

Journal

OF ANTIQUES & COLLECTIBLES

November 2022 | Vol. XXII No. 9

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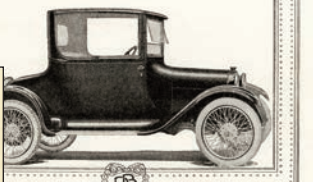
DODGE BROTHERS CLOSED CAR



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This tractor does all kinds of farm work with the horse implements you already have and without special and expensive hitching or equipment. Weighs no more than one large horse. Replaces four horses and one man. Costs less than horses and 60 per cent less to keep going. Cuts time spent on chores. The Indiana plows, harrows, drills, cultivates, mows, pulls a binder and does belt work. Write for folder that tells what the Indiana Tractor can do on your farm.

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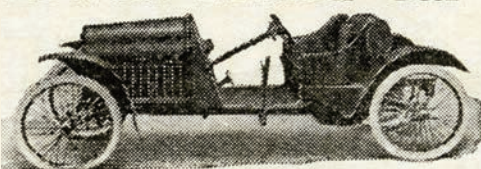
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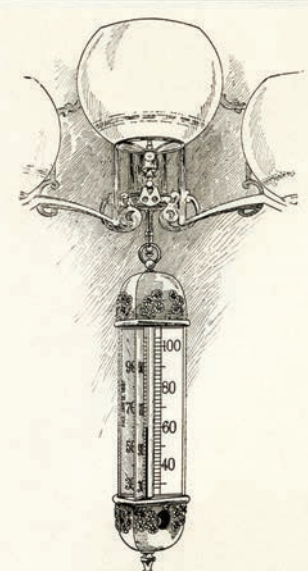
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Brand Building

Stuckey's: A Sweet Roadside Oasis
You've Got Moxie
Frisbee: The Name of the Game
The Warren Dotz Product Icon Collection



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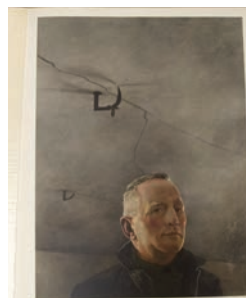
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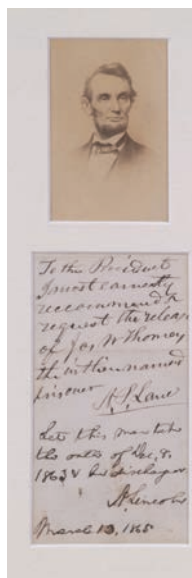
2009 Colt 1849 Pocket Revolver
(1 of 6 firearms)



3186 ANDREW WYETH collotype folio
(1 of 14 Wyeth-related lots)



3030 DAHLOV IPCAR
(1 of 5)



2024 Lincoln CDV
Portrait with Letter



2126 18th c. two-part
New England
Red Painted Pine
Cupboard



3055 Painted Old Town Canoe



3051 2000 Volvo C70 2dr Convertible
(1 of 4 car lots)



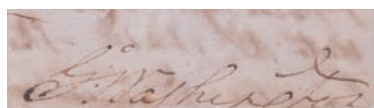
3251 "National" Cash Register



3067 Tiffany Studios "Pine
Needle" Box



3042 Moxie Tin Advertising Sign



2014 George Washington
signed document



3196 HARVEY R.
PETERSON
(1 of 2)



2098 Folk Art Sheet
Iron Stagecoach
Weathervane



2082
Massive 19th c.
Eagle Figurehead



3264 Campeche
Armchair, after
William Spratling
(1900-1967)



2056 Sailor's Valentine
(1 of 3)



2065
Leaded Glass Vertical
Rectangular Window,
Circa 1900

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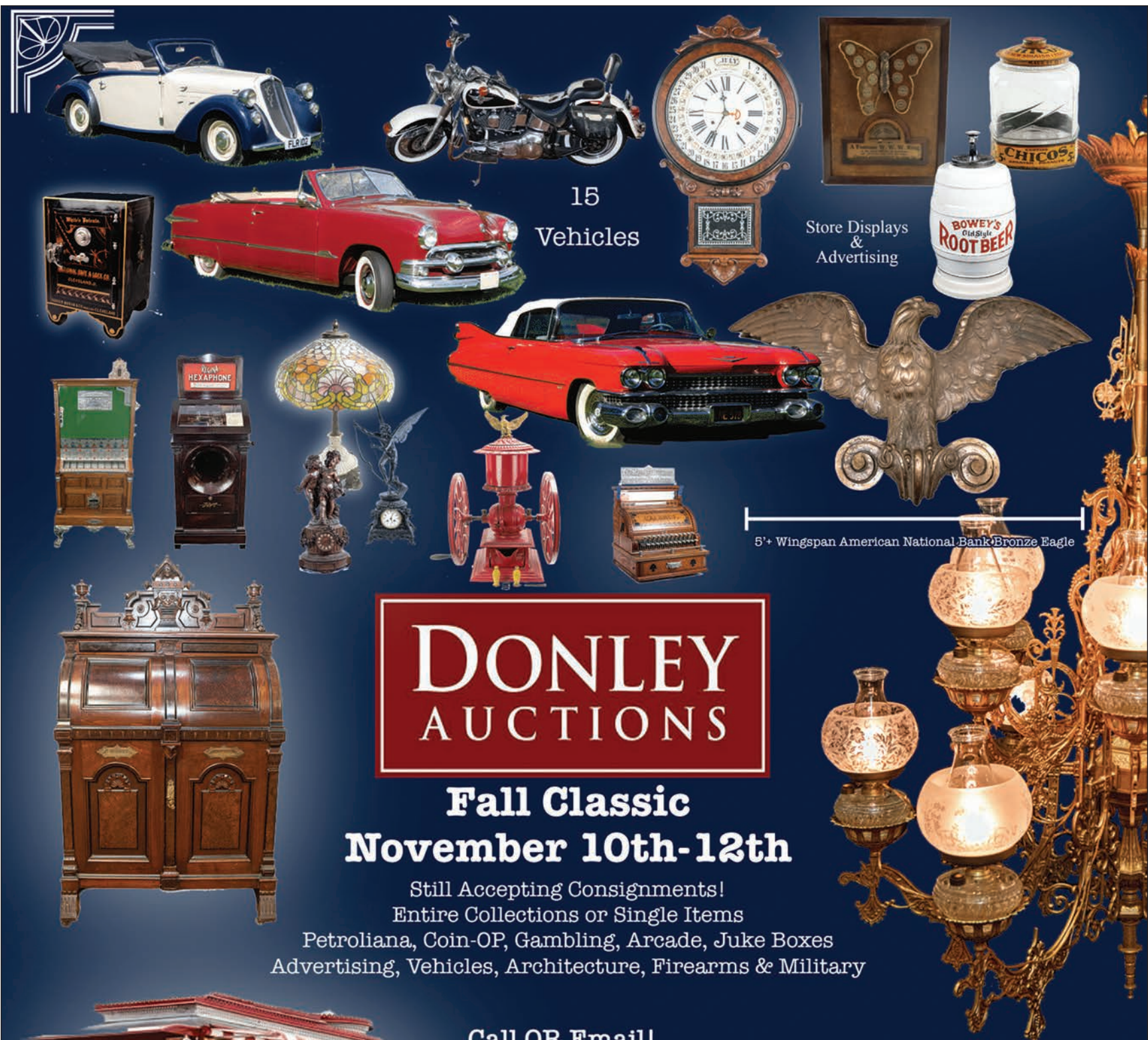
STURBRIDGE HOST HOTEL | STURBRIDGE, MASSACHUSETTS

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The History of Brand Advertising

While branding is and always has been an essential part of building any successful business, standing out from the crowd is harder than ever with all the new outlets and avenues available to reach customers, prospects, and fans of the brand.

From a design standpoint, branding is about discipline and consistency. The most successful brands are those we can instantly recognize just by seeing their logo or product icon. We instantly recognize these companies and their associated products because we grew up with them or see representations of the brand everywhere we look. Often, that seemingly personal connection gives the more familiar brands the edge when buyers consider their options. In that decision-making consumer moment—price vs. brand—every penny spent on branding yields the desired ROI for a company.

While the concept of branding dates back to the 1500s as a method of identifying ownership, such as in the branding of cattle, it was the Industrial Revolution and the advent of the mass production of goods that led to consumer competition and the need to differentiate one company and its goods from another.

Registered trademarks (a trademark consists of words, phrases, symbols, designs, shapes, and colors legally registered or established by use as representing a company or product) rose to prominence in the 1870s. This was the first instance of branding as intellectual property, giving companies a way to officially claim their products as their own and combat copycats and rivals.

The dawn of the 20th century saw the rise of several iconic companies that would eventually become leading brands around the world. Colgate (1873), Coca-Cola (introduced in 1886), Kellogg's (1900), J.C. Penney (1902), and Ford Motor Company (1903) were all first-of-their-kind pioneers, trendsetters, and brand-builders. These and other companies born in this era built their brands by offering new and inventive products. Many of these products and their uses were unknown to the modern consumer. Advertising in magazines and newspapers helped pave the way by stimulating market interest.

Print ads in the first few decades of the 20th century tended to be informational in nature – copy-heavy descriptions of how a product worked and what it was used for. Illustrations helped to create a visual reinforcement that made the product recognizable in their packaging on store shelves. With so many new and unknown products flooding the market in these early-20th century decades, consumers were intimidated or leery to waste money on something they didn't know or think they needed. This educational approach to advertising allowed these first-to-market companies to establish a relationship and trust with consumers early on. Generations since have grown up with these products, companies, and brands. That relationship continues to give them a competitive advantage in the marketplace, now filled with multiple brands and options within a single product category.

By the 1920s, radio had become much more popular, and station owners looked to advertising as a way of

making their businesses more sustainable. Branding came to life through radio jingles and catch-phrases. By 1930, almost 90% of radio stations in the United States were broadcasting commercials. During this time, manufacturers not only sponsored advertisements but entire programs, as well. This took brand identity to a whole new level. It became audible, memorable, and relatable.

After radio came television. With television, brands could now come into people's homes with visuals, words, sound, and music, bringing them closer to consumers than ever before.

The 1950s-1960s is considered the era of modern branding. Car culture, the expansion of the middle-class, suburbanization, and the embrace of television created even more opportunities for companies to advertise their brand and reach new audiences. Billboards, subway signs, eye-catching product packaging, and wild, comedic TV commercials (enhanced with the creation of color TV in 1953) were everywhere competing for consumers' attention.

Helping companies navigate brand building in this new era of product marketing and new advertising options was Madison Avenue, a creative industry built for the times. And no one was more powerful in this world than David Ogilvy, whose Madison Avenue ad agency, Ogilvy & Mather, was responsible for branding 7up as the "Uncola," and forever associating Hathaway shirts with the man with an eye patch. Ogilvy once described branding as "the intangible sum of a product's attributes," and credits "the big idea" as the key to his success. "Unless your advertising contains a big idea, it will pass like a ship in the night."

Social media, where messaging and content can be highly personalized, targeted, and tracked, has been a game-changer yet comes with new challenges for even long-established brands looking to remain visible and relevant. In this issue, we look at the stories behind such brand giants as Stuckey's, a roadside attraction once as recognizable on the horizon as the golden arches are today, and Moxie, created around 1876 as a trademark medicine that went on to become a beverage icon. Although not as visible and popular on store shelves, the brand never fails to evoke nostalgia among the generations that grew up on this sweet soda with a bite. We also explore the branding of M&Ms and the Frisbee, and take a stroll down memory lane with some of your favorite brand icons from childhood.

Companies and products may come and go with the times, but it's the nostalgia and the branded collectibles left behind that keep their stories and our memories alive. That's the power of branding.



Maxine Carter-Lome, Publisher



Maxine Carter-Lome

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Journal

OF ANTIQUES & COLLECTIBLES

November 2022

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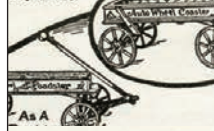
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The HANDY push b
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Kevin and Jill Parker's Route 32 Auctions and Indy Ad Show Join Morphy Auctions family

DENVER, PA – Dan Morphy, founder and president of Morphy Auctions, recently announced that Route 32 Auctions and the iconic Indy Ad Show, formerly owned by Kevin and Jill Parker of Crawfordsville, IN, are now part of the Morphy Auctions' organization.

"Dealing with Kevin and Jill was one of the easiest and most enjoyable transactions I can recall since opening our gallery in 1997," said Morphy. "The Parkers have a genuine love for the types of antiques they sell and collect, and they are people of impeccable integrity. They've always run their businesses honestly and professionally, with an emphasis on treating all customers with respect. That's exactly the way we strive to conduct ourselves at Morphy Auctions, so welcoming Route 32 and the legendary Indy Ad Show to our operation feels like branches of the same family coming together."

The Parkers have owned Route 32 Auctions for the past five years and The Indy Ad Show for four years. Kevin and his team will continue to manage the show for at least the first year that it is under Morphy ownership (next show date: May 5-6, 2023). He will also represent Morphy's at major trade shows and seek consignments throughout his wide network of contacts. He anticipates working closely with Morphy's Automobilia & Petroliana Division Head John Mihovetz on certain key consignments.

The Parkers have chosen to take a new direction in their lives so they can spend more time with their family, especially their five grandchildren, and continue to collect antiques. As Kevin explained, he and Jill initially established Route 32 Auctions as a casual pursuit – a pipeline through which they could buy for, and sell from, their own collections. But over time, the auction house became so successful, it took on a life of its own.

"This year and last year we held thirty auctions. It became more than we wanted to manage. We never expected it. Our talks with Morphy Auctions started when I mentioned in passing to John

Mihovetz, who has been a friend for a long time, that we were thinking about selling our businesses," Kevin recalled. "I had always felt that Morphy's was a very respectable, high-end operation, with employees who have a positive outlook. They want to be there, doing the jobs they do."

"I also never forgot how welcoming Dan was when I attended my first auction at Morphy's. I was a competitor, but he still invited me into his office for a chat, shook my hand and said, 'If there's ever anything I can do to help, let me know.' So I asked John whether he thought Morphy's might have an interest in our businesses. That got him excited and he went to Dan and Tom [Tolworthy, Morphy's CEO] with the idea. They were immediately on board."

Kevin said he and Jill are looking forward to traveling more and being able to "build work into it" at their own unpressured pace. "What I truly love is meeting people and looking at collections. That comes naturally to me, having a sales background," he said. "This will put the spark back into our own collecting interests. Jill has a full-size country store with a barber shop and soda fountain. She loves anything that's antique advertising."

Petroliana and Antique Advertising are two of Morphy Auctions' most active divisions. The company has sold some of the hobby's most celebrated specialty collections from both those categories.

To contact Morphy Auctions, call 877-968-8880 or email info@morphyauctions.com.

Visit Morphy's online at www.morphyauctions.com.



Jill and Kevin Parker, Route 32 Auctions

MOVIE POSTERS Signature® Auction | November 19-20



The Big Sleep
(Warner Bros., 1946).
Three Sheet



The Philadelphia Story
(MGM, 1940).
One Sheet Style D



The Lady from Shanghai
(Columbia C.E.I.A.D., 1948).
Italian 4 - Fogli Anselmo Ballester Artwork



Son of Frankenstein
(Universal, 1939).
One Sheet Style B



I Am a Fugitive from a Chain Gang
(Warner Bros., 1932).
Six Sheet



Modern Times
(United Artists, 1936).
One Sheet



La Belle et la Bête
(DisCina, 1946).
French Grande
Jean-Denis Malcles Artwork

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King Kong (RKO, 1942).
Six Sheet

Paul R. Minshull #16591. BP 12-25%; see HA.com. Licensed by the City of New York #1364738/9-DCA. 70644

WHAT'S SELLING ON eBay

by Philip Hawkins and Mike McLeod

\$3,850 (15 bids, 8 bidders): Large Antique Pat'd 1885 General Electric Arc Lamp Street Light & Globe. The General Electric Company was formed in 1892 as a result of a merger between Edison General Electric Company and the Thompson-Houston Company. This auction is for a complete 19th century Thompson enclosed electric arc streetlamp. The top section measures 9 inches in diameter by 25 inches, and the original globe measure 11 inches in diameter, making the overall length 37 inches.

This large electric arc light was used as an early streetlight, and the label reads, "Thompson Enclose Arc Lamp Alternating Current Ptd Aug 5, 89, Apr 7, 95, Dec 24, 95 Patents Applied For General Elec. Co. U.S.A." We found an example of this lamp on the net showing the bracket, which would hold this lamp to a light pole.

The small, hand-blown chimney has a piece missing from the top edge. That's it! There are no other problems. (Photos courtesy of eBay seller wwolst21.)



PH: The technology and testing of arc lamps were mostly carried out in European labs prior to 1880. Once workable, arc lamps were first used for street and factory lighting due to their brightness, then, in theaters, projectors, and film production. In the 1880s, incandescent lamps replaced arc lamps for most interior lighting, but it was still used for streetlights and factory lighting into the early 20th century. Most arc lamp metal fixtures were scrapped for WWI use.

Arc lamps continued in limited production after most were replaced in the 1920s and '30s but continued in the film industry until the 1980s. Given the early demise due to advancing technology, danger, temperamental operation, and WWI, early lights are pretty scarce. Between auctions and eBay, not many of the larger commercial fixtures appear to remain.

Here is a sampling of related fixture sales: Thompson enclosed arc lamp, GE, no shade, sold March 2016 for \$1,150; two Thompson Houston arc lamps, GE, ca. 1900, no shades, sold May 2021 for \$1,950; and a GE "Novalux" copper street light lamp, sold December 2020 for \$899.

Interestingly, a pair of German-made miniature (model railroad) 18.5-inch arc street lamps with poles realized \$3,750 at auction in Sept. 2020.

\$2,600 (15 bids, 4 bidders): Antique 17th century Bellarmine Bartmann Bartmannkrug German Stoneware Jug. Description: 17th century German stoneware jug. The jug has a round belly and a mask of a bearded man applied in relief to the neck. And three crests (same design) decorated the front and both sides. This jug has a spout unusual for the Bellarmine jug.

Condition: old several chips are on the edge of the bottom. And there are some kiln errors such as the small cracks on the crest. There is not any restoration. Height: 9 inches. Weight: 1.3kg. (Photos courtesy of eBay seller zeisan21.)



PH: A Bartmann (German, meaning "bearded man") jug, also called "Bellarmine" jug, is a type of decorated salt-glaze stoneware jug manufactured in Europe throughout the 16th and 17th centuries, particularly in the Cologne region of Germany. The signature detail was a bearded face mask appearing on the neck. They were made in jug, bottle, and pitcher forms of various sizes for storing or dispensing drink and food.

In the 17th century, they were often decorated with a medallion in the middle of the body, usually a coat of arms, but other types of ornamental patterns were used as well; the designs of the face masks changed becoming progressively grotesque. Though of German origins, their apparent popularity fostered similar articles being made in Belgium and England, either as copies or by immigrant Germans. During a stoneware revival in the late 19th century, Bartmann jugs were reproduced based on illustrations from museum collections.

The spout does seem to be unusual as most examples appear with round openings with an incised ring, I think to facilitate sealing the opening. Some also appear with attached, hinged lids.

The jugs appear for sale at auction and on eBay. The most expensive reported sale I found at auction was in 2020 at Timeline Auctions of London, England, for \$4,300 followed by a 7-inch example in 2020 at John McInnis Auctions for \$2,500. Sales reported from eBay include good examples selling from \$1,125 to \$1,500 but most from less than \$100 to around \$700.



continued on page 12

Thomaston Place Auction Galleries' November Sale

THOMASTON, ME – On November 11, 12 & 13, Thomaston Place Auction Galleries will present *Autumn Majestic*, with an amazing inventory of fine art and decorative rarities harvested from estates and collections through the Northeast.

Topping the large group of Asian antiques and artifacts will be a Chinese Ming Dynasty period (1368-1644) polychromed wooden Guanyin sculpture. Carved from a single piece of hardwood, she is depicted standing atop a lotus base and holding a vase of nectar, her stomach rubbed to raw wood from many years of veneration (est. \$25,000-\$35,000).

The auction will also include a large selection of fine oil paintings, including an important abstract expressionist painting by Zao Wou-Ki (France/China, 1920-2013) in flame red heavy impasto and with sand texture (est. \$20,000-\$30,000); a work by Louis Remy Mignot (NY/SC, 1831-1870) depicting the beautiful glow of a sunset (est. \$20,000-\$30,000); and a Gloucester harbor scene by Jane Peterson (MA/NY/KS/IL, 1876-1965) (est. \$10,000-\$15,000).

