poppa." "Yet those personalized with initials or names of the deceased," explains Madeline Celletti owner at Bohemian Boutique based in Georgetown MA, "are far more desirable."

Yet those illuminating known loves and lives, like the agate, gold, and enamel glassed beauty inscribed "Edith M. Beaufort from J. S. Cann Lippincott," are prized by collectors, genealogists, and historians alike. Research has revealed that Beaufort studied the occult with The Order of the Golden Dawn, while J.S. belonged to Gloucestershire England's historic Lippincott Baronetcy of Stoke Bishop!

Getting Creative

By the mid-1800s, interest in hair work mourning jewelry was also sweeping America. Indeed, notes *Godey's Magazine* and *Lady's Book*, the most popular women's magazine of the day, "Hair is at once the most delicate and last of our materials and survives us like love, It is so light, so gentle, so escaping from the idea of death, that, with a lock of hair belonging to a child or friend we may almost look up to heaven and compare notes with angelic nature, may almost say, I have a piece of thee here." Hair, like love, outlasts the grave.

In response to its popularity, *Godey's* not only published material promoting hair work but also offered instructions, printed patterns, and starter kits for do-it-yourself mourning creations. In addition to locks from the deceased, crafters needed tweezers, sharp penknives, delicate scissors, pencils, long pins, background palettes, thread, and 'gum dragon' adhesive. Frames and lockets were available commercially.

During the Civil War, as Yanks and Rebs set out for battle, many left bits of hair behind with loved ones. Should they lose their lives, they reasoned, these poignant mementos of shared affection could be incorporated into brooches, rings, or lockets worn close to the heart. After all, what was more moving than a part of oneself?

In later years, photography became increasingly accessible, and mourning jewelry often featured swaths of hair backed by images of the deceased. In time, these pieces fell from fashion entirely.

Those interested in exploring this historic art may find *Campbell's Self-Instructor in the Art of Hair Work* (1867)—the most comprehensive work to this day—fascinating. Copies can be found online on GoogleBooks, Project

Gutenberg, and at various bookstore sites.

Mourning jewelry not only remains little known among collectors but is considered morbid by many. So, few collect it. Though prices typically reflect their time period, material, size, condition, rarity, and historical significance, most pieces are generally quite affordable.



Gold-scolled enameled mourning brooch/pendant featuring woven hair inscribed: In Memory Of R. Burton Sept. 2, 1855 and E. Burton Oct. 27, 1865 husband and wife, 2" x 1 5/8". photo: www.rubylane.com



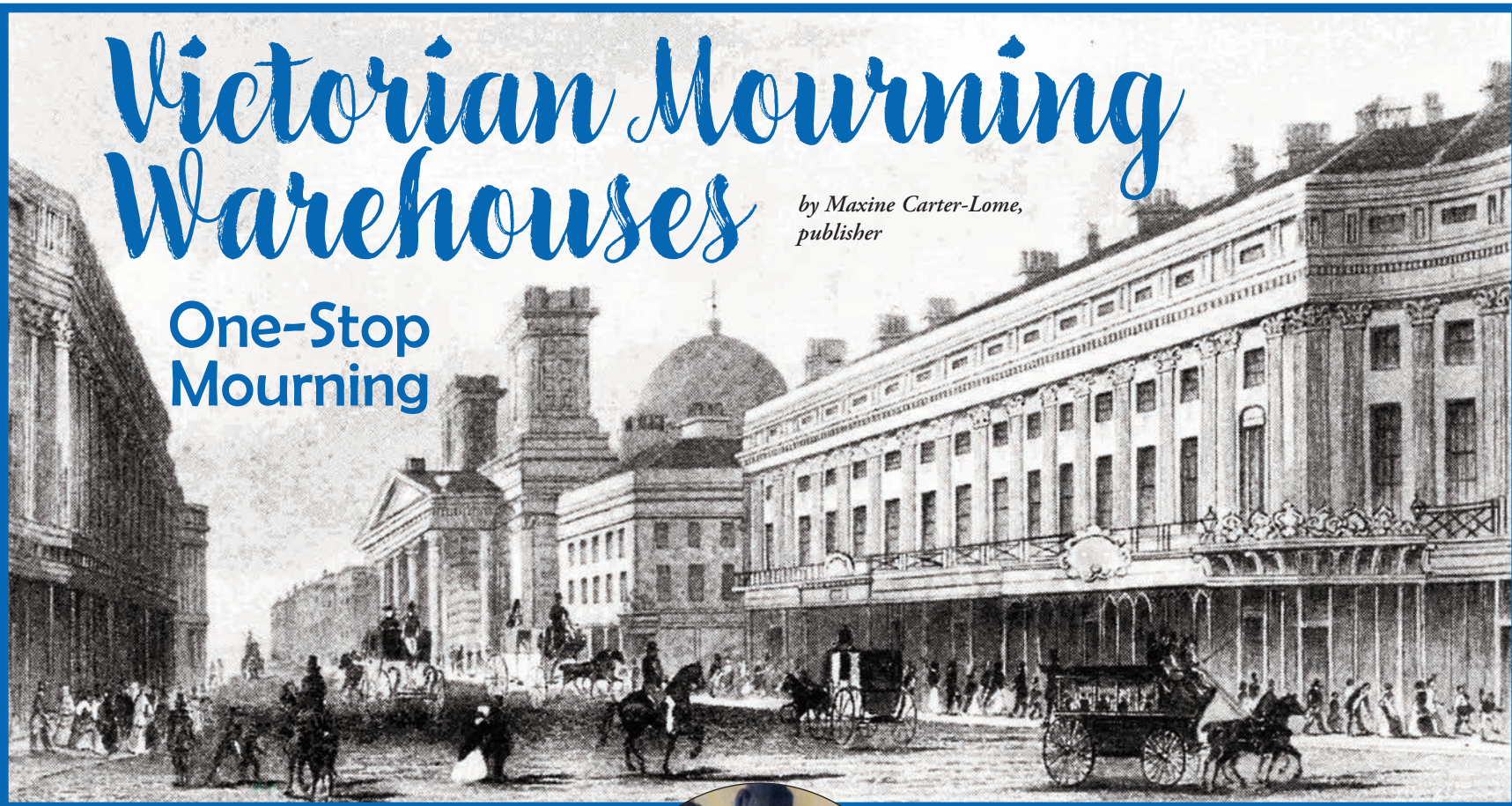
Victorian gold pinchbeck (brass/copper/zinc) glassed, pictorial swivel mourning locket/brooch with woven hair panel on the reverse.

photo: www.rubylane.com

Victorian Mourning Warehouses

by Maxine Carter-Lome,
publisher

One-Stop Mourning



"MOURNING—Court, Family, and Complimentary—The Proprietors of the London General Mourning Warehouse, Nos. 247 and 249 Regent-street, beg respectfully to remind families whose bereavements compel them to adopt mourning attire, that every article (of the very best description) requisite for a complete outfit of mourning may be had at their establishment at a moment's notice."

— Advertisement in *The Illustrated London News*,
August 31, 1844



Readymade Gentleman's Mourning Attire

Title image: Regent Street from the Circus Oxford Street view of Jay's Mourning Warehouse

When Queen Victoria's husband Prince Albert died in 1861, the world joined the distraught Queen in her mourning. Average citizens of all classes, both here and throughout Western Europe, looked to emulate her piety, dress, and mourning conventions not only as a way to show her their respect but to publicly display their own wealth and refinement in the mourning of their own loved ones in a way once reserved only for royalty and aristocrats.

Prince Albert's death escalated an already elaborate set of strict protocols that dominated mourning rituals for royalty and commoners alike through the Victorian Era and into the pre-war decades of the 20th century. These requirements were shared with the general public through articles in fashion magazines, mail order catalogs, and etiquette handbooks that dictated everything from the various stages of mourning to be followed to what one was to wear during each phase and for how long based on the relationship between mourner and the deceased.

It also created consumer demand for one-stop mourning shopping, resulting in a booming ready-to-wear industry and the rise of huge department stores in both London and in America known as mourning warehouses.

Mourning warehouses provided everything one needed to put forth a socially appropriate display of mourning. This not only included mourning garments and accessories for all sizes and phases of mourning, and fabric with which to drape a home, but also gravestones, coffins, and the ability to rent a hearse and the appropriate horses to draw it. Thanks to the railway and developing technology that allowed for the ready-to-wear mass production of mourning clothing, mourning warehouses were also able to supply customers with proper clothing within a day at rates much cheaper than one's local tailor or dressmaker.

Companies such as Jay's London General Mourning Warehouse and Peter Robinson's Mourning Warehouse, both located on Regent Street in London, and in America, Jackson's Mourning Warehouse in New York City, and Besson & Son of Philadelphia, sprung up to meet the needs of "sudden" mourners by supplying everything individuals and families needed "to carry out the requirements of Modern Mourning Orders."

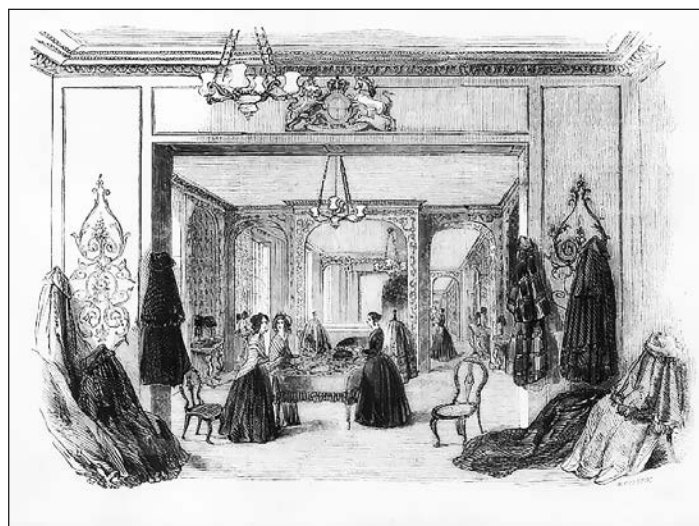
Jay's London General Mourning Warehouse

One of the largest and most renowned of the Victorian Era mourning warehouses was Jay's London General Mourning Warehouse, which opened on fashionable Regent Street in 1841.

An entrepreneur and marketer by nature, William Chickhall (W.C.) Jay recognized a business opportunity in the link between grief and clothes, and the public's need for guidance



Illustration of Jay's Mourning Warehouse, Regent Street, W. in London



*Illustration of Jay's London Mourning Warehouse interior
from Illustrated London and Its Representatives of Commerce.
The London Printing and Engraving Co., 1893*

*At left: Jay's London
General Mourning
Warehouse advertisement*

*At right: Dress fabric sample with
Peter Robinson's Card from
Victoria and Albert Museum*



and easy access to the prescribed items as they navigated the ever-changing fashion and protocols of Victorian mourning.

Jay's Mourning Warehouse was conceived as a one-stop bereavement department store. It sold fabric and ready-made garments of every type and size for all stages of mourning but could also dispatch skilled dressmakers to one's home for personal outfitting, advertising: "Ladies living at a distance may be supplied at their own Residence" with an army of "experienced dressmakers and milliners, ready to travel to any part of the kingdom, free of expense to purchasers, when the emergencies of sudden or unexpected Mourning require the immediate execution of mourning orders."

These traveling salesmen of sorts would be armed with fabric swatches and an array of ready-made dresses and hats. For other circumstances, there was a catalog service available with several illustrated plates of dresses and accessories; Victorians loved catalogs, and Jay's catalogs were very much the arbiter of grief.

Jay also commissioned writer Richard Davey to publish the definitive etiquette handbook on mourning to assist their customers in mourning appropriately. *A History of Mourning* was a large and elaborately



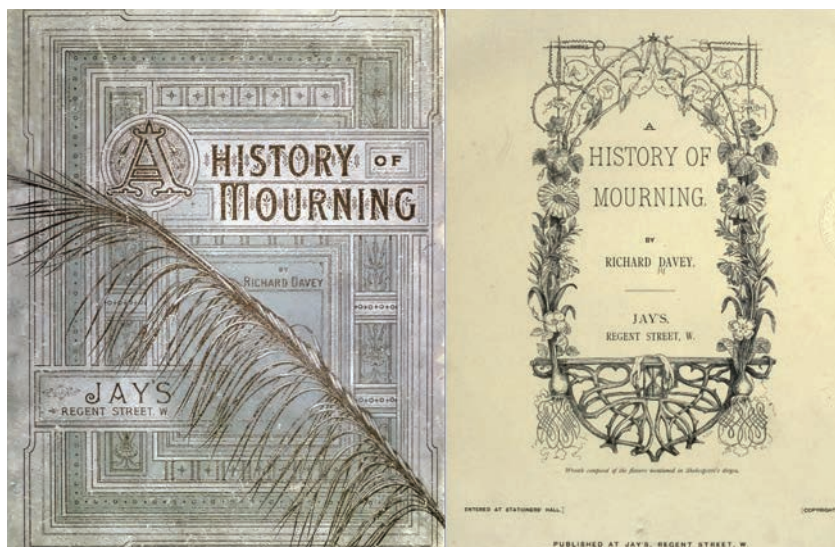
Jay's General Mourning Warehouse Advertisement

the complete furnishing of funerals, "supplying everything essential to propriety and decorum," including an efficient staff dispatched to the mourner's home to take complete charge and "conduct all the arrangements from first to last, without the slightest trouble to the bereaved." Their ads touted that "reasonable estimates are also given for Household Mourning, at a great savings to large and small families."

Jay's flourished well into the 20th century with upwards of six hundred hands in their service, including showroom and counter assistants, clerks, and workpeople engaged in the "making-up" departments. At its height, it took up an enormous chunk of Regent Street, spanning several large units, and was doing a brisk export business to both France and the United States. Jay's famously dressed Queen Victoria for mourning after the death of her husband and for the following 40 years of her life, during which she remained in mourning dress and set a national trend.

The Marketing of Mourning

Advertising in the late 19th century, both in Europe and in America, consisted primarily of advertorials, which provided space for the business owner to talk directly and in detail about their offerings to their patrons. This form of marketing was particularly effective for mourning warehouses. As death was a more common and sudden occurrence at the time of pre-20th century modern medicine, sudden mourning was a shared experience across all classes. Yet, many had the desire but did not have the background or understanding of how to mourn in Victorian fashion, especially in the United States.



*Cover and title page of A History of Mourning by Richard Davey,
commissioned by Jay's London Mourning Warehouse to offer rules of
etiquette for mourning during the Victorian Age.*

In their vulnerable state, modest mourners in particular were easily overwhelmed by the requirements, items, and accessories associated with Victorian mourning, and could be talked into buying multiple or unnecessary items to prevent the mistake of acquiring the wrong items or selecting the wrong colors. It was not uncommon for women and many families to go into debt or become homeless during the Victorian Era by observing the fashion of mourning.

Mourning warehouse advertising spoke directly to that consumer vulnerability, assuring readers that everything they needed and needed to know when the time came could be found in their establishment and with their help. This was a comforting message, especially given the premium placed on socially appropriate mourning during the Victorian Era on those with limited financial resources but aspiring to put on a public show. That guidance was also particularly helpful to Americans still holding on to “all things English aristocracy” in an attempt to maintain a similar social order in this country.

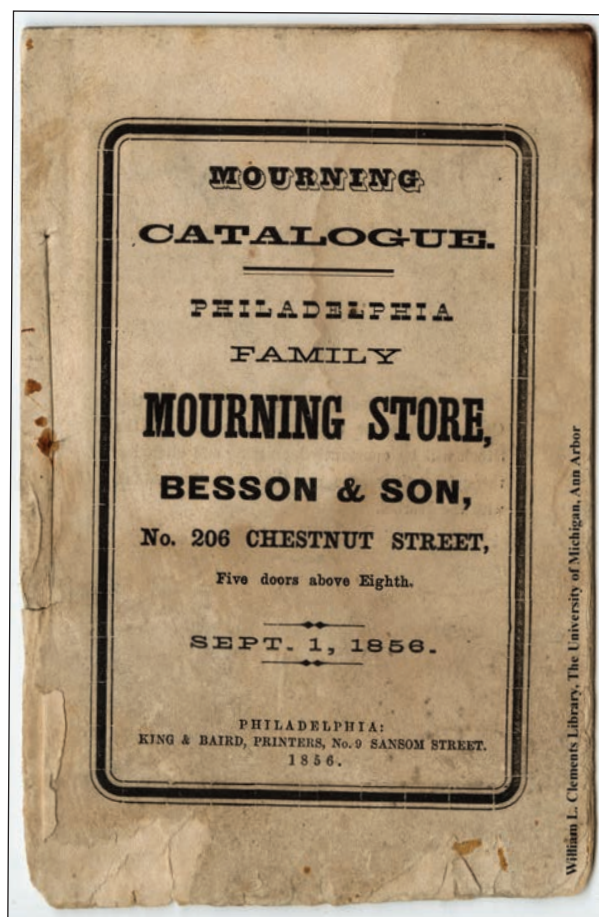
Mourning in America

Mourning warehouses also became popular businesses in America in the second half of the 19th century. Civil War widows needed a place they could go to dress their grief suitably. Ordering from London-based mourning warehouses and waiting for the return of goods was not practical or sustainable in a country that was becoming increasingly self-reliant. Businesses such as Besson & Son in Philadelphia and Jackson’s Mourning Warehouse in New York City sprung up to meet this urgent domestic demand, modeling their establishments after Jay’s and other prosperous London mourning houses, as their advertising shows.

Jackson’s Mourning Warehouse, located at No. 777 Broadway, between Ninth and Tenth streets, offered “the most complete stock of mourning goods ... of the latest style.” Jackson’s advertorials promoted the Establishment’s latest seasonal fashions, affordability, and convenience, all compelling reasons for American consumers to shop domestically rather than ordering and importing mourning fabric and mourning ware from overseas. They regularly advertised their wares in *The New York Times*.

In an April 28, 1886, advertorial in *The New York Times*, Jackson’s announced that many specialties in dress goods for summer wear were now on hand. “Among the silk fabrics, India pongees are especially noticeable.” A pongee is a soft and typically unbleached type of Chinese plain-woven fabric, originally made from threads of raw silk, today made with cotton.

An April 18, 1888, advertisement in *The New York Times* invited patrons to pay “special attention to the big display in the cloak and suit departments, the gems in millinery, to the grey and second mourning goods, pongees and plain stripes, and incidentally, it may be mentioned that there is a large assortment of sateens and zephyr gingham in the cotton department.” It then went on



*Besson & Son Mourning Catalogue
from September 1, 1856*

to provide pricing on a range of ready-made mourning garments and accessories and fabric by the yard. The advertisement concluded that “there is nothing that a lady in mourning can desire that is not to be found in this old and well-known store.”

In their 1856 catalog, Besson and Son’s Mourning Store of Philadelphia assured prospective buyers of the quality of their black goods, promising only “what is of the proper shade of black” in their “Crape Grenadines, Balzerines, Baryadere Bareges, and Black Bareges.” An October 21, 1862, ad from Besson & Son, Philadelphia, in *The North American*, provides an extensive list of the assortment of mourning goods it sells, from Black Dress Goods to Shawls, Silks, and accessories, and emphasizes that it also offers “a large stock of second mourning dress goods ... of the latest styles and at reasonable prices.”

Mourning in the Post-Victorian Era

The fashion of and passion for mourning changed in the decades following Queen Victoria’s death in 1901 as public interest in holding and funding elaborate funerals and adhering to a strict and complex set of Victorian Era mourning rituals, waned. A

new era of mourners could now look to new sources and resources and mourn on their own terms, in their own fashion. This shift in the 20th-century culture of mourning ultimately led to the demise of mourning warehouses; its value proposition absorbed and replaced by other types of businesses and retailers.

The fast-rising industry of funeral homes (by 1920, there were around 24,469 funeral homes in the United States, showing a 100% growth in less than 80 years) and the profession of “Undertaker” could now coordinate and handle all aspects of a burial, services once provided by a mourning warehouse. Mourning appropriate ready-to-wear black dresses and accessories could now be purchased in the mourning departments of better department stores everywhere or ordered through a catalog.

Where once only royalty set mourning style, trends, and requirements, the stock of which drove the inventory of a mourning warehouse, now ladies’ magazines were the arbiters of fashionable mourning.

In 1932, *Vogue* provided a multi-page illustrated article to share and show what fashionable mourning—to be found in better ladies’ shops—looked like.

These were not your grandmother’s widow’s weeds.