The sale will offer five paintings by Dahlov Ipcar (ME/VT, 1917-2017), most depicting artfully arranged images of animals, such as *Malaysian Jungle* depicting a tiger, leopard, peacock and other animals in an Asian tropical forest setting (est. \$15,000-\$20,000).

A charming figural 1930s-40s ink drawing on a 78-record sleeve by outsider folk artist Bill Traylor (AL, 1854-1947), authenticated by Traylor and folk art experts holds an estimated value of \$10,000-\$20,000.

The auction will offer a nice group of sculpture, such as a rare large version bronze sculpture of the *Princeton Tiger* by Alexander Phimister Proctor (NY/CA/Ontario, 1862-1950) (est. \$10,000-\$15,000) and Bessie Onahotema Potter Vonnoh's (NY/CT/MO, 1872-1955) *Dancing Girl* (est. \$10,000-\$15,000).

The sale will include a selection of Danish and American mid-century furniture, such as a Papa Bear chair and ottoman by Hans Wegner (est. \$7,000-\$9,000) and an Eames chair and ottoman by Herman Miller

(est. \$2,500-\$3,500); plus contemporary bench-made custom pieces by Thomas Moser, Stickley, Green Design (Portland, ME), Eldred Wheeler, and others. Among the extensive collection of antique furniture will be a Gothic period Continental paint decorated black walnut hunt chest or coffer (est. \$7,000-\$9,000) and an 18th Century Philadelphia mahogany serpentine chest (est. \$5,000-\$7,000).

Of historic interest will be a group of documents, led by: a George Washington signed 1783 furlough of New York artilleryman Sgt. Elijah Price (est. \$15,000-\$25,000) and an 1804 ship's passage signed by President Thomas Jefferson and Secretary of State James Madison (est. \$10,000-\$12,000).

In the folk art and marine categories will be a monumental 19th Century eagle form ship's figurehead (est. \$5,000-\$7,500) and a rare 18th Century marine training and logbook (est. \$5,000-\$10,000). There will be selections of sailor's valentines, scrimshaw, trade signs, and ship models.

Other items of interest will include: a 106-piece set of Tiffany & Co. "Flemish" pattern flatware (est. \$3,500-\$4,500), Picasso Madoura pottery limited edition platter (\$2,000-\$4,000); two Daum Nancy art glass boudoir lamps (est. \$6,000-\$8,000 each); and an early 20th Century Louis Vuitton steamer trunk (est. \$2,000-\$3,000).

In addition, there will be ceramics by Rookwood, Brother Thomas, and Herend; a few 19th Century tea caddies; Omersa leather animal form ottomans; and a variety of early 20th Century Tiffany Studios bronze desk items.

Rounding out the sale will be great collections of fine jewelry and watches, contemporary home furnishings, firearms & militaria, oriental carpets, plus five estate automobiles.

The auction will begin at 11 a.m. EST each day. All lots can be viewed at Thomaston Place Auction Galleries' website, www.thomastonauction.com. The gallery will be open for previews from Mon.-Sat., Oct. 31-Nov. 7. Previewing is available on auction days, Fri., Sat. and Sun., Nov. 11, 12, & 13, from 9-11 a.m.

LARGE TWO DAY AUCTION

Nov. 11 & 12, 2022 - 9AM

Bill Dagg Advertising Collection

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SAT, NOV 12th 9AM
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Announcing ...

Stanton's Fall

Music Machine Auction

Stanton's Auction to be held at the Barry Expo Center, Barry County Fairgrounds,
1350 N. M-37 Highway, Hastings, Michigan on:

THURSDAY, November 17, 2022 – 12:30 P.M.
(Following the Complimentary Luncheon at 11:30 A.M.)

FRIDAY, November 18, 2022 – 9:00 A.M.
and SATURDAY, NOVEMBER 19, 2022 – 9:00 A.M.

Our upcoming auction already includes several fine collections of antique phonographs, music boxes, records, band organ, radios and televisions, and lots of smalls to be sold during this three-day event.

We are excited to once again be back on schedule with this fall auction taking place on the weekend prior to Thanksgiving. We hope to see everyone in attendance, noting that if you are unable to attend, phone and online bidding is available on Live Auctioneers.com.

We are currently traveling across the United States (East & West Coast, Southern States, Midwest as well as Canada) acquiring machines and collections to be included in our November auction. Feel free to call us to schedule a pickup of your items. Call with questions.

Stanton's Auctioneers, Appraisers, & Realtors
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Over 65 years of experience in the auction business marketing collections and property of all types. References available.



GAVELS 'N' PADDLES

Results of Recent Auctions From Near and Far

by Ken Hall

All prices include the buyer's premium

Four-panel oil painting, \$20,000, Ahlers & Ogletree



A vibrant and colorful four-panel oil on canvas painting by Nyoman Gunarsa (Indonesian, 1944-2017), that is titled *Balinese Dancers*, overall size 106 1/4 inches by 107 inches, sold for \$20,000 in an online-

only Fine Estates & Collections auction held Aug. 25-27 by Ahlers & Ogletree in Atlanta, GA. Also, pair of Chinese blue and white porcelain phoenix tail vases, 17 inches tall, finished at \$18,750; and an untitled paint splatter work by Sam Francis (Calif., 1923-1994), artist signed, brought \$18,750.

E. S. Cooper oil painting, \$18,750, Crescent City



An oil on canvas painting by E. S. Cooper, titled *Wooden Bridge in a Louisiana Bayou Landscape* (1888), sold for \$18,750 at a September

Select Auction held Sept. 9-10 by Crescent City Auction Gallery in New Orleans, LA. Also, a felt on paper work by Keith Haring (NY, 1958-1990), titled *If You Want to See More* (1984) rang up \$10,000; a polished aluminum kinetic sculpture by Lin Emery, titled *Petals*, realized \$7,500; and a 1987 Mercedes Benz 300 SDL sped away for \$6,875.

37-star American flag from 1867, \$10,625, Holabird Western Americana



American flag with 37 stars in very good condition, made in 1867 upon the admission of Nebraska as a

state, sold for \$10,625 at a Rush to the Rockies auction held Aug. 25-28 by Holabird Western Americana Collections in Reno, NV. Also, a circa 1898-1908 Vota & DeHeines (Silverton, Colo.) pocket whiskey flask achieved \$4,375; and a collection of around 90 Paleo points (arrowheads) that included a wide variety of shapes and materials changed hands for \$8,750.

1899 "Stanley Steamer" vehicle, \$32,500, Miller & Miller



An 1899 Stanley Stanhope Model No. 1 "Locomobile" vehicle, popularly known as the "Stanley Steamer" because of its steam engine, sold for \$32,500 in an

online-only Petroliana & Advertising auction held September 10th by Miller & Miller Auctions, Ltd., in New Hamburg, Ontario, Canada. Also, a 1907 REO Model A 5-passenger touring car chugged off for \$30,400; and a prototype of the 1911 Model H REO pickup truck sped away for \$26,100.

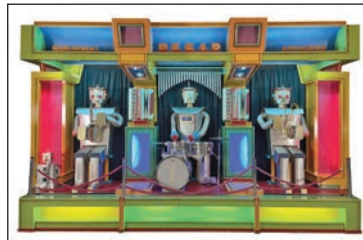
Keith Haring chalk drawing, \$30,750, Nye & Company



A chalk drawing by pop art icon Keith Haring (American, 1958-1990), titled *Ouroborous* (circa 1983-1985), from the artist's *Subway* series, 46 1/2 inches by 58 1/2 inches,

sold for \$30,750 at an Estate Treasures auction held Sept. 7-8 by Nye & Company Auctioneers in Bloomfield, NJ. Also, a silkscreen by Andy Warhol (American, 1928-1987), titled *Pete Rose*, signed by Warhol and Rose, numbered PP 5/8, brought \$17,220; and a ceramic plate by Pablo Picasso for Madoura, titled *Goat's Head*, rose to \$13,530.

1963 Belgian dance organ, \$350,000, Morphy Auctions



A robot dance organ, created in 1963 by Gebroeders Decap (Antwerp, Belgium), one of only three

made in a 105-key configuration, sold for \$350,000 at the sale of the Henri Krijnen musical machines collection held Sept. 9-10 by Morphy Auctions in Denver, PA. Also, an ornate and gilded Koenigsberg 70-key "Harmonium" street organ, made in Holland in 1910, found a new home for \$54,120; and a Gastaud et Raibaut for Bodson "Double Tino" orchestrion (Paris, 1925) brought \$73,800.

Ten old Lincoln head pennies \$1.1 million, GreatCollections



A collection of ten century-old Lincoln head pennies in superb proof condition and all from the Philadelphia mint sold for a combined \$1.113 million in an online auction that ended August 28 at GreatCollections.com, based in Irvine, CA.

One was a first-year issue Lincoln cent from 1909 with designer Victor D. Brenner's initials on the reverse. It sold for \$365,625, a record price for that coin. Also, four other pennies dated between 1909 and 1915 brought more than \$100,000 each.

Two Andrew Clemens bottles, \$98,750, Bonhams Skinner



Two patriotic sand bottles by Andrew Clemens (shown) sold for a combined \$98,750 (\$75,000 and \$23,750) at an Americana sale held August 13th by Bonhams Skinner in Marlborough, MA. Also, the original manuscript journal of *Cleopatra's Barge on a Voyage of Pleasure* (Vol. 1) by James Crowninshield went for \$100,000; a John Halley Bellamy carved and painted patriotic eagle plaque realized \$20,000; and a carved, gilded and painted Phrygian cap earned \$10,000.

Musgo Gasoline porcelain sign, \$1.5 million, Richmond Auctions



A 48-inch, double-sided porcelain Musgo Gasoline sign sold for \$1.5 million at an auction held August 27th by Richmond Auctions in Greenville, SC. It was a new world auction record for an antique advertising sign, besting the previous record of \$400,000. The sign was discovered in an attic in Michigan and had never been seen by the public. It also had never been used as a septic tank lid, like many Musgo signs from that time (the mid-1920s, during Musgo's brief, six-month life).

Alice Baber painting, \$187,500, John Moran



An original painting by Alice Baber (Amer., 1928-1982), titled *Swirl of Sounds, The Ghost in the Banyan Tree* (1976), sold for \$187,500, a new

world auction record for the artist, at a Summer Modern & Contemporary Art auction held August 30th by John Moran Auctioneers in Los Angeles. Also, Ernie Barnes's (American, 1938-2009) *The Lineman* (1968) hit \$237,500; and Andy Warhol's (American, 1928-1987) *John Wayne* (1986), from his *Cowboys and Indians* series, brought \$150,000.

Fritz Scholder painting, \$378,375, Bonhams



A painting by the Luiseno painter and colorist Fritz Scholder (1937-2005), titled *Dartmouth Portrait #8* (1973), sold for \$378,375 at a Modern

Native American Art sale held August 31st in Los Angeles. Also, a pastel drawing by Jaune Quick-to-See (b. 1940), titled *We Are Part of the Earth*, rang up \$94,875; a series of five wood-block prints by T. C. Cannon (1946-1978), titled *Memorial Woodblock Suite* (1977), rose to \$57,075; and Victor Reece's *Raven Prince* (1991) made \$14,025.

1904 Chicago license plate, \$34,000, Donley Auctions



A Chicago license plate from 1904, considered "the holy grail of the Chicago plates," sold for \$34,000 at a Vintage

License Plates & Vehicle Tags sale held August 28th by Donley Auctions in Union, IL. The plate, made from aluminum sheeting and painted black, featured "1904" stamped vertically on the left-hand side, the number "1" bookended by two dashes in the middle, and the words "City of Chicago" on the lower bottom edge. Chicago switched to brass plates in 1905.

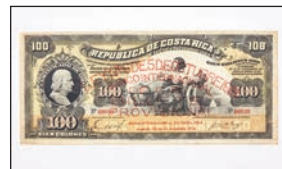
Copy of Action Comics #1, \$3.4 million, Goldin Auctions



A copy of *Action Comics #1* (1938), graded CGC FN 6.0, known as the "Rocket Copy" because of a rocket stamp placed on the cover over 80 years ago by the original owner, a 13-year-old who purchased it from a newsstand, sold for \$3.4 million in a private sale held in September by Goldin Auctions (based in

Runnemede, NJ) in conjunction with Metropolis Comics of New York. Superman was created by Jerry Siegel and Joel Shuster. *Action Comics #1* is credited with helping to launch the superhero genre.

Costa Rican banknote, \$36,300, Doyle



A Costa Rican 1918 Cien Colones bank note with five line provisional overprint in red, graded in Very Fine condition, sold

for \$36,300 at a sale of the Kop family collection of Costa Rican coins and banknotes held September 13th by Doyle in New York City. Also, a Costa Rican 1917 50 Centavos coin changed hands for \$18,150. The auction totaled \$1.164 million, which surpassed the pre-sale high estimate of \$692,050. An exceptional 97 percent sold by lot and 100 percent sold by value.

Paul Evans sideboard, \$50,000, Roland Auctions



A Mid-Century Modern sculptural two-door, wall-mounted sideboard sold for \$50,000 at

an auction held September 10th by Roland Auctions in Glen Cove, NY. Also, a gilt-framed ink and color on paper Chinese scroll depicting men on horses, 14 inches by 100 inches (sight), rose to \$22,500; an oil on canvas by Ker-Xavier Roussell (French, 1867-1944), titled *Baigneuses* (Bathers) brought \$20,000; and an oil on board by Eldridge A. Burbank (American, 1858-1949) fetched \$7,500.

Elon Musk mementos \$165,265, RR Auction



A collection of never-before-seen Elon Musk photos and memorabilia from his college girlfriend Jennifer Gwynne (pictured here with

Musk in a photo taken on the University of Pennsylvania campus in 1995) sold for \$165,265 in an online auction held Aug. 12-Sept. 14 by RR Auction, based in Boston. The photo sold for \$2,773. Also, a 14kt gold and emerald necklace given by Musk to Gwynne, plus two photos, reached \$51,008; and a birthday card inscribed by Musk to Gwynne hit \$16,643.

New Englands First Fruits, \$277,200, Freeman's



A rare first edition of *New Englands First Fruits*, on early colonial New England, including the first printed account of Harvard University, sold for \$277,200 at a Books and Manuscripts auction held September

21st by Freeman's in Philadelphia. Also, a first edition copy of L. Frank Baum's *The Wonderful Wizard of Oz* fetched \$37,800; a scarce copy of *Narrative of Sojourner Truth* rose to \$27,720; and a 1738 colonial treatise on paper money changed hands for \$21,420.

1952 Mickey Mantle card, \$12.6 million, Heritage Auctions



A 1952 Topps Mickey Mantle #311 baseball card, graded Mint + 9.5, sold for \$12.6 million at a Summer Platinum Night Sports Auction held August 27th by Heritage Auctions in Dallas. It was the most ever paid for a sports collectible at auction.

The card was found in 1985 by Al "Mr. Mint" Rosen, who received a call from a suburban Boston seller whose father had been a delivery driver for Topps. It changed hands several times after that, selling for \$50,000 in 1991.

Warhol screenprints set, \$503,750, Clars Auction



A complete set of ten screenprints from Andy Warhol's (Amer., 1928-1987) *Cowboys and Indians* series (1986), each print 36 inches by 36 inches,

sold for \$503,750 at a Fall Modern + Contemporary Art + Design auction held September 16th by Clars Auction Gallery in Oakland, CA. Also, a black cast vinyl sculpture by KAWS (American, b. 1974), titled *Four Foot Companion* (2007), 51 inches tall, fetched \$75,000; and an Angelo Mangiarotti 'Eros' dining table made \$18,750.

Betty White director's chair, \$76,800, Julien's Auctions



A director's chair used by Betty White during the production of the hit TV show *The Golden Girls* sold for \$76,800 at a sale of Property from the Life and Career of Betty White held September 25th by Julien's Auctions in Beverly Hills, CA. Also, a silky lavender dress with

artistic white dots worn by Ms. White in 1986 publicity images rang up \$32,000; and two of Ms. White's teleplays, for the pilot and final episode of *The Golden Girls*, went for \$57,600 and \$51,200.

"Nine Peaches" vase, \$860,000, Hindman



A famille rose "Nine Peaches" globular bottle vase (Tianqiuping Qianlong Period, 1735-1796) sold for \$860,000 at a Chinese & Himalayan Works of Art auction held September 23rd by Hindman in Chicago. Also, a painting by Qi Biashi,

titled *Chrysanthemums and a Dragonfly*, left the room for \$68,750; a small lemon-yellow glazed porcelain saucer dish commanded \$25,000; and a blue glazed porcelain bowl and a copper red glazed porcelain dish changed hands for \$17,500 each.

\$2,025 (46 bids, 13 bidders): Steamer No. 1 Foreman Fireman Badge, CFD Chicopee, MA, Fire Dept. Mid-1800s. Estate fresh, one-of-a-kind fireman's badge. I believe it to be from the 1800s and from Chicopee, Massachusetts. This is what I was told by the family members; I cannot confirm or deny that information. I cannot find any badge similar or comparable. (Photos courtesy of eBay seller dicheleenterprises.)



PH: Metal firefighter's badges were part of the firefighter's uniform since volunteer companies began in the early 19th century. After volunteer companies changed over to paid municipal fire departments in the mid-19th century, these badges were mandated.

Metal badges served as official identification at fire scenes, giving the wearer access to prevent looting.

Fire badges came in a variety of shapes; circular, shield-shaped, or Maltese cross, among

others. While shield-shaped badges were generally worn on the chest, circular and cross-shaped badges were seen on jacket lapels and soft caps. Badges usually included the fire company's name, number, and department and were often decorated with various symbols of the profession such as hose carriages, hand-pumped engines, hoses, trumpets, helmets, hooks, and ladders.

Fire badges come to public auction regularly. The most expensive I could find reported sold in January 2022 at Kraft Auction Service and realized



\$4,900; it was in the shape of a bell for Chicago Fire Department Engine 17, Badge #15 for a Pipeman. A group of five late 19th century badges sold in 2018 for \$1,600 at Morphy Auctions. Recently on eBay, an 1860s New York badge sold for \$660. Age, condition, badge information, and artwork all appear to drive interest and prices of particular badges

\$2,027 (30 bids, 16 bidders): English Cromwellian Civil War Officer's Open Burgonet Helmet & Gauntlets. . Of good, wrought steel with black paint interior. Fair condition with age wear and patina, one thumb lacking. Leather strap may have been redone in a later era. Likely mid-1600s. Regular adult size. (Photos courtesy of eBay seller consignments-with-us who is constantly offering many unique and rare items.)



PH: After a reintroduction of classical military values that were used to evoke the military might and authority of ancient Greece and Rome, European armor makers then introduced a neo-classical helmet in the early 16th century. It had many features of its ancient iterations: a hemispherical bowl with a short peak to defend the face, a collar to protect the neck, hinged plates to protect the sides of the head, ears, and face, and a collar to protect the neck. The helmet is known as the burgonet and was used by all levels of the Renaissance military, from the infantry to royalty. It was particularly popular with the cavalry until the mid-17th century when it was replaced by the morion and cabasset helmets.

The gauntlets are of the clam-shell variety, and this helmet is open-front without a face or nose guard. The items could be English, French or Italian. Reproductions of most armor and helmets have been made from the 19th century to the present – it is hard to tell from one photo about the true age.

Numerous helmets of this type, and others, regularly sell through public auctions. Prices for helmets range from several hundred to thousands of dollars but are generally in the \$800-\$3,000 range. Armor gauntlets and gloves of various types also sell, but less often and with more reproductions evident – generally in the range of \$400-\$2,500.

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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NYC – Members of the Association of Art Museum Directors voted on September 30 to allow U.S. institutions to sell their art to finance the cost of caring for works in their collections. The vote, announced Sept. 30, rolls back a long-held policy that prohibited museums from using the funds from sold works to pay their bills. The rule had been relaxed during the pandemic, allowing institutions a two-year window in which they could put those funds toward maintaining their collections while they dealt with financial upheaval and plunging attendance. In the new rule, it says, **the money can be put only toward “direct care of works of art,”** meaning, the costs associated with **“the storage or preservation of works of art.”** Examples of those costs include restoration treatments and storage materials, such as frames and acid-free paper.