*Post-Victorian Era
Undertaker attire*



*Simple afternoon dress appropriate for
“third” or “ordinary” period of mourning
from Besson and Son’s Mourning Store of
Philadelphia, *The Met**



*“Contemporary Mourning” article
from Vogue, January 15, 1932*

Urns: Their History and Collectibility

by Judy Weaver Gonyeau, managing editor



Cremation as a form of burial goes back to the Neolithic or Stone Age, making it one of the oldest traditions in the history of Man. Its propriety is also one of the longest debates across time as different influences—mainly cultural and religious in nature—come and go, even to this day.

The urn (funerary urn, cremation urn, burial urn, cinerary urn) has been used by various civilizations, whether for religious reasons or otherwise, since about 7000 B.C. in China. A discovery was made in one of the oldest provinces, Jiahu, that also indicates the urns were mainly used for children and on occasion, adults.

A Worldwide Phenomenon

The use of urns spread around the world as people crossed the planet. In Europe, they appeared starting in 3000 B.C. They were found among the Slavic peoples in western Russia and in the Near East. During the Bronze Age (2500-

1000 B. C.), cremation moved into North America, the British Isles, Spain, and Portugal.

However, it was the discovery of a Bronze Age urn in Norfolk, England that captured the attention of Sir Thomas Brown. In his publication *Hydriotaphia* in 1658, Brown described the variety of funeral antiquities that were discovered in Norfolk and later went on to study burial and burial customs both ancient and in his time.

The Greeks and Romans

During the Mycenaean Age (1000-800 B.C.), intricate burial practices using urns were taking place to honor the dead and protect the living. Due to the large number of soldiers being killed during various wars, the Greeks turned to cremation to dispose of the bodies and used urns to honor the dead as it was seen as the most sanitary way to complete the task.

There were a variety of urns designed and used by the Greeks – Amphorae, Oinoche, Kraters, and Kylx. The Greek funeral pyre included much more than the body – it also included the bodies of livestock, food, messages to the dead, and sometimes the body of an enemy or two. Flowers were also placed around the pyre.

The Roman Empire (27 B.C. to 396 A.D.) embraced the practice of cremation, especially for those of high status. Their remains were placed in elaborately painted urns that were then stored in a version of a columbarium building. The building was typically built at least partially underground or completely underground. Cremation became so popular among the Romans that an official decree was made to stop cremation from taking place in the city.

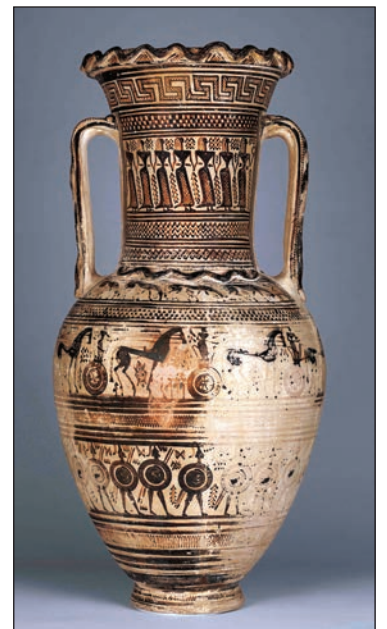
With the rise of Christianity, cremation, and therefore urns, fell out of favor as full-body burial became the more accepted way to intern the dead with exceptions made in times of plague or war. Eastern Orthodox



Hunping Funerary Urn Western Jin Dynasty, 266-420 A.D.



Stone/Bronze Age Urns



An example of ancient Greek amphora in the geometric style, circa 8th century BCE

Churches, Orthodox Jews, and Muslims all felt cremation was against their religions, and the preference for full-body burial continues today.

A Plethora of Urns

According to GetUrns.com, in Central Europe there was a series of large, elaborate urn cemeteries made from 1300-750 B.C. called "Urnfield Culture." This was a time and place where large, elaborate urn cemeteries were built. "Their funeral practices were similar to the Greeks. Their dead would be put on display, and earthly valuables and food would be set near the body to honor the deceased. Elegies, which were songs and poems, would be sung to further honor the dead. The website stated:

"After a feast, the body would be burned, and the ashes placed in urns. These urns were typically buried, and a stone would be placed at the site to memorialize the deceased.

"Over time, these stones would build up to create cairns," which are human-made stacks, mounds, or piles of rocks that served as monuments, burial sites, or ceremonial grounds.

Cremation Turns a Page

The latter half of the 1800s was known for its innovation in how things were made and done. Before the 1870s, the use of urns for storing the remains of a cremated body remained unpopular and the practice of cremation appeared unseemly.

Thanks to Sir Henry Thompson, surgeon to Her Majesty Queen Victoria, cremation took a modern turn. According to theforesight-companies.com, "Thompson was concerned with hazardous health conditions posed by bodies before burial and assumed that post-burial contamination was also a danger." Thompson took a particular interest in an innovative way to handle cremation being developed in Italy, making it a more accessible and simpler process – something he then fostered in the British Isles.



Pair of 19th Century French-mounted urns. The round urns are composed of onyx with bronze ormolu and cloisonné enamel rims and bases with three legs cast with bird heads and feet. Selling for \$32,000 for the pair at 1stdibs

came to the fore during the mid-to-late 1800s. A philosophy merged with theocracy and was named The Theosophical Society, which was founded in New York City in 1875 and then arrived in England. The Theosophical Society believed that spirits of the dead could be contacted by mediums because they now existed on a higher plane. This led to more discussion on the matter of death and what to do with a dead body so that the spirit could continue on. The Society saw cremation as a way to allow the spirit to rise to this higher existence with ease by cremating the body. Supporting and promoting the use of a crematorium made sense.



A Saxon jar (410-1066 A.D.) from a cremation cemetery in Suffolk, England

In the 1870s, Professor Ludovico Brunetti invented the first commercial cremation chamber, demonstrating the invention at the Vienna Exposition of 1873, with an updated version shown at the 1876 World's Fair held in Philadelphia. In 1874, Thompson established the Cremation Society of England and supported the use of cremation through his many contacts and influential friends.

Another influencer promoting cremation

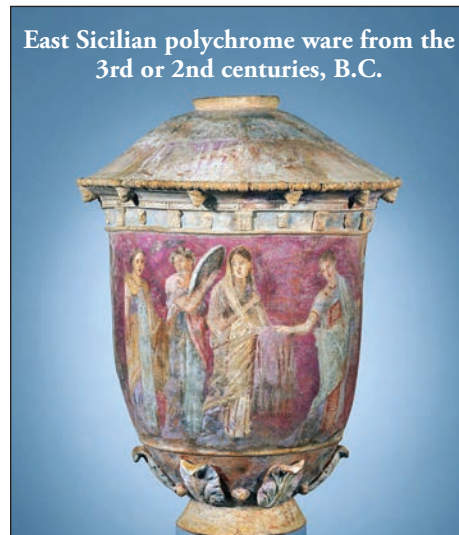
According to legendurn.com, "In 1878, Woking, England and Gotha, Germany were home to the first European crematories in Europe. ... The return [to cremation] was not smooth at first, but changing attitudes caused a huge rise in the number of people opting for it." In quick succession following the first structure, crematoriums opened up across America and Europe, and urns became an important consideration after a loved one's death.

Urn Design and Value

Strictly speaking, an urn is a vase with a narrowed neck and a cover, typically made of pottery, porcelain, sometimes metal, and rarely, glass. Today, almost any shaped container can be called a funeral urn, as its intent determines its name.

Because of the breadth and character of design used in making urns, they are very collectible. At antique-hq.com, they offer a list of qualities to consider when looking at an urn to add to a collection:

- While most cremation urns were usually made with a matching lid, older urns and urns from different cultures may not have used a lid per se, they may have corked or capped off the opening instead.
- Older pieces, such as Roman burial urns, may not have their lids anymore. Many were damaged or lost over time.
- The modern style urn has been around since the 1870s. Before then cremation/burial urns were bulky and heavy. In most cases, they were formed using a more simplistic design, strictly intended to store the ashes of the deceased as a sign of respect, nothing more.



- More well-to-do families may have opted for a more ornate design to show off their wealth, so these urns may have been decorated with imagery, or have been made by master potters or stonemasons, and have intricate carvings and elaborate designs.

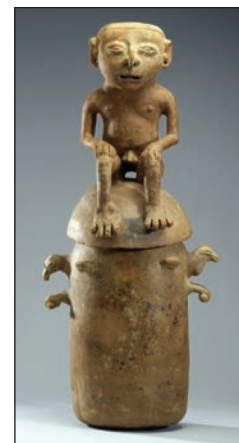
- Urns could have been made of different materials such as clay, marble, bronze, wood, brass, stone, and even glass. Each region and time period would have used what was available to them at the time of their construction.

- Do your research into a particular piece and check that the design and material match the alleged age and location. Also, look for signs of wear and tear through repeated use, to help determine if it was a jug (wine stains are a dead giveaway), or an urn (there may be a name, religious verse, or symbol that could be found either inside or outside of the urn pending culture or era).

Prices can range from a few hundred to hundreds of thousands of dollars depending on age, condition, and beauty. Whether or not you use them for their named purpose is up to you.



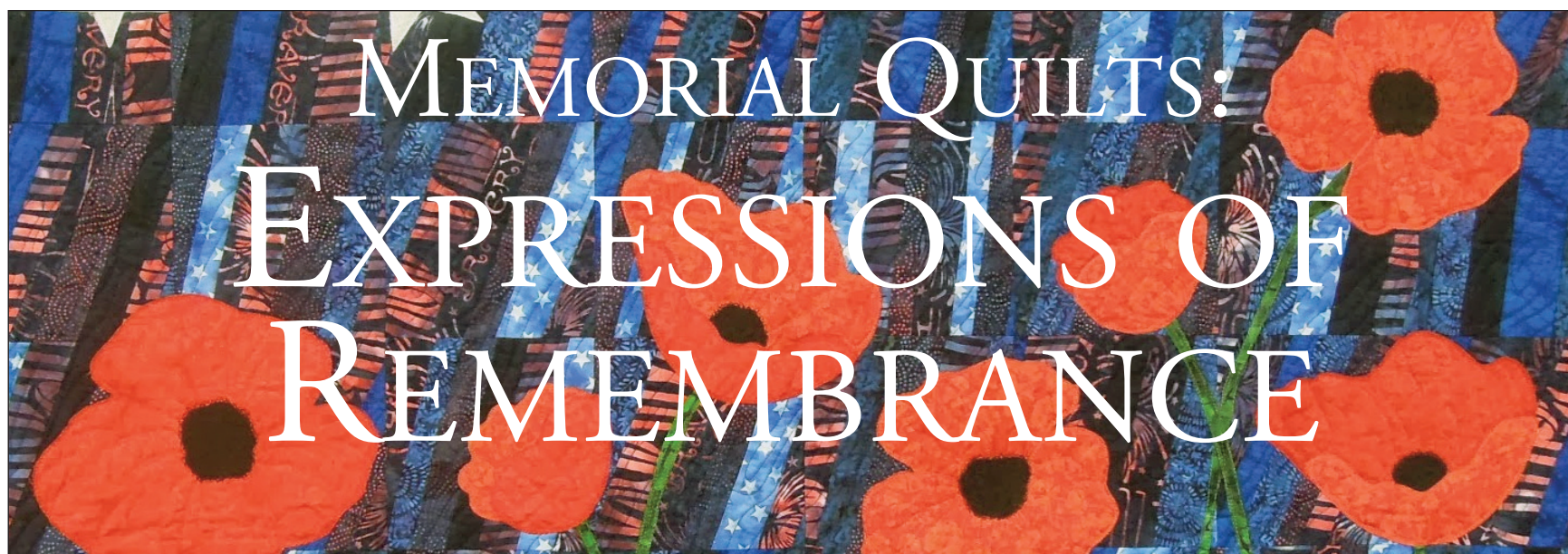
Above: Engraved wooden Indian urn, Right: The burial urn style of the lower Magdalena River region of northern Colombia is renowned for its figural



portrayals of a male personage sitting atop a low bench that adorn the urns lids Far Right: Modern glass urn by American Memory Craft.



Header Image: Bold Medici cast iron urn in an authentically weathered dark green finish with some dark iron showing through. Circa 1900. Selling at eloquence.com for \$1,720.



The Remember Quilt pattern was created by designers Mary Hoover and Barbara Persing at 4th & 6th Designs, part of a fund raising initiative for Operation Homefront.

GRAVEYARD QUILTS FOR MOURNING

By Judy Anne Breneman, womenfolk.com

Before modern medicine the loss of beloved friends and family members was all too familiar. Childbirth was dangerous and it was a rare mother who didn't lose one or more children. Husbands were lost through war or accident. Bereavement was a part of everyday life.



Elizabeth Roseberry Mitchell (1799-1857) medallion quilt picturing a cemetery and coffins in the center. Collection of the Kentucky Historical Society, Donated in 1959 by her granddaughter Nina Aura Mitchell Biggs (1866-1968), a local historian and writer.

Ways Quilts Were a Comfort in Grief

There was little that could be done in the face of many diseases. We tend to hope that families were able to cope with these losses better than we do today. After all, families of the past would have been so much more familiar with losing loved ones. But old letters and diaries tell that the pain of grief is timeless.

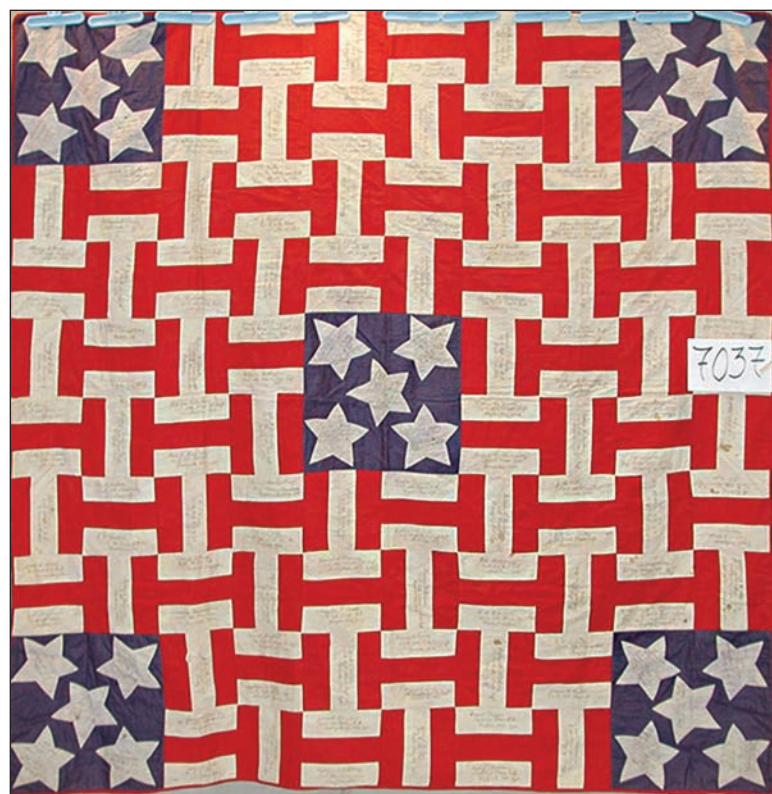
Quilts could offer some small comfort in these times of grief. One elderly woman remembers her mother getting some precious blue silk out of her own hope chest when a neighbor's baby died. "Mama and three

other women set up the frame and quilted all day. First they quilted the lining for the casket, and then they made a tiny little quilt out of the blue to cover the baby." If there was no wood for a coffin as occurred at times when pioneers were traveling west, the deceased might have been wrapped in a quilt replacing the coffin.

Quilts have also been used in the laying out of the deceased for viewing. Other times quilts were used to drape the coffin during the funeral service. The quilt used might have been a lovely family quilt or a special quilt owned by the church. In all these situations, quilts served to convey a sense of comfort, and when family quilts were used, a sense of connection to the deceased's beloved family.

Quilts Made in Memory of Those Who Passed On

Another way quilts provided comfort for the grieving was through memorial quilts made to remember the deceased. Many such quilts contained bits of clothing that had belonged to the lost loved one. Sometimes the quilt was made in the form of a friendship quilt with inscriptions by friends and family. The very act of working on such a quilt would have been a healing activity for bereaved women. The finished quilt became a comforting memory.



Civil War Memorial Quilt from the Quilt Index and the Massachusetts project. Each of the white strips and the stars are inscribed with the name of a Massachusetts soldier, his company and the date he enlisted.

In the nineteenth-century, Baltimore women made beautifully appliqued album quilts. Some were made in memory of soldiers who died in the Mexican-American war. Diane Schweier Krail writes of a deathwatch quilt made by the women in a Baltimore area family. This elaborate album quilt was made over several months during the family patriarch's final illness. The author tells us this quilt displays many symbols of mourning, "Floral symbolism on the quilt includes laurel for eternity, acorns for immortality, and roses for the frailty of life ..."

Precious Photographs Perhaps With a Quilt

During the Victorian Era, a deceased child may have been photographed so that family would have a picture to help them remember their lost little one. Such a picture might show the child in bed as if asleep under a beloved quilt. In many of these pictures the child is holding flowers or a favorite toy. Looking at the picture parents could imagine the child was simply sleeping, perhaps overseen by loving angels.

Quilts Can Still Sooth The Grieving Today

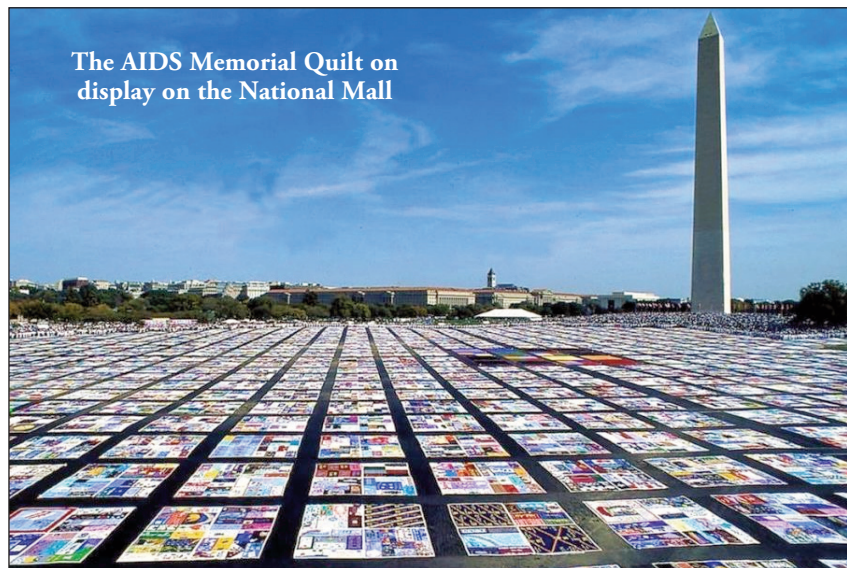
An example of modern use is found in the following quote from Lorrie Starr Crawford –

My Mother passed away in February. While my sisters, brother & I were making the funeral arrangements, I hit upon the idea to cover her casket with an old green and white quilt that Mother had worked on nearly 20 years. She pieced and pieced (by hand of course) all the time we were growing up. The quilt finally was quilted 15 years ago, again by hand. This time, everyone in the family had a seat at the frames while they visited. Somehow it seemed right that this "family project" should cover her while she "rested" during the service.

At the end of the service, my sisters and I came up to the casket and folded the quilt. Then we presented it to my brother for him to take home.

THE AIDS MEMORIAL QUILT

The National AIDS Memorial, aidsmemorial.org



Thirty-two years ago a group of strangers gathered at a San Francisco storefront to remember the names and lives of their loved ones they feared history would forget – and with that seemingly simple act of love and defiance, the first panels of The AIDS Memorial Quilt (The Quilt) were created and The NAMES Project Foundation (NPF) created.

Three years later and just a few miles away in Golden Gate Park, another small group of San Franciscans, also representing a community devastated by the AIDS epidemic, restored Golden Gate Park to create a serene place where people seeking healing could gather to express their collective grief through a living memorial, an AIDS memorial, which is now known as the National AIDS Memorial.

The public response to both of these initiatives was fervent because for the first several years into the epidemic, the stigma surrounding AIDS meant

there was no formal recognition of it as a national tragedy. There were no formal commemorations for those who had died as would typically occur in response to the loss of lives on such a mass scale.

The ever-growing Quilt, begun in 1987, is comprised of nearly 48,000 three-foot by six-foot fabric tributes to more than 100,000 loved ones lost to AIDS. Considered the largest community art project in history, The AIDS Memorial Quilt is a powerful and colorful reminder of the names and faces behind the statistics. It tours the nation and the world, helping dispel fear and stigma while offering solace to millions.

Sections of the quilt, now housed where it all began in San Francisco, continue to be placed on exhibit around the country. For a list of upcoming showings, visit aidsquilt.org

QUILTING IN REPOSE TO 9/11

911memorial.org



To New York, Washington and anyone who lost someone today. Collection 9/11 Memorial Museum, Gift of Drunell Levinson and of the contributors to the September 11 Quilts Memorial Exhibition. Photo by Drunell Levinson.

Overwhelmed by grief, fear, and anger in the wake of 9/11, people around the world searched for ways to help. For those unable to participate in the rescue and recovery efforts at the attack sites, quilt making became an option for offering practical, creative, and symbolic consolation to, and support for 9/11 family members, responders, survivors, and others who were directly affected by the attacks.

"I didn't know what to do, think, even feel," recalled Sarah Roberts, the maker of a quilt featuring a bouquet of white roses tied with red, white, and blue ribbon and titled *To New York, Washington and anyone who lost someone today*. (shown below) "The only thing I felt entirely sure of was sadness, and compassion for those who lost their lives and loved ones."

"I wanted to put flowers on a sidewalk memorial," said Roberts of her quilt, which is one of more than 150 in the collection 9/11 Memorial Museum. "To remember the dead and comfort the living."

The National Tribute Quilt

A 30-foot long quilt created by four women in response to 9/11 was donated to the 9/11 Memorial Museum and is now on view. The National Tribute Quilt is among the new installations in the Museum's Tribute Walk, an area for large-scale works of art created in the aftermath of 9/11. The 8-foot tall quilt contains nearly 3,500 fabric squares created by people in all 50 states and five countries. Stitched together, the squares depict the New York City skyline with the Twin Towers. The quilt also represents the Pentagon and the four flights hijacked on 9/11.



The National Tribute Quilt hangs in the 9/11 Memorial Museum's Tribute Walk. Photo by Jin Lee.

Posthumous Promotions

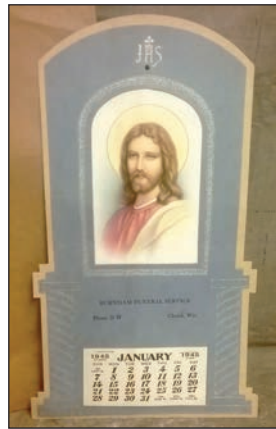
When it comes to collecting death-related items, a large category on which you may choose to focus is funeral home advertising. In the early days, advertisements for funeral homes and other businesses mainly consisted of fliers and newspaper advertisements. However, they later branched out into various types of promotional products. Many of those products are still collected today. To understand how they came about and why they are fun to collect, we need to take a peek at the evolution of the American funeral. We also need to peek into the history of advertising techniques and trends in the United States.

The History of American Funeral Practices

Before, and even sometimes during, the 1860s, the at-home funeral was more or less the only option available when someone passed, especially in many rural areas. Even when the first undertaker businesses started popping up, at-home funerals were often preferred. It was only during the Civil War that trends started to shift. After-death care was often left in professional hands, and undertaking gained a solid professional footing. However, it was not until around the 1930s and 1940s that the transition from undertakers to morticians, and eventually funeral homes with funeral directors, was complete.



Vintage Wike and Clauser Funeral Home Egg Separator



Burnham Funeral Home 1945 Calendar

The Corresponding History of American Advertising Practices and Promotional Products

For as long as products and services have existed in the United States, people have worked on ways to promote them. In Colonial America and the early days of the United States, word of mouth and print advertisements were the only options. That began to change in the United States in 1789. That year, a button was made to commemorate President George Washington's first term in office.



Antique Funeral Fans from Lincoln NE

After the production of that button, many promotional items began to be produced over the years. However, it was not until the mid-1800s that traveling salesmen started touring around the country in larger numbers and needed ways to keep their product or service name out in front of the others. That also led to companies looking for ways to bring product visibility to small-town America. When they did so, they began giving durable, highly-visible promotional products often made of metal to the general store and cafe owners. Those consisted of such useful and attention-grabbing items as large thermometers. Approximately 350,000 salesmen were traveling around the country distributing such promotional products to store owners by 1900. By the time funeral homes were popularized in the 1930s and 1940s, promotional item use by companies of all sizes and types was in full swing.

Early Promotional Funeral Home/Church Fans

Some of the earliest promotional items used by funeral homes were handheld church fans. Air conditioning as we know it now was not popularized until the 1950s. Even when it was, many congregations could not afford to install cooling systems in their churches. Often, a hand fan featured a biblical depiction on one side, and a funeral home advertisement was displayed on the other. Some later fans branched off into depicting important modern icons of the day instead of biblical scenes. For example, in some African American segregated communities, fans depicting Martin Luther King Jr. popped up when he rose to popularity.



Dearth Funeral Home bottle opener

The Use of Home Products to Promote Funeral Homes

The purpose of using promotional items to promote funeral homes was to keep the names of those funeral homes visible to potential clients. Eventually, there was a shift from advertising funeral homes in public places like churches and general stores to making sure individual families received promotional items. When that shift took place, sometimes stores sold goods that featured advertising local funeral homes. Other times, the funeral homes gave items away for free. One such major category of promotional items for the home was the writing implement category. Promotional pens and pencils were viewed as good advertising investments by all sorts of companies, including funeral homes because



Metal Document Box ca. 1920s or 30s

people used them daily. In fact, to this day pens and pencils are frequently used to advertise many modern companies.

Types of Funeral Home Promotional Products to Look For

Church fans are among the most popular funeral home collectibles. They were usually constructed of fairly flimsy material and could be lost easily due to fires, water damage, or prolonged use. They were also prolifically produced for many years in high quantities. Since so many were made, many have survived to the present day. Many of the metal items produced to promote funeral homes, such as thermometers, have also survived. Although, they can have rust or other damage due to age.



McArdle Funeral Home thermometer selling for \$100 auroramills.com

Continued on page 35



Great COLLECTIONS



The National Museum of Funeral History: *The Heritage of Death Care*

While not a favorite topic for discussion, “death care is one of man’s oldest professions,” according to Robert L. Waltrip, an undertaker turned collector on the topic. In 1992, Waltrip founded the National Museum of Funeral History in Houston, Texas to “educate the public and preserve the heritage” of this important aspect of life, loss, and mourning. Today, his 30,500-square-foot museum is the largest of its kind, housing the most funerary artifacts in the world.

The idea for the Museum grew from Waltrip’s 25-year dream of establishing an institution to house, preserve, and display the older tools of his trade he and his family had collected over their decades in the funeral services industry; items Waltrip realized were otherwise being discarded. What started as a way to house his own funerary items has since evolved into a rich cultural experience for the thousands who visit, says Genevieve Keeney, the museum’s president, and CEO.



The Museum’s first major exhibit was a collection of vintage hearses, which continues to expand and fascinate visitors. In 2005, the Museum began its collaboration with the Vatican for what has become its hallmark exhibit, *Celebrating the Lives and Deaths of the Popes*. A collection of authentic items was acquired by the Museum for display, including the original uniforms worn by The Swiss Guard (responsible for the Pope’s personal security) and vestments from Gammarelli’s, the tailor shop in Rome, which has clothed the last seven Popes. A 10,000-square-foot expansion of the Museum took place to accommodate the 5,000-square-foot exhibit, which opened in 2008, featuring premium sound and lighting, three-dimensional scenes, and audio/visual multi-media presentations providing visitors with a true sense of attending a Pope’s funeral and the sacred traditions that are observed when a pope dies.

Over the decades, the museum has been able to expand its permanent exhibits through generous donations and acquisitions of significant items that document the history of the industry. Today,



17 permanent exhibits tell the stories behind a broad spectrum of funeral-related topics, ranging from the ancient embalming rituals of Egypt to remembering celebrities and public figures.

Presidential Funerals & Artifacts

Among the museum’s permanent exhibits is an extensive collection of various artifacts from presidential funerals, including George Washington’s authentic \$99.25 funeral bill, the original eternal flame from President John F. Kennedy’s gravesite in Arlington National Cemetery, as well as the hearse that was used to carry the bodies of President Ronald Reagan and President Gerald R. Ford.

Another section in the exhibit on Abraham Lincoln includes a replica of his coffin (with a recreation of him lying in repose) as well as an authentic strand of his hair cut off by Dr. Leale, the first doctor to arrive at Ford’s Theatre, who snipped it so he could gain access to the president’s wound. There’s also a replica of the derringer pistol John Wilkes Booth used to assassinate Lincoln.



On President’s Day 2020, the Museum unveiled its new, highly anticipated *George H.W. Bush Memorial Exhibit*, honoring the 41st President of the United States and his wife, Barbara Bush.

The exhibit includes many items such as the memorial folders and tribute cards from Washington, D.C. and Houston. The permanent exhibit also includes vestments worn by Rev. Dr. Russell J. Levenson, Jr. and the uniform of Navy Capt. Judy T. Malana, U.S. Navy

Chaplain, both who presided at the funeral. More items to note are a copy of the script read by his granddaughters at the funeral, the presidential seal on the funeral train, and the Union Pacific uniform worn by the train's engineer, June Nobles.

Footage from *George H.W. Bush – His Final Journey*, from the Union Pacific West Lake Facility near Houston to A&M University in College Station is on display. It includes footage of the arrival of the 4141 train, the *Aggie War Hymn* requested by George H.W. Bush that was played and the Texas A&M Corps of Cadets who lined the last leg of the motorcade's journey. It features the military honors given, including the "Missing Man Formation" at the George H.W. Bush Presidential Library, the three volleys over the grave, a 21-gun salute, and the final presentation of the United States flag to President Bush's daughter, Dorothy Bush Koch.

One of the most recent additions to the exhibit is a pair of gray socks patterned with fighter planes in formation belonging to the late George H. W. Bush. The socks are identical to the pair he was laid to rest in at his College Station grave site in 2018.



history of cremation and misconceptions about the industry, is contained inside a replica of the first crematorium built in America.

More Exhibits of Passing

As a former funeral director certified in cremation and em-balming, Keeney's favorite exhibit is *The History of Cremation* which she helped to curate after it was popularly requested by guests. The exhibit, which dives into the



The museum's most recent exhibit *History of Mourning Photography* features an eerie guessing game where visitors can speculate whether people in a photo are dead or alive. You can even take a selfie in a chair used to prop up corpses for family photos. In fact, the museum's various "selfie spots" encourage doing so.

Next year, the museum will present a certified copy of the Shroud of Turin, an ancient cloth that bears the image of a crucified man, which many believe to be Jesus of Nazareth. As of May, the museum started offering virtual tours, which Keeney hopes will draw new curious visitors.

The National Museum of Funeral History is located at 415 Barren Springs Dr., Houston, Texas, and is open Monday- Friday from 10 a.m.-4 p.m., Saturday from 10 a.m.-5 p.m., and Sunday from 12-5 p.m. Call first to confirm. Admission is \$10 for adults, \$9 for seniors and veterans; \$7 for children 6-11 years old; and free for children age 5 and younger. For more information, visit www.nmfh.org.

"Antiques Peek" continued from page 33



A wooden nickel given out by the Preston-Pruitt Funeral Home in Danville, KY, promoting their funeral and ambulance services – and a free cup of coffee! Selling on eBay for \$3.95

If you want to collect other funeral parlor advertising products, you have no shortage of options. Popular antique and vintage options range from hand brooms to sewing and darning tools. Post-1900, egg separators were also commonly used to advertise funeral homes, as were any other items people tended to use on a daily basis.

Many funeral homes also commissioned the creation of other types of advertising products, such as calendars and metal storage boxes. What items were produced changed with the times. For example, between approximately the 1950s and 1980s, ashtrays and paperweights that promoted funeral homes were among the most common items.

There were also plenty of funeral home owners in the 1900s who chose to create more unique advertising products. Therefore, it is possible today to find unusual one-off advertising products like vintage potholders or antique fly swatters to add to your collection. Since such individualized products were usually made in smaller quantities, they are often among the most prized by today's collectors.

Funeral Collection Sold for \$150 in 2021 at Potter and Potter

Includes: 19th century remembrance cards, late 19th century American undertaker business cards, snapshots of early hearse snapshots, funeral service blotters, memorial cabinet cards, funeral invoices, a 19th century engraving of a Memento mori watch presented by Mary Queen of Scots (foxed), an early memorial scrapbook with newspaper clippings and tribute letters, funeral hand fans, a metal casket handle, a brass hand, a picture of a deceased baby in casket, and several items with funeral advertisements.



Boston International Antiquarian Book Fair November 11-13

BOSTON, MA – The Boston International Antiquarian Book Fair (BIABF) is making its much-anticipated return to the Hynes Convention Center in downtown Boston from November 11-13, 2022. The 44th Boston Book Fair is the annual fall gathering for book lovers and collectors, featuring the top selection of items available on the international literary market, sanctioned by the Antiquarian Booksellers' Association of America (ABAA) and the International League of Antiquarian Booksellers (ILAB).

An alluring treasure trove awaits seasoned collectors and first-time attendees. More than 100 exhibitors, from nine different countries—Canada, Denmark, France, Georgia, Germany, Netherlands, Italy, the UK, and the US—will showcase the finest in rare and valuable books, photography, illuminated manuscripts, autographs, maps, historic documents, maps, fine bindings, original illustrations, ephemera, fine and decorative prints, and much more.

A full list of exhibitors can be found at: <https://bostonbookfair.com/exhibitors>

Whether just browsing or buying, the Fair offers something for every taste and budget—books on art, politics, travel, gastronomy, science, sport, natural history, first editions, Americana, fashion, music, children's books, and much more—all appealing to a range of bibliophiles and browsers. From the historic and academic to the religious and spiritual, from the exotic to everyday, the Fair has

selections in every conceivable genre and subject. Attendees will have the unique chance to view rare and historic museum-quality items, offered by some of the most prestigious participants in the trade.

In recent years, BIABF has increasingly captured the attention of novice and young collectors seeking one-of-a-kind offerings at more accessible price points. For attendees wanting to start a collection without breaking the bank, there will be dealers offering "discovery" items priced at \$100 or less, so there is something for everyone.

Special events at this year's fair will include in-person talks that will be announced soon.

The Fair will open on Fri., Nov. 11 with an Evening Preview from 4-8 p.m. This offers visitors an exclusive opportunity to get a first look at the items for sale. Tickets are \$25.

The Fair continues on Sat., Nov. 12 from Noon to 7 p.m., and on Sun., Nov. 13 from Noon to 5 p.m., with Free admission both days.

The Fair takes place at the Hynes Convention Center, 900 Boylston Street, Boston, MA.

For more information, please visit www.bostonbookfair.com or call 617-266-6540, or visit our Facebook page.

The Boston International Antiquarian Book Fair is sponsored by the New England Chapter of the Antiquarian Booksellers' Association of America.

Harvard Museums Dare To Know

HARVARD, MA – What role did drawings and prints play during the Enlightenment era, from roughly 1720 to 1800? *Dare to Know*, a new exhibit opened at the Harvard Museums, explores many nuances of this complex time – when political and cultural revolutions swept across Europe and the Americas, spurring profound shifts in science, philosophy, the arts, social and cultural encounters, and our shared sense of history.

Bringing together 150 prints, drawings, books, and other related objects from Harvard as well as collections in the U.S. and abroad, this exhibition offers provocative insights into both the achievements and the failures of a period whose complicated legacies reverberate still today. *Dare to Know* runs through Jan. 15, 2023.


To learn more, visit Harvard Art Museums website at www.harvardartmuseums.org



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New Venue for 75th Annual Bucks County Antiques Dealers Association Show November 12 & 13

JAMISON, PA – The Bucks County Antiques Dealers Association proudly presents the 75th Annual Antiques Show on November 12 and 13. There is a new venue for the show: St. Cyril of Jerusalem Church rental hall at 1410 Almshouse Road, Jamison, PA. The times are Saturday, 10 a.m. to 5 p.m., and Sunday, 11 a.m. to 4 p.m. Admission is \$6, or \$5 with the postcard or advertisement, and children under 16 enter free. There will be plenty of free parking.

Since 1966, BCADA exhibitors are from Pennsylvania, New Jersey, Delaware, and Ohio. This show is now the largest antiques show in Bucks County and is rated the best show in the Delaware Valley by local magazines.

Veteran dealers include C & C Antiques, which carries ceramics, linens, and rare tools; ELtiques, which exhibits fine ephemera and artwork; KT Antiques, which returns with her country and primitive items; Ivy Iris Antiques brings eclectic primitives and whimsies; Hickory Springs Antiques displays primitives, clocks, and country furniture; and author Bill D'Anjolell of Imagine Antiques will deliver art, ephemera, historical collectibles, metalware, and ceramics.

From Pt. Pleasant, PA, BCADA matriarch, Julia Bartels of River Run Antiques brings Staffordshire and classic Victorian holiday items. Chestnut Hill native Ruth Peckmann of Antiques in Bloom will provide decorative primitives and equestrian antiques; Mill Road Antiques delights us with metalware, English ceramics, and art; and My Turn Antique exhibits country, redware, tools, and primitives.

Long Spring Antiquities brings Native American primitives; Stone & Wares has interesting country items; Serapi Antiques exhibits textiles, silver, and jewelry; Pentimento delights customers with

interesting ephemera and advertising; and Bob Lucas will display extraordinary historical documents and early photography.

Errant Artifacts promotes coins, currency, oil paintings, and eclectic antiques; Old Dog Antiques comes in with their primitives and advertising; Elizabeth Griswold of Blue Mango Books & Manuscripts will delight with her ephemera expertise; and there will be books & china from T & L Antiques.

Members from New Jersey include author Patricia H. Burke who brings fine art glass and porcelain; Jane Ashton who carries affordable furniture & country items; The Very Thing exhibits sterling silver, and Oriental antiques; Georgian Interiors brings silhouettes, samplers, miniatures; Magic Mettle Blacksmithing has incredible metal ware and tools; and Christian Swanson brings a variety of furniture, silver, artwork, pottery, and ceramics. From Delaware, member G. Brooks Antiques has unique eclectic antiques and Michael Gunselman carries desirable metal toys and advertising. And from Ohio, Home & Field bring interesting primitives as decorative items.

This show has quality, diversity, and affordability. For more information, visit the website at www.BCADAPA.org or call 215-290-3140.



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KEEPING THE DUCKS IN A ROW: APPRAISING A COLLECTION



I was asked recently if I did decoy appraisals? If so, how do you conduct a multi-item appraisal? I will try to simply lead you through a complex process that I have done many times in the past and hope to do many times in the future.

Remembering and Planning

Pondering my assignment, I rolled out of bed at 3 in the morning, got dressed in warm clothes, and had a cup of coffee. As I took my first sip, my mind goes back to the early 1960s and an early rise to gather two large gunny sacks of wooden duck decoys and heading out the door with my grandfather and Dad to stand in line at Willow Slough Indiana Fish and Wildlife area in Newton County to draw for a Duck blind or a Goose pit for a day of hunting. After the drawing, we then drive to a location near our chosen Duck Blind and launch our boat to row to our isolated spot on the slough. On our arrival, we place the 24 wooden duck decoys consisting of hand-carved Illinois River mallard and pintail decoys around the blind. We then wait for the designated time to shoot ducks who land near our decoys or fly low enough around the blind to shoot.

My cup of coffee now empty, I come back to reality and gather my sack of appraisal supplies, checking my instrument to make sure I get a very detailed shot of the subject I will be dealing with. Off I go, to engage, not in a hunt for ducks and Geese, but to appraise a Wildfowl decoy collection. It seems that now I prefer to shoot duck decoys with a camera instead of ducks with a shotgun.



Approach

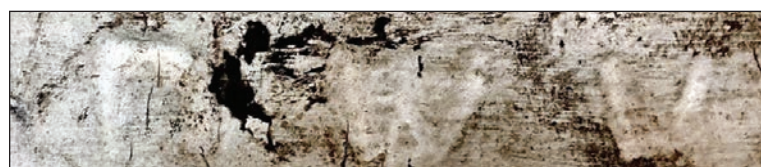
I have led up to this point to help you understand that appraising to me is personal. I have had a lifelong personal connection to most things I appraise. I was very fortunate in my childhood to have a grandfather and uncle who lived next door and each had their own antiques businesses, and who loved to hunt and fish. I was living with historic antique firearms, wildfowl decoys, and old fishing lures. I am certified as a professional antiques and collectibles appraiser, but my specialties are circa 1750 to 1898 antique firearms, early American, English, and Confederate Bowie knives, military antiques, American Folk Art, Upper Chesapeake Bay (Cecil County Maryland) and Illinois River duck decoys, antique American Midwest fish decoys, sporting collectibles, and prehistoric and historic artifacts.