ARTDAILY – A young man who lost his twin brother in a boating accident found an innovative way to preserve part of him thanks to a company called Save My Ink Forever that opened in 2016 in Northfield, Ohio. Now, anytime he seeks a quick reminder of his twin, **Gil glances past a collage of photos to a shelf next to his desk that acts as an altar, where the tattoo, lifted and preserved on skin from Jason’s left shoulder, sits protected in a frame.**

Trends show that more Americans are getting inked, and the idea of turning loved ones’ remains into keepsakes is surging in popularity. Some mourners are having cremated remains made into jewelry or infused into glass-blown sculptures – **all in the name of keeping a loved one close. More mourners are also asking funeral homes about the tattoo preservation service, according to the National Funeral Directors Association.** While not a new science, the purpose of preservation of tattoo work from a loved one’s body is gaining in popularity.

WSB-TV ATLANTA – A team of Fulton County sheriff’s deputies descended on the Fulton County Flea Market and uncovered what they say is **hundreds of millions of dollars in counterfeit items** during a massive raid. Sheriff Pat Labat says the flea market was a danger to the community. “It’s a raid on what’s right,” he said. **“Four or five months we’ve had our eye on this location. Our investigators have made straw purchases [and] worked with the D.A. to really shut down this operation.”** There were 120 booths in the flea market. Deputies had search warrants for 111 of them. A sign just inside the entrance says management strictly prohibits the sale or marketing of counterfeit items.



eveningnews24.co.uk – A new BBC program, *The Antiques Yard*, debuted with a story of a painting discovered beneath a new piece of artwork. Daniel Dawson-Gordon, buys, restores, and sells pieces of history before they end up in a landfill. Don Applegate came to the reclamation yard to scan some of Dan’s treasures, including taxidermy and paintings. **The two found another painting under a portrait of a Madonna and child – a portrait of Antonietta Gonzalez, a member of the 16th-century French court with werewolf syndrome, which causes excessive hair growth. A strong first episode, indeed.**

POPINSIDER – PopMinded by Hallmark revealed its newest products at this year’s New York Comic Con (NYCC) and gave a sneak peek of some collectibles for next year, giving collectors plenty of time to plan out their holiday decorations. The new items include expansions to Hallmark’s popular Keepsake Ornament collection, its itty bitty collectible plush line, and more. With the new Indiana Jones movie on the horizon, Hallmark is bringing back everyone’s favorite archaeologist. The Indy collection will debut in next spring and features an Indiana Jones itty bitty, a golden calendar, a gold picture frame, and a set of salt and pepper shakers modeled after the iconic boulder from *Raiders of the Lost Ark* and the idol from *Indiana Jones and the Temple of Doom*.



THE U.S. SUN – The U.K. version of Antiques Roadshow recently featured two items that remained unvalued at the end of the segment. The guest said his late cousin made the two historical combs because **“when West Indian ladies**

came over to this country they were having difficulty getting their hair done” and that **“This is part of the Windrush Generation make of hot combs.”** Viewers saw **antiques expert Ronnie Archer-Morgan refuse to examine two 1950s hot combs** used to straighten hair after being heated up on the stove with a paraffin heater.” Said Archer-Morgan, **“It would be sacrilegious to value them” due to their cultural significance. “The value is too great to our culture.”** The guest appreciated Ronnie’s decision and thanked him for his time.

NEW YORK TIMES – For the past three decades, art historians have questioned the authenticity of two paintings by Johannes Vermeer held in the collection of the National Gallery of Art in Washington, D.C. They were the only paintings among his authenticated works that were completed on wooden panels. So, while the museum was closed during the coronavirus pandemic, its curators, conservators and scientists used powerful new technology to look beneath the paintings and try to figure out exactly whose hand was responsible. The group presented its findings and officially changed the attribution for *Girl With a Flute*: it is a Vermeer no more. There are only about three dozen surviving examples of Vermeer’s paintings, so changing the attribution for even a single work can have a seismic effect on the academic scholarship and cultural programming built around the artist. One fringe theory among historians speculates that Vermeer’s eldest daughter, Maria, became his secret apprentice and completed some paintings after his death, including this one.



THE ARGUS – A homelessness charity has been given a special tree from England’s late Queen Elizabeth II Green Canopy. The tree becomes part of the living legacy in honour of the late monarch, joining over a million trees already planted across the UK as part of the Queen’s Green Canopy.



ANTIQUING 24 / 7

New Edward Hopper Exhibit at the Whitney Museum

BRONX, NY – The Whitney Museum has unveiled an exhibition dedicated to the renowned 20th century painter Edward Hopper. The new exhibition showcases the artist's work depicting life in New York City during the early to middle 1900s. The display, titled *Edward Hopper's New York*, features over 200 paintings, short films, and drawings reflecting his life and imagination.

The city of New York was Hopper's home for nearly six decades (1908–67), a period that spans his entire mature career. Hopper's New York was not an exacting portrait of the twentieth-century metropolis. During his lifetime, the city underwent tremendous development—skyscrapers reached record-breaking heights, construction sites roared across the five boroughs, and an increasingly diverse population boomed—yet his depictions of New York remained human-scale and largely unpopulated. Eschewing the city's iconic skyline and picturesque landmarks, such as the Brooklyn Bridge and the Empire State Building, Hopper instead turned his attention to its unsung utilitarian structures and out-of-the-way corners, drawn to the awkward collisions of new and old, civic and residential, public and private that captured the paradoxes of the changing city. *Edward Hopper's New York* charts the artist's enduring fascination with the city, revealing a vision of New York that is as much a manifestation of Hopper himself as it is a record of the city around him.

"In this exhibition, we're really showing his visions of New York, but in a way that was always distinct from his contemporaries," said museum curator Kim Conaty.

The exhibition, which is scheduled to run until March 2023, includes some work that has never been on public display, allowing visitors to see Hopper as they've never seen him before.

As the preeminent institution devoted to the art of the U.S., the Whitney Museum of American Art presents a full range of 20th century and contemporary American art. www.whitney.org

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Elmer's Auto and Toy Museum Auction Brings in \$8.5 Million in Total Sales

WALWORTH, WI – Mecum's recent auction of the classic and collector vehicles and pedal cars from Elmer's Auto and Toy Museum in Fountain City, WI, exceeded all expectations as the 2,020-item selection of vintage collectibles reached \$8.5 million in total overall sales.

The vast array of goods on offer ranged from antique cars to muscle cars, and from pedal cars to motorcycles and bicycles. Bidders hailed from all over the world as the news of this rare opportunity reached far beyond the limits of its humble Midwestern milieu.

The top-selling vehicle at the auction was a big-block, 4-speed 1970 Chevrolet Chevelle SS (Lot S168) that surpassed pre-auction estimates bringing an impressive \$242,000. A 1959 Chevrolet Impala Convertible (Lot S160) proved to be another auction leader with a \$121,000 sale, and two more six-figure sales followed with a Hemi-equipped, 4-speed 1966 Plymouth Belvedere I (Lot S203) selling for \$110,000, and a 1969 Dodge Charger 500 (Lot S161), one of just 392 produced that year, that brought \$104,500.

The complete top 5 collector car sales at the Elmer's Auto and Toy Museum auction include:

1. 1970 Chevrolet Chevelle SS (Lot S168) at \$242,000
2. 1959 Chevrolet Impala Convertible (Lot S160) at \$121,000
3. 1966 Plymouth Hemi Belvedere I (Lot S203) at \$110,000
4. 1969 Dodge Charger 500 (Lot S161) at \$104,500
5. 1958 Chevrolet Delray (Lot S150) at \$99,000

Among the 162 motorcycles on offer from Elmer's Auto and Toy Museum were a handful that achieved especially strong sales results, led by a 1940 Indian Four (Lot S252) that brought \$99,000. Six Harley-Davidson models made the top-selling motorcycle list along with a 1947 Harley-Davidson FL Knucklehead (Lot S245) achieving \$55,000, and a 1941 Harley-Davidson ULH with sidecar (Lot S246) bringing \$49,500, to name a few.

The complete top 5 motorcycle sales at the Elmer's Auto and Toy

Museum auction include:

1. 1940 Indian Four (Lot S252) at \$99,000
2. 1947 Harley-Davidson FL Knucklehead (Lot S245) at \$55,000
3. 1941 Harley-Davidson ULH with Sidecar (Lot S246) at \$49,500
4. 1937 Harley-Davidson Big Twin Flathead with Sidecar (Lot S247) at \$49,500
5. 1947 Indian Chief (Lot S251) at \$38,500

The pedal car, bicycle, and kiddie ride selection had another round of impressive top sales, with three winged warrior pedal cars leading the charge, all three of which were specially commissioned by Elmer Duellman and hand-built featuring correct proportions for a highly authentic appearance. The first was a 1970 Plymouth Road Runner Superbird pedal car (Lot F100) that sold for \$59,000, and the second was a Richard Petty-themed 1970 Plymouth Superbird pedal car (Lot F400) that brought \$47,200. Coming in third was a 1969 Dodge Charger Daytona pedal car (Lot F300) that sold for \$37,760.

The complete top 5 Road Art sales at the Elmer's Auto & Toy Museum auction include:


1. 1970 Plymouth Road Runner Superbird Pedal Car (Lot F100) at \$59,000
2. 1970 Richard Petty Plymouth Superbird Pedal Car (Lot F400) at \$47,200
3. 1969 Dodge Charger Daytona Pedal Car (Lot F300) at \$37,760
4. 1929 Ford Snap-On Wooden Toolbox (Lot F250) at \$35,400
5. Charger Daytona Pedal Car (Lot F200) at \$29,500

For access to complete auction results, sign up for a free MyMecum account at Mecum.com. Next up for Mecum is a never-before-attempted one-two punch with two live classic and collector car auctions to be held over the same weekend in different cities. For more details on upcoming auctions, to consign a vehicle or to register as a bidder, visit Mecum.com, or call 262-275-5050 for more information.


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Milestone's Toy Auction Featuring Mark Smith Tops \$500K

WILLOUGHBY, OH – Milestone Auctions gave collectors what they wanted on September 24th, rolling out a diverse offering of antique and vintage toys from the Mark Smith collection along with high-quality additions from several other consignors. After a long but rewarding day at the podium, auctioneer and company co-founder Miles King closed the books at \$505,200 (inclusive of buyer's premium).

This auction, which ran the gamut of today's most popular toy categories, included motorcycles, racers, American cast-iron, tin, and pressed-steel vehicles; German and Japanese postwar battery-ops,

gas-powered tether cars, and more. Many elusive examples were in the mix, and a healthy percentage came with their desirable original boxes.

Rare pedal cars from the early days of motoring dominated the day, with an American National Deluxe Coupe pedal car in the lead. Boasting every possible luxury option—opening doors, sliding windows, a dashboard with simulated gauges, and an interior upholstery—the 68-inch car was presented with a \$20,000-\$40,000 estimate. Well aware of its rarity, collectors pushed it to a final price of \$66,000.

Big boys love their Buddy Ls. With their hefty pressed-steel construction and authentic look, they're classic automotive toys and never have a problem finding a new owner. A scarce Buddy L 1-ton Express Truck with original black paint, red spoked wheels, and factory decals came to the podium with expectations of landing in the \$1,000-\$1,500 range. But fueled by aggressive bidders, the 14-inch-long "flivver" put it into overdrive and sped to an impressive \$7,200 finish.

All original and never played with, a beautiful Kingsbury wind-up Golden Arrow Racer with its original pictorial box had another exciting bonus: the original factory tag with an image of Major H.O.D. Segrave. This example at Milestone's sale commanded nearly twice its high estimate, selling for \$1,980.

The auction was full of nice discoveries, like a vintage Clarke Troller 1.3hp toy outboard motor made between 1938 and 1940. All original and unusually complete with its correct carrying case, manual, and accessory box, it pulled into port with a winning bid of \$5,040.

To consign a collection or individual item to Milestone's next toy auction, please call 440-527-8060 or email info@milestoneauctions.com. All inquiries are kept strictly confidential. Visit Milestone online at www.milestoneauctions.com



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Neon Museum of Philadelphia Seeking New Home

PHILADELPHIA, PA – Soon Philadelphia's vanishing neon history will burn no more – at least until it can find a new home.

The Neon Museum of Philadelphia said on October 7 that it will close its space at the NextFab Building in December. The location, where the Museum opened in April 2021, was envisioned as a permanent home after decades of searching for somewhere to display the celebrated collection of vintage Philly neon.

"After almost two years of love and light, we're sad to announce that the Neon Museum of Philadelphia is closing its doors," the Museum posted on its Instagram page. "As we

near the end of our run, we celebrate the opportunity we've had to display our collection of history and art with visitors from Philadelphia and beyond."

The museum is already searching for somewhere new where it can display its curious collection of neon signage and advertisements relics and other glowing oddities, which all seem to beckon to a bygone Philadelphia and tell the story of the city's lost commercial past.



Alyssa Shea, the museum manager, said conversations are happening with local institutions that could provide support and space for the museum, but no agreements are close to being made.

"A number of factors led to the museum's decision to close," Shea said. The challenges of opening during the pandemic, combined with the struggle of making it as a non-profit. "We are just really focused on doing our ideal best for this collection," she said.

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DAVID OGILVY: The Brand Creator

By Maxine Carter-Lome, publisher

When we think about the brands we grew up with, no doubt we also remember something about their advertising, whether it's a jingle, their association with a favorite TV or radio show, their brand mascot, a memorable slogan ... that's all thanks to the masters of Madison Avenue and the titan on the block, David Ogilvy.

David Mackenzie Ogilvy was born June 23, 1911, in West Horsley, United Kingdom. His father, Francis John Longley Ogilvy, was a middle-class stockbroker with aristocratic ties who took a big hit in the Depression of the mid-1920s. Yet, the family's reduced financial circumstances did not stop David from getting the best education money could buy as a scholarship recipient. At age 13, David received a scholarship to Fettes College, in Edinburgh, and then in 1929 to Christ Church, Oxford. But Ogilvy was restless and looking to move on.

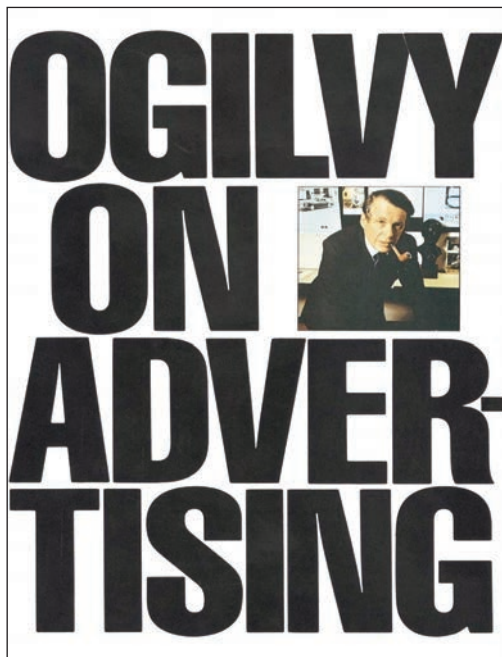
Ogilvy left Oxford for Paris in 1931 before completing his degree to become an apprentice chef in the Hotel Majestic. After a year, he returned to Scotland and started selling AGA cooking stoves, door-to-door. His success at this marked him out to his employer, who asked him to write an instruction manual, *The Theory and Practice of Selling the AGA Cooker*, for the other salesmen. Thirty years later, *Fortune* magazine editors called it the finest sales instruction manual ever written.

After seeing the manual, Ogilvy's older brother Francis Ogilvy showed it to his bosses at the London advertising agency, Mather & Crowther, where he was working. They offered the younger Ogilvy a position as an account executive and the rest, as they say, is Madison Avenue history.

Coming to America

In 1938, Ogilvy convinced his bosses at Mather & Crowther to send him to America for a year, where he went to work for George Gallup's Audience Research Institute in New Jersey. Ogilvy cites Gallup as one of the major influences on his thinking, emphasizing meticulous research methods and adherence to reality.

During World War II, Ogilvy was forced to divert his career intentions but not his research skills when he went to work for the British Intelligence Service at the British embassy in Washington, D.C.



A first edition of *Ogilvy on Advertising*. Signed copies can sell for between \$800 and \$1,800!

There, he analyzed and made recommendations on matters of diplomacy and security based on his knowledge of human behavior. His report, which suggested applying the Gallup technique to fields of secret intelligence, was adopted by Eisenhower's Psychological Warfare Board and applied in Europe during the last year of the war.

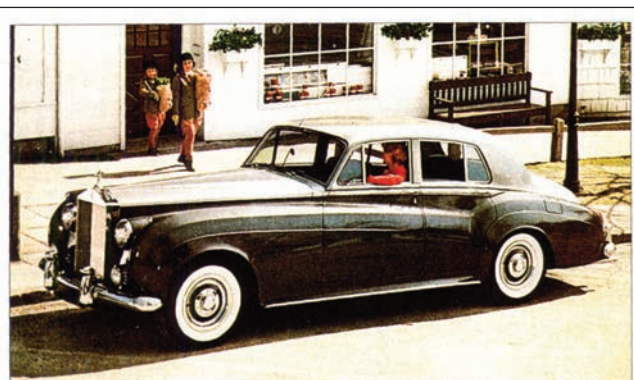
After the war, in another life change, Ogilvy and his bride, Sophie Louise Blew Jones, bought a farm in Lancaster County, Pennsylvania, and lived among the Amish. The atmosphere of "serenity, abundance, and contentment" kept Ogilvy and his wife in Pennsylvania for several years but eventually, he admitted his limitations as a farmer and the couple moved to Manhattan for the next chapter of Ogilvy's life.

The Rise of Ogilvy & Mather

Having worked as a chef, researcher, and farmer, Ogilvy now started his own advertising agency with the backing of Mather and Crowther, the London agency now being run by his elder brother, Francis, which later acquired another London agency, S.H. Benson. The new agency in New York was called Ogilvy, Benson, and Mather.

His entry into the company of giants started with several iconic advertising campaigns, including former First Lady Eleanor Roosevelt in a commercial for Good Luck Margarine in 1959. In his autobiography, *Ogilvy on Advertising*, he said it had been a mistake to persuade her to do the ad – not because it was undignified, but because he had grown to realize that putting celebs in ads is a mistake. Instead, he created fictitious celebrities and characters that have become forever associated with the ad campaigns he created for his clients and their brand.

"The man in the Hathaway shirt" with his aristocratic eye patch, and the introduction of the words "Uncola" and "Schweppervescence" to our lexicon, are just two of the many memorable examples of Ogilvy's branding mastery, and why in 1962, *Time* magazine called him "the most sought-after wizard in today's advertising industry."



The Rolls-Royce Silver Cloud—\$11,995

"At 60 miles an hour the loudest noise in this new Rolls-Royce comes from the electric clock"

What makes Rolls-Royce the best car in the world? "There is really no magic about it—it is merely patient attention to detail," says an eminent Rolls-Royce engineer.

1. "At 60 miles an hour the loudest noise comes from the electric clock," reports the Technical Editor of *Time* magazine. Three mufflers tune out sound frequencies—acoustically.
2. Every Rolls-Royce engine is run for seven hours at full throttle before installation, and each car is test-driven for hundreds of miles over varying road surfaces.
3. The Rolls-Royce is designed as an over-engineered car. It is eighteen inches shorter than the largest domestic cars.
4. The car has power steering, power brakes and automatic gear-shift. It is very easy to drive and to park. No chauffeur required.
5. The finished car spends a week in the final test-shop, being fine-tuned. Here it is subjected to 98 separate checks. For example, the engineers use a stethoscope to listen for axle whine.
6. The Rolls-Royce is guaranteed for three years. With a new network of dealers and parts-depots from Coast to Coast, service is no problem.
7. The Rolls-Royce radiator has never changed, except that when Sir Henry Royce died in 1933 the monogram RRR was changed from red to black.
8. The coachwork is given five coats of primer paint, and hand rubbed between each coat, before nine coats of finishing paint go on.
9. By moving a switch on the steering column, you can adjust the shock-absorbers to suit road conditions.
10. A picnic table, veneered in French walnut, slides out from under the dash. Two more swing out behind the front seats.
11. You can get such optional extras as an Espresso coffee-making machine, a dictating machine, a bed, hot and cold water for washing, an electric razor or a telephone.
12. There are three separate systems of power brakes, two hydraulic and one mechanical. Damage to one will not affect the others. The Rolls-Royce is a very safe car—and also a very lively car. It cruises serenely at eighty-five. Top speed is in excess of 100 m.p.h.
13. The Bentley is made by Rolls-Royce. Except for the radiators, they are identical motor cars, manufactured by the same engineers in the same works. People who feel diffident about driving a Rolls-Royce can buy a Bentley.

PRICE: The Rolls-Royce illustrated in this advertisement—Lock, principal parts of entry—costs \$11,995. If you would like the rewarding experience of driving a Rolls-Royce or Bentley, write or telephone to one of the dealers listed on opposite page. Rolls-Royce Inc., 10 Rockefeller Plaza, New York 20, N.Y. Circle 5-1144.

Ogilvy's favorite car, the Rolls Royce, with copy lauding its luxury features.

Do You Remember?

“At 60 miles an hour, the loudest noise in the new Rolls-Royce comes from the electric clock”

Ogilvy & Mather’s ad campaign for Rolls-Royce (1958-1962) is considered one of the greatest advertisements ever written. Ogilvy himself said it’s “the best headline I ever wrote.” Speaking directly to wealthy, discerning car owners, the campaign spells out the brand’s many luxury features in a series of highlighted sales points, including seats upholstered in eight hides of English leather, a picnic table of French walnut that slides out from underneath the dash and from behind the front seats, a rear window defroster, and the application of five layers of primer paint—hand rubbed between each coat—before the finishing coats are applied. In its first year, this print ad campaign contributed to a 50 percent increase in sales and helped to elevate the Rolls-Royce brand to elite status among buyers and those on the street watching a Rolls-Royce drive by. Ogilvy, himself, owned and drove a Rolls-Royce.

“The Man in the Hathaway Shirt”

One of Ogilvy’s most iconic creations, “The Man in the Hathaway Shirt,” built a mystique around a military-cut gentleman wearing a never-explained eye patch and sporting a crisp Hathaway shirt. Hathaway was a small company at the time and couldn’t afford a large advertising budget. The story goes that on his way to the photo shoot for Hathaway’s print ads, Ogilvy spontaneously grabbed an eye patch, supposedly inspired by a picture of public servant Lewis Douglas, who had lost an eye in a fishing accident. They decided to include the patch in the original print ad for the *New Yorker*. The day the ad ran, Hathaway’s New York store sold out of shirts. The campaign portrayed “The Hathaway Man,” played by Baron George Wrangell, a Russian aristocrat with 20/20 vision, as sophisticated and elegant with a lifetime of interesting experiences. The ads provided the consumer with details about their shirts that helped to define and differentiate the brand from other men’s shirt manufacturers.

“It’s mutiny to mix a Gin-and-Tonic without Schweppes!”

Ogilvy’s reputation as a master of product image was further enhanced in 1953 when he took over the account of Schweppes, a British manufacturer of quinine water then struggling to gain a foothold in America. Ogilvy designed his print campaign around Commander Edward Whitehead, the bearded and ever-so-British director of Schweppes’ American operations. In the 1950s, a beard was as exotic as the Hathaway man’s eyepatch, which soon proved to be equally compelling as a sales device. The premise of the campaign was Whitehead’s quest to make sure Schweppes Quinine water carried its same original flavor here in America. “A gin and tonic would not be the same without Schweppes.” Within five years Schweppes was selling over 30 million bottles a year.

Ogilvy on Advertising

Ogilvy wrote his primer for marketers and copywriters, *Ogilvy on Advertising*, in 1983 but his observations for what makes a good and successful ad are as relevant today as ever.

Ogilvy held that the function of advertising is to sell and that successful advertising for any product is based on information about its



The man in the Hathaway shirt

AMERICAN MEN are beginning to realize that it is ridiculous to buy good suits and then spoil the effect by wearing an ordinary, mass-produced shirt. Hence the growing popularity of HATHAWAY shirts, which are in a class by themselves. HATHAWAY shirts are infinitely longer—a matter of years. They make you look younger and more distinguished, because of the subtle way HATHAWAY cut collars. The whole shirt is tailored more generously and is therefore more comfortable. The tails are longer, and stay in your trousers. The buttons are mother-of-pearl. Even the stitching has an anti-bellum elegance about it.

After all, HATHAWAY make their shirts of remarkable fabrics, collected from the four corners of the earth—Vienna and Aachen from England, window linings from Scotland, Sea Island cotton from the West Indies, hand-woven modern from India, broadcloth from Massachusetts, linen from Paris, hand-black silk from England, exclusive cottons from the best weavers in America. You will get a great deal of quiet satisfaction out of wearing shirts which are in such impeccable taste.

HATHAWAY shirts are made by a small company of dedicated craftsmen in the little town of Wareville, Maine. They have been at it, men and boys, for over half a century.

At better stores everywhere, or write C. F. HATHAWAY, Wareville, Maine for the name of your nearest store. New York telephone MU 9-4137; NY from \$4.50 to \$15.00.



“Never swizzle Schweppes Tonic,” chides Commander Whitehead. “Schweppervescence swizzles itself.”

ORDINARILY the Schweppesman wouldn’t dream of stopping a beautiful girl from doing any silly thing she had a mind to. But now could stand ally by and watch Schweppes Tonic being swizzled! It simply isn’t necessary. Schweppervescence swizzles itself—and always has done since 1794.

Examine this self-swizzling Schweppervescence in action,” the Commander suggests. “Just add Schweppes Tonic to your gin, vodka, or rum. Notice the patrician little button swizzling, swizzling, swizzling—the whole drink through.” Take a sip. Curiously refreshing!”

So next time you’re about to take a swizzle stick to your Schweppes—don’t. Schweppervescence swizzles itself.

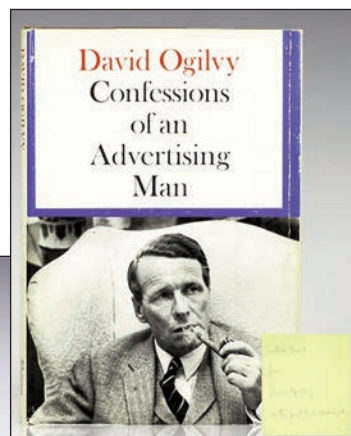
(And, who knows, the Commander himself may be looking somewhere nearby.)

At left: An iconic Ogilvy ad “The man in the Hathaway shirt”
At right: “Schweppervescence in action,” the Commander suggests in this Ogilvy ad.

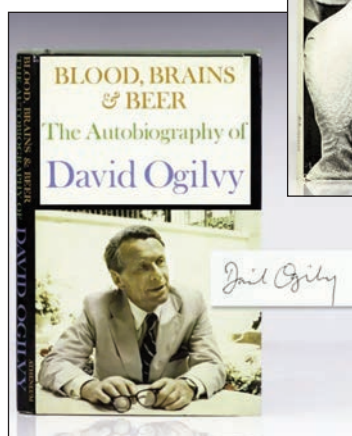
consumer, a fallback to the insights into human behavior learned during his tenure at Gallup. He believed a customer should be treated as intelligent, and famously coined the phrase, “The customer is not a moron, she’s your wife.” Quotes from his book *Ogilvy on Advertising*, his autobiography, *Confessions of an Advertising Man*, and his other sage advice on what makes for good advertising are legendary; the Madison Avenue culture he created inside the walls of his agency, the nostalgia that drove the popularity of the television show, *Mad Men*.

Here are just a few of his insightful thoughts on advertising and brand building:

• “I don’t know the rules of grammar. If you’re trying to persuade people to do something, or buy something, it seems to me you should use their language.”



Confessions of an Advertising Man
by David Ogilvy, signed
first edition, selling for
\$1,500 at AbeBooks.com



Blood Brains & Beer: The Autobiography of David Ogilvy.
A signed first edition sells for
between \$900 and \$1,400.

- “What you say in advertising is more important than how you say it.”
- “It isn’t the whiskey they choose, it’s the image.”
- “The more informative your advertising, the more persuasive it will be.”
- “Tell the truth but make the truth fascinating. You know you can’t bore people into buying your product, you can only interest them into buying it.”
- “Sound an alarm! Advertising, not deals, builds brands.”

The Ogilvy Legacy

When David Ogilvy died in 1999 at the age of 88, his contributions to advertising and brand building were well-recognized, and his exalted position as “The Father of Advertising,” cemented.

In his obituary, *The New York Times* credits Ogilvy with creating one of the biggest ad agencies in the world and helping to alter the landscape of American advertising. “And while it would be impossible to gauge the impact his campaigns had on sales, his work created many images that are well-known in households worldwide.

“Though Mr. Ogilvy prided himself on perfecting the information-laden but painless print advertisements, he was perhaps even more famous for finding the character or symbol that turned a product into a brand, and a brand into a byword.”

You've Got

by Judy Weaver-Gonyeau, managing editor

Moxie

America's Longest-Lasting Soft Drink

Courage. Pluck. Perseverance. ... Moxie. A little bit sweet, a little bit bitter. What some would call an “acquired taste.” Who knew this aptly named “Nerve Food” would become more popular than Coca-Cola?

Where Did That Drink Come From?

Augustin Thompson (Union, Maine 1835-1903), a decorated Civil War veteran turned physician, attained his degree from the Hahnemann Homeopathia College, graduating with honors. With a focus on holistic medicine, Thompson's practice grew so fast that by 1885, it boasted one of the largest patient lists in New England.

As different drinks with “medicinal properties” were introduced to the market from a variety of “experts,” Thompson's wanted to produce his own medicinal drink that did not contain harmful ingredients sometimes used in other drinks, such as cocaine, arsenic, and alcohol. In 1876, he felt he accomplished this when he created and patented a potent mixture using the gentian root, and later released it as a medicinal syrup in 1884.

In Volume 1 of *The Moxie Encyclopedia*, Thompson is quoted as saying, “I found it cured anything caused by nervous exhaustion. It restored nervous people who were tired out mentally or physically;

stopped the appetite for intoxicants in old drunkards, insanity, blindness from overtaxing the sight, paralysis, all but hereditary sick-headache, loss of manhood from excesses, made people able to [with]stand twice their usual amount of labor, mentally, or physically, with less fatigue. It cured two cases of softening of the brain and recovered helpless limbs. I found it to be neither medicine nor

stimulant, but a nerve food, and harmless as milk.” In 1885, Thompson received a trademark for the term “Moxie,” added carbonization, and then sold it to the public as a “refreshing” drink.



Late 1800s Moxie Nerve Food bottle

Because of Thompson's well-known reputation as a good physician and his popularity across New England, Moxie Nerve Tonic became a quick success, selling over five million bottles during its first year. Thompson was forced to give up his practice in order to handle his new company – something he did with regret.

What Is In It?

There were several different stories (or “Tall Tales”) floating around regarding the ingredients used to create Moxie. By many accounts, it was told that Dr. Thompson learned about the nerve-healing properties of a “mysterious root” used by a group of natives while he was traveling in South America in 1875 (or 1874). Thompson is then said to have brought it back to the U.S. following his adventures.

Another account speaks about Thompson's blending two secret ingredients gathered from a Native American tribe in Maine.

However, it was later determined that the mysterious root was actually the gentian root, a fairly common substance that was used in tonics dating as far back as 170 B.C.

What a Name!

When it comes to the name “Moxie,” some references say the South American Indians referred to the root as “Moxie,” while others say the word may have been taken from the Native American Abenakis from coastal Maine who some believe used



The Moxie Ted Williams bottle

Late 19th century Moxie bottle

different forms of the term to mean “dark water,” and still others say it came from Maine lake and river names.

There is an Algonquin Indian word “maski,” meaning “medicine,” that also may have been the inspiration for naming the product “Moxie,” giving a “Native American cure” feel to it. Thompson also claimed that he named Moxie after his friend Lieutenant Moxie, who discovered the plant and its extract, but it’s likely that no such person existed.

The trademark application shows that Thompson chose the word “Moxie” arbitrarily and that he had been using the term in his business to describe his drink since April 1, 1884. While Moxie collectors later debated whether the drink originated in 1884 or 1885, those who marketed the drink—at least from the 1940s onward—state that Moxie had been around since 1884.

Moxie Nerve Food

In 1889, Thompson wanted to resume his medical practice full-time. He worked out an agreement with one of his agents in upstate New York and established The Moxie Nerve Food Company. Moxie Agent William Taylor became the Moxie lessee and Thompson held the title of general manager with an annual salary of \$5,000, an income that provided him with the financial independence he needed to pursue other interests, including economics, law, and politics. Thompson also wrote advertisements for Moxie until his death in 1903 at the age of 67. His son Francis then assumed the role of president of Moxie.

Up to that time, Moxie Nerve Food had established its name and purpose through a lot of advertising – from the labeling on the bottle to the name on the manufacturing facility, and the promotional wagons making deliveries to the hundreds of newspaper ads. Some ads were written in languages other than English to reach the thousands of immigrants arriving in the U.S. at the time. The heavy promotion of both the drink and its distinctive name continued well into the 20th century.

Just three years after Dr. Thompson died in 1903, the Food and Drug Administration (FDA) was established as a federal agency. With it came new regulations such as listing ingredients on the product, along with having to lose some of the “cure-all” language. This drove the company to officially change the name and packaging, calling it simply “Moxie,” and marketing it as a soft drink for people with discerning tastes.

Frank Archer: Moxie’s Marketing Guru

Switching gears from “nerve tonic” to “soft drink” meant changing the story of Moxie to something that would prove to be energetic and on the move. Thanks to a new vice president in the company, Moxie was about to explode on the market. Moxie had become the first bottled, carbonated beverage in the U.S., and in the 1920s, Moxie surpassed its slightly younger competitor, Coca-Cola, in sales.

Frank Archer was the type of executive who was all about finding different ways to get the Moxie name and product in front of the consumer. Archer was also a fan of using catchy phrases to help build recognition of the name “Moxie.” A few examples include “What the country needs is plenty of Moxie,” “Moxie: It’s a drink for those who



are at all particular,” “Cools, refreshes, and feeds the nerves,” “Moxie Nerve Food: the warm weather food drink,” and its most popular tagline, “Make it Moxie for Mine.” The name’s perceived personality was just as popular as the beverage and became synonymous with spunk, pep, courage, and “building up your nerve.” It even became a noun in American dictionaries!

Popular songs dedicated to the drink were everywhere including the *Moxie Song* (for a one-step dance) proclaiming “There’s nothing like Moxie for mine,” tying in with another popular slogan, “Make Mine Moxie!”

Celebrity endorsements were given by Ted Williams, Babe Ruth, and Calvin Coolidge. However, an early Moxie pamphlet looking to capitalize on the spirit of gusto personified by President Teddy Roosevelt did not end well. A series of advertisements and booklets dared to show an endorsement story that included Teddy Roosevelt as a fan and supporter. That did not go over well with the White House, and the ad series and handouts were quickly discontinued and destroyed. (They do, however, make a great collectible today.)

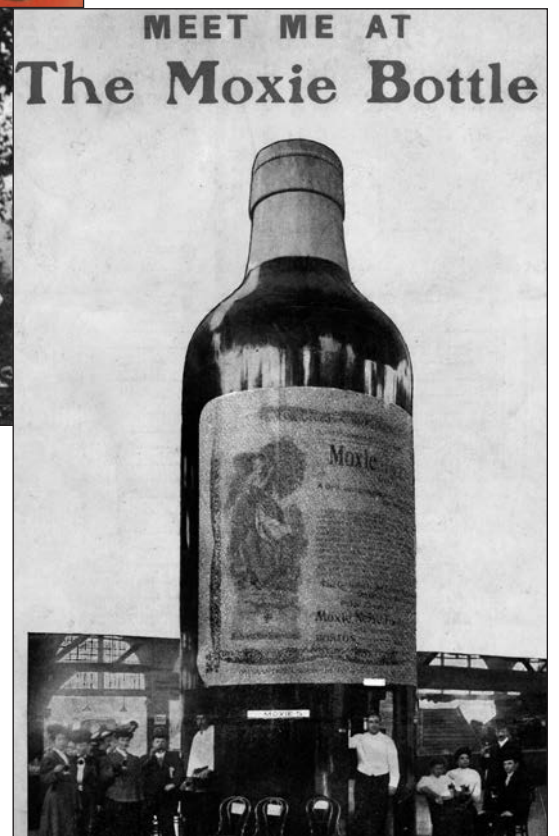


Some Unusual Marketing Tactics

Gimmicks were often used to attract the attention of the public. Here are just a few examples of the special promotions that kept the name Moxie in the public eye:

The Giant Moxie Bottles

When the Massachusetts Retail Grocers and Provision Dealers’ Association put together a Food Fair



top to bottom: Archer’s Invitation to Moxieland; Early 20th century delivery mobile; 1903 newspaper advertisement; The Moxie Guy cardboard cutout sign; photo of a 1914 Allentown, PA gathering of friends celebrating Independence Day with Moxie; The Moxie Bottle at the Food Fair held in Boston, MA

open to the public at Mechanics Hall, Moxie made its move. Construction of a 32-foot high Moxie Bottle (with a 10-foot diameter) began with the intent to use it as a traveling promotional item. The Bottle was a replica of the actual Moxie Nerve Tonic Bottle and featured its heavily-copywritten label and bottlecap. Constructed of oak, spruce, and New England pinewood, doors and windows were used to hand out samples of Moxie to passersby.

The Boston Traveler wrote that the Bottle was a “monument to nerve building – a striking feature of the big Food Fair.”

This first Moxie Bottle hit the road at attractions throughout the Northeast, including at Luna Park in Coney Island, and later rested at the Pine Island Amusement Park in Manchester, New Hampshire. The occasional adventurous visitor could enter the Bottle and climb all the way up to a window that looked out at Mount Uncanoonuc, and then slide back down to the base on a slide placed on the exterior of the bottle. It was there for over ten years. The Bottle was repainted at least once and the label was updated when the name changed “Moxie.”

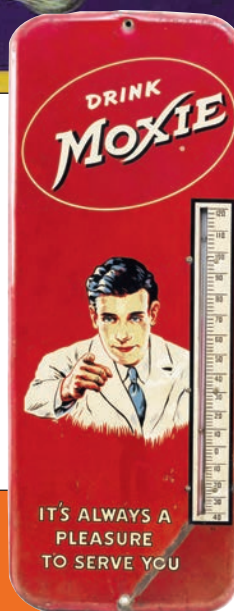
Following the War, a giant Moxie bottle was purchased by a couple who then added it onto their house. It continued to attract attention and many visitors until the 1980s when the property was abandoned. Today, the Bottle House is at the Union, ME Fairgrounds and is open in the summer to visitors. A full restoration is in process.

The Moxie Man/Guy/Boy

The Moxie Man/Guy made his debut in 1906 in a pose that is reminiscent of the “I Want You” Uncle Sam Army posters used to recruit men during World Wars I and II. He would become one of the most recognized promotional icons of all time. But who was he? Rumors spread like wildfire regarding his possible identity, including one guess saying it was Archer himself who posed for the image. Given his age at the time (50+) that appeared unlikely. Said Archer, “in almost every town and city in the United States there is someone who believes they know the original Moxie Boy. In view of the many thousands of different opinions on this subject, we may offer a prize to the person who picks the actual boy, furnishing us photographic proofs, etc. ... the Moxie Boy, now a man (and some man at that), who posed for this picture many, many years ago, in fact before some of the readers of this article were born.”

The Moxie Congress, a group of historians dedicated to the history of Moxie, was able to ascertain that the man was likely an on-call model for the lithographers printing these advertisements and, with confidence, it is thought that the “Moxie Boy” was one John T. Chamberlain of Revere, MA.

Looking to stay current, in the early 1960s, the Moxie Guy was tweaked to look a bit more like Frank Sinatra and the focus returned to promoting Moxie as “healthful” by putting the gentian root back in the foreground. Then in 2010, the image was thought too “old fashioned,” and the Moxie Guy was removed from the company label in 2010, only to be reinstated one year later following numerous complaints from long-standing customers.



The Moxie Horsemobiles

Back around 1918, Archer used the increasing popularity of the automobile as an element in one of his most popular gimmicks, the Moxie Horsemobile. A Moxiemobile consisted of a fake horse mounted on a car. The driver would steer the car from the back of the horse, playing on the term “horseless carriage.” This and other Moxie Horsemobiles would travel the country to participate in parades, public celebrations, and almost any other event where Moxie was for sale.

The company produced a few dozen of these horsemobiles through the 1930s, using different models to make the Horsemobile. Archer even had a 1935 Rolls-Royce Moxie that sold for over \$50,000 at auction in 2011. In 2021, a 1929 Ford Model “A” Moxie Horsemobile sold for \$61,290 at auction. The cars used tended to be of a higher grade and included a 1931 La Salle, and a Buick Series K, and there are rumors of a Pierce-Arrow used to build a Moxie Horsemobile.

Moxie Marches On

Moxie was designated as the official soft drink of the State of Maine in 2005, as signed into law by Governor John Baldacci. It is a favorite of New Englanders who continue to demand their Moxie.