Assessing the Collection

I conducted a decoy appraisal earlier this month that did require me to rise at 3 a.m. and then drive a few hours to start the appraisal process at 7 a.m. I was engaged by the owner/collector to appraise 18 duck and goose decoys, two confidence decoys, 4 shorebird decoys, 21 antique fish decoys, 3 fishing reels, and miscellaneous sporting collectibles. (All the pictures in this article are from this collection.) To get started I gathered all of the items to be appraised in one room. I then divided them into subject categories such as duck, goose, fish decoys, and sporting collectibles such as the lead shot dispenser, gunpowder tins, wooden shot boxes, shotshell boxes, wildlife signs, fish gaffs, nets, lures, etc. I then gave each item a consecutively numbered tag. I measured each individual item to be appraised and wrote a brief description on the tag. I inspected each individual item and listed the carver, the location of the carver, and any particular traits or damage or lack of damage I find.



With decoys, it is important to cite if they had any repairs and if the repairs are hunter-field repairs or part of a professional restoration. It is also important to assess if it has its original paint or has been repainted, condition, and whether it has been re-headed or has its original head. I list these types of items on a separate notepad. I then take detailed photos with a high-megapixel camera. When photographing decoys, I typically shoot each side and bottom. If the decoy is branded or signed, I snap a picture of this also.



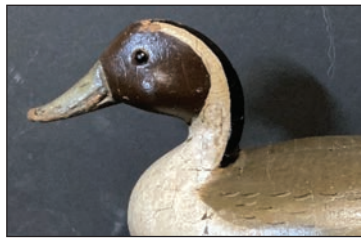
This William "Billy" Shaw Canvasback duck decoy was carved in c. 1880s and is believed to be a Shaw repaint. It has a D.W.V. Brand on the deep v bottom. It was assessed as an early Shaw decoy because of the deep V-shaped bottom. D.W.V. was the brand of Daniel W Vorhees Sr. an important wildlife conservationist in Illinois. He was a charter member of and served as President of the Duck Island Hunting and Fishing Club near Peoria. He was also President of the Illinois Sportsman's Association. This decoy without the brand would have been valued at \$500. With this famous brand, \$625

At the decoy appraisal, I finished all of this at 3:30 p.m. and it was time to head home to start the detailed fine-tuning and research of the appraisal.

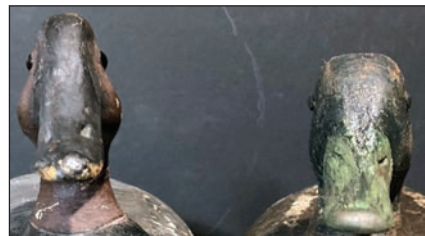
Digging Deeper

For the next two weeks, I researched, checked, and rechecked my observations, attributions, etc. I keep a large personal file of decoy carvers, where they lived, and their bios. If I do not know who carved a decoy, I usually will call a few of my associates who might know. On more than on an occasion, it happens that no one can identify a decoy. This is because the carver might have only carved 6 to 12 birds in his lifetime and has passed, and all who knew him have long passed, so we may never know who carved certain decoys.

I was privileged to set up and run one of the earliest decoy identification research and study sites that was non-commercial (no decoy sales) and dedicated strictly to identifying decoys. It ran for about 10 years. Now there are decoy forums, books, and museum memberships that send out Carver profile literature to help people identify carvers.



This Pintail duck decoy was carved by Illinois River Carver William "Billy" Shaw (1849-1927) of Lacon, Illinois c. 1880s. The metal strap neck repair is attributed to Charles Perdew, whose wife, Edna, repainted it. A little-known fact is that Charles Perdew hardly ever painted his own decoys. His Wife Edna was given that chore. Billy Shaw carved much like Steven Lane of Lacon. Very few can differentiate between these two carvers.



The picture of the two heads show a Lane head carving (right) as compared to Billy Shaw (left). You notice that the cheeks are puffier and the head crown thinner on the Shaw decoy. One of the traits I look for. Value: \$625

Organizing the Information, Looking for Value

After the research, all gathered information is then placed next to the corresponding number given to each appraised item. The next step in the process is finding comparable items that have sold in the past three years at auction. After finding three or more like items that have sold, the sales price plus commissions are averaged, then scrutinized by the appraiser who might give a higher or lower value determined by the appraiser's knowledge and experience with assessing certain attributes of the item being appraised.



This canvasback duck decoy was carved by Charles Nelson Barnard of Havre de Grace Maryland c. 1900. The over-paint is attributed to early Madison Mitchell. Value: \$1,850.



1880s Dunscomb Lead shot dispenser. Value \$1,000

Put It in Writing

The Appraisal is then written with each individual item and its corresponding number listed as the "Appraised Work" and listing if the piece was previously appraised, pictures, any markings, brands or stampings, nationality, description, age, condition, original cost, and any other pertinent information. In this case, all the information was combined with all of the insurance required legalese resulting in an estimated 63-page report/appraisal that took 73 hours and included a 1,300-mile round trip. A required meeting with the client to present the appraisal was made and the appraisal is signed off on by both parties and finished. As a follow-up, I will typically notify the client that the appraisal should be updated to reflect market changes.

Keeping Up

I often am asked how I keep up with market trends and changes. I put aside three+ hours each day for nothing but research. In the past, I have attended up to 13 antique firearms, prehistoric & historic artifacts, and Decoy shows a year in different parts of the country, and subscribe to several auction realized sites among others. I still do some of this just to keep current.

Wrap-up

Collection appraisals are not cheap, but this article gives you an idea of what is involved. A good appraisal pays for itself if your collection is insured and is lost, stolen, or destroyed. It also pays for itself if used for nothing other than a catalog for your heirs if anything should happen to you before the collection is dispersed.

I love to be able to participate in assessing history, but I tell all who I come in contact with that when it comes to selecting an appraiser, anyone who says they know it all – run from them as fast as you can. Always ask an appraiser if he or she specializes in the items you want to be appraised. Even then we only do our best, and no one knows everything about anything. I learn something every day.

**Permission was given by the owner to use the pictures and information.*

David L Moore Certified Professional Antiques Appraiser



Illinois river crow decoy signed JS on the bottom. JS is John Sullivan of Antioch, Illinois. Value: \$275

David Moore is part of the school's "Ask The Experts" appraising team, and is an honors graduate and "Certified" Asheford Institute of Antiques Appraiser. Mr. Moore is the owner of Waterman's Antiques, was President of the Indiana Archaeological Society, and is a published author, with over 50 years of experience in the research and study of antiques and collectibles.



Journal of Antiques & Collectibles and Asheford Institute of Antiques have teamed up to provide our readers with professional appraisers to help you learn more about and value your finds. We welcome your questions and photos. Send your information to editorial@journalofantiques.com or mail to Journal of Antiques & Collectibles, PO Box 950, Sturbridge, MA 01566 attn: Appraisers Corner. To learn more about becoming a "certified" antiques appraiser, visit www.asheford.com.

POP CULTURE COLLECTING

BY J.C. VAUGHN

After a Normally Slow August, September Shows Pop Culture Heat

While August is traditionally a slow month for auctions in the realm of popular culture, things in September were already starting to crank up. And that doesn't mean there was no activity in August either.

Heritage Comics & Art Auction Sets Records, Sees \$5M in First Session

Heritage opened their September 8-11, 2022, Comics & Comic Art Signature Auction with four auction records set in 90 minutes and a first session total of over \$5.8 million. The results were "thrilling" according to Heritage Co-Chairman Jim Halperin, who said, "Comic books and comic art are as coveted and collectible as ever."

The first record set Thursday, September 8, was Steve Ditko's *Amazing Spider-Man* #18 Splash Page 1 original art, which realized \$228,000. The art marked the third appearance of the Green Goblin and became the most valuable Ditko page ever sold at auction.

The next record was Don Heck's *Tales of Suspense* #39 Story Page 12 original art from Iron Man's first appearance that hammered for \$228,000. This important piece of art is even more special considering Tony Stark's debut was in a 13-page story and he only appeared in eight pages wearing the armor.

In comic strips, Heritage sold a Bill Waterson *Calvin and Hobbes* hand-colored daily comic strip original art dated February 6, 1992, for \$216,000. The rare piece of art personalized to Garry Trudeau became the most expensive *Calvin and Hobbes* sold at auction.

Heritage Video Game Auction Clears \$4.46M

It might not carry the firepower of the comics auctions, but the Dallas/Fort Worth-based auction house clearly leveled up on August 5-7, when their Video Games Signature Auction turned in a high score of \$4,462,774. All 489 of the games that were offered sold, and many sealed, graded games achieved results beyond their estimates.

The Legend of Zelda WATA 9.6 A+ sealed (Rev-A, round SOQ, mid-production) NES game took the top spot at \$384,000. It is the highest graded "round SOQ" copy of the 1987 game and is one of only six graded 9.6 of any variant.

Valarie Spiegel, Managing Director of Video Games, said, "The relative consistency in prices realized and our average lot value compared to past auctions, not to mention the fact that we had many new significant buyers, just goes to show the video games market is here to stay."

Super Smash Bros. WATA 9.8 A++ sealed NES hammered for \$240,000. According to Wata's March 2022 population report, this is the only copy graded 9.8 and the only one graded above 9.4.

Resident Evil WATA 9.6 A+ sealed (ridged longbox, first production) PS1 reached \$192,000. This variant features artwork by comic industry icon Bill Sienkiewicz and is tied for the highest graded example that Heritage has offered.

Duck Hunt WATA 9.2 A++ sealed (matte sticker, first production) NES brought \$144,000. This classic game debuted in console form in 1985 after its successful introduction to arcades the year before.

Sonic the Hedgehog WATA 9.6 A sealed (printed in Japan, early production) Sega Genesis sold for \$102,000. Only two sealed copies of the "Printed in Japan" variant are graded higher than this copy.

Hake's Premier Auction Reaches \$2.7 Million

While we've paid a lot of attention lately to *Star Wars* at Hake's Auctions—a string of record-setting action figures, and in July six of the prototype *Star Wars* daily comic strips by celebrated artist Al Williamson set their own records—it's probably a good idea to take another look at the breadth and depth of their offerings.

The company's auction #235 featured 2,033 lots of pop culture and historical material with everything from early baseball photos and campaign buttons to rare action figures and comic strip art. The premier event ended on July 26-27, 2022, with a total of \$2.7 million.

A Mego Green Goblin rare 1975 A card AFA 80+ was the star of the pop culture sales, soaring to \$76,700 and decimating its pre-auction estimate of \$20,000. The 8" figure from the World's Greatest Super-Heroes line has the Type 2 body Green Goblin with boots and satchel on a punched card. The figure was discontinued shortly after this version was released, making it one of the hardest to find. It is the only graded example in the AFA Population Report.

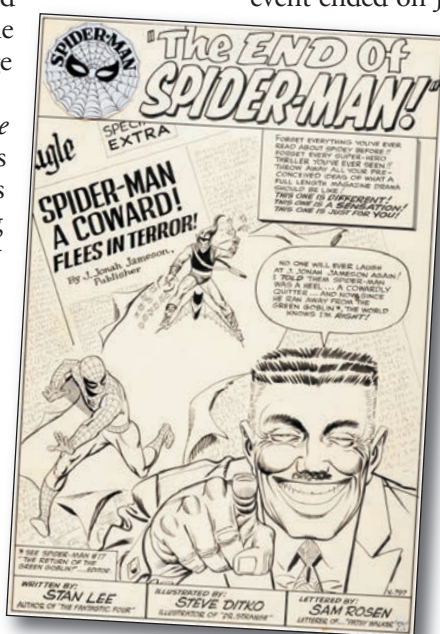
The aforementioned *Star Wars* original comic strip art by Al Williams came from the collection of the original film's advertising/publicity supervisor Charles Lippincott. Williams illustrated 12 strips of preliminary art for the *Star Wars* comic strip, but the initial deal fell through, and the proposal was scrapped. The first six strips were then given to *Star Wars* creator George Lucas and the second set were given to Lippincott.

Star Wars daily strip #7 showing Darth Vader interrogating a Rebel captain about the whereabouts of stolen Imperial plans more than doubled its estimate to hammer for \$46,726. Strip #8 featuring Princess Leia firing upon a Stormtrooper also doubled its estimate to grab \$41,942. Strip #11 with the Sandcrawler stopping for Jawas to unload Threepio and Artoo for sale went for \$23,364, just over its estimate. Strip #10 showing C-3PO and R2-D2 traversing the desert canyon on Tatooine reached \$21,417, also just over estimate. Strip #9 featuring Darth Vader and Stormtroopers with a captive Leia, went for \$19,470. Strip #12 with Luke and Owen debating buying droids while Stormtroopers discover the escape pod cleared \$18,585. The six strips sold for a combined \$171,504.

Amazing Fantasy #15 CGC 2.5 with the first appearance of Spider-Man took the top comic spot at \$31,152. *X-Men* #1 CGC 6.0 featuring the first X-Men and Magneto hit \$24,645, and *Incredible Hulk* #181 CGC 9.6 with Wolverine's introduction went for \$23,883.

All prices include the 18% buyer's premium.
By J.C. Vaughn and Amanda Sheriff.

J.C. Vaughn is Vice-President of Publishing for Gemstone Publishing. Amanda Sheriff is Gemstone's Editor — Digital.



Steve Ditko's original Page 1 Splash art for *Amazing Spider-Man* #18 sold for \$228,000 at Heritage Auctions. The art marked only the third appearance of the Green Goblin.





Dates Are Important!

Dates in books can be very important, as they can sometimes expose forgeries. My friend and ex-partner in the olde book biz Ken Callahan of Callahan and Co. Books sent me this article by Brandon Simmons from 2013 about another impossible inscription in a paperback copy of Norman Maclean's *A River Runs Through It* which was inscribed "December 1990, Think the guy could handle one shifty Augusta Creek? See you. Norm."

Brandon contacted Peter Gambitsky of Fireside Angler who confirmed his suspicions by stating that not only did Norman Maclean not sign his books "Norm," but had also died in August 1990. So, Brandon decided not to buy this copy which was priced at \$50.

In This Age of Discovery

As I noted in one of my recent articles, sometimes it does not take an expert with years of experience to recognize a fake signature, sometimes anyone with internet access can do it, like looking up an author's date of death. This is not the only posthumous signature I know of as I've seen a couple myself.

One famous example is in General Grant's autobiography which is actually a printed signature and not written by Grant personally (nor in any of the approximately three hundred and fifty thousand copies printed) as he died before the book was published.

Of course, now the internet makes it easier for forgers to fake signatures, too, but surprisingly sometimes they still don't think to do that before putting pen to paper.

Other bogus signatures I've had recently were an Edgar Rice Burroughs dated 1914 in a copy of *Tarzan* which wasn't published until 1915, and two fake Hemingways – one in a copy of *Old Man and the Sea* with a date that was before that story was published in book form. And I recently had another in a copy of *A Moveable Feast*. The tip-off there was that the autograph was in a book published in 1964, three years after Hemingway committed suicide in 1961. And the signature was written on the pages of the book and was not an earlier genuine signature that someone had glued in.

On the Hunt

I went to a yard sale the other day. It was the last day of a two-day sale, so I was not really expecting anything. Just as I was leaving, one book caught my eye. It was a local item titled *Hunting is for the Birds*

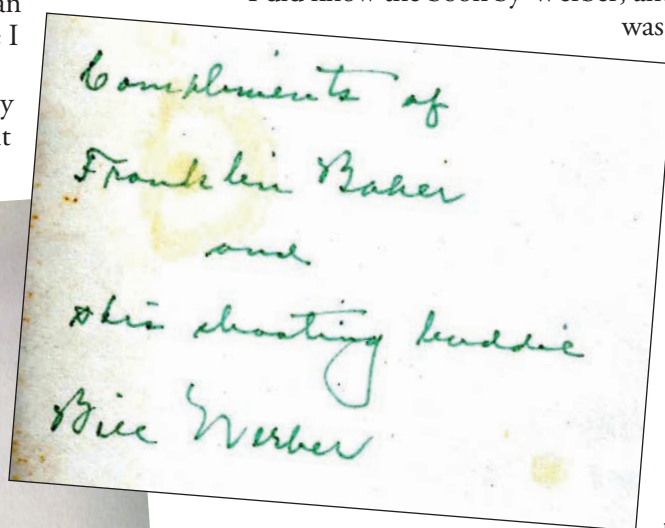
by Bill Werber who wrote about hunting on the Eastern Shore of Maryland with baseball legend J. Franklin "Home Run" Baker. Baker was almost as famous as Babe Ruth in his day and is credited with winning the 1911 World Series. Baker was from my hometown of Trappe, Maryland, but nevertheless, Baker material is very hard to find.

I have never seen Baker's signature in any books, but he did sign baseballs that are very collectible!! I could have had one as Baker lived next to my grandfather in town and I remember meeting him and shaking hands with him and used to see him sitting on his porch in nice weather when I got off the school bus, but NO, I had to be the only boy in the world who was not interested in baseball!

I heard of two kids he did sign baseballs for. One of them, being a kid, took it home and played ball with it until there was nothing left of it. The other kid kept it in a drawer for many years before finally selling it on eBay for hundreds of dollars.

I did know the book by Werber, and when I opened it, there was what seemed to be an inscription in the front that was signed by both Werber and Baker.

Naturally, I did not want to draw any attention to it, so I snapped it shut and nonchalantly wandered around looking at other things, before handing it to the check-out lady who scarcely glanced at it and charged me two dollars.



Back at Unicorn headquarters, I had time to examine the book more closely and immediately saw two big problems with it – all of the handwriting seemed to be in the same hand—and that hand was not Baker's—and the book's publication date, 1981, was 18 years after Baker's death in 1863.

Well, I was definitely disappointed that it could not have been signed by Baker himself (who normally signed his name J. Franklin Baker), but I realized that this was not a forgery or done with any intent to deceive. What the inscription read was "Compliments of Franklin Baker and his shooting buddy Bill Werber." So Werber was signing it for his deceased friend, Baker. While it was not the home run that I had hoped for, it was still interesting enough that I kept it for myself. If it had actually been signed by Baker it would have been worth many hundreds of dollars, but as is, it's obviously just a fraction of that!

Still, better than nothing! It was still a good day and I am glad that I bought it even if it wasn't the collector's homer that I had expected, and it serves as another reminder that dates are important and can make or break an item.

James Dawson has owned and operated the Unicorn Bookshop in Trappe, MD since 1975, when he decided that it would be more fun to buy and sell old books and maps than to get a "real" job. For a born collector like Jim, having a shop just might be another excuse to buy more books. He has about 30,000 second hand and rare books on the shelves, and just about all subjects are represented. He can be contacted at P.O. Box 154; Trappe, MD 21673; 410-476-3838; unicornbookshopMD@gmail.com; www.unicornbookshop.com

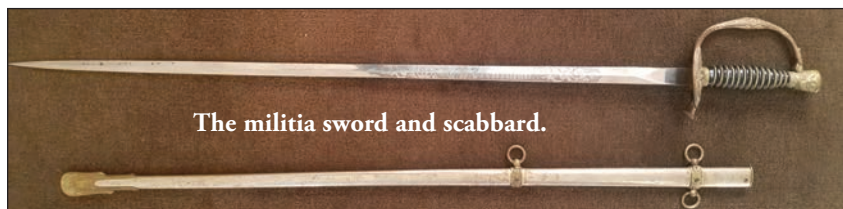


The Civil War Collector

by John Sexton

Q: I have what "I think" is an 1860 Civil War staff & officer presentation sword and scabbard. The maker's mark is "Horstman, Phila."

The blade is etched on both sides and has the name "C.B. Trentman" on one side. It is in very good condition.



The militia sword and scabbard.

Would you please give me an appraisal of this sword? My step-father passed away and had this sword, and no one in the family knows anything about it.

JS: This is a militia sword, circa 1880. The name on the blade is the recipient. It's really in fine condition but not a valuable sword. In the antique market, the value is about \$300.

A circa 1880 militia sword in fine-but-not-valuable condition, about \$300.



The bottom part of an excavated ID badge with General Joe Hooker's portrait, valued at \$200-\$300. The top section is missing.

Q: Sending you these pictures. I would like to know the value of this item that I dug out of the ground after finding it with a metal detector. Just curious as to its value.