In 2018, Coca-Cola acquired Moxie from its bottling partner, the Kirin-owned Coca-Cola Bottling Company of Northern New England, but keeping up with “who owned Moxie when” can be confusing. According to *New England Today*, “Since 2007, Moxie had been owned by Bedford, NH-based Cornucopia Beverages, who, starting in 2011, also did business as the Moxie Beverage Company. Cornucopia is owned by the Coca-Cola Bottling Co. of Northern New England (not directly affiliated with The Coca-Cola Co.), which is a subsidiary of Kirin Brewing Company, whose parent company, Tokyo-based Kirin Holdings Company, Ltd., is part of the Mitsubishi business group. ... To their credit, Coke’s early statements about their new acquisition emphasized the importance of Moxie’s regional footprint, and confirmed the brand’s production and bottling operations will remain in New Hampshire.”

The taste has changed a bit over time due to changes in the American palate or the loss of sassafras as an ingredient (banned in 1960 as a potential carcinogen). Another reason could be the switch from sugar to high-fructose corn syrup.

But nothing can keep this soft drink down! Fans continue to celebrate with Moxie wherever they may be!

top to bottom: The advertisement without the endorsement of President Roosevelt; the very early but well branded delivery vehicle for Moxie; a tin advertisement featuring the Moxie horsemobile; promotional Moxie thermometer from the 1960s; the modern take on the original Moxie Man; the “Frank Sinatra” Moxie Man; A can of Moxie with its “Distinctively Different” tagline.



Frisbee or Frisbie,
it's an American
Cultural Icon

The Name

of the Game



By Douglas R. Kelly



An original Frisbie pie tin, used by the Frisbie Pie Company and thrown around parking lots and college campuses in the first half of the 20th century.



Pluto Platters, like this late 1950s example, featured the names of planets around the rim.

There are few product names in the games and sporting goods industries that can match “Frisbee” for sheer recognition power. We don’t say, “Hey let’s play Monopoly” when we mean backgammon, and we don’t ask a friend to go out and “shoot some Wilsons” when we mean hoops (basketball).

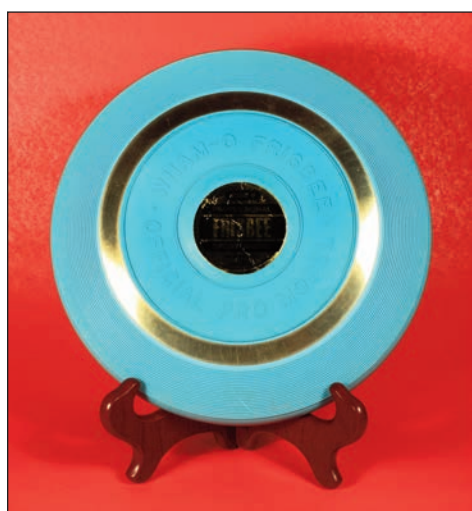
But the word *Frisbee* has come to mean any flying disc made by any company, so even when we head out to play catch with a disc made by Franklin Sports or Aerobie, we say, “Let’s go play Frisbee.” The word entered our vocabulary more than 60 years ago, and the company that started it all has enjoyed branding success for which most manufacturers would give their eyeteeth. It has led to countless arguments and lawsuits over the years as competitors have tried to come up with names that are as memorable as Frisbee—some of them coming a little too close for comfort, while others just stole the name outright.

Re-purposed Metal

Frisbees weren’t always plastic. The earliest flying discs were made of metal, and they were never intended to be thrown into the air – they were designed to hold pie. Starting in the late 19th century, the Frisbie Pie Company, which was based in Bridgeport, Connecticut, sold its products in metal tins measuring around nine and a half inches in diameter. Most sources agree that it wasn’t long before workers at the bakery were chucking the empty pie tins back and forth on their breaks, along with students at Yale University, in nearby New Haven. (The Frisbie Pie Company also made cookies, sold in tins, the lids of which reportedly sailed back and forth along with the pie tins.)



This circa 1930s postcard shows the Hartford, CT location of the Frisbie Pie Co.



The 108-gram Pro model Frisbee was introduced by Wham-O in 1964, and it represented a big step forward in flying disc performance.

Anything that's shaped like a disc can be scaled through the air, and there are tales of people in other parts of the country doing so. One was Fred Morrison, an inventor living in California who liked to throw paint can lids and pie tins around as a kid. In the late 1940s, with his business partner Warren Franscioni, Morrison started experimenting, first with metal and then with plastic, as he tried to come up with a disc that would fly well and be durable enough to last more than a few throws. The two men formed a company that they called Pipco, which was short for "Partners in Plastic." Their first plastic disc, the Flyin-Saucer, was fairly crude by today's standards, but they worked at refining the design. In the early 1950s, after Morrison and Franscioni had parted company, Morrison formed a company, American Trends, which produced an improved version of the Flyin-Saucer.

The name Frisbee hadn't yet entered the frame, as Morrison next came up with the Pluto Platter, which was a substantial improvement flying-wise over the Flyin-Saucer. The Pluto Platter eventually became the basis for the Frisbee of the future. In 1955 or 1956, Morrison met and partnered with Rich Knerr and A.K. Melin, the founders of the Wham-O company in southern California. Together they introduced the first flying discs bearing the Wham-O name in early 1957. Shortly after hearing that students at Harvard University used the word Frisbie to describe the throwing of pie tins around the campus, Knerr adopted the word for his company's flying disc. He actually spelled it incorrectly—Frisbee—but that was the name that went on to become synonymous with the flying disc. (Wham-O also would later score major hits with toys such as the Superball and the Hula Hoop.)

From a branding point of view, the names Flyin-Saucer and Pluto Platter have a lot going for them. Both describe the shape of the product and both capitalize on the space/science fiction angle that naturally was associated with the product. But Knerr (and perhaps Morrison and Melin) saw something (and heard something) in the word "Frisbee" and took a chance on it.

Much More Than a Fad

Frisbee sales were slow at first, but as the 1960s dawned, the plastic saucers increasingly were seen flying through neighborhoods all across the U.S. The idea that the Frisbee was some kind of fad faded as time



Novelty discs, like these "Flying Cuckoo Saucer" mini discs (3.75 inches in diameter) included as prizes in boxes of Cocoa Puffs cereal during the 1960s, make for a colorful collecting theme.



Left: This circa 1970 regular Frisbee (85 grams in weight) is still in its original packaging.



Brumberger skated onto thin trademark ice in 1977 with its Giant Frizzy disc.

Photo by Phil Kennedy/flyingdiscmuseum.com



Wham-O had plenty of competition almost from the start. This is an early Wiffle Flying Saucer, produced by the Wiffle Ball Company.

went on and sales started to go through the roof.

The Frisbee was a toy, but it now began morphing into a sport. Most people were casual Frisbee players—throwing and catching the discs for fun—but competitions that involved distance, accuracy, and other action had been around since the 1950s. Seeing the success Wham-O was having, a number of competitors got into the act and started making their own versions of the Frisbee. It's unclear whether Wham-O actually owned the rights to the name Frisbee at the time, given the number of people involved in the product's creation and development, along with the fact that the word Frisbee had been in common usage in the northeastern U.S. for

a number of years, going back to the Frisbie pie tin days. Still, most competitors refrained from calling their product a Frisbee. This resulted in a lot of creatively named discs entering the market. Skyway Products produced the Finger Flinger; Superflight produced the Aerobie Superdisc; Voss-Reynolds put out the Turbo Disc; C.P.I. introduced the Saucer Tosser; Wiffle Ball made the Wiffle Flying Saucer; and many more came and went as time went on.

During the 1970s, Brumberger came close to infringing the name with its Giant Frizzy, but others took a more direct route. Around 1959, a New York company, Empire Plastics, came right at Wham-O with its Zolar Flying Saucer, which featured the name Frisbee on the packaging. Empire then introduced a disc that had the word Frisbee on it in large block letters. It also showed two boys playing catch, with the shirt of one of them sporting a large "Y," which some believe to be a reference to Yale University—a school that had been right in the center of the pie tin/disc throwing activity for years.

As time went on, Wham-O defended its trademark, sometimes settling with competitors by requiring them to cease and desist, as well as to hand over to Wham-O equipment used in the manufacture of their products.

Developing Sports

Guts Frisbee was one of the earliest games to be developed, going back to 1958. Generally, five players on each side attempt to throw the disc through the opposing side's goal space without the disc being caught.

Ultimate Frisbee got its start in the late 1960s as a high school game, which then caught on in a big way on college campuses. Ultimate is played between two teams on a field with end zones, and the object of the game is to score by catching the Frisbee—a “pass”—in the other team’s end zone. Today, there are Ultimate Frisbee leagues all over the U.S., including at many colleges and universities.

The king of Frisbee sports may just be disc golf, which has seen huge growth since the 1960s. Disc golf is just what it sounds like: players throw discs toward a “hole” (usually a chain link basket) on a dedicated course. The score is kept, much as in the standard game of golf, according to how many throws each player makes before putting the disc into the basket. The player with the lowest total score (for the 9-hole or 18-hole course) wins.

Disc golf is perhaps the best example of a long-time debate that has taken place regarding the words “Frisbee” and “disc.” Although it’s known both as disc golf and Frisbee golf, Wham-O is just one player in that market. “Wham-O does a little bit in Frisbee golf because it would take a lot for them to try to get a piece of that market,” says Victor Malafronte, author of *The Complete Book of Frisbee* and the “Original World Frisbee Champion” from his victory at the Invitational World Frisbee Championships in 1974. “Now there are six or seven big companies that are making golf discs. You have Discraft, you have Innova, you have Dynamic Discs, you have Prodigy.” In general, golf discs are smaller and are more dense and flexible than standard Frisbees, characteristics that enable a golf disc to be thrown further and with greater accuracy.



Wham-O’s Frisbee Fantasy Series discs, produced during the early 1980s, are popular with collectors for their sharp artwork.

interesting twist to it is that my first journalistic effort, when I was at Rutgers University, was *Flying Disc World*. So I probably put in print the generic term first. Many of the early things done under the aegis of the IFA were done by Wham-O, exclusively. It was all Wham-O money. Once they put me in place there [at the IFA], I had regional directors out there, I had *Frisbee World* magazine, we had the Frisbee World Championships ... Frisbee Frisbee Frisbee. It made sense for Wham-O, because any publicity that came with the activity, guess where the shelf action was? Frisbee.

“But as the market started to broaden, with companies like Innova and Discraft and others beginning to get a foothold—first just through enthusiasts and then actually getting shelf space—and going into major [outlets], it just increasingly made sense for it to become a generic sport, like virtually all others. Whether it’s surfing, or golf, or whatever ... they all work with various manufacturers. That was a very hard transition for Wham-O to make because it’s good to be king! Why share lunch, especially when you’re buying lunch? A hard transition, and I was right in the middle of it, and I had my critics on either side. In

retrospect, particularly with people in the sport, it gave me a lot of latitude. I was still working for the company that made Frisbees (Mattel Sports owned Wham-O, at that point) and I was the director of the World Flying Disc Federation. You can imagine that that would raise eyebrows.”

Disc Collectibility

Early flying discs, such as the American Trends Flyin-Saucer and the Pluto Platter, often come with big price tags. They can run into several hundred dollars, and occasionally into four figures. But with more than 70 years of flying disc history to dig into, there’s a huge number of great Frisbees out there waiting to be found.

Condition, unsurprisingly, is king with older discs. “You can get a Pluto Platter for anywhere from \$10 for a common color one that has dog bites all over it, to thousands of dollars for a pristine example in a rare color,” says Dan Roddick. “If you just want a cool Pluto Platter to put in a frame and hang on the wall, you can get away pretty cheap. But if you want a significant, important disc that potentially will gain in value, then you need to become more knowledgeable and find out what the key components are. When someone tells me something like, ‘I have an old Mars Platter that we used to throw around up at the camp for years, would you like it?’ That might be interesting to see, but if it’s a beat-up and dog-bitten disc, I generally advise them to keep it as a family heirloom and enjoy it because it usually doesn’t have much value as a collectible.”

Many (though not all) discs came in packaging of some sort, whether a plastic bag attached to a header card, or a cellophane-wrapped piece of cardboard. The older the disc, the less likely it is that it’s still in its packaging. If it is, depending on the condition of the packaging, the asking price can easily double.

Stickers, on those discs that originally came with them, are another challenge. Some collectors consider a disc incomplete if it doesn’t have its intact original sticker in its center. These often gradually wore off discs due to repeated use, of course, but others were removed intentionally by owners intent on improving a disc’s flying performance. Either way, an original sticker not only looks sharp, but also can help in identifying the model (name) of the disc.

Victor Malafronte thinks that one of the “holy grail” Frisbee items isn’t even an actual disc. It’s an original pie case (also known as a pie safe) from the Frisbie Pie Co. in Connecticut. These wooden cabinets were used by the company to display the product, and likely were often

continued on page 30



Dan “Stork” Roddick shows how it’s done at a 1970s disc tournament. Photo courtesy Dan Roddick

The growth of Frisbee and related games and sports has resulted in the creation of organizations to manage and facilitate participation. Even the names of these organizations point up the Frisbee versus disc question. Dan Roddick, a multiple-time Frisbee champion and well known as “Stork” in the Frisbee world due to his height and sometimes twisty playing style, grew up in Pennsylvania. He had his first contact with a Frisbee when he received a Pipco Flyin-Saucer as a Christmas present when he was five years old. He served both as director of the International Frisbee Association (IFA) from 1975 to 1982, and as president of the World Flying Disc Federation from 1986 to 1992.

Does he see the names of these organizations as reflecting the growth of disc sports and the fact that Wham-O was getting more and more competition from other manufacturers? “Absolutely. And the

Stuckey's

A Sweet Roadside Oasis

by Maxine Carter-Lome, publisher



Pecan Log Rolls

“You’ve got to be honest with the public. And you’ve got to work. Of course, good luck won’t hurt.”

- W. “Sylvester” Stuckey, Sr.

With a vision, strong work ethic, sweet offerings, and an understanding of human behavior, Williamson Sylvester Stuckey, Sr. (1909-1977) turned a roadside pecan stand he opened in 1937 into an empire that became an integral part of the American road trip experience during the Golden Age of Automotive Travel.

At its peak in the 1960s, Stuckey’s, considered “the forerunner of the modern convenience store,” boasted 368 roadside stores in over 30 states, each offering kitschy souvenirs, clean restrooms, sweet pecan treats, and Texaco gas. Throughout the 1960s and 70s. It was where families on road trips looked to stop and shop, as much a destination as it was a convenience. Billboards across the interstate highways only added to the anticipation of what was coming just a few miles down the road!

Eighty-five years later, Stuckey’s is still fondly remembered by generations for its teal blue sloped roof, as recognizable on the horizon back then as the golden arches are today, and of course for its famous pecan candies and log rolls. They are a brand worth remembering, which is what the Stuckey family is counting on as Stuckey’s granddaughter takes the helm and looks to build back the family business and brand through nostalgia and the basics that made it such a success.

Stuckey Hits the Road

“Stuckey,” as he was called by his friends, was born on March 26,

1909, in Wilkinson County, Georgia, to William and Sally Stuckey. William was a farmer, and soon after Stuckey was born, the family moved to the small rural farm town of Eastman, Georgia, where Williamson was raised and went to school.

After graduating high school, Stuckey went on to study law at the University of Georgia-Athens. By his third year the Depression had come to rural Georgia, and he was forced to drop out and help support his struggling family. So, as the story goes, he hit the road in a Model A Ford he borrowed from a friend and drove around the Middle Georgia countryside with John King, an African American man who worked on the family farm, buying pecans from local farmers to sell to local pecan processors. This new business enterprise was bankrolled with a \$35 loan from his grandmother. Stuckey and King worked so hard and so late that they often slept on top of the pecan bags.

Eventually, the business did well enough for Stuckey to open a small roadside stand along Highway 23 in Eastman, GA in 1937, selling pecans along with sugar cane juice, syrup, souvenirs, honey, and “all you can drink for five cents” cherry cider. Business picked up after Stuckey’s wife Ethel began adding her delicious homemade candies – southern delicacies such as pralines, divinities, and Stuckey’s iconic pecan log rolls.

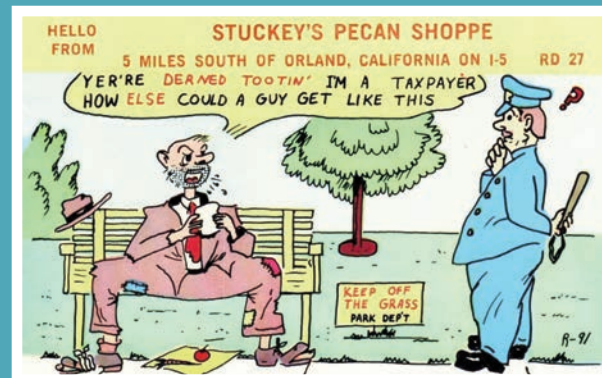
The Sweet Taste of Success

After Ethel tried out a recipe for pecan log rolls and added her own secret ingredient (maraschino cherries) to the mix, business took off. Customers loved her unique spin on southern pecan candies (good for enjoying in the car and bringing back home as souvenirs) and soon Stuckey’s stand became a recognized roadside destination. Business was



Stuckey's Pecan Roll billboard

Postcards from Stuckey's across the country





so good that the following year, Stuckey was able to turn his roadside stand in Eastman into a brick-and-mortar store. The year after that, he opened another store in Unadilla, Georgia, and then in Hilliard, Florida with each Stuckey's making its own candy on-site, making them popular roadside attractions along interstate highways. John King, Stuckey's faithful companion on the road, was also able to own his own Stuckey's store, which was not very common in the segregated South. When integration in the South was still years away, black tourists planned their travels so they could use restrooms at Stuckey stores.



Very early Stuckeys exterior

Expansion was the plan, as Stuckey saw the opportunities in automotive tourism travel but World War II forced him to put those plans aside and, in fact, shutter most of his stores opened during this early expansion. Stuckey managed to stay afloat during the war by buying a candy-making factory in Jacksonville, Florida, and securing government contracts to make candy for the troops.

After the war, automotive tourism travel exploded with new interstate highways and an economic movement to get Americans into a car and out on the road to see and experience their country. With these long-distance road trips came the need for more roadside stops and attractions along the way. To meet that need, Stuckey's began a rapid expansion, adding new franchises along major highways, often paired with Texaco gas stations. By 1964, Stuckey's had over 160 stores in operation, mostly in the south, with hundreds more planned for the decade.

Easily identified on the open road by its trademark sloped teal blue roof and store filled with candy, novelty toys, kitschy souvenirs, cold drinks, and hot snacks, Stuckey's soon became a popular destination for the entire family and an integral part of the post-WWII automotive travel experience.

Marketing by Observation

Stuckey was a self-taught, hard-working observer, according to his granddaughter, Stephanie Stuckey, the company's current CEO. "He laid out his stores to make sure that people were shopping and spending money on candy and souvenirs. He deliberately had limited seating in his stores and had a snack bar type of set-up to encourage people to walk around and buy more things."



Vintage image from inside a Stuckey's

According to an interview on the "Build Your Success" podcast with Stephanie Stuckey, who has been everywhere on social media since buying back the family business, her grandfather had made two basic observations about human nature that he applied to his business: "people would always walk in off the street to use the restroom and they would be enticed by what they saw and so they might very well make a purchase." As a result, he designed his stores with a wall full of candy leading to the restrooms.

"He would also plan where to put his next store simply by having some coffee and then driving until he felt like he needed to pull over to use the facilities. This was a simple but scientific method."

Stuckey's vision for his company also extended to what is today known as vertical integration to keep his costs in check. He owned his own trucking company, sign painting company, distribution center, and candy plant – assets that allowed him better financial and operational control over his business, products, and branding.

Stuckey's Souvenirs

Stuckey's roadside popularity naturally lent itself to Stuckey's branded souvenir items for sale, an opportunity not wasted on Stuckey, whose stores were stocked with kitschy souvenirs and novelty gifts. Stuckey's branded items, from postcards—showing the numerous Stuckey's locations that lined the highways of America from coast to





Left: Vintage Stuckey's Coffee Club Mug, Anchor Hocking Fire King Milk Glass with Aqua Stripes Red Logo, USA

Right: Pair of vintage Stuckey's matchbooks selling online for \$23

coast—to matchbook covers, candy tins, ashtrays, candy displays, coloring books, etc. have since found their way into the collections of Stuckey's fans everywhere. However, there is one Stuckey's souvenir that seems to be loved and wanted by everyone from hardcore Stuckey's fans to vintage roadside enthusiasts and collectors of mid-century modern kitsch – the Anchor Hocking Fire-King Stuckey's Coffee Club mug. The Holy Grail, if you will, of Stuckey's collectibles, it can fetch up to \$200 on eBay.