JS: The shield-shaped object is a suspension pin for a Civil War ID badge. There are several different kinds of these badges, and they can be found advertised during the war in publications that catered to soldiers in the

field. These were also sold by sutlers. Several relic books show variations. I believe this one has a portrait of General Joe Hooker.

In this poor, excavated condition, it still might bring \$200-\$300 as they are quite desirable and scarce. I've included a photo of a complete badge here sold by Heritage Auctions with a portrait of Gen. Kearny.

Typically, escutcheons sell at Civil War shows for between \$100 and \$300, though some have brought much more in special circumstances.

A complete badge with Gen. Kearny's image on top and the soldier's name and unit on the bottom.

Photo courtesy of Heritage Auctions



Q: I have attached photos of two items that were recently gifted to me by relatives that were represented as Civil War-related. First, the headgear. I realize the average adult was somewhat smaller 160 years ago, and I have seen uniforms from the Civil War that appear to be much smaller than adults today, but this headgear seems way too small to have been used by an adult. The opening for the head measures only 4 1/2 inches by 7 1/2 inches. Could this have been used by a child, maybe a drummer boy or from a military academy?

I was unfamiliar with this style of headgear, but it looks quite similar to photos of shakos worn before the war and early in the war. I saw them in the July 2021 issue of America's Civil War magazine worn by the 1st Massachusetts Militia. The underside of the visor is green and marked "D."

The other item looks like it may have been some type of ammunition or cartridge



Image by Heritage Auctions, HA.com

Heritage Auction's description of the hat it sold: "Civil War chasseeur pattern leather shako ordered by the War Department from Paris as part of 10,000 complete chasseeur uniforms in 1861. Issued to five Northern regiments, including the 83rd Pennsylvania and 72nd New York as well as some militia units." Photo: Heritage Auctions

pouch, but I really don't know. In the photos, I have tried to show the interior where one of the compartments is lined with some type of metal. It measures 8 1/2 inches by 5 1/2 inches and is quite sturdy. The main flap is marked "U.S." The shoulder strap is about 21 inches long.

I would appreciate any assistance in identifying what both of these items are and any estimate as to value; although, I will retain them as keepsakes within the family.

JS: Your helmet is usually marketed as a chasseeur helmet for certain militia units around 1861. I'm not sure of the actual date, but there are plenty of them out there, and they commonly turn up at auction. One sold at Heritage in 2012 for \$700; more recently, most have sold for less.

The cartridge box is late war, probably surplus with an embossed "US," but it does have the original over-the-shoulder strap, which is scarce. You can find similar at Civil War shows priced at about \$500.

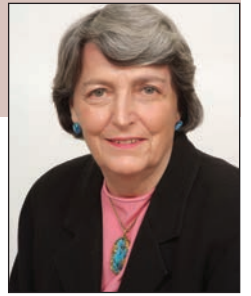
Image of a similar late Civil War period cartridge box with the original strap, the one submitted for this appraisal is valued at about \$500.



John Sexton is an independent appraiser and expert of Civil War memorabilia. He is an accredited member of various appraiser organizations. He can be contacted at 770-329-4984. If you have a Civil War item for him to appraise, email a photo and a description to him at: jsextonatlcom.ne@mindspring.com.

KOVELS *on Antiques & Collectibles*

By Terry Kovel and Kim Kovel



Terry Kovel

Looking for a little luxury? This *Spirit of Ecstasy* figure replicates the hood ornament from Rolls-Royce cars. In 1909, car enthusiast John Douglas-Scott-Montagu commissioned sculptor Charles Sykes to create a mascot for his Rolls-Royce. Sykes made a sculpture of a woman bent at the waist, leaning forward so her robe flows behind her like wings. The model was Eleanor Thornton, Montagu's secretary and, secretly, lover.

By 1911, Sykes's sculpture was made the official Rolls-Royce hood ornament. *Spirit of Ecstasy* is its official name, but it is also known as the "Flying Lady" or the "Silver Lady." The hood ornament was originally silver plated but has since been made in other silver-tone metals like chrome or stainless steel.

This brass version is a reproduction. It sold for \$210 at Morphy Auctions – a very low price when compared to an actual Rolls-Royce car.

The Spirit of Ecstasy, nicknamed the Flying Lady or Silver Lady, has decorated Rolls-Royce cars since 1911. This figure is a brass reproduction.



Collecting Tip:

Do not store vintage fabrics in unheated attics or basements or areas that may get hot. The best storage is between 65 and 75 degrees.

Q: My grandmother loved *Precious Moments* figurines. She gave me the *Precious Moments* figurine of a bride called "Someday My Love" when I got married 20 years ago. Is it worth anything?

A: *Precious Moments*, like Beanie Babies, were wildly popular and people collected them assuming they would increase in value. Most have not. Artist and illustrator Samuel Butcher began drawing pictures of stylized, cute children in the 1970s. He and a friend began a company to make and sell greeting cards and posters that featured his "Precious Moments" artwork. In 1978, Enesco Corp. developed a line of porcelain *Precious Moments* figurines. Demand was high. Sales kept growing, too many different figurines were made and the market crashed. Many buyers still love them, but they sell for very low prices. Your "Someday My Love" figurine was made in 1988. It sells for anywhere from \$14 to \$25.

Q: I bought a box of junk at a garage sale for \$5. In it, I found a 1950s- or 1960s-era travel alarm clock. It is in a brown case that snaps shut. It is a Westclox clock with a white face and black numbers. The hands glow in the dark. The clock works and it is now on my desk. I love it! Is it rare?

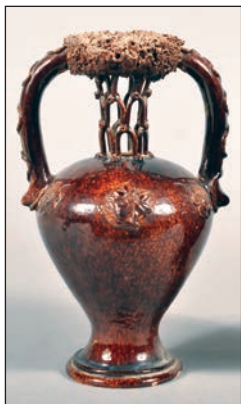
A: A true blast-from-the-past. Before cell phone alarms, there were wind-up, travel alarm clocks you could shut until they were the size of a small wallet. Quite portable. They are not rare, but they are great discussion pieces. Yours is worth about \$40, which is pretty good from a \$5 bin of junk.

Q: I have a signed letter by Paul Franke and Dr. Reinhold Heidecke, the founders of the company that produced Rollei and Rolle flex cameras. It congratulates the buyer of the TLR camera. The letter is in German and has no date. Can you tell me when this letter may have been written? I do not want to sell it but I am curious if it has any value.

A: The optical instrument company Rollei was founded in 1920 by Paul Franke and Dr. Reinhold Heidecke in Braunschweig, Germany. The camera had two separate lenses: one for the view and one for taking the photo. Their Rolle flex TLR (twin-lens reflex) camera was sold in 1929. Paul Franke died in 1950. The letter would have to have been written between 1929 and 1950. Letters signed by famous people are collectible and valuable. The letter could be of interest to camera collectors and camera historians if it is an authentic letter and not an advertising piece. An authentic letter probably would have a date. You may have to take it to an autograph expert to determine the value.

You don't often see a jug with openwork around the neck. You could pour liquid in (carefully!) but getting it out would make a mess. If you look closely, you can see small holes in the textured rim.

This type of jug is a puzzle jug. They have openings that cause the liquid inside to spill if you try to pour or drink from it like a typical jug. They were popular in the British Isles in the 16th through 19th centuries. Some had verses challenging the drinker or setting a wager.



This pair, which sold for \$107 at a Conestoga auction, has a plain brown glaze and applied flowers. The secret of a puzzle jug was usually that it had a hollow handle. Remember the holes around the rim? The drinker had to know which ones to cover and which to drink from in order to draw the liquid up through the handle. Get it wrong, and you don't get a drink – or, worse, the drink spills on you!

Puzzle jugs provided a drinking game for centuries. Do you think you could drink from one without spilling?

CURRENT PRICES

Current prices are recorded from antiques shows, flea markets, sales, and auctions throughout the United States. Prices vary in different locations because of local economic conditions.

Toy, puppet, penguin, gray beak and feet, wears red jacket, black and white checked shirt, articulated, Dee Segula, 20th century, 9 x 5 1/2 inches, \$60.

Print, woodblock, Hokusai Katsushika, Sanka Hakuu, *Thunderstorm Below Mt. Fuji*, one of 36 views, 7 3/4 x 10 1/4 inches, \$150.

Silver, candy bowl, Arts and Crafts, hinged handle, pierced, four angular scrolls around rim, hand hammered, R. Wallace & Sons, 19th century, 5 inches, diameter, \$75.

Limoges porcelain bowl, white flowers, gilded rim, short collar, shoulders, 8 1/2 x 12 inches, \$190.

Furniture, bookcase, Biedermeier, mahogany, glazed paneled doors, green fabric lining, four interior shelves, paw feet, 75 x 50 x 16 inches, \$510.

Lamp, oil, chinoiserie, opaque glass, white, double gourd shape, painted leafy and fruiting branches, mounted as table lamp, 22 x 6 inches, pair, \$255.

Book, *An Historical Atlas*, Edward Quin, 21 maps, folding, aquatint, engraved, hand colored, R.B. Seeley & W. Burnside, London, 1836, \$1,170.

Brass, wall sculpture, musical notation, G clef, curved staff, black metal, Modernist, signed, C. Jere, 1988, 24 x 60 inches, \$280.

Blanket, wearing, Navajo, woman's, red field, seven black and yellow wave bands, red and white triangle border, 1900s, 80 x 51 inches, \$3,445.

Rug, hooked, pictorial, dog and puppy, spaniels, black, white, brown, on red cushion, flowers, leaves, white ground, mounted, c. 1940, 36 x 60 in., \$535.

Hutschenreuther figurine, tiger, front paw extended, head raised, tail lowered, porcelain, 10 1/2 x 22 1/2 inches, \$810.

Advertising, display, Crayola Crayons, box, open, rounded top, eight crayons inside, yellow and green exterior, painted, wood, 78 x 42 inches, \$510.

Terry Kovel and Kim Kovel answer readers' questions sent to the column. Send a letter with one question describing the size, material (glass, pottery), and what you know about the item. Include only two pictures, the object and a closeup of any marks or damage. Be sure your name and return address are included. By sending a question, you give full permission for use in any Kovel product. Names, addresses, or email addresses will not be published. We do not guarantee the return of photographs, but if a stamped envelope is included, we will try. Questions that are answered will appear in *Kovels Publications*. Write to Kovels, *Journal of Antiques and Collectibles*, King Features Syndicate, 628 Virginia Dr., Orlando, FL 32803, or email us at collectorsgallery@kovels.com.

ANTIQUES SHOP FINDER

Shop Owners:
Join our directory for
only \$250 per year

CALIFORNIA

Whittier

King Richard's Antique Center

12301 Whittier Blvd, Whittier, CA 90602
Phone: 562-698-5974
Website: www.kingrichardsantiques.com
Open Sun-Fri 10am-6pm, Sat 10am-7pm

California's largest and most historic antique-vintage center. 57,000 sq. ft. of vintage and antique period furniture, antique and vintage jewelry, industrial, vintage lighting and vintage clothing.

CONNECTICUT

Collinsville

Antiques on the Farmington

10 Depot Street, (Collinsville), Canton, CT 06022
Phone: 860-693-0615
Email: elsco4@gmail.com
Website: www.antiquesonthefarmington.com
Hours: 10am-5pm, 7 days a week

A 60-dealer shop with an eclectic mix of antique and vintage furniture, fantastic jewelry, fine porcelain, pottery, glass, and almost every other imaginable type of antique and collectible. Located in the historic Collinsville Axe Factory. Voted best antique shop in *Hartford Magazine* and CTNow.com. Follow us on Facebook!

Coventry

Nathan Hale Antique Center

1141 Main Street, Rte 31, Coventry, CT 06238
Phone: 860-498-7400 or 860-230-4214
Website: www.nathanhaleantiquecenter.com
Email: joyce.haddad@charter.net
Open Wednesday-Friday 11am-4pm,
Saturday & Sunday 10am-5pm

Hand picked quality merchandise in a multi-dealer shop featuring primitives, collectibles, furniture, glass, china, and linens. Friendly staff. All credit cards accepted. Like us on Facebook.

Special Joys Doll & Toy Shop

41 North River Road, Coventry, CT 06238
Phone: 860-742-6359
Email: Specjoys@aol.com
Open Thursday-Sunday 11am-4:30pm

Enlarged shop area featuring a large selection of antique and collectible dolls, toys, bears, Steiff animals, miniatures and doll clothes. B&B on premises. Gift certificates available.

Manchester

Silk City Antiques & Decor

845 Main Street, Manchester, CT 06040
Phone: 860-533-1263
Website: www.silkcityonline.com
Open Tuesday, Wednesday, Friday 10am-5pm,
Thursday 10am-6pm, Saturday 10:30am-4pm

We are a 3,000 sq. ft. multi-dealer shop. We have a wide selection of affordable furniture from all periods. We also have glass of all types, lighting, art work, clocks, jewelry in gold, silver, costume and Native American. We offer top dollar for quality items. Like us on Facebook. Accepting M/C, Visa & Discover

**To Join our Shop Finder
Directory, visit
www.journalofantiques.com**

Marlborough

The Barn

45 North Main Street, Marlborough, CT 06447
(located in the old Marlborough Barn)
Phone: 860-295-1114
Website: www.shopsatmarlboroughbarn.com
Open Tues, Wed, Thur, Fri 11am-5pm,
Sat 10am-5pm, Sun. 10am-4pm, Closed Mon.

Over 60 dealers offering antiques, vintage & fine crafts, jewelry, furniture, clocks, and much more. We have space available for dealers. Accepting M/C/ and Visa. Find us on Facebook at [shopsatmarlboroughbarn](https://www.facebook.com/shopsatmarlboroughbarn)

Putnam

Antiques Marketplace

109 Main Street, Putnam, CT 06260
Phone: 860-928-0442
Email: rickscoolstuff@hotmail.com
Website: www.facebook.com/AntiquesMarketplace
Open Wed-Mon 10am-5pm, Closed Tuesdays

The largest shop in the area! Located in downtown Putnam surrounded by great food and drink. 200+ dealers, 25,000 square feet of vintage antiques, furniture, primitives, jewelry, coins, advertising, mid-century modern, toys, comics, records, pottery, lots of great stuff! Well worth the trip! We accept Visa/MC & Discover. Like us on Facebook and Instagram: #putnamantiques.

Stratford

Stratford Antique Center

400 Honeyspot Road, Stratford, CT 06615
Phone: 203-378-7754, Fax: 203-380-2086
Website: www.stratfordantique.com
Email: stratfordantique@aol.com
Open daily 10am-5pm. Closed Easter, Memorial Day, July 4, Labor Day, Thanksgiving & Christmas Day

Multi-dealer group shop. A fine collection of antiques and collectibles. 200 Dealers! Like us on Facebook.

DELAWARE

Newark

Aunt Margaret's Antique Mall

294 E Main Street, Newark, DE 19711
Phone: 302-454-8007
Email: info@AuntMargaretsAntiqueMall.com
Website: www.auntmargaretsantiquemall.com
Open Mon.-Sat., 10am-5pm, Sun. 12-5pm

Aunt Margaret's Antique Mall offers an exceptional variety of antiques, primitives, collectibles, memorabilia and crafts on two floors. You'll find that we combine the old and new to give you the best of yesterday and today. Our inventory is always changing, so if you don't find what you're looking for today, check back often and it may appear on our shelves soon.

FLORIDA

Mt. Dora

Renningers Antique Center

20651 US Hwy 441, Mt. Dora, FL 32757
Phone: 352-383-8393
Email: Doraantcenter@renningers.com
Website: www.Renningers.net
Open Fri. 10am-4pm, Sat & Sun 9am-5pm
Florida's Largest Antique Center - 200 Air Conditioned Shops. Consignment Area with 40 Cases and 30 Booths; Street of Shops with over 30 dealers with individually owned buildings. Open Air Building with 24 booths filled with Primitives Furniture and more. Each Shop Largest selection of antiques & collectibles in Florida. Find us on Facebook @ Renningers MountDora Flea Market and Antique Center.

ILLINOIS

Chicago

Gigi's Dolls & Sherry's Teddy Bears

6029 N. Northwest Highway, Chicago, IL 60631
10 minutes from O'Hare Airport
Phone: 773-594-1540, Fax: 773-594-1710
Email: questions@gigisdolls.com
Website: www.gigisdolls.com
Open Tues., Wed., Sat. 10am-5pm
Thurs. & Fri. 10am-6pm, Closed Sun & Mon
5,000 sq. ft. - A Collector's Paradise: Largest Selection of Antique French & German Bisque Dolls, Celebrity & Collectible Composition & Hard Plastic Dolls. Alexanders, Adora, Gene*, Barbie*, Tonner - Effannbee, Kish & Co., Fashion Royalty, Steiff, Hansa plush, Webkinz, Re-Ment, Doll Houses & Miniatures. Shipping Worldwide. We accept C/C, Checks & Layaway Available. Like us on Facebook.

MAINE

Auburn

Orphan Annie's Antiques

96 Court Street (Across from the courthouse), Auburn, ME
Phone: 207-782-0638
Website: www.orphananniesme.net
Email: orantiques@myfairpoint.net
Open: Daily 10am-5pm, Sunday 12-5pm
Warehouse Sale every Monday 10am-1pm

New England's largest selection of Art Deco and Art Nouveau. Tiffany, Steuben, Gallé and other prominent French and American art glass. Furniture, lighting and vintage clothing. Large collection of estate and costume jewelry. Wide selection of dinnerware, including Fiesta and Depression glass. Like us on Facebook.

Augusta

Stoney Creek Antiques

881 Civic Center Drive, Augusta, ME 04330
Rt 27, 3 miles N of I-95 Exit 112
Phone: 207-626-9330
Find us on Facebook.
Open Year round. Tuesday - Saturday 10am-5pm
4000 sq.ft. of furniture and home furnishings from 1700-1980. We have signed bronze sculptures and paintings by notable artists. Home furnishings include oil and electric lamps and shades, art glass and pottery. Dinnerware, glassware, kitchen collectibles, collectible figurines, and rare books are identified, described, and conveniently organized in a clean, bright shop.

Brunswick

Cabot Mill Antiques

14 Maine Street, Brunswick, ME 04011
Phone: 207-725-2855
Email: cabot@waterfrontme.com
Website: www.cabotiques.com
Open: Daily 10am-5pm

You're sure to find something rare, unique & one-of-a-kind!

Sister shop of Hathaway Mill Antiques. A 16,000 square foot showroom with 160 displays. Multi-dealer emporium featuring quality authentic antiques from period furnishings to fine vintage collectibles.

Scarborough

Gurley Antiques Gallery, LLC

581 US Route 1, Scarborough, ME 04074
Phone: 207-396-4255
Email: rachelgurley@gmail.com
Website: www.gurleyantiquesgallery.com
Summer hours: Open 7 Days, 10am to 5pm

Gurley Antiques Gallery is a quality Multi-Dealer Shop located in the heart of Scarborough, Maine... right on Coastal Route 1, showcasing quality antiques from the 18th, 19th, and early 20th centuries. The Gallery features 36 antique dealers that come from all over New England specializing in American furniture, folk art, paintings, silver, ceramics, jewelry, textiles, Fine Arts, and the decorative arts.

Waterville

Hathaway Mill Antiques

10 Water Street, Waterville, ME 04901
Phone: 207-877-0250
Email: info@hathawaymillantiques.com
Website: www.hathawaymillantiques.com
Open: Wednesday-Sunday 10am-5pm,
Closed Monday & Tuesday

Discover the Gem that is, Hathaway Mill Antiques!

Sister shop of Cabot Mill Antiques. A 10,000 square foot showroom with 70 displays. Multi-dealer emporium featuring quality authentic antiques from period furnishings, country primitives and country store displays to Mid-Century Modern. We pride ourselves in the quality of our antiques.

Wells

Bo-Mar Hall Antiques & Collectibles

1622 Post Road, Wells, ME 04090
Phone: 207-360-0943
Email: bonhep@hotmail.com
Like Us on Facebook: www.facebook.com/Bo-Mar-Hall-Antiques-Collectibles
Open daily, year-round, 10am-5pm

Over 8,000 sq. ft. of antique, vintage, and eclectic merchandise with 100+ dealers.

Reed's Antiques & Collectibles

1773 Post Road, Wells, ME 04090
Phone: 207-646-8010
Email: humby@maine.rr.com
Open Mon. - Sat. 10am-5pm, Sun. 11am-5pm

A multi-vendor shop with a great and varied collection of antiques, collectibles, and items of special interest.

MARYLAND

Hagerstown

Beaver Creek Antique Market

20202 National Pike, Hagerstown, MD 21740
Rt 40E, Exit 32A, US 70
Phone: 301-739-8075
Website: www.beavercreekantiques.com
Open 7 days, 10am-5pm

150 dealers selling coins, jewelry, vintage fashion, watches, clocks, furniture, books, games, fine art, pottery, glass, lighting, linen, and much more. Antiques and collectibles from primitive to streamlined, from the 18th century to Modernism. Next door to Antique Crossroads.





ANTIQUES SHOP FINDER

Shop Owners:
Join our directory for
only \$250 per year

Savage

The Antique Center at Historic Savage Mill

8600 Foundry Street, Savage, MD 20763
Phone: 410-880-0918
Email: info@AntiqueCenterSavage.com
Website: www.AntiqueCenterSavage.com
Open daily 10am-6pm
Open New Year's Day 12-5pm
Closed Thanksgiving, Christmas Day, & Easter

The Antique Center is a premier venue for quality antiques and collectibles - Select dealers offer distinctive furniture and accessories in the pleasant setting of a restored textile mill. Spend the day! M/C and Visa accepted. Like us on Facebook.



MASSACHUSETTS

Acton

Great Road Vintage

469 Great Road, Acton, MA 01720
Phone: 978-429-8322
Email: greatroadvintage@gmail.com
Website: www.greatroadvintage.com
Facebook @ greatroadvintage
Open: Thursday - Monday 11am-5pm,
Sunday 12pm-5pm. Closed Tues. and Wed.

Come visit our new location with plenty of parking!
We're a multi-dealer antique and consignment shop in one location. We feature an assortment of vintage, mid-century, and antique furniture, paintings, decorative accessories, and jewelry. New treasures arriving daily. Consignments accepted.** Showcase Dealers Wanted- Low Rates! A recent customer quote ... *"This place keeps getting better and better!"*

Brewster - Cape Cod

The MEWS at Brewster Antiques

2926 Rte. 6A (diag. across from Ocean Edge)
Brewster, MA 02631
Phone: 508-896-4887, 508-776-9098
Email: bheapg7@comcast.net
Spring and Fall: Open Fri.-Mon., 11am-4pm
Mid June - Columbus Day: Open Daily 10am-5pm,
Sun. 11am-5pm, And always by appointment

We are celebrating our 29th season in business. We are a true antiques shop with 7 dealers specializing in: Americana, early paint, chocolate moulds, folk art, EAPG, European & American art glass, textiles, country furniture, quilts, doorstops, Maritime, and much more.

Brockton

New England Brass Refinishing & Campello Antiques

1085 Main Street, Brockton, MA 02301
Phone: 508-583-9415
Website: www.campelloantiques.com
Email: brassmanbethoney@aol.com
Please call for an appointment available 7 days a week

We do lamp rewiring and repairing. Our specialty is metal refinishing. We are open by appointment only and have lots of items coming and going daily. If you check out our website and go to the gallery, it will show you some of the items we sell. Please give webpage a minute to show & open the pictures. Like us on Facebook @campelloantiques.

Concord

Concord Art and Antiques

129 Commonwealth Avenue, Concord, MA 01742
Phone: 978-369-1741
Email: concordartandantiques@gmail.com
Open Wednesday-Sunday 11am-5pm,
Monday and Tuesday by appointment

Newly opened shop in Concord by proprietors Bobbi Benson and Joy Moore, each with over 35 years experience in the antiques business. We feature fine art and botanicals, estate jewelry and sterling silver, period furniture and decorative lamps, rare coins, 19th and 20th c. ceramics, gilt framed mirrors, oriental rugs and much more. Looking forward to welcoming you! Follow us on Instagram @concordartandantiques.

North Bridge Antiques

28 Walden Street, Concord Center, MA 01742
Phone: 978-371-1442
Open Monday-Saturday 10am-5pm, Sunday Noon-5pm.

Discover what you love. Visit us often and make us your source for quality antiques. Our collective group of independent dealers ensures we have an ever-changing, wide variety that always includes period furniture, porcelain and pottery, decorative accessories, elegant glassware, fine art, collectibles, old books, toys, and estate silver & jewelry. Come see why we were chosen "Best of Boston 2010" by Boston Magazine. Find us on Facebook.

Thoreauly Antiques

27 Walden Street, Concord, MA 01742
Phone: 978-371-0100
Email: bumpybeeler@yahoo.com
Website: www.thoreaulyantiques.com
Open Monday-Friday 10am-5:30pm,
Saturday 10am-6pm, Sunday 11am-5pm
Antiques bought and sold. Vintage, antiques, Victorian jewelry, ephemera, books, art, sterling, gold, silverware, linens, pottery, china, glassware, vintage & designer clothing and accessories, and more. Lamp and jewelry repair. Follow us on Facebook and Instagram.

Great Barrington

Antiques And All That Jazz

325 Stockbridge Road, (Rt. 7)
Great Barrington, MA 01230
Phone: 413-528-8880
Email: 102andallthatjazz@gmail.com
Open: Daily 10am-5pm, Sunday 11am-5pm

Some really unusual items! Two floors of treasures in all price brackets. Well laid out, clean, and pleasant. Plenty of parking and a convenient location with a nice field for dog walking or bird watching behind the store.

Harwich Port - Cape Cod

Windsong Antiques

346 Route 28 at 29/124,
Harwich Port, MA 02646
Phone: 508-432-1797
Email: sandyhall1@comcast.net
Website: www.windsongantiques.com
Open: Daily 11am-5pm, Sundays 12-4pm
Winter hours may vary. Please call ahead.

A 50-year family tradition specializing in English and American Antiques including blown and pattern glass, 18th & 19th century ceramics and Staffordshire, sterling silver, ephemera, art, furniture, & more. All major credit cards accepted. Like us on Facebook.

Holden

Superworld Comics

456 Main St., Suite F, Holden, MA 01520
Phone: 508-829-2259
Email: ted@superworldcomics.com
Facebook: [superworldcomics](https://www.facebook.com/superworldcomics)
Website: www.superworldcomics.com
Open by appointment only.

Ted and Lisa VanLiew have been buying and selling comics for 32 years. Ted is an advisor to the Overstreet Price Guide and an industry expert. Superworld has a large and constantly changing stock of rare Golden Age, Silver Age Keys, and High Grade Bronze. We appraise and buy collections and single comics from the 1940s through the 1970s. Dealer commissions paid.

Lawrence

Canal Street Antique Mall & Design Center

181 Canal Street, Lawrence, MA 01840
Phone: 978-685-1441 and 978-965-5903
Website: www.canalstreetantique.com
Email: canalstreetantiquemall181@gmail.com
Open: Daily 10am-5pm, Thurs til 7pm.

We have over 35,000 sq. ft with over 100 dealers offering a large selection of furniture, costume jewelry, glass, lighting, pottery, vintage clothing, industrial tables, tools, mirrors, oil paintings, prints and much more. Consignments welcome. M/C, Visa, Discover accepted. Like us on Facebook. Follow us on Instagram.

Lee

The Uptown Store

266 Main Street, Lee, MA 01238
Phone: 413-358-0170
Email: info@theuptownstore.org
Website: www.theuptownstore.org
Open Mon., Wed., Thurs. Fri 10am-4pm,
Sat. 10am-5pm, Sun. 11am-4pm

Located in the heart of the beautiful Berkshire Mountains of Massachusetts, on Main Street Lee, The Uptown Store offers a broad selection of mostly Americana items, including a large assortment of art, vintage stereo and furnishing. We enjoy presenting item from antiques to mid-century to odd and collectible; a little something for everyone.

Lenox

Route 7 Trading Post

55 Pittsfield Road (Rt. 7), Lenox, MA 01240
Phone: 413-551-7375
Email: rt7tradingpost@gmail.com
Open Mon., Wed., Thurs., Fri., Sat.,
Sun. 10am-5pm

Route 7 Trading Post is a unique co-op that has many vendors booths selling Antiques, collectibles, home decor, furniture, jewelry and hand crafted goods. Open seven days a week during summer.

Lexington

Fancy Flea Antiques & Fine Jewelry

1841 Massachusetts Avenue, Lexington MA 02420
Phone: 781-862-9650
Website: www.fancyfleaantiques.com
Email: info@fancyfleaantiques.com
Open: Monday-Friday 12-4pm, Saturday 11am-4pm

We have the **largest selection of fine antique, estate and contemporary jewelry** in the region. We also carry exquisite hand-painted porcelain, sterling silver and crystal. Located in the heart of historic Lexington Center, we are family owned and have been in business for more than 37 years.

Monson

Antiques and Uniques, LLC

170 Main Street, Suite F, Monson, MA 01057
Phone: 860-716-5069
Email: antiquesanduniquesma@gmail.com
Website: www.facebook.com/antiquesanduniquesma
Open Thursday-Sunday 10am-4pm
Closed Monday-Wednesday

This isn't just any Antique Store. We offer high-end Antiques and New Unique gifts retail store. Featuring great quality and variety. A woman-owned, hand-curated shop with something for everyone.

New Bedford

Achushnet River Antiques

50 Kilburn Street, New Bedford, MA 02740
Phone: 508-992-8878
Email: ariverant@aol.com
Website: www.achushnetriverantiquesllc.com
Open Mon.-Sat. 10am-5pm, Sun. 11am-4pm

We are located in a refurbished mill with 18,000 square feet of inventory! 100 dealers carrying everything from 18th century to mid-century modern furniture and accessories. Ecclectic mix, primitive items, and more. Clean and airy with lots of parking.

Palmer

Antique Junction

1294 S. Main Street, Palmer, MA 01069
Phone: 413-531-1936
Open: Wed-Sun 10am-4pm
(Mon & Tue - Call for appt.)
Open daily before and during Brimfield Antique Shows for extended hours.

Glassware, home decor, furniture, silver, antique toys, collectibles & antiques, and much more! Like us on Facebook!

Palmer Antiques Co-Op

1239 So Main Street, Palmer, MA 01069
Phone: 413-283-3373
Email: palmerantiquescoop@comcast.net
Website: www.facebook.com/PalmerAntique
Open Thursday-Saturday, 9m-5pm,
Sunday 10am-4pm

Palmer Antiques Co-Op has over 100 active quality dealers in over 8700sqft store and warehouse. We have a wide variety of items for sale, but we sell mostly vintage antiques, and collectibles. Furniture, Kitchenware, Toys, Musical Instruments, Tools, Home Decor, Outdoor Decor, Ephemera, Baseball cards, Jewelry, and much more! There is something for everyone!

Paxton

Nu-Tiques at the Barn

486 West Street (Route 31), Paxton, MA 01612
Phone: 508-754-2340
Website: www.nu-tiques.com
Open: Weekends April - December 10am-4pm
Closed Easter

A multi-dealer group shop. We have an eclectic selection of antiques and collectibles - including traditional, shabby chic, furniture, jewelry, primitive, floral arrangements, garden decor, and much more. Our inventory changes weekly. We offer quality and unique items at very reasonable prices. Like us on Facebook.



**To Join our Shop Finder
Directory, visit
www.journalofantiques.com**



ANTIQUES SHOP FINDER

Shop Owners:
Join our directory for
only \$250 per year

Sherborn

Heaven on Earth Antiques

20 N. Main Street, Sherborn, MA 01770
Phone: 508-314-1593
Email: heavenonearth@yahoo.com
Website: www.heavenonearthdesigns.com
Open: Thursday, Friday, Saturday 11am-5pm
Appointments Welcome! Please call or email us for private shopping!

Heaven on Earth is located in the center of Sherborn, MA, a town that has maintained its bucolic character. We are at the nexus of Rts. 27/16 in a big red barn-like building. Our boutique shop features art, pottery, jewelry, furniture, lamps and lighting, small rugs and runners, porcelain, silver, vintage kitchen and barware, linens, mirrors, and seasonal decorative items.

Stoneham

Live More Hunt Less Consignment

149 Main Street, Stoneham, MA 02180
Phone: 781-435-2366
Email: Livemorehuntlessconsignment@gmail.com
Open Mon-Sat: 10am-6pm, Sunday: 11am-5pm

A general consignment store featuring antiques, home furnishings, fine art, and many other items which represent all decades from pre-1900 through today's contemporary styles. Our store contains slightly used products that can be used for furnishing your home, rental property, and apartment. We pride ourselves on carrying rare, fun, and unique gifts for any celebrated occasion.

Sturbridge

Past to Present Antiques & Collectibles

572 Main Street, Route 20, Fiskdale (Sturbridge), MA
Located in The Blackington Building next to Micknuck's. Plenty of parking across the street.
Phone: 508-347-3926 or 508-954-7116
Open Thursday thru Monday 11am to 5pm
Extended hours by chance
Hours during Brimfield: 11am thru 8pm

We have just added 2,400 sq. ft. – Please come see our many great dealers. Items include estate and costume jewelry, silver, waterford crystal, porcelain, china, glassware, religious items, reference books, collectible books, lamps, furniture and much more.

Sturbridge Antique Shops

128 Charlton Road (Rt. 20),
Sturbridge, MA 01566
Next to Wal-Mart Plaza
Phone: 508-347-2744
Open daily 10am-5pm
Website: www.sturbridgeantiquesshops.com

Visit the most active group shop in central New England featuring over 80 dealers on 2 floors selling quality antiques and collectibles. Fresh merchandise daily. Catering to the wholesale trade as well as retail. Sturbridge's oldest and largest group shop. Come and find your treasure here. MC/Visa accepted. Follow us on Facebook.

Vintage and Antique Textiles

538 Main Street, Sturbridge, MA 01518
Phone: 508-347-2229
Website: www.vintageandantiquetextiles.com
Email: barbarawright535@charter.net
Open Saturday and Sunday 10am-5pm, weekdays by chance or appointment
Extended Brimfield hours

Antique & vintage clothing, trims, buttons, fabrics, quilts and antiques. On Instagram at vintageand-antiquetextiles.

Sudbury

Antique Exchange of Sudbury

236 Concord Rd, Sudbury, MA 01776
Phone: 978-201-1850
Website: www.antiqueexchangesudbury.com
Open Fri. & Sat. 11am-5:30pm, and by appt. on other weekdays. Please call to schedule.

The Antique Exchange of Sudbury specializes in the sale and consignment of fine antique jewelry, furniture, rare collectibles and furnishings. Proprietor and renowned expert, Jeanie Quirk, has a keen eye for identifying, pricing and cataloging fine jewelry and vintage pieces, whether the works of contemporary artisans or c.1700 estate treasures. Explore the diverse selection of antiques in our spacious showroom and online store.

Swampscott

Bay View Arts LLC

402 Humphrey St., Swampscott, MA
(Across from the entrance to Fishermen's Beach)
Store Phone: 781-592-1033
Alice Cell: 978-754-5112
Email: pandmpaintings22@gmail.com
Open Tuesday - Saturday 12pm-4pm
or by appointment

The gallery specializes in affordable original and decorative art, sculpture, costume jewelry, antiques, lamps, giftware, and furniture. Like us on Facebook.

Uxbridge

Bernat Antiques

89 Elmdale Rd., Uxbridge, MA 01569
Phone: 508-278-5525
Open Tuesday-Sunday 10am-5pm; Fridays til 7pm
18,000 sq. ft. of antiques, kitchenalia, primitives & collectibles. Multi-dealer co-op. Decorative items and lots of furniture. Like us on Facebook.

Stanley Mill Antiques

146 Mendon Street, Uxbridge, MA 01569
Phone: 508-779-0334
Email: stanleymillantiques@gmail.com
Open: Wednesday - Sunday 10am-5pm

We are a multi-dealer antique & collectible shop occupying 3 floors in the historic Stanley Woolen Mill, circa 1830. Our ever changing inventory of Antique, Industrial, Vintage and Collectible items insures a shop that has something for everyone. Check us out on: Facebook, Instagram

West Boylston

Wayside Antiques & Collectibles

1 Prospect Street, West Boylston, MA 01583
Near the Old Stone Church
Phone: 508-835-4690 during business hours only
Website: www.facebook.com/Wayside-Antiques-Collectibles
Open: Monday-Saturday 11am-5pm,
Sunday: 12noon-5pm

Visit this former organ factory building and discover this multi-dealer shop filled with traditional antiques, vintage goods, and collectibles sure to delight collectors of every kind. Thirty dealers bring in a long list of items ranging from estate and vintage jewelry, fine furniture, advertising signs, antique and vintage toys, mid-century kitchenalia, ephemera and collectible cards including all sports and magic, fine china, crystal, silver, vintage clothing, cameras, glass, decorative objects, and so much more. Dealers also bring in a selection of timely antiques and collectibles to celebrate holidays and the changing seasons. Great customer service!

MICHIGAN

Niles

Michiana Antique Mall

2423 South 11th Street, Niles, MI 49120
Toll Free: 1-800-559-4694
Phone: 269-684-7001
Email: michianaantiquemall@compuserve.com
Website: www.michianaantiquemall.com
Open daily 10am-6pm
Closed New Years, Easter, Thanksgiving & Christmas

We have 80+ dealers specializing in quality glassware, furniture, and a wide, diverse inventory of other antiques and collectibles. Largest selection of vintage jewelry in the Midwest. We pride ourselves in offering something for everyone. Items of interest for both the beginning and advanced collector in a wide range of categories. Our mall consists of 27,000 square ft. showroom on one floor. Visit us at michianaantiquemall.com, where we will endeavor to keep this site both interesting and fresh. It will be our pleasure to serve you.

NEW HAMPHIRE

Concord

Antiques & Estates at 208

208 North Main Street, Concord, NH 03301
Phone: 603-715-2115 or 603-545-4159
Email: eaglefeather9@comcast.net
Open: Wednesday-Sunday 12pm-5pm,
Closed Mon. & Tues.

Our unique store features antiques, folk art, farmhouse, paintings, home decorations, and more. Customers enjoy our diverse selection of quality merchandise and one-of-a-kind pieces. As a group shop, our inventory changes daily. Wide, sidewalk entrance and all-day free parking allow very easy access for all. We kindly welcome everyone to visit and hope to see you soon.

Concord Antiques Gallery

137 Storrs Street, Concord NH 03301
Phone: 603-225-6100
Email: cag@concordantiquesgallery.com
Website: www.concordantiquesgallery.com
Open 7 Days a Week 10am-5pm

Celebrating our 25th year in business; 99 booths with 65+ unique dealers; Furniture, textiles, glassware, dinnerware, primitives, advertising, postcards, ephemera, pottery, paintings, prints, lamps & lighting, barware & drinkware, vintage vinyl LP's, jewelry

Hampton Falls

Route 1 Antiques

106 Lafayette Rd, Hampton Falls, NH 03844
Phone: 603-601-2554
Website: www.route1antiques.com
Open daily, 10am-5pm

This multi-vendor shop is the Seacoast's Premier Antique Dealer place to visit for a fine selection of appropriate furnishings for the period or any home. Fine art, antiquities and tabletop accessories abound, plus always the eclectic finds in many diverse categories. Ever-changing inventory by 85 in-house dealers, displayed in a Victorian period house and attached three-story barn. It just might be the best place you've not been to yet! We look forward to meeting you soon. Follow Us on Facebook.

Hillsborough

Parkside Gallery

Home of Withington Auctions
17 Atwood Road off Rt. 31,
Hillsborough, NH 03244
Phone: 603-478-3232
Website: www.withingtonauction.com
Email us at: Withington@conknet.com
Open by appointment only

Always buying 1 item or entire estates; American furniture, old tools, hearth iron, antique dolls, Keene & Stoddard bottles. We are Antique Doll experts. Please call or email for free evaluation.

Manchester

Antiques on Elm

321 Elm Street, Manchester, NH 03101
Phone: 603-606-1736
Email: antiquesonelm@comcast.net
Website: www.antiquesonelmmanchester.com
Open 7 days a week: Mon.-Sat. 10am-6pm;
Sun. 10am-5pm

Group antiques shop with 100+ vendors located in 9,500 sq. ft. historic building downtown Manchester. Antiques, jewelry, ephemera, primitives, vintage clothing, furniture, glassware, advertising, photography, tools, coins, books, toys, collectibles. Always free parking on the side! Visit us on facebook: Antiques on Elm



Plaistow

Time Capsule Antiques & More

23 Plaistow Road (Rte 125), Plaistow, NH 03865
Phone: 603-974-7126
Email: timecapsuleantiquesandmore@gmail.com
Website: www.timecapsuleantiquesandmore.com
Open: Sun. 11am-4pm, Mon. 10am-5pm,
Tue. Closed, Wed. 10am-5pm, Thurs. 10am-5pm,
Fri. 10am-5pm, and Sat. 10am-5pm

We are a new multi-dealer group shop with 50+ dealers. Featuring a vast variety of items ranging from coins, advertising, silver and gold jewelry, glassware, tools, vintage vinyl, primitives, small furniture, and much, much more. Located on Route 125 across from Red's Shoe Barn.