With the exception of the Anchor Hocking Fire-King Stuckey's Coffee Club mug, which has a back story all its own, most of the Stuckey's memorabilia you find online holds more sentimental than monetary value. Vintage location postcards, fun to look at and collect, can be purchased online for the most part for between \$15 and \$50. Most other Stuckey's branded vintage items from the company's history are pretty much in this same price range.

The Downside of Growth

Stuckey's was growing under Stuckey's vision and his understanding of the human behaviors that drove his success, but the company was growing too big for just one man. Stuckey could see that. In 1964, Stuckey's merged with Pet Milk Co., a St. Louis-based company best known for its evaporated milk. Pet Milk brought much-needed capital to continue Stuckey's growth and franchise expansion. W.S. Stuckey, Sr. remained in charge of the Stuckey's Division as a Vice President of Pet Milk until his retirement in 1970.

Stuckey died in 1977, the same year that Illinois Central Industries, a Chicago railroad conglomerate, bought the then-parent company Pet Milk Co. But any hope for the continued growth and expansion of the brand and adding new locations were undermined by the 1970s gas shortages during the OPEC crisis that curtailed America's driving habits. By the end of the decade, Stuckey's was a brand and a business in decline, and Stuckey's stores across the country were being shuttered.

Taking Back the Family Brand

Stuckey's disappeared as a landmark along interstate highways and fell into a decline until 1984 when W.S. "Billy" Stuckey, Jr., son of the founder and a five-term Congressman from the 8th District of Georgia, acquired Stuckey's and began to turn the company around. Under

HO 1/87 scale Walthers Built-Ups Stuckey's Pecan Shoppe for model train set-up selling for \$234.95 at modeltrainmarket.com



Billy's guidance, the Stuckey's Express concept—or a Stuckey's within a store—was launched, offering Stuckey's pecan confections through such companies as 7-11 and Dairy Queen, and even at truck stops and hardware stores. The goal was to keep the Stuckey's brand and core product line of pecan candies alive and visible on store shelves once again. Today, Stuckey's pecan candies and rolls are available at over 165 licensed stores in 17 states, thanks to Billy Stuckey's efforts.

In November 2019, Ethel "Stephanie" Stuckey, Billy's daughter, took over as CEO of Stuckey's with a mission to bring Stuckey's into the 21st century based on its origins and brand nostalgia.

Since taking the helm, Stephanie has acquired several pecan-related companies including Atwell Pecan Company, Thames Pecan Company, and The Orchards Gourmet, which allows the Stuckey's brand to own and operate its pecan/candy plant for the first time since its founder, W.S. Stuckey, Sr. sold Stuckey's to Pet Dairy Corporation in 1964. Stephanie also bought other businesses to diversify Stuckey's pecan product line, broaden consumer appeal for pecan candies, and add candy-making, pecan processing, and fundraising businesses back into the company's portfolio. She is also focused on developing a retro line of candy that will revive

some of the company's early products, along with vintage package designs.

Stephanie is looking to return Stuckey's to its roots as a roadside oasis by expanding the number of Stuckey's roadside stores. Today, Stuckey's has 65 licensed locations, and its products can be found online and at some 200 retailers nationwide. You can also follow the brand on Facebook, Instagram, and Tik Tok, where the company has over 15,000 followers, most undoubtedly born well past the company's heyday.

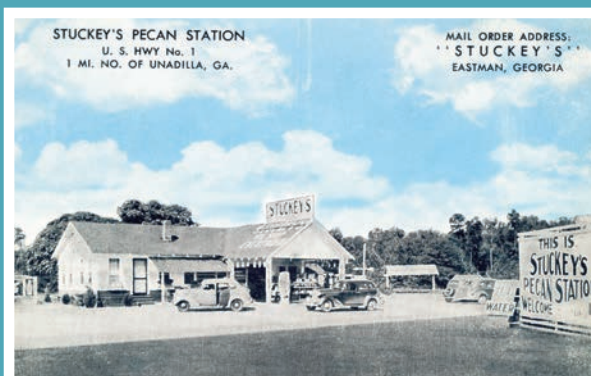
Now that's a rise, fall, and a sweet recovery of a brand!



Stephanie Stuckey in Hope Hull Alabama



Stuckey's on the Big Screen in Martin Scorsese's The Irishman. Production Designer Bob Shaw designed the set.





The Bill Dagg ADVERTISING COLLECTION

An interview with Maxine Carter-Lome, publisher



When Bill Dagg was in his late 30s, his doctor told him he needed to spend more time on hobbies and less time on work. "That's when I realized I really didn't have any hobbies," said Dagg, now "retired" (which he defines as "I work when I want to work") and "in the fourth quarter" of life. His need to find a hobby turned into a passion for collecting that has now become

an opportunity for fellow enthusiasts to acquire a part of it as he brings the last of his lifetime collection of brand advertising signs and petroliana to auction this November. Some 900 lots will be auctioned off by Millers Auction Co. of Hixton, Wisconsin, at the Monroe County Fairgrounds in Tomah, WI, November 11-12. This is the second go-around for Dagg, who in 2012 sold as many as 5,000 items from his collection at an auction through Matthews Auction in Nokomis, Illinois. Does that mean Dagg is finished collecting? Highly doubtful based on our conversation:

So when you were looking for a hobby, how did you land on advertising signs?

In the mid-80s, my younger brother was an auctioneer so I started going to his auctions. One of the first things I bought was a Star Car porcelain sign for around \$225. Then, I was buying anything with advertising and I started going to auctions once a week. Then I learned about these advertising shows and auctions and started going to those, as well. Back then you would buy a piece at an auction for a few dollars and people would look at you and question why. Now, look at what these are going for! I cleared a

thousand off of the Star Car sign at my 2012 auction. While I may buy other things of interest to me, I always go back to advertising. I just got caught up with it.

Why do you think that is?

My first car was a 1965 Mustang. Then I bought a '67. Over the years, you could say I've collected and restored Mustangs so maybe that's what attracts me to automobile and petroliana signs and anything country store. It's nostalgic to me. I don't buy anything newer than 1969 – my childhood years.

What do you look for?

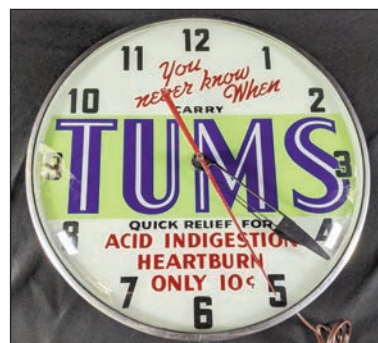
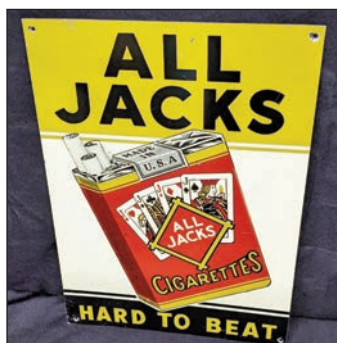
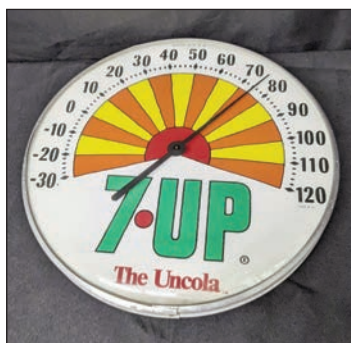
My favorite is porcelain advertising signs but I also look for two-sided flanged signs. Really, anything with good advertising. It's getting harder, though, to find authentic, good-quality items. There are a lot of really good reproductions out there and even the best auction houses sometimes have difficulty telling the difference.

Where do you store all these cars and other items you collect?

I'm in the building business so I built a 42 x 100 warehouse for it on our property, which gave me the space to display, not just store my collection. When we moved in 2012, we downsized and I sold about 90 percent of what I had at the time at auction but added a smaller building to our current property for what I had left, and as it turns out, continue to collect.

Can you talk a little about your auctions?

The 2012 auction included about 5,000 items, mostly advertising signs and petroliana items. That was about 90% of what I had at that time and the three-day auction realized over \$650,000. I held back mostly smalls we didn't think would sell at the auction and some of my





favorite pieces. I stayed out for 6 months after that but I'm addicted to it and started buying again. Now, I have no place to bring in anything new. If it can't be displayed then I don't want it. And the market is strong right now. Millers is taking it all – although not all of it will be sold through this auction.

Now that your space is emptied out in preparation for the auction in a few weeks, will you start collecting again?

My wife says it's kind of sad looking out there in my warehouse. I enjoy looking for new things but it is getting harder to find good things. I'll keep buying what I like but not with this same intensity.

What story does your collection tell?

Businesses of a bygone era—service stations, general stores—businesses that no longer exist. These are the items that made these

businesses what they were. You can also see how these brands evolved over time by looking at their logos and packaging so there's a lot of history there, too.

Millers Antiques & Auction Co. specializes in unusual antiques and advertising signs. They travel to auctions, flea markets, car shows, and swap meets all over America to bring you the best, most unique inventory. They also conduct auctions at the Monroe County Fairgrounds, 1625 Butts Ave., Tomah WI. Visit their shop in Hixton or their auctions in Tomah to see why they stand out as one of the best in their field!

View the auction catalog and bid online at:
www.auctionzip.com/auction-catalog/catalog_639XFIJFXN



Frisbee continued from page 25



The "Chip Chucker" is a plastic cow chip disc. The underside states that it's the original Old West throwing disc, which is likely a load of...malarkey.

thrown out when a shop closed down or stopped carrying Frisbie's products.

As a collectible, a flying disc has something of an advantage over other kinds of items when it comes to display: they make for very interesting "art" when hung on a wall, and due to their size, they can be interchangeable. Put a push pin in the right place, and hang up your 1959 Pluto Platter or 1973 C.P.I. Saucer Tosser, and you have the beginnings of a Frisbee exhibition. But these things tend to multiply, and they can get out of hand before you know it. "Nobody understands ... relatives and friends will think

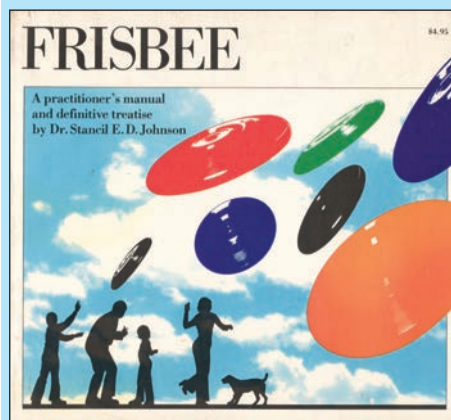
you're a hoarder," says Roddick, "if you just take them into a back room and say, 'Look at this, I have 800 Frisbees.' They're going to think you're crazy. But if you organize it in a rational way and say, 'Oh, I specialize ... I only have discs that have (for example) states on them. I have one of every state, here's the wall with the states on it. I don't have them all yet, and I'm really looking for a Wisconsin.' If that makes sense, then you're not a crazy person. Probably the most fun was collecting novelty discs ... things like the B.F. Goodrich tire, the flying pickle, the flying cow chip, the sailing sombrero. People love these ... they see these and go, 'Oh that's really cute, it looks just like a pizza. And it can fly!'"

Douglas R. Kelly is the editor of Marine Technology magazine. His byline has appeared in Antiques Roadshow Insider, Back Issue, Model Collector, and Buildings magazines. His Frisbee collection is threatening to take over his office.

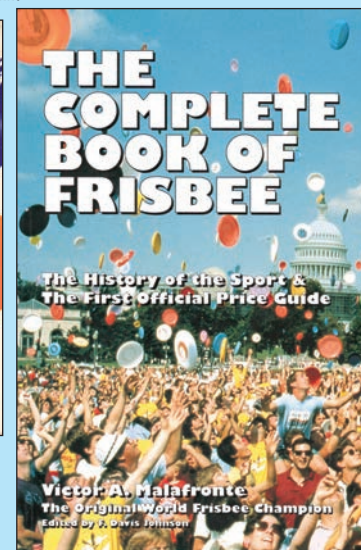
Digging Deeper

Many books have been written about Frisbee, but two stand out for their historical content and details on specific discs. Dr. Stancil E.D. Johnson's *Frisbee: A Practitioner's Manual and Definitive Treatise*, published by Workman Publishing Company in 1975, offers a picture of the world of Frisbee in the 1970s. And *The Complete Book of Frisbee*, written by Victor Malafronte and published by American Trends Publishing Co. in 1998, examines in-depth the history of Frisbee and features a detailed identification and value guide to collectible discs.

The website www.flyingdiscmuseum.com is full of photos and descriptions of discs of all kinds, sizes, and eras, and is a great way to get the lay of the land Frisbee-wise. Also, check out www.marvinsflyingdisccollection.com.



Dr. Stancil E.D. Johnson's Frisbee: A Practitioner's Manual and Definitive Treatise and The Complete Book of Frisbee, written by Victor Malafronte





Great COLLECTIONS



Warren Dotz's Collection of Advertising Characters

WARREN DOTZ is an author of award-winning, graphic design books published by American and foreign imprints such as Random House, Chronicle Books, Insight Editions, and Graphic Sha Japan. A theme common to his publications is the "Art of Commerce," particularly package labels and promotional illustrations. As a pop culture historian with a special interest in brand spokes-characters, his commentary has also appeared in notable publications such as *Advertising Age*, *Brandweek*, and the *New York Times Magazine*. Artifacts from Warren's collections have been displayed in exhibitions in San Francisco and Japan and many of his books can be found in museum gift shops such as *The Museum of Modern Art* and *Centre Pompidou*, Paris. Warren lives and works in San Francisco and New York City. His collection of advertising characters is one of the largest in existence.

Some Background on the Emergence of Advertising Characters

Advertising characters are fascinating to study and collect because they lie at the intersection of business, design, and the modern mythology of pop culture. The Jolly Green Giant is almost a modern-day harvest god, if you think of it. In his early incarnations, he represented foods that were healthful just as the Quaker Oats Man represented purity and quality. Characters like these represented a "value" and this was a common selling point in nascent American advertising.

As early modern-day advertising became more refined, characters were developed to specifically emphasize their products' unique selling proposition in relation to their competitors. This led to characters such as the Morton Salt Girl who, with the jingle "When It Rains, It Pours!," reinforced the message that only Morton Salt wouldn't become sticky during humid weather.

Moving forward ... advertisers realized later on that their character didn't necessarily need to deliver a compelling argument; a character that people remembered fondly, that instilled warm fuzzy feelings, could be just as or even more effective. Speedy Alka-Seltzer and the Pillsbury Doughboy also extoll their product's virtues but we really just like how they make us feel. Many of the brand mascots were designed to be animated and

Charlie the Tuna camera from 1971, Star-Kist tuna photo: SFO Museum

tell an ongoing story along with a whole family of ancillary characters. Cap'n Crunch is a good example of how in the 1960s, advertisers began to appeal directly to kids. Notably so because the animated bumbling sea captain and his crew of four children were conceived and designed even before the cereal was formulated for release. A testament to the then flourishing power of the brand mascot.

But it's not just old stuff. New icons are created all the time. And old ones are updated and brought back to the marketplace. Why? Because they work like crazy. They stick in the mind and connect people to a brand. They sell product. They help to differentiate one near commodity from another. And employers love them too: they don't demand raises, union-negotiated residuals, or health insurance.



Telephones of Poppin' Fresh, The Pillsbury Doughboy ca.1980s, Pillsbury ready-to-bake dough products; Little Green Sprout, 1984, Green Giant vegetables. photo: SFO Museum.



Fast Food franchise mascots from the 1960s and 1970s. Sample spread from Mr. Product: The Graphic Art of Advertising's Magnificent Mascots 1960-1985, Volume 2, written by Warren Dotz and Masud Husain.

The Start of the Warren Dotz Collection

My first influences as a young boy caught my attention when I attended the 1964 Worlds Fair. Visits to the iconic and thoroughly modern corporate pavilions were really formative in my interest in logos, packaging, and brand spokes-characters. My favorite venue was the IBM Pavilion—a structure in the shape of a giant egg—with the IBM logo embossed repeatedly on its shell. I later learned that this magnificent structure was designed by Eero Saarinen, its content and films by Charles and Ray Eames, and the IBM logo by Paul Rand. No wonder it made a big impression on me!



Chicken Delight, c.1960s, Chicken Delight restaurants; Burger Chef, ca.1977, Burger Chef restaurants; Pioneer Pete, ca.1978, Pioneer Chicken restaurants. photo: SFO Museum.

On the home front, my NYC neighborhood had a Chicken Delight with a fiberglass chicken holding a bucket of drumsticks on its roof

(That's common in this crazy ad character world ... animals serving up parts of themselves), a Buster Brown shoe store, a Sinclair gas station with its "Dino" dinosaur mascot and a new hamburger outlet with golden arches (and opening day visit by a clown named Ronald McDonald). And of course, there were Saturday morning breakfast cereal commercials too.



Snap!, Crackle!, Pop! 1975, Rice Krispies cereal; Quisp 1973, Quisp cereal; Cap'n Crunch 1975 Cap'n Crunch cereal; Jean LaFoote 1975; Cap'n Crunch cereal; Tony the Tiger 1970s, Frosted Flakes cereal. photo: SFO Museum.

Even with all these influences I only began to collect ad character figures in my thirties. First a vinyl Pillsbury Doughboy at the Berkeley Flea Market, then a Reddy Kilowatt bought at a store on Los Angeles' Melrose Avenue, and then a *Ghostbusters* movie figure, the Stay Puft Marshmallow Man. He was Hollywood's fictitious mash-up of the Michelin Man, Cracker Jack's Sailor Jack, and Poppin Fresh. They say that once you have three, it's a collection. Now I own three thousand! (And I also own that roof-topping Chicken Delight chicken.)

The Progression of the Collection

At first—before there were online auctions—I'd collect most any advertising figures I could find at flea markets and collectibles and toy shows. It might explain why I have so many different versions of Mr. Peanut or Colonel Saunders (figures, bobbin-heads, banks, salt and pepper shakers).

I started to compliment them with flat artwork from brochures, decals, stickers, signs, pin-back buttons, and magazine advertisements. Some of the flatwork provided a historical perspective for the figures while other items captured the icon in some earlier or later period

style. Most importantly there have been many advertising characters that never existed as a 3-D representation (or not as intricately depicted as they can be in print.) Of course, as a collector, there is nothing more rewarding than finally finding an advertising icon in the figural form when you thought none existed. (Sometimes such examples might be corporate in-house awards or executive desk ornaments, rare store displays, or TV commercial cartoonist model. Over time my "flat" advertising icon collection became so large that I presented the best of them in two of my books, *Meet Mr. Product* and *Mr. Product* (Insight Editions, 2015).

Over time, like all collectors in any field of collecting, my tastes have become more refined. I'm attracted to well-designed and well-made figures and store displays, especially larger items. I have presented my collection in galleries and museums, and at the SFO Museum. Larger pieces add to the drama of the exhibitions.

Advertising Mascots Over Time

By the late 1950s vacuum tubes were transitioning to transistors. Along with that came portable transistor radios and color TVs. And along with television came commercials with their iconic cartoonish spokesmen and "critters." For the first time ever, those commercials were aimed at kids. Concurrently, the fast-food franchise market exploded. With their shared formula for success, similar menus, and building design, fast food chains needed to differentiate, and so were born the "fast food" advertising mascots depicted on signage, packaging, television commercials, and as gifts in children's meals.

Advertising icons can be timeless. But it is important not to confuse "timeless" with "never-changing." Indeed, many successful icons have developed or been updated over

time. Some characters—like the Jolly Green Giant and Betty Crocker—have been around for more than 80 years, with each evolving to fit the times. Bob's Big Boy and the Campbell's Kids have become slimmer in the age of fitness, and Tony the Tiger has become downright buff. In my books, *Meet Mr. Product* and *Mr. Product* you

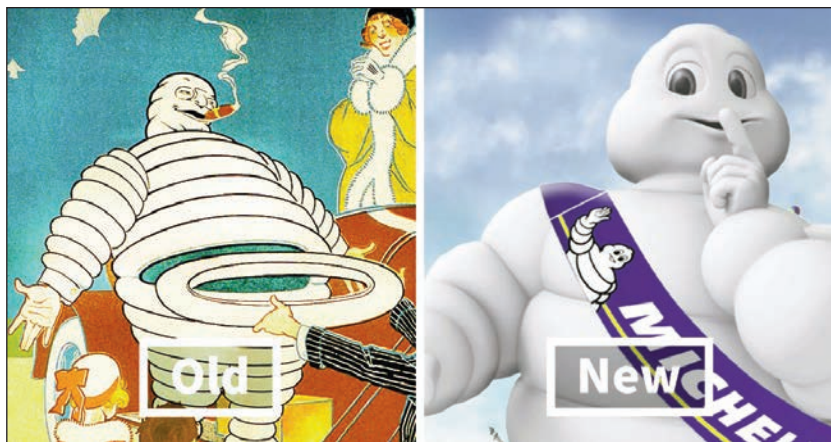


The Household case at the SFO Museum exhibit features Mr. Clean (Mr. Clean cleanser), Elmer (Elmer's glue), the Nauga (Naugahyde fabric) and the Raid Bug (Raid insecticides).

photo: SFO Museum.