Rochester

Union Street Antiques & Collectibles Group Shop

19 Union Street, Rochester, NH 03867
Phone: 603-332-0202
Website: www.unionstreetantiques.com
Open year round: Mon.-Sat. 10am-5pm;
Sun. 11am-4pm
Winter Hours: Nov. 1- June 1 Closed Wednesdays

Union Street Antiques Group Shop is one of the area's finest group shops, located in the heart of downtown Rochester, NH. With plenty of easy parking, it's the perfect place to pick up that next great find! We offer a diversified selection of vintage treasures, memorabilia, glassware, toys, home decor, jewelry, books, coins, sports cards, vinyls, primitive tools, seasonal collectibles, and much much more. Over 150 dealers and consignors. We invite you to come browse our climate-controlled 3 floors and 7 rooms. Like us on Facebook. Major credit cards accepted.

Stratham

The Collector's Eye

132 Portsmouth Avenue, Stratham, NH 03885
Phone: 603-772-6205
Email: info@collectorseye.com
Website: www.collectorseye.com
Open Mon., Wed., Thurs., Fri., Sat., Sun.,
10am-5pm. Closed Tuesdays

Seacoast's multi-vendor shop and a favorite destination for antique lovers and collectors for more than 48 years. Step inside this historic 1700's post and beam barn to find two stories of treasures, from most every period in time. Antiques, collectibles, arts, and vintage treasures. You'll love our vendors' eye for great things. Come see what all the fuss has been about since 1973! Follow Us on Facebook.

NEW JERSEY

Bernardsville

Studio 7 Fine Art Gallery

5 Morristown Road, Bernardsville, NJ 07924
Phone: 908-963-0365
Email: psjkpalmer@verizon.net
Website: www.studio7artgallery.com
Open Wednesday-Saturday 10am-4pm, or by appt.
We carry antiques including paperweights and perfumes along with fine art by over 30 artists in a 2,500 sq.ft. gallery. Like us on Facebook and follow us on Instagram.

Burlington

Historic Burlington Antiques & Art Emporium

424 High Street, Burlington, NJ 08016
Phone: 609-747-8333 Fax: 609-747-8402
Open Sun.-Wed. 11am-5pm,
Thurs. & Fri. 11am-7pm, Closed Mondays
Voted Best of Burlington County
Antiques - Art - Collectibles. 14,000 sq.ft.
90 dealers. Complimentary refreshments daily.
Gift certificates available.

Columbus

Columbus Farmers Market LLC

2919 Route 206, South Columbus, NJ 08022
Phone: 609-267-0400 Fax: 609-261-8869
Website: www.columbusfarmersmarket.com
Open Thursday Thru Sunday
Delaware Valley's oldest and largest Flea Market, Antiques Mall, & inside stores. Also flower row, produce row, Amish center, self-storage. John Deere Dealership.

Galloway

Days of Olde Antique Center

150 South New York Road (Route 9)
Galloway, NJ 08205
New Location. New Building
Located 1 mile south of Historic Smithville Village & 9 miles North of Atlantic City
Phone: 609-652-7011
Website: www.DaysOfOldeAntiques.com
Open 7 days a week: 10am-6pm
22,000 sq ft of unique & exciting antiques and collectibles. Antique & vintage furniture, jewelry, gold & sterling silver fine china, crystal, coins, books, dolls, trains, decorative paintings, fine art, glassware, figurines, pottery, quilts, rugs, linens, bottles, tools, musical instruments, sports memorabilia, vintage clothing and much more. Select dealer space & showcases available. The Jersey Shore's largest co-op. Most credit cards accepted. Like us on Facebook.

Haddon Heights

Haddon Heights Antiques Center

531 Clements Bridge Rd.
Haddon Heights, NJ 08035
Phone: 856-546-0555
Fax: 609-726-0589
Website: www.haddonheightsantiques.com
Open 7 days: 10am-5pm, Fridays 'till 8pm
Friendly, active 80 dealer shop on three floors. Treasure trove of merchandise. Open 22 years. Conveniently located near Rte. 295 and Rte. 30.

Lafayette

Lafayette Mill Antiques Center

12 Morris Farm Road (Just off Route 15)
Lafayette, NJ
Phone: 973-383-0065
Open: Thursday-Sunday and Holiday Mondays
10am-5pm
Website: www.millantiques.com

20,000 square foot historic gristmill is home to 55 great dealers offering quality antiques and collectibles – affordably priced. Wide variety, dealer friendly. Enjoy a savory breakfast or lunch at the Millside Cafe. Like us on Facebook.

Lambertville

Golden Nugget Antique Flea Market

1850 River Road (Rt. 29) Lambertville, NJ 08530
Phone: 609-397-0811
Website: www.gnfflea.com

Look for our online "Vendor Guide" and reserve your own tables on our online reservation system. Located in Lambertville, NJ, the 50 +-year-old establishment is open year round on Wednesdays, Saturdays and Sundays. Hours are 6am to 4pm with indoor shops opening at 8am. Since 1967, the Golden Nugget has been a "gold mine" of an indoor/outdoor market specializing in antiques, collectibles, art, and more. 400 outdoor tables. 40+ Shop Indoor Antique Mall. Two cafés on the premises. Shop for: Furniture, Art, Ephemera, Textiles, Jewelry, Pottery, Lighting, Glass, Coins, Toys, Sports Memorabilia, Autographs, Photography and cameras, Books, Gemstones, Trains, Art, Records, Silverware, Retro Kitchens, Art Deco, Modern, Architectural Salvage, Tribal Art and so much more.

Little Falls

Main Street Antiques Center

87 Main Street, Little Falls, NJ 07424
Phone: 973-200-0405
Website: www.mainstreetantiquescenter.com
Open Tuesday-Friday 11am-5:30pm,
Saturday & Sunday 11am-5pm, Closed Monday
We buy and sell. Home to more than 35 dealers. We offer a wide variety of high-end antique & vintage- furnishings, china, glassware, pottery, silver, jewelry, artwork, lighting, etc. Free parking in back. Like us on Facebook.

Pemberton

Grist Mill Antiques Center

127 Hanover St., Pemberton, NJ 08068
Phone: 609-726-1588
Fax: 609-726-0589
Website: www.gristmillantiques.com
Open 7 days: 10am-5pm, Wednesdays 'til 8pm
125 dealers located in a historic grist mill. Two floors packed to the brim with treasures. Open 20 years. Conveniently located near exit 5 NJ Turnpike. Rte. 206 & Rte. 295.

Red Bank

The Antique Center of Red Bank

195 and 226 W. Front Street
Red Bank, NJ 07701
Phone: 732-842-3393 732-842-4336
Website: www.redbankantiques.com
Open Monday-Saturday 11am-5pm,
Sunday Noon-5pm
100 dealers all specialties. Voted best antique center in NJ by Asbury Park Press and Newark Star Ledger! Like us on Facebook.

Summit

Summit Antiques Center

511 Morris Avenue, Summit, NJ 07901
Phone: 908-273-9373
Fax: 908-273-5244
Website: www.thesummitantiquescenter.com
Open 7 days a week 11am-5pm
We buy and sell. Home to more than 50 quality dealers on two floors. We offer a wide variety of antique & vintage furnishings, china, glassware, pottery, silver, jewelry, artwork, lighting, etc. Like us on Facebook. Follow us on Instagram.

NEW YORK

Ballston Spa

Stone Soup Antiques Gallery

2144 Doubleday Ave. (Route 50)
Ballston Spa, NY 12020
Phone: 518-885-5232
Website: www.stonesoupantiquesgallery.com
Email: stonesoupantiques@verizon.net
Open Daily 10am-5pm

Historic Ballston Spa's premier antiques marketplace. Featuring a large variety of authentic quality antiques and collectibles hand-picked by our professional dealers and beautifully displayed in room settings. Plenty of parking. Handicap accessible. Like us on Facebook

Bloomfield

Peddlers Antiques

6980 Route 5 & 20, Bloomfield, NY 14469
Phone: 585-657-4869, Fax: 585-657-6094
Open: Everyday 10am-5pm
Email: rhondasauctions@gmail.com
Website: Peddlersantiques.com Find us on Facebook.

Visit our 75 dealer showrooms. We offer a wide variety of some of the nicest antiques in the area! They include jewelry, coins, furniture, prints, glassware, primitives, linens, pottery, civil war items and much more – M/C, Visa & Discover accepted.



Bouckville

Victorian Rose Vintage

3371 Maple Ave., Bouckville, NY 13310
Phone: 315-893-1786
Website: www.victorianrosevintage.com
Email: Victorianrosevintage@yahoo.com
Open Daily, 10am-5pm
Victorian Rose Vintage, located at the corner of Route 20 and Maple Ave. in Bouckville, NY is one of ten Antique & Specialty Shops found in the heart of the Renowned Madison-Bouckville Antique Corridor. Victorian Rose Vintage features an eclectic mix of Antique & Vintage Furniture & Collectibles, including Black Memorabilia, Milk Bottles, Shabby Chic, Textiles, Framed Art, Garden Items, Kitchen & Glassware, Books, plus so much more! Check our Facebook Page & Website for Weekly & Seasonal Updates.

Coxsackie

Coxsackie Antique Center

12400 Rt. 9 W West Coxsackie, NY 12192
Phone: 518-731-8888
Website: www.coxsackie.com
Open 7 days a week from 10am-8pm.
361 days a year.
100 Quality dealers in a comfortable 15,000 sq. ft. sales area. The Center is a Repro-Free Zone with absolutely NO FAKES. We have antiques from A to Z. Ample Parking. Friendly Staff. Visa, MC, Discover accepted. Layaway available. Like us on Facebook.

Geneva

Geneva Antique Co-op

473-475 Exchange Street, Geneva, NY 14456
Phone: 315-789-5100
Website: www.geneva-antique-coop.com
Open Monday-Saturday 10am-5pm, Sunday 12noon-5pm
We're a 6,000 sq. ft 2-Floor Antique and Collectible Co-Operative. Our many dealers offer a wide selection of quality merchandise at affordable prices. Over 30 spacious galleries and 60 showcases for that special item. Visit our website for a virtual tour. M/C, Visa, Discover accepted. Like us on Facebook

Mohawk

Mohawk Antiques Mall

100 East Main Street, Mohawk, NY 13407
Located minutes off EXIT 30 of the NYS Thruway
Phone: 315-219-5044
Website: www.mohawkantiquesmall.com
Open: Mon. 10am-5pm, Tues. Closed,
Wed-Sat 10am-5pm, Sun. 11:30am-5pm

We are a multi-vendor mall with over 160 booths and display cases on two floors. Come and enjoy a day of browsing in our 20,000 square feet of space including our "architectural and salvage" gallery with a wonderful selection of items ready for reuse and begging to be "re-purposed." M/C, VISA, DISCOVER accepted. Like us on Facebook.

Owego

Early Owego Antique Center

Corner Lake and Main Streets, Owego, NY 13827
Phone: 607-223-4723
Website: www.earlyowego.com
Open daily 10am-6pm, Fridays 'til 8pm,
Closed Tuesdays
90+ dealers covering 21,000 sq. ft. in a clean, bright, modern building. Antiques, furniture, coins, gold and silver. Clock repair on premises. Like us on Facebook.

Rhinebeck

Antiques Center at Rhinebeck Antique Emporium

5229 Albany Post Road, Staatsburg, NY 12580
(Located between Rhinebeck & Hyde Park)
Phone: 845-876-8168
Email: INFO@RBKANTQ.com
Website: www.Rhinebeckantiqueemporium.com
Open Monday-Sunday 10am-5pm

We are a 10,000 sq.ft. antique mall and auction gallery. We are pleased to provide impressive and highly diversified European and American Antiques. These include a wide variety of furniture, along with individual items and collections of antique and costume jewelry, silver, porcelain, paintings, oriental rugs and tapestries. Other services include: auctions and appraisals. Zero percent comm on auction consignments. Visit www.Rhinebeckantiqueemporium.com. Dealer space available. Like us on Facebook or Instagram

Beekman Arms Antique Market

Located behind historic Beekman Arms Hotel in the center of Rhinebeck NY
Phone: 845-876-3477
Website: www.beekmanarms.com
Open every day 11am-5pm
Over 30 dealers in Americana, country, primitive, period, decorative furniture, jewelry, paintings, and accessories. Like us on Facebook.

OHIO

Cincinnati

Wooden Nickel Antiques

1400-1414 Central Parkway
Cincinnati, OH 45202
Phone: 513-241-2985
Email: woodennickel@fuse.net
Website: www.woodennickelantiques.net
Open Monday-Saturday 10am-4pm
We buy and sell: architectural antiques, antique saloon back bars, home bars, chandeliers, stained glass windows, American and Continental furniture, carved furniture, fireplace mantels, art tiles, garden items. Since 1976.



PENNSYLVANIA

Allentown

Weil Antique Center

2200 31st Street SW, Allentown, PA 18103
Phone: 610-791-7910
Email: weilantiquecenter@aol.com
Website: www.weilantiquecenter.com
Open Mon-Fri 10am-6pm, Sat 10am-5pm,
Sun 11am-5pm
Lehigh Valley's Premier Antique Center
Over 150 dealers. 26,000 sq. ft.

Featuring quality antiques and collectibles. Located just off Route 78 Lehigh Street Exit - 1/4 mile South to 31st Street on left. Coins, clocks, jewelry, furniture, china, linens, memorabilia, vintage clothing, toys, dolls, postcards & retro. We accept Visa, M/C & Discover. Like us on Facebook.

Carlisle

Bedford Street Antiques, LLC

44 North Bedford Street, Carlisle, PA 17013
Phone: 717-241-5309
Email: mary@bedfordstantiques.comcastbiz.net
Website: www.bedfordstreetantiques.com
Open Mon-Sat 10am-7pm, Sun 10am-5pm

A multi-dealer shop with over 100 dealers in a 24,000 sq. ft. historic building. Offering a large selection of furniture, primitives, estate jewelry, glassware, linens, books, and fine art. Dealer friendly prices. We accept M/C, Visa & Discover cards. Like us on Facebook.

North Gate Antique Mall

726 North Hanover Street, Carlisle, PA 17013
Phone: 717-243-5802
Email: NGAntiques@comcast.net
Website: www.NGAntiques.com
Open 7 days 10am-5pm

A great dealer shop consisting of 80 quality dealers on two floors, offering a little bit of everything. We accept all major credit cards. Look for us on Facebook.

Chambersburg

Black Rose Antiques & Collectibles

Located in Chambersburg Mall, Exit 20 off I-81
3055 Black Gap Rd, Chambersburg, PA 17202
Phone: 717-263-7007
Open 7 days a week

Among 85 vendors, this convenient location is a great stop just off of Interstate 81. We offer wide aisles, climate controlled, great prices. Featuring coins, postcards, country primitives, furniture, antique toys, vintage 50s, military, pottery and much more. Include us in your shopping and picking travels.

Clearfield

Historica Plus Antique Gallery

Downtown 234 East Market St.,
Clearfield, PA 16830
Exit 120 off I-80, Rt. 879W to 322W to 3rd St.
Turn right at 3rd light.
Phone: 814-762-8520
Email: Historicaplus@verizon.net
Website: www.historicaplus.com
Open daily 7 days 10am-5pm

Featuring 3 floors of antiques and collectibles, 24,000 sq.ft. Not your average antiques store, Historica Plus is a co-op offering a wide variety of antiques and collectibles including postcards, furnishings, jewelry, coins, tools, glassware and more. Like us on Facebook.

Fleetwood

Fleetwood Antique Mall

14129 Kutztown Road, Fleetwood, PA 19522
Phone: 610-944-0707
Email: Fleetwoodantiquemall@gmail.com
Website: www.fleetwoodantiquemall.com
Open: Wednesday - Sunday 10-6
30,000 square feet renovated barn located on Rte 222 filled with 50+ dealers/vendors. All selling primitives, antiques, mid-century, furniture, the unique and unusual and so much more!

Hanover

Black Rose Antiques & Collectibles within North Hanover Center

1100 Eichelberger Street, Hanover, PA 17331
Still located on the North Hanover Mall Property beyond Sears Auto Center, on Route 94 North of Downtown Hanover, and 6 miles South of Rte 30.
Phone: 717-632-0589
Website: www.blackroseantiques.com
Open 7 days a week

Now a second location inside the Mall.

Over 100 dealers with a great new facility of 21,000 sq. ft. Featuring Primitives, Postcards, Crocks, Coins, Tools, Glassware, Military Records and lots of quality, affordable, unique home furnishings. Visa, Mastercard & Discover accepted.

Paradise

Cackleberry Farm Antique Mall

3371 Lincoln Highway East, Paradise, PA 17562
Phone: 717-442-8805
Website: www.cackleberryfarmantiquemall.com
Open Mon. 9:30am-5pm; Closed Tuesdays,
Wed.-Sat. 9:30am-5pm, Sun. 10am-5pm

Come visit one of the Largest and Finest Antique Malls in Lancaster County, Pennsylvania! Our huge 26,000 square foot facility houses a wide variety of antiques and collectibles, displayed by over 125 dealers featuring fine vintage items such as: railroad, mining, firefighting, furniture, glassware, sterling silver, clocks, advertising, jewelry, fine china, toys, books, postcards, trains, Christmas, pottery, linens, primitives, kitchenware & much, much more!

Quakertown

Richland Antiques & Collectibles

1320 N West End Blvd, Route 309 So.,
Quakertown, PA 18951
Phone: 267-373-9451
Email: info@richlandantiques.com
Website: www.richlandantiques.com
Open daily 10am-6pm, Closed Tuesdays
Featuring over 50 Quality Antique Dealers. Offering a vast variety of items - 18th & 19th Century Furniture & Decorative Arts. Primitives, Country, Victorian & Mid-Century Modern. Advertising, Jewelry, Vintage Vinyl & Pop Culture, Shabby Chic, Industrial and so much more!

RHODE ISLAND

Newport

Antiques at the Drawing Room of Newport

152 Spring Street, Newport, RI 02840
Phone: 401-841-5060
Email: drawrm@hotmail.com
Website: www.drawrm.com
Open Daily, 10am-5pm

In business for 36 years selling period furniture, lighting, and high-style decorative arts. View our extensive on-line gallery with over 300 fine antiques to view.

Pawtucket

Rhode Island Antiques Mall

345 Fountain Street, Pawtucket, RI 02860
Phone: 401-475-3400
Email: info@riantiquesmall.com
Website: www.RIAntiquesMall.com
Open Mon.-Wed. 10am-5pm, Thurs. 10am-7pm,
Fri-Sat 10am-5pm, Sun. 11am-5pm
Open every day except 4th of July, Thanksgiving, and Christmas Day

Our 20,000 sq. ft. state-of-the-art facility hosts 200 quality dealers hailing from all over New England and beyond. One level of the store is dedicated to furniture, art, rugs, home decor items and fine collectibles displayed in showcases while the other level is jam-packed with an eclectic and ever-changing selection of all things antique. Located directly on the RI/MA border in Pawtucket, the Rhode Island Antiques Mall is situated alongside I-95 at the foot of Exit 30 Northbound (or Exit 29 Southbound).

Providence

Nostalgia Antiques & Collectibles

236 Wickenden Street, Providence, RI 02903
Phone: 401-400-5810
Email: nostalgiaprov@gmail.com
Website: www.nostalgia-providence.com
Open Mon.-Thurs. 11am-6pm, Fri.-Sun. 11am-5pm

An eclectic vibe from 200+ vendors on three floors. Offering books, artwork, mid-century, vintage fashions, glassware, toys, LPs, jewelry, and so much more. Pet friendly.

VERMONT

Chester

Stone House Antiques Center

557 Vt. Route 103 South, Chester, VT 05143
Phone: 802-875-4477
Open 7 days a week 10am-5pm
Email: Shac@vermontel.net

Southern Vermont's largest antique center. 18,000 sq. ft. showcasing antiques, quality collectibles, furniture, folk art, primitives and home decorating accents. Dealers welcome. Be a part of the most active center in Southern Vermont. Find us on Facebook at: Stone House Antiques Center.