A glimpse of the 2014 exhibition at the SFO Museum at the San Francisco International Airport. photo: SFO Museum.



An example of a new take on a very old mascot, the Michelin Man.

photo: Boredpanda.com

can see characters changing in many ways, even with fashion; for example, those Campbell's Kids as '70s groovy flower children.

Mid to Late 20th Century

I think characters from this period had more "personality." The most curious and interesting characters happen to be the ones that were not bankrolled by major corporations. Perhaps they were less "filtered" or "focus-grouped" but they are definitely the overwhelming favorites of the graphic designers and animators who buy our books. Another group of less well-known but interesting characters were the ones shaped by their era. When secret agents, superheroes, and astronauts were popular so too came advertising characters such as Bond's James Bread (Bond bread), the Man from Glad (Glad bags), and Oster appliance manufacturer's Super Pan. Even established characters like the Hush Puppies dog were sent into space, helmet and all.

What Qualities Make for a Lasting Icon?

In my mind, a "lasting" icon and a "good" icon are two separate concepts. Lasting icons, for whatever reason, have been with us for decades. Usually, their success can be attributed to being the spokes-character for a major company or product line. They have been "bank-rolled" for success. And once they become imprinted in our minds, they become famous, sometimes even undeservedly. A good icon in my mind is one that is well-designed or has a memorable personality that achieves tremendous synergy with the product ... even if it was used for only one advertising campaign.

In regard to "personality," simply put, an advertising character, whether fictional or real, has a face. Whether it be man, woman, or anthropomorphic fruit or vegetable, having those eyes and mouth makes them "human." And with human features, they elicit empathy as well as gain our attention. Although Kellogg's has a distinctive logotype for its products it could never compete with the benefits they've gotten from Tony the Tiger, touting the greatness of Frosted Flakes or Toucan Sam promoting Froot Loops cereal.



Bert and Harry Piel, 1963, Piel's beer; Hamm's Bear, 1968, Hamm's beer; Burgie, ca. 1970s, Burgermeister beer.

photo: SFO Museum.

Ad-ing It All Up

I realized very early on with my collection that people would respond to it in a very positive and emotional way. There is always one character that will set off someone's fond memory of growing up.

It makes it a thrill to show off your collection. And you will undoubtedly get your viewers smiling as hundreds of smiling faces look back at them.

Unlike some collections that are frozen in time, advertising characters are still being used, transformed, and introduced by companies. Not only that but there's also been a resurgence in promotional bobbin-head figures that are readily available. The newer personalities include the Geico Gecko, Progressive Insurance's Flo, and updated versions of The Michelin Man, Burger King, and Jack-in-the-Box have been issued.

People are much more sophisticated these days to advertising and the fact that advertising and ad characters in particular are here to manipulate us into buying and doing things. However, even with all this savviness we still allow them to entertain and charm us.



Japanese Advertising Icons. photo: SFO Museum.

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M&M's: Melts In Your Mouth, Not In Your Hands



There are many fun things you can collect, but branded items are often among the most interesting. Some brands are fun to collect simply because of the influence they have had on popular culture and their longevity. One great example is M&M's candies, which today are produced by Mars Incorporated. Let's take a peek at the history of M&M's, both as unusually branded candies and as a source of fun and whimsical collectibles.

The Origins of the M&M's Name

Today, Mars is known for producing M&M's. However, the earliest M&M's were produced by two big names in candy. The first was Forrest Mars. He was the son of the founder of Mars, Frank C. Mars. Frank sent Forrest overseas to study business before taking over the company. That momentous decision led Forrest to eventually co-create M&M's candies with a man named Bruce Murrie.

Bruce Murrie already had a family history of chocolate production when he joined forces with Forrest Mars to create M&M's in 1941.

His father, William, was the president of Hershey's chocolates at the time. Together, Forrest and Bruce founded a new company. It was called Mars and Murrie. That is where the abbreviation "M&M's" originated.

The Origins of M&M's Candies Themselves

When Forrest Mars' father sent him overseas, it was during a wartime period. Forrest soon noticed that the soldiers

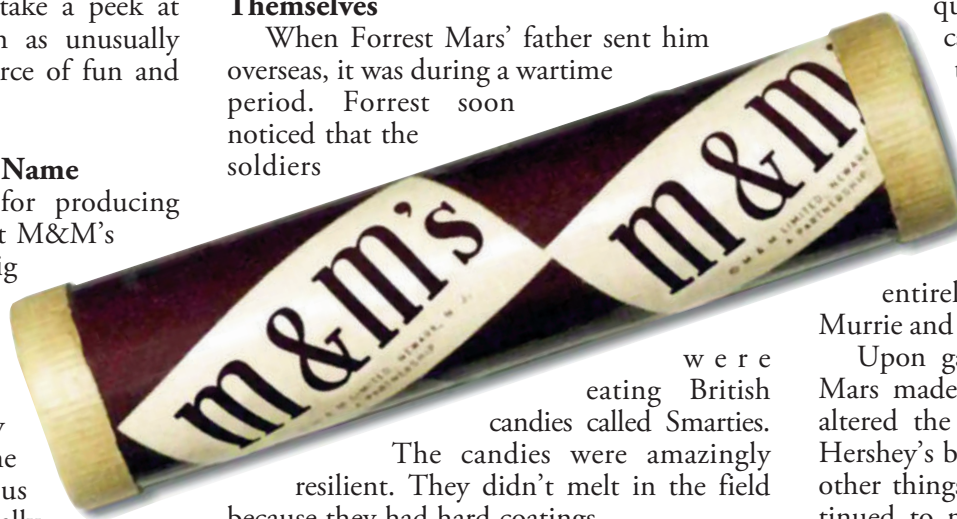
chocolate to go along with Mr. Mars' idea, and M&M's were born.

An Increase and Decrease in Popularity

M&M's were initially sold only to the military. However, soldiers returning from war were so fond of them that word quickly spread. Eventually, that caused a boom in M&M's sales to the general public.

As the candies themselves increased in popularity, Mr. Mars decreased in popularity in the eyes of Mr. Murrie. The two frequently argued and soon dissolved their partnership entirely. Mr. Mars bought out Mr. Murrie and gained full control over the brand.

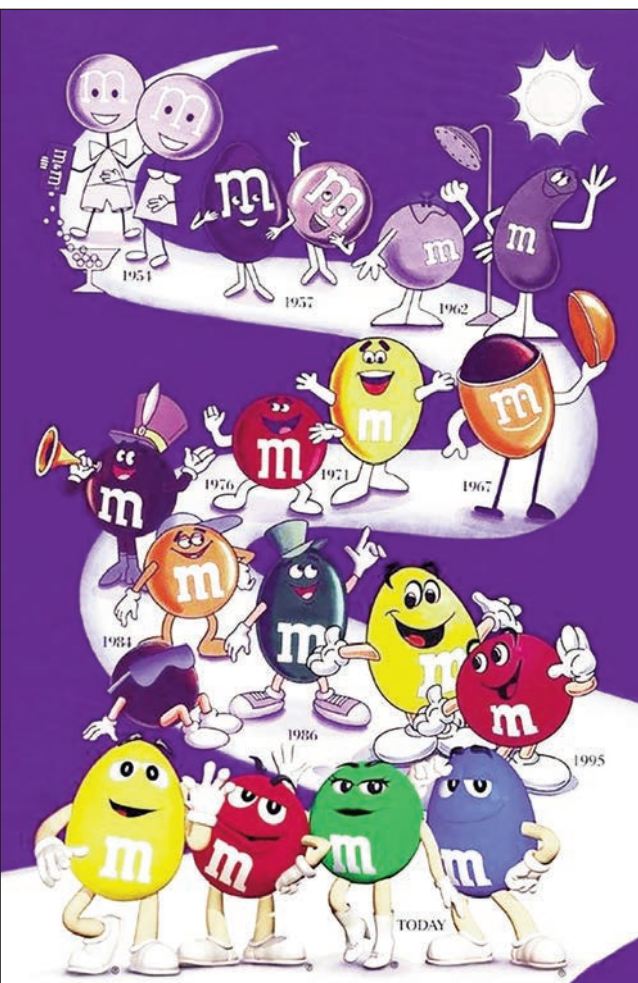
Upon gaining independent control, Mr. Mars made some changes. For example, he altered the formula, eliminating the use of Hershey's brand chocolate. However, he kept other things the same. For instance, he continued to provide M&M's for military and government use, in addition to public consumption. Even modern-day military rations often include M&M's as snacks. They have also gone into orbit, most notably in the 1980s on the space shuttle *Columbia*.



were eating British candies called Smarties. The candies were amazingly resilient. They didn't melt in the field because they had hard coatings.

Forrest resolved to bring that candy-making technology back to the United States. Soon after returning, he had the good fortune to meet Bruce Murrie. Thankfully, Mr. Murrie was able to provide the right kind of





Early M&M's Branding

In the early days, Mars did not market its M&M's in the same way it does today. Today, it is common to see character stuffed toys, glassware, alarm clocks, dispensers, clothing, and many other collectible M&M's products.

However, in the early days, the candies were simply marketed with their name stamped on each M&M. It was an unusual move, especially at that time.

Candy wrappers featured candy names, but the candies themselves were not usually marketed. M&M's was the exception. That unique practice, combined with military endorsement and word of mouth quickly increased sales.

1954 saw the M&M's branding took another turn. That was when "melts in your mouth, not in your hands" was first released as the slogan for the candies. That slogan quickly



stuck and is still a part of popular culture today. However, by the 1990s the Mars company needed to revitalize the brand yet again. That was when M&M's collectibles were popularized.

The Creation of the M&M's Characters and Their Subsequent Collectibles

If you want to collect M&M's character items, you need to understand the characters. Today, there are six. However, when they were created in 1954, there were only two. When color came into play, there were four: Red, Yellow, Blue, and Green. Brown and Orange were created a bit later.

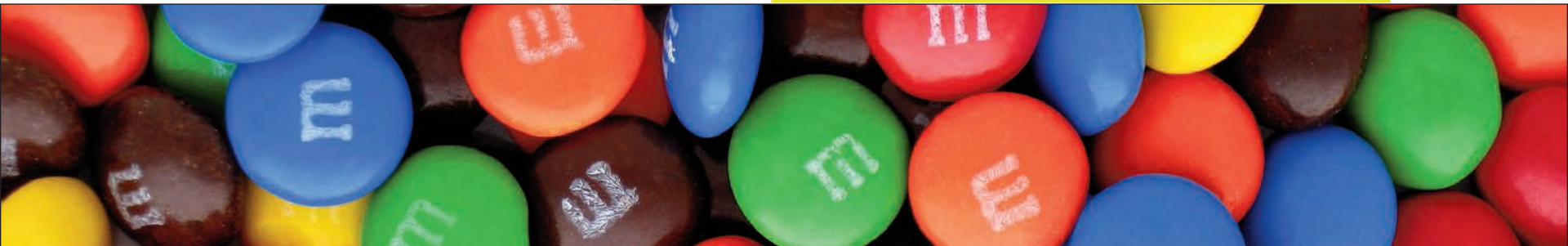
Each character had their own illustrated characteristics, personalities, and physical quirks. As different M&M's were added to the product line (Pretzel, Peanut Butter, Dark Chocolate, etc.), the character team would grow or, on occasion, shrink when one of the flavors proved unpopular and was eliminated. And, as the illustrations changed with the times, small adjustments would be made. For example, Green originally wore go-go boots. Since then, she has sometimes worn sneakers or heels.

Collecting M&M's Items by Noting Character Collectible Changes

If you want to collect M&M's items, you can buy any that tickle your fancy. However, you might prefer to focus on a particular character or marketing period. If so, you need to acquaint yourself with some of the major brand changes that have taken place since the characters were first added to M&M's advertising practices in



1954. M&M's characters were changed, introduced, and reintroduced many times since then. One notable example is Orange, which was originally the spokesman for crispy M&M's. The Orange character was first released in 1999 and re-released in 2015. Meanwhile, the milk chocolate Ms. Brown character was not introduced until 2012. Therefore, if you find an M&M's collectible featuring her, you can automatically date it to 2012 onward. Depictions of the characters were also changed, including footwear. Most recently, all M&M's characters were redesigned again in 2022. While some changes appear to be minimal at best, to the collector this opens up another generation of M&M's to be discovered and, of course, collected.



"I Made This..." at the Art Museums of Colonial Williamsburg

WILLIAMSBURG, VA - "I made this...": *The Work of Black American Artists and Artisans* opens on October 22, 2022, at the DeWitt Wallace Decorative Arts Museum, one of the Art Museums of Colonial Williamsburg.

Twenty-eight examples of decorative art and folk art from The Colonial Williamsburg Foundation's collections will go on view in a groundbreaking exhibition to be seen in the Museum's Miodrag and Elizabeth Ridgely Blagojevich Gallery. Never before have the Art Museums exhibited together objects made exclusively by Black artists and artisans from the 18th to the 20th centuries across so many genres in both decorative and folk arts. Focusing on the makers, this unique assemblage of paintings, furniture, textiles, decorative sculptures, quilts, ceramics, tools, metals, and more will help illuminate their stories.

Among the highlights to be seen in "I made this..." is a ceramic jar made by Thomas W. Commeraw (b. ca. 1775-d.) in New York, N.Y.

between 1797 and 1798. Commeraw was a free Black businessman who operated a stoneware pottery in lower Manhattan from 1797 to 1819. He made utilitarian vessels, some of which sold to businesses along the waterfront, many managed by other free African Americans. While networking within the Black community, he campaigned for abolition as well as rights for free Black citizens including the right to vote.

Portrait of Marian Anderson by Elijah Pierce (1892-1984), a brightly colored, wooden relief carving of the heralded vocalist, is another featured work in the exhibition. Pierce was born in Baldwyn, MI, and started carving wood at the age of nine when his older brother gave him a pocketknife. Pierce left home as a teenager and was interested in barbering. In the late 1910s and early 1920s, he lived a transient existence working as an itinerant railroad laborer. In 1920, he received his preacher's license and married in 1923. He found work as a barber and began to carve wood seriously in his spare time believing

his woodcarvings were a manifestation of his spirituality. By the early 1930s, Pierce began mounting his three-dimensional figures onto cardboard or wooden backgrounds, such as in this example. In 1951, he opened his own barber shop. His secular carvings showed his love of sports and entertainment as well as his interest in national politics and his appreciation for American heroes who fought for liberty and justice; these carvings expressed his life story while chronicling the African-American experience.

These objects are but a few of the works of decorative and folk art that will be on view in "I made this...": *The Work of Black American Artists and Artisans*. The exhibition is funded by The Americana Foundation. For more information about the Museum's Miodrag and Elizabeth Ridgely Blagojevich Gallery, please visit colonialwilliamsburg.org, or call 855-296-6627. Be sure to follow Colonial Williamsburg on Facebook, Instagram, and Twitter.

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September Auction Team Breker Salesroom Roundup

KÖLN, GERMANY – An early American typewriter, a rare miniature globe and one of the first wall telephones by L.M. Ericsson were just three of the highlights from Auction Team Breker's marathon sale of historic technology on September 16-17, 2022. Spanning two days, three centuries and over eight-hundred lots, Breker's auction catalogue presented material from many segments: optics, navigation, timekeeping, communications, and entertainment. The first day focused on photography. Amongst the highlights was a Leica M4 camera with a desirable black paint finish and an attractive patina.

Lot 15: Leica M4 No. 1266469, c. 1970

Sold: \$5,180

With the introduction of the Leica I in 1925, Ernst Leitz revolutionized the world of compact 35mm photography.

In 1862, Charles Gustave Anthoni, a mechanic from Paris, patented a photographic apparatus for the sensitization and rapid development of collodion plates inside the camera. Breker's auction offered a previously unrecorded portable camera based around Anthoni's design, with box-form body and four compartments for chemicals, plates and two baths of developing solution doubling up as a portable darkroom.

Lot 260: Jackson typewriter, No. 705, Jackson Typewriter Co., Roxbury, Massachusetts, c. 1898

Sold: \$22,895

Leading a fine selection of office antiques was a rare surviving example of the elusive Jackson typewriter by the Jackson Typewriter Co. of Roxbury, MA. The promotional pamphlet from 1899 promised a revelation to its users. The Jackson was the only machine that "keeps ahead of the fastest operator." It had fewer parts

than the standard machine and was more durable, for "as everyone knows, the greater the complexity of a machine the greater the liability to derangement." Moreover, the Jackson produced "visible writing" at a time when most machines were still built for 'blind writing'. (When the carriage was down, the type bars were hidden.)

Lot 280: Sholes & Glidden Type Writer, No. 189A, E. Remington & Sons, Ilion, New York, c. 1893; Sold: \$19,080

Other milestones of communication history included the first complete wall telephone unit manufactured by L. M. Ericsson

& Co. in Stockholm. Known to collectors as the 'coffin', this model with Bell-type receiver and helical microphone was produced for one year only. Lars Magnus Ericsson opened his workshop in Stockholm in 1876 for the maintenance of telegraphs and other small-scale engineering jobs. Hands-on experience with the repair and installation of the new telephone technology led Ericsson to construct his own version of the telephone in 1878.

Lot 326: Skeleton telephone

No. 370 / AC 100 by L.M. Ericsson, c. 1890

Sold: \$5,085

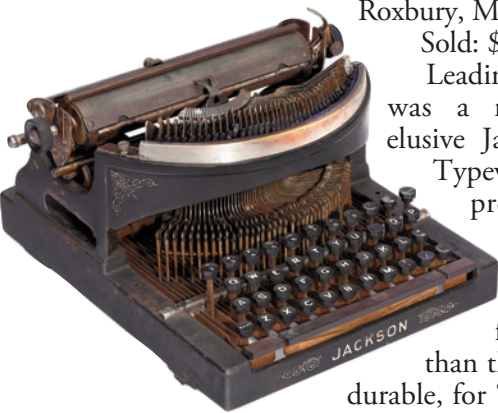
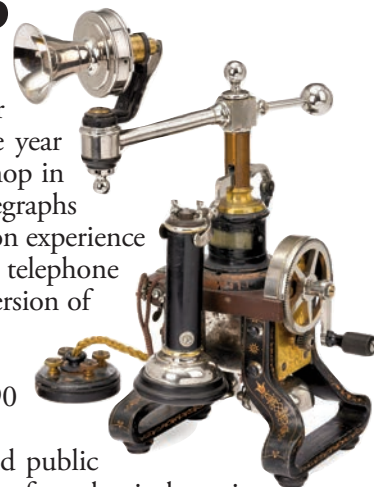
Blurring the boundaries between parlor and public entertainment was a comprehensive collection of mechanical music instruments that encompassed cylinder and disc musical boxes, pneumatic instruments, and talking machines.

The birthplace of the disc musical box was Leipzig in Saxony. Paul Lochmann, inventor of the disc-playing musical box, and his competitors the Polyphon and the Symphonion Musikwerke built music machines with programmable sound in a variety of sizes, from decorative models for the home to floor-standing furniture for hotels and hostleries. Several makers also branched out into the production of gramophones, seeking to capitalize on the new technology of recorded sound.

Lot 684: No. 88 horn gramophone with Art-Nouveau plaques of female dancers, Polyphon Musikwerke, Leipzig, c. 1918

Sold: \$4,400

Auction Team Breker's next sale of science and technology, featuring an important archive of Pathé 28mm films, takes place on November 5, 2022. For news of future sales, highlights and results, visit: www.breker.com



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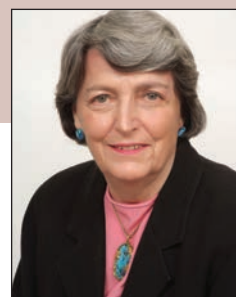
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KOVELS *on Antiques & Collectibles*

By Terry Kovel and Kim Kovel



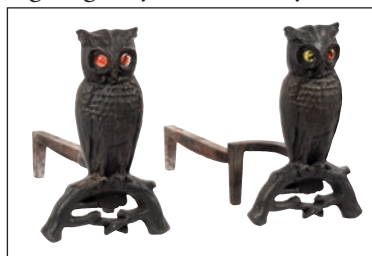
Terry Kovel

Shining red and yellow eyes peer from the dancing shadows. This could be a scene from a haunted forest – or a cozy living room fireplace.