Essex Junction

5 Corners Antiques

11 Maple Street (Route 117)
Essex Junction, VT 05452
Phone: 802-878-6167
Website: www.5CornersAntiques.com
Open Mon.-Sat. 10am-5pm, Sun. 11am-4pm

45 dealers displaying Americana, primitives, country antiques, arts and crafts, Victorian, mid-century modern, and vintage. Located on the second floor of the historic Snowflake Canning Co. building. For over 20 years dealers have been buying and selling pieces of history with us. We accept M/C and Visa. Find us on Facebook.

Quechee

The Vermont Antique Mall

Exit 1 I-89; 2 miles West U.S. Rte 4, Quechee, VT
Phone: 802-281-4147
Website: www.vermontantiquemall.com
Open 7 days 10am-5pm

The Vermont Antique Mall located in the Quechee Gorge Village, is under new ownership. We are proud to be a multiple winner of *Yankee Magazine* Editor's Choice "Best Antique and Collectible Mall" in VT. Stop by and check us out. With over 100 dealers, our selection of antiques, collectibles and eclectic items is unbeatable. Visit our website and follow the Vermont Antique Mall on Facebook, Twitter, Instagram, and Pinterest.

VIRGINIA

Lexington

Duke's Antique Center Antiques & More

1495 Lee Highway (Rt. 11) Lexington, VA 24450
Phone: 540-463-9511
Email: dukedukeantiques@gmail.com
Open 365 days 9am-6pm

20,000 sq. ft. with everything from A to Z. Find us on Facebook.

Verona

The Factory Antique Mall

50 Lodge Lane, Suite 106, Verona, VA 24482
The largest antique mall in America & growing. Now over 135,000 sq. ft.
Phone: 540-248-1110
Website: www.factoryantiquemall.com
Open 7 days Monday-Thursday 10am-5pm
Friday-Saturday 10am-6pm, Sunday 12-6pm

Conveniently located just off I-81 exit 227 in the heart of Shenandoah Valley offering a selection of maps, furniture, mid-century retro, prints, paintings, gemstones, advertising, tools, elegant glassware, coins, pottery, primitives, jewelry, military including Civil War relics, toys, fossils, books, artisan area, and much more. In our mall enjoy a delicious bite to eat at Tasty Bites. Also, have a tasty homemade candy or fudge. Your one stop shopping destination. Like us on Facebook and follow us on Instagram.



Join our
popular directory!



An economical way to
advertise your shop,
mall, or antique center
in the *Journal*
and online.

For more information,
508-347-1960
or visit
journalofantiques.com

Continuous Shows & Markets

January-December: Alameda, CA

Alameda Point Antiques Faire

3900 Main Street, Alameda, CA
First Sunday of the Month
VIP Shopping 6-7:30am, Early Buy 7:30-9pm,
Morning 9am-12 Noon,
Afternoon 12Noon-3pm
Antiques By The Bay, 510-522-7500
randie@alamedapointantiquesfaire.com
www.alamedapointantiquesfaire.com

January-December: Jewett City, CT

College Mart Flea Market

Slater Mill Mall, 39 Wedgewood Drive
Sundays 9am-4pm
860-376-3935
www.leoneauctioneers.com

January-December: Gaithersburg, MD

Fairgrounds Flea Market

Montgomery County Fairgrounds,
501 Perry Parkway
Sat. & Sun. 8am-4pm
301-649-1915, ljohnsonshows@aol.com
www.johnsonshows.com

January-December: Plainville, CT

Flea Market at the Crossing

105 E Main Street
Sat. & Sun. 9am-4pm
860-793-6991
www.plainvillefleamarket.com

January-December: Lambertville, NJ

Golden Nugget Antique Flea Market

1850 River Road, Route 29
Wed., Sat. & Sun. 6am-4pm
Indoor Shops open 8am, 400 outdoor flea market tables open 6am-4pm,
2 Cafes
609-397-0811
info@gnflea.com, www.gnflea.com

January-December: Wallingford, CT

Redwood Country Flea Market

170 S Turnpike Road
Fri. 6am-1pm, Sat. & Sun. 6am-3pm
Jeff Shweky, 203-269-3500
www.facebook.com/redwoodcountryfleamarket

January-December: Washington, D.C.

The Flea Market at Eastern Market

7th & C Streets SE, Capitol Hill
Every Sat & Sun. 10am-5pm
Diverse Markets Management
Mike Berman, 202-215-6993
info@diversemarkets.net
www.easternmarket.net

January-December: Springfield, MA

The Markets Indoor Flea Market

1330 Carew Street
Sat. & Sun. 9am-4pm
Over 60 dealers!
www.facebook.com/themarketsllc

January 9-March 27: Barre, VT

Montpelier Antiques Market

Canadian Club, Route 14
Early Buyers - 8am, Gen. Admission 9am-1pm
Don Willis Antiques, 802-751-6138
www.montpelierantiquesmarket.com

January-March: Boxborough, MA

The Boxborough Antique Shows

The Boxborough Regency Hotel,
242 Adams Place
10am-2pm
Gurley Antique Shows, Rachel Gurley
207-396-4255
rachelgurley@gmail.com
www.gurleyantiqueshow.com

January, February, March, October,

November, December: Dover, NH

Dover Indoor Antique Flea Market

Dover Elks Lodge, 282 Durham Road
9am-Noon
Gurley Antique Shows, Rachel Gurley
207-396-4255
rachelgurley@gmail.com
www.gurleyantiqueshow.com

January, March, April, October,

November, December: Bath, ME

Bath Antique Sale

Bath Middle School, 6 Old Brunswick Road
10am-2pm
Gurley Antique Shows, Rachel Gurley
207-396-4255
rachelgurley@gmail.com
www.gurleyantiqueshow.com

March 27-November 20: Mansfield, CT

Mansfield Marketplace Flea Market

Jct. Routes 31 & 32
Every Sunday: Indoors, Outdoors, Rain or Shine
8am-2pm
860-456-2578,
admin@mansfielddrivein.com
www.mansfielddrivein.com

April 3-December 18: Grafton, MA

Grafton Indoor/Outdoor Flea Market

296 Upton Street
Every Sunday, 6am-4pm
Tuyen, 978-727-3550
tuyenanh@gmail.com
508-839-2217, www.graftonflea.com

April 6-October 26: Sandwich, MA

Sandwich Weekly Antiques & Collectibles Show

34 Quaker Meeting House Road
Wednesdays, 6am-12noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

April 24-October 23: Sandwich, MA

Sandwich Weekly Antiques & Collectibles Show

34 Quaker Meeting House Road
Sundays, 7am-12noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

April-December: New Milford, CT

The Elephant's Trunk Flea Market

490 Danbury Road (Rte. 7/202)
Sundays, General Admission 8am
860-355-1448, www.etflea.com

April-September: Dover, NH

Dover Outdoor Antique Show & Vintage Market

Dover Elks Lodge, 282 Durham Road
10am-2pm
Gurley Antique Shows, Rachel Gurley
207-396-4255
rachelgurley@gmail.com
www.gurleyantiqueshow.com



Continuous Shows & Markets

April 24-October 23: Puslinch (Guelph), Ontario, Canada

Aberfoyle Market Sundays Only Market

57 Brock Road South

8am-4pm

877-763-1077,

www.aberfoyleantiquemarket.com

May-October: Wellfleet, MA

Wellfleet Flea Market

51 State Highway, Route 6

Sat. & Sun., May-October

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Thurs., Sat & Sun.

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508-349-0541

www.wellfleetcinemas.com/flea-market

May 21-November: Woodstock, NY

Mower's Saturday & Sunday Flea Market

Maple Lane

Sat. & Sun., 8am-6pm

Just Google Us

845-679-6744

www.woodstockfleamarket@hvc.rr.com

October 2022-April 2023: Wayne, NJ

Wayne PAL Antique and Collectibles Show and Vintage Flea Market

Wayne PAL building, 1 PAL Drive

First Sunday of every month, 9am-2:30pm

Wayne PAL, 973-696-2896 (for show info.)

973-865-0177, jane@waynepal.org

www.waynepal.org

October 16-April 2, 2023: Milford, NH

Milford Antiques Show

Hampshire Hills Athletic Club,

50 Emerson Road

Early Buying 6:30am-8:30am

8:30am-12 Noon

Jack Donigian, Manager

781-329-1192

www.milfordantiqueshow.com

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ANTIQUE SHOWS

September 21: Sandwich, MA

Sandwich Bazaar Weekly Wednesdays Flea Market

34 Quaker Meeting House Road
6am-12noon
508-685-2767
www.thesandwichbazaar.com

September 23-24: Kutztown, PA

Renningers Kutztown Antiques & Collector Extravaganza

740 Noble Street
Fri. 11am-4pm, Sat. 9am-4pm
610-683-6848
www.renningers.net/kutztown/special-events/antique-and-collectors-extravaganza/

September 24: Wheaton, IL

Civil War & Military Show Fall Show & Sale

DuPage County Fairgrounds,
2015 W. Manchester Road
9am-4pm, Early Buyers 8am
Zurko Promotions, 715-526-9769
www.chicagocivilwarshow.com

September 24: New Hartford, CT

New Hartford Lions Club Giant Flea Market

Brodie Park, 580 West Hill Road
8am-3pm
District 23-B New Hartford Lions Club
860-489-9188
info@newhartfordctlions.org
www.newhartfordctlions.org

September 24: Lebanon, CT

55th Annual Antique Show on the Lebanon Green

Junction of 201 & 87
9am-3pm
Fundraiser for the Lebanon Historical Society Museum
Grace Sayles, 860-642-6579
museum@historyoflebanon.com
www.historyoflebanon.org

September 24: Brookfield, MA

Walker Homestead Antiques & Primitive Goods Show

19 Martin Road
10am-3pm
Walker Homestead, Kris Casucci
508-867-4466
www.walkerhomestead.com

September 24-25: South Yarmouth, MA

Cape Cod Glass Show & Sale

Cultural Center of Cape Cod,
307 Old Main Street
Sat. 10am-5pm, Sun. Noon-4pm
Cape Cod Glass Club Chapter NAGS
Betsy Lessig, 508-776-9098,
ehl77pg@gmail.com, www.capecodglassclub.org

September 24-25: Schoharie, NY

Fall Antiques in Schoharie

143 Depot Lane
Sat. 10am-5pm, Sun. 11am-4pm
Ruth Anne Wilkinson, 518-231-7241,
Office: 518-295-7505
scha@midtel.net,
www.schoharieheritage.org

September 24-25: Portland, ME

4th Maine Antiques Exposition

Portland Exposition Bldg., 239 Park Avenue
Sat. 10am-5pm, Sun. 11am-4pm
Goosefare Antiques & Promotions,
John & Elizabeth DeSimone
800-641-6908
goosefare@gwi.net
www.goosefareantiques.com

September 25: Sandwich, MA

Sandwich Bazaar Weekly Sundays Flea Market

34 Quaker Meeting House Road
6am-12noon
508-685-2767
www.thesandwichbazaar.com



September 25: Adamstown, PA

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2500 N. Reading Road
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717-336-2177
www.renningers.net

September 28: Sandwich, MA

Sandwich Bazaar Weekly Wednesdays Flea Market

34 Quaker Meeting House Road
6am-12noon
508-685-2767
www.thesandwichbazaar.com

September 29-October 1:

Miamisburg, OH

Vaseline Glass Collectors, Inc. Annual Convention

Hilton Garden Inn Dayton South,
12000 Innovation Drive
Bob, 407-933-7468 and bobhrobl@aol.com
www.vaselineglass.org

OCTOBER

October 1: Mullica Hill, NJ

Fall Festival of Antiques

Gloucester County 4-H Fairgrounds,
275 Bridgeton Pike
9am-3pm
The Yellow Garage Antiques
Heidi Cacciabarne, Chris Swanson,
856-478-0300
antiques@yellowgarageantiques.com
www.yellowgarageantiques.com



October 1-2: Allentown Paper Show

Fall Allentown Paper Show

The Allentown Fairgrounds,
302 N. 17th Street
Sat. 9am-5pm, Sun. 9am-3pm
Sean, 610-573-4969
allentownpapershow@gmail.com,
www.allentownpapershow.com

October 2: Lawrenceburg, IN

Tri-State Antique Market

Lawrenceburg Indiana Fairgrounds,
US 50 & Hollywood Blvd.
6am-3pm ET
Aaron Metzger, 513-702-2680
info@lawrenceburgantiqueshow.com
www.lawrenceburgantiqueshow.com

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October 5: Dover, NH

Dover Indoor Flea Market

Dover Elks Lodge, 282 Durham Road
9am-Noon, Early Buying 8am
Gurley Antique Shows, Rachel Gurley
207-396-4255
rachelgurley@gmail.com
www.gurleyantiqueshow.com

October 6-9: Atlanta, GA

Scott Antique Markets

Atlanta Expo Centers,
3650 & 3850 Jonesboro Road SE
Thurs. 10:45am-6pm, Fri. & Sat. 9am-6pm, Sun.
10am-4pm
740-569-2800, www.scottantiquemarkets.com

October 8-9: Stormville, NY

Stormville Airport Antique Show & Flea Market

428 Rte. 216
8am-4pm, Rain or Shine
845-221-6561
www.stormvilleairportflea.com

October 8-9: Rhinebeck, NY

Fall Antiques at Rhinebeck

Dutchess County Fairgrounds
6550 Spring Brook Avenue (Rte. 9)
Sat. 10am-5pm, Sun. 11am-4pm
Barn Star Productions
914-474-8552
www.barnstar.com

October 9: Bath, ME

Bath Antique Sale

Bath Middle School, 6 Old Brunswick Road
10am-2pm
Gurley Antique Shows, Rachel Gurley
207-396-4255
rachelgurley@gmail.com
www.gurleyantiqueshow.com

October 13-16: Albuquerque, NM

Antique Purse Collectors Society

Annual Gathering
www.antiquepursecollectorsociety.com



October 14-15: Fishersville, VA

Fishersville Antiques Expo

Augusta County Expoland,
227 Expo Road
Fri. 9am-5pm, Sat. 9am-5pm
Heritage Promotions, 434-846-7452
fishersvilleantiquesexpo@gmail.com,
www.heritagepromotions.net

October 16: Milford, NH

Milford Antiques Show

Hampshire Hills Athletic Club
8:30am-12Noon, Early Buying 6:30am-8:30am
Jack Donigian, 781-329-1192
www.milfordantiqueshow.com



October 16: Countryside, IL

Countryside Collectors Classic Toy Show

Park Place of Countryside,
6200 Joliet Road
10am-2pm
Unique Events Shows, Jim Welytok
262-366-1314, unievents1@aol.com
www.uniqueeventsshow.com

October 20: Westmoreland, NH

The Tailgate Shows

Flying Pig Antiques, 867 Route 12
9am Sharp!
Ian - 860-208-7809, Kris - 508-341-6870
www.walkerhomestead.com/The-Tailgate



October 20-29: Warrenton, TX

Cole's Fall Antiques & Collectibles Show

Hwy 237 & Willow Spring Road (FM 954)
9am-6pm
Brittany Cole, 832-655-5995
www.colesantiqueshow.com

October 21-29: Burton, Texas

LaBahia Antique Show

US 290/TX Hwy 237
Oct. 21-28 8am-6pm
Oct. 29 8am-4pm
979-289-2684
www.labahiaantiques.com

October 23: Boxborough, MA

The Boxborough Antique Shows

Boxboro Regency Hotel, 242 Adams Place
10am-2pm
Gurley Antique Shows, Rachel Gurley
207-396-4255
rachelgurley@gmail.com
www.gurleyantiqueshow.com

October 23: Milford, NH

Milford Antiques Show

Hampshire Hills Athletic Club
8:30am-12Noon, Early Buying 6:30am-8:30am
Jack Donigian, 781-329-1192
www.milfordantiqueshow.com

October 25-29: Round Top, TX

Marburger Farm Antique Show

2248 South State Hwy 237
Tues. Oct. 25 10am-6pm (Gates open at 8am
for Tailgate Tuesday),
Wed. Oct. 25-Fri. Oct. 28 9am-5pm, Sat. Oct. 29
9am-4pm
Tracy Blacketer, 800-947-5799
tracy@marburgershow.com
www.roundtop-marburger.com



October 30: Milford, NH

Milford Antiques Show

Hampshire Hills Athletic Club
8:30am-12Noon, Early Buying 6:30am-8:30am
Jack Donigian, 781-329-1192
www.milfordantiqueshow.com

October 30: Waukesha, WI

The Brew City Advertising & Rec Room Decor Show

Waukesha County Fair Expo,
1000 Northview Road
10am-2pm
Unique Events, Jim Welytok
262-366-1314
unievents1@aol.com
www.uniqueeventsshow.com

ANTIQUE AUCTIONS

September 22-24: Auburn IN

RM Sotheby's Gene Ponder Collection

5536 County Road 11A,
11am each day
www.rmsothebys.com/en/auctions/gp22

October 13-16: Reno, NV

Gary Bracken Collection & More

Holabird Western Americana Collections
3555 Airway Drive
844-492-2766
info@fhvac.com
www.fhvac.com

October 15: Dallas, TX

Heritage Auctions' Americana & Political Signature Auction

The J. Doyle DeWitt Collection, Part II
Online & Onsite
Inquiries: 877-437-4824, ext. 1352
CurtisL@HA.com
www.HA.com/6266

October 19: Dallas, TX

Heritage Auctions' Historic African Americana Signature Auction

Online & Onsite
Inquiries: 877-437-4824, SandraP@HA.com
www.HA.com/6248

October 21: Crawfordsville, IN

Route 32 Auctions Toy Auction

Route 32 Auctions, 3097 East State Road 32,
765-307-7119
www.Route32Auctions.com

October 22: Union, IL

Donley Auctions Fine Arts & General Antiques

Donley Auctions, 8512 South Union Road
On-site and online
815-923-7000
DonleyAuctions@outlook.com
www.DonleyAuctions.com

October 29: Douglass, KS

Woody Auction's Ron Blessing Estate Collection, Part I

Woody Auction, 130 E. 3rd Street
9:30 am CST
316-747-2694
www.WoodyAuction.com

November 10-12: Union, IL

Donley Auctions November Fall Classic

Donley Auctions, 8512 South Union Road
On-site and online
815-923-7000
DonleyAuctions@outlook.com
www.DonleyAuctions.com



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Contact: president@psdgc.com

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second Tuesday of every month (except December) at 7pm

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President@founderschapter.org

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www.AladdinCollectors.org



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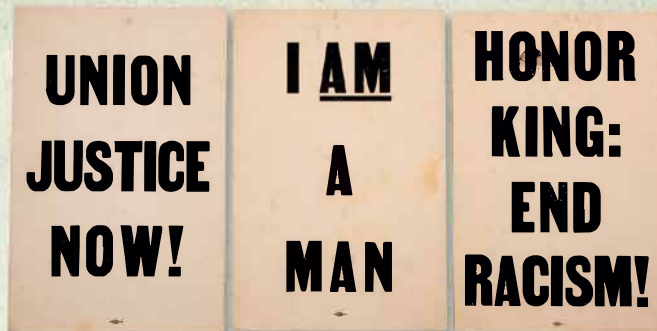
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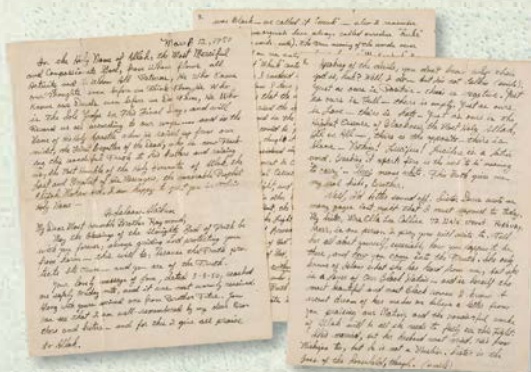
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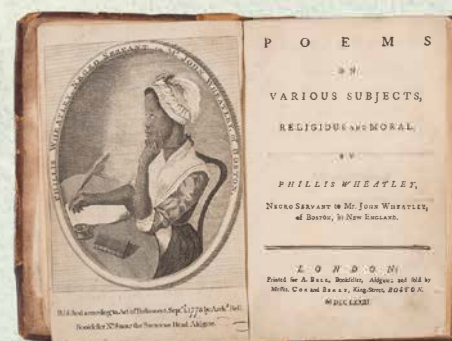
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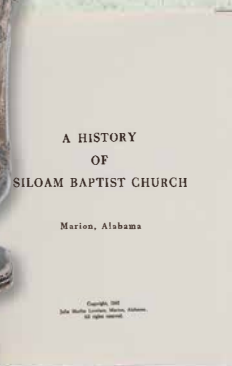
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