A cast iron figure of an owl perched on a twisted branch decorates each of these andirons, which sold as a pair for \$660 at Morphy Auctions. They use the fire to their advantage with colored glass marbles that catch the light for eyes. Appropriately, they are marked “Bright Eyes” on the reverse.

Andirons have been used for hundreds of years to hold the logs off the fireplace floor, allowing for air circulation and letting the fire burn brighter. They are also decorative, with styles changing over time. Animal and bird figures became popular by the 19th century.

Owls have been used in art and decoration since ancient times. Their big bright eyes and ability to see at night make them a symbol of wisdom.



But being nocturnal, not to mention their eerie calls, means they are also associated with darkness and bad luck. Of course, around Halloween, when it's time to be scary, a sign of bad luck can be a good thing!

These shadowy owl andirons have glass marble eyes to catch the light of a fire.

Playing cards provide innocent amusement: a game with friends, a magic trick to entertain a child, or a round of solitaire to pass some time alone. So, what's a devil doing here?

This novelty pitcher made by Royal Bayreuth about 1930 has a body that looks like it's made of playing cards and has a smiling devil figure for a handle. It sold for \$250 at a Potter & Potter auction.

In the past, playing cards were seen as sinful, whether they were associated with gambling, divination, or merely idle frivolity. (Do those friendly games, magic tricks, or solitaire sessions sound less innocent now?) Many of their earliest mentions in European history come from bans on them.

In 1890, Mrs. John King Van Rensselaer published a book on the history of playing cards called *The Devil's Picture Books*, after a Puritan name for cards. According to one anecdote in the book, Columbus's sailors brought decks of cards with them on their voyage across the Atlantic Ocean but threw them overboard out of superstitious fear during bad weather. After the ships landed safely, the crew made themselves new cards out of tree leaves. Later, even the Puritans approved of some card games if they had educational themes. Seeing playing cards as a sin doesn't eliminate their appeal. In some cases, it may even contribute.



Can you resist anything but temptation? Buyers couldn't resist this Royal Bayreuth pitcher with a devil and playing cards.

Collecting Tip:

Don't use the popular aluminum foil and baking soda system to clean antique silver. It leaves the silver with an undesirable tin-looking color.

Q: *I have an unusual fork with one wide tine on the left side and two narrower tines. It's marked "Wm. A. Rogers SXR" and "Pat Apr 17 06." What was it used for?*

A: You have a pastry fork. It was used to eat pie or cake. There were many silver companies named “Rogers,” including at least eight using some form of the name “William Rogers.” Wm. A. Rogers Ltd. was started by a shopkeeper in New York in the 1890s. The company began making silver-plated flatware in 1894. Oneida Silversmiths bought the company in 1929. The letters “SXR” indicate the fork was plated with an extra layer of silver. The patent date is probably the date the pattern was patented.

Q: *My sister bought a pitcher and washbasin at an estate sale on the East Coast. The pitcher is 12 inches tall, and the basin is 16 inches in diameter. It's marked "Royal Foley Ware, J. Kent, Semi porcelain, England." Can you tell us the value of this set?*

A: James Kent founded his company at Old Foley Pottery in Longton, Staffordshire County, England, in 1897. Kent's sons joined the business. It became James Kent Ltd. in 1913. The pottery was run by members of the Kent family until 1981. Ownership changed several times after that. Old Foley Pottery was demolished in 2006, and the company closed about 2008. The mark on your wash set indicates it was made between 1897 and the 1920s. Pitcher and basin sets sell for about \$75 to \$150.

Q: *I have seen different types of maple furniture, like “bird's-eye maple,” “tiger maple,” and others. What are the differences? Do they come from different varieties of trees? Do they affect the value or quality of the furniture?*

A: Maple is a strong, sturdy wood that is popular for furniture. Figured maple has naturally occurring variations in its grain pattern. The cause for these variations is not known, but environmental factors like climate, soil type, disease, and injury to the tree may contribute. Bird's-eye maple and tiger maple are two types of these patterns. Others include spalted and quilted maple. Tiger maple is also known as curly maple. Figuring does not mean a lower quality wood; in fact, figured maple is especially desirable for decorative pieces like furniture, crafts, and musical instruments. Since the 19th century, inexpensive woods and other materials have been painted to imitate grain patterns, and naturally patterned wood adds to the value of a piece.

CURRENT PRICES

Toy teddy bear, Steiff, cinnamon mohair, clipped face, jointed arms, and legs, plays music, key on the back, Steiff button in ear and chest tag, 15 inches, \$70.

Jewelry, cuff links, muse's head, flowered headdress, 14K yellow gold, elliptical ends, art nouveau, head 3/4 inch, \$185.

Garden bench, metal, chain-link top rail, cutout nautical ship's wheel and anchor on back, shaped arms, slatted seat, 37 x 42 x 20 inches, \$245.

Office, desk organizer, chrome wire top with compartments, Lucite base, Modernist, 3 1/4 x 11 x 9 inches, \$340.

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.

Quilt, Mennonite, Everlasting pattern, five stripes with sawtooth edges symbolize trees, green print fabric, red print ground with tiny hearts, Pennsylvania, c. 1890, 90 x 82 inches, \$490.

Chinese export porcelain shrimp dish, Canton river landscape with diapered rain and cloud border, blue and white, shaped rim on one side, 1800s, 10 1/2 inches, \$485.

Scrimshaw, lady's pointing stick, whale ivory, hand, half closed, carved, stained rose blossom in palm, notched cuff, baleen separator, 1800s, 29 1/2 inches, \$1,535.

Staffordshire historical platter, Palace of Saint Germain, France, blue and white transfer print, oval, marked “R. Hall's Picturesque Scenery” series, c. 1825, 19 x 14 3/4 inches, \$575.

Jewelry, necklace, large turquoise ceramic leaves, inset blue and silver plaques, crystal beaded wirework, marked, Vilaiwan, leaves 2 1/2 inches, necklace 20 inches, \$155.

Box, mahogany, dovetailed construction, inlaid bone bands, and corners, inlaid cherry sawtooth diamond on lid, sailor made, 1800s, 5 3/4 x 18 x 7 inches, \$615.

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.

POP CULTURE COLLECTING

BY J.C. VAUGHN

New York Comic Con Returns in Full Force



Left: The calm before the storm, just before the doors opened for the 2022 New York Comic Con. Middle: A towering display from the anime One Piece Film Red drew in many photo-takers. Right: The high-end booth of artist Alex Ross attracted a steady flow of comic art fans during the show.



An elaborate Mr. Freeze (Batman: The Animated Series) was one of the impressive cosplayers.

The 2022 edition of the New York Comic Con was held at the Jacob Javits Convention Center in Manhattan from Thursday, October 6 through Sunday, October 9. It easily maintained its position as the second biggest event in New York City (next to the car show) and, if numbers are to be believed, as the largest comic book convention in North America.

The many fans—one number banded about was 300,000—found plenty to inspire a good time on the show floor, in Artist Alley, panel discussions, and screenings. A solid percentage of them ignored promoter ReedPop's mask mandate, which seemed to be randomly enforced (it's no longer a local ordinance in NYC).

There were many vendors with new pop culture products, and a solid number of their booths appeared well-trafficked. The number of vintage comic book retailers, however, appeared to be significantly reduced over previous non-Covid editions of the show despite a steady stream of customers for the independent, third-party grade certification company CGC.



J.C. Vaughn is Vice-President of Publishing for Gemstone Publishing.



This life-size figure of Robert Kirkman's Invincible was on display at Diamond Select Toys



Left: Hake's Auctions' Kelly McClain had video games, action figures, comics, and VHS on display. Middle: Metropolis Collectibles, seen here during set-up, was one of the high-end dealers in attendance. Right: Prodigal Son, a new comic from Cobra Kai's Martin Kove, had a display with Scout Comics.



The Civil War Collector

by John Sexton

Q: I am interested in having an appraisal done on this drum. However, I am uncertain if it's even Civil War-related or not. Could you take look and ID it, and let me know what an appraised value is?

JS: It is an insignia of a drum, not an actual drum. Your insignia is often sold as Civil War and priced at \$300-\$400, however, it is not Civil War. It dates from the Indian War Era or later.



A drum insignia from the Indian Wars Era or later.



A photo from circa 1900 of a New York National Guard Company, \$50-\$75.



Q: I found this photo at an antique store in New York and thought it told a story. Any idea on the regiment or value?

JS: This image dates to circa 1900; it is the 37th Separate Company, New York National Guard. It has great clarity and detail, and it is scarce, but it has little value – about \$50-\$75.



Q: I wonder if you can give me an idea of what this is worth? It is original, not a copy, from my father-in-law's grandfather. It's framed under glass, and there are no markings on the back of the frame. Many thanks in advance.

JS: I cannot authenticate your *Mercury Sentinel* broadside from 1860 from the photo here, but it is valuable – if it is original. The condition of the paper is very important for value; the yellowing is not a positive indicator as these were printed on newsprint and should be white. Recent sales have averaged about \$20,000.



A *Mercury Sentinel* broadside that could be worth \$20,000 if authentic.



Q: I purchased a piece from a local auction and was wondering if you had an idea of what it might be, to whom it was presented, and if it has any value on the market. The document has a date of July 4, 1867. Pictured on top are Rear Admiral Andrew Hall Foote, Union Major Gen John Sedgewick, and Brigadier General Nathaniel Lyon. I believe the document text reads (not 100% of the bolded and xxx portion):

"The state of Connecticut desiring to recognize in a permanent and appropriate form the truthful and heroic services of her citizen soldiers this by a unanimous vote of the general assembly of 1867, directed the undersigned to present to XXXX X Peabody sergeant of Co D, 12 regiment, this testimonial of honor, in graceful remembrance of the courage and patriotism by him displayed in the late war for the suppression of rebellion and the preservation of constitutional liberty."

It appears to be signed by then-governor James E. English and Lt. Gov Ephraim H. Hyde which would be the 43rd governorship between May 1, 1867, and May 5, 1869.

The sword appears to be a staff and field officer sword and measures 33 inches overall with a 27-inch blade. Any help is appreciated.

A model 1860 militia staff sword, \$75-\$100, and an acknowledgment of service document, \$75-\$125.



JS: This printed document was an acknowledgment and commemoration of service by Charles H. Peabody of Co. D, 12th Connecticut Infantry. He served from December 7, 1861, until August 12, 1865. The 12th Connecticut was known as the Charter Oak Regiment, named after the famous Hartford Oak Tree. This unit saw service mostly on the Gulf Coast and participated in the Port Hudson Campaign, losing 170 men to disease and just less than 100 in battle. Charles was among the lucky ones to survive and live until 1926, being active in the Grand Army of the Republic, the Union veterans' organization.

The sword is a model 1860 militia staff sword that dates circa 1880 and was possibly used by Charles during reunions, as a member of the GAR. This was a typical part of the regalia.

Similar memorials can be priced in a wide range, but the most common auction price is \$75-\$125. With the sword, you can add \$75-\$100.

An acknowledgement of service document from Connecticut with a rear admiral's and three generals' pictures at the top, \$75-\$125.

Photos courtesy of Jason Archer.



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.



First Editions, First Printings, and First Issues

I have written about first editions before, but since it can be an ongoing topic of confusion, it might be time to plow this field again as it can be endlessly tricky, so look out for literary rocks and stumps as this email I just got will demonstrate.

Dear Jim –

I've struggled a bit with nomenclature in trying to start a tally of my Thoreau ephemera and Walden collection, and I'm sure there are further complications to consider. Bibliographers are resistant to design new printings [as] "editions," while publishers such as Ticknor and Fields, John Osgood, and Houghton Mifflin seem all too happy to do so.

Would it make sense to you to say that an **Edition** is a distinct organization of a particular text, involving specific editing and/or particular plates? **Printings** are then iterations from the same plates, reflecting the same editorial/publisher/design of the interior text. A grey zone occurs if/when corrections or minor changes are made to plates that are otherwise the same.

Variants finally reflect a spectrum of design flourishes as regards covers of **Editions** and **Printings**: the seemingly endless such of the 1899 T.Y. Crowell and Henry Altemus' *Walden* is a good example. The text block is the same for these, and they thus go back to a specific **Edition** of 1899, and the **Printing** is also 1899. But then there seem to have been at least twenty-odd (or more) cover designs for the same, rendering distinct **Variants**.

Please give me your thoughts, and feel free to shoot down the speculation in flames as well! I don't mind friendly fire, wherever it leads :)

Cheers – H.

P.S. Sorry, I meant to say more clearly of **Printings** that these are to be seen as issues from one and the same **Edition** plates.

Dear H,

What is an **Edition** and what is a **Printing** can be confusing. This is something I wrote a few years ago that might clarify that:

First Edition? First Printing?

An **Edition** of a book is all the printings of that book done from the same setting of type. A **Second Edition** is done from a reset or using different type.

Each Publisher Has Its Own Method of Labeling its First Editions ... and there are guidebooks to tell how different publishers marked them. And even then, they were not always consistent.

I use Zempel's *First Editions: A Guide To Identification* (Spoon River Press, 2001, fourth edition) and McBride's *Pocket Guide to the*

Identification of First Editions (McBride/Publisher, seventh edition revised). Note that I use the latest editions available of these books because the later editions have more information than the older editions. Ironically, in the case of reference books that you use, the later editions are better than the first editions.

A **First Edition** actually means the **First Printing**. A

Printing is a lot or group of books printed at one time before the type is removed from the press. Other printings may be made at later dates – the first printing can be collectible. Not all **First Printings** are valuable.

A **First Printing** may have **Issue Points** or **States**. These are changes that occur during a printing – either an error was discovered and corrected (the corrected part of the printing is the second issue) or perhaps a piece of type breaks during the printing (broken type copies would also be a second issue). If there were no errors or type breaks, or if errors were not corrected during the printing, then there are no **Issue Points**. **Many First Printings Do Not Have Issue Points**, but it is important to know those that do. The 1885 **First Printing First Issue** of *The Adventures of Huckleberry Finn* is worth about \$2,000 more than a **First Printing** later issue of the book.

And *Huck Finn* is one of the most confusing first editions ever with seven different issue points, most of them being of the most minute quality. For example, point 3 has the typo "with the was" on p. 57, line 11, corrected to "with the saw;" and so forth – all the earlier printings had the mistake, later ones had the correction. As I said, collectors love this stuff! Of course, not all editions have printings and not all printings have issue points.

Clear as Mud?

To add to the fun, not all publishers even know the difference between an **Edition** and a **Printing**. You will recall that the first reprint of Thoreau's *Maine Woods* done in 1866, is clearly marked "Second Edition" on the copyright page, but it is not a second edition, it is a second printing, as it is from the original setting of type with no corrections, changes, deletions, or additions – which didn't happen until the 1894 edition, I believe. The second edition of Thoreau's *A Week on the Concord and Merrimack Rivers* was published in 1868, and definitely a new edition because it has additions and corrections not found in the 1849 first edition. It is not marked as such as to what it is other than the date, 1868.

For most famous writers, especially those from the 19th century, you would need to use a bibliography for a particular author, not just a general first edition guide, as that can be a whole different can of bibliographic worms!

Good luck – Jim



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



APPRAISERS CORNER

with David L Moore CPAA, Certified Professional Antiques Appraiser



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Dear Appraiser Dave

My husband and I picked up this old "Harvesting Machines" wooden sign at an auction and would like to know if it is old and what it is worth. I say it is old and worth the \$100 we paid for it, and my husband says he just does not know, but it looks cool. The "Air Conditioning" sign did not come with the "Harvesting Machines" sign, but we thought they looked good together. It is 54 1/4 inches long by 12 inches tall and is a one-sided sign.

Please help in
Valparaiso, Indiana –
Melissa

Hi Melissa, and thank you for choosing me to answer your questions.

I am going to cut to the chase here. "I say it is old and worth the \$100 we paid for it, and my husband says he just does not know, but it looks cool." Loosely translated: "My Husband thinks it looks cool, but also thinks I paid too much for it. He would buy me roses and fix dinner tonight if it is old and worth a lot of money."

Melissa, I would ask for Lobster and steak along with the most expensive bottle of Cabernet you can find.

What you have here is a brand name harvesting farm machine or Combine advertisement for IHC – International Harvester Company. International Harvester Company got its start in 1902 with the merging of McCormick Harvesting Machine Company and Deering Harvester Company along with three smaller companies, Milwaukee, Plano, and Warder. They sold agricultural harvesting machines and equipment, lawn and garden tools, as well as commercial trucks and automobiles. The company lasted until the 1980s when all was sold, except for International trucks, which is now known as Navistar.

This sign is a very early hand-lettered advertisement for International Harvester Company. I asked for a close-up of the sign, and you sent a close-up of the letter E in Harvesting. You will notice the crazing or "alligating" and staining on the sign. This is an original and is something the fakers can never get right.

A second sign of age is if you touch the face of the sign, it will feel like it was coated with sand, and you will notice a chalky coating on the white paint especially. The sandy feel is because the sign went through a smalting process. Smalting is the process of

adding a coat of fine-grain colored sand or glass to the surface of the sign. This process added to the life of the sign and was used between 1865 and 1935 on signage.

Alligating and chalking on older signs are also signs of lead paint. I would be remiss if I did not mention so please use caution when handling old signs with lead paint because of the dangers of lead poisoning etc. If the sign paint is flaking or chipping, use care when

handling it and keep it away from children and pets. I would suggest taking it to a sign conservator to seek a solution in conservation without harm to the sign.

By the pictures you sent of the 54 1/4 inch x 12 inch "Harvesting Machines" with the International Harvester Company

brand logo, the sign appears to be circa 1910. It has original lead paint with a smalted surface. There is alligating and staining commensurate with the age of the sign. Although I would have to inspect it in person, I do believe that this sign has been cut. I believe it originally had the word McCormick before Harvesting Machines and was much longer in size. This could have been done 100 years ago and was still used this way. It is lettered only on one side.

So, in answer to your questions; yes, the sign is old; and yes, it is worth considerably more than you paid. If I were to see this 54 1/4 inch x 12 inch International Harvester Company sign as described above at a well-advertised advertising auction, I would expect to pay an estimated \$800+. One original size sign sold at auction in 2018 for \$2200.00, but it was just about three times longer and had "McCormick Harvesting Machines IHC."

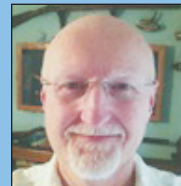
Hang it and enjoy it for the antique it is. Those roses are sure going to smell good!

David L Moore

Certified Professional Antiques Appraiser



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. Moore owns 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.



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CONNECTICUT

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Email: elso4@gmail.com
Website: www.antiquesonthefarmington.com
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Website: www.nathanhaleantiquecenter.com
Email: joyce.haddad@charter.net
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845 Main Street, Manchester, CT 06040
Phone: 860-533-1263
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45 North Main Street, Marlborough, CT 06447
(located in the old Marlborough Barn)
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Website: www.shopsatmarlboroughbarn.com
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Sat 10am-5pm, Sun. 10am-4pm, Closed Mon.

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Putnam

Antiques Marketplace

109 Main Street, Putnam, CT 06260
Phone: 860-928-0442
Email: rickscoolstuff@hotmail.com
Website: www.facebook.com/AntiquesMarketplace
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DELAWARE

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Website: www.auntmargaretsantiquemall.com
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Email: rachelgurley@gmail.com
Website: www.gurleyantiquesgallery.com
Summer hours: Open 7 Days, 10am to 5pm
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Email: concordartandantiques@gmail.com
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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

Acushnet River Antiques

50 Kilburn Street, New Bedford, MA 02740
Phone: 508-992-8878
Email: ariverant@aol.com
Website: www.acushnetriverantiquesllc.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: November hours Wed-Sun 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.sturbridgeantiques.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 HAMPSHIRE

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: stonessoupantiques@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.





ANTIQUES SHOP FINDER

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

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.



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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.gurleyantiquesshows.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.gurleyantiquesshows.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.gurleyantiquesshows.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, tuyenoanh@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



Continuous Shows & Markets

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

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
Wed., Thurs., Sat., Sun., July-August
Thurs., Sat & Sun.
Open Monday Holidays: May 30, July 4, Sept. 5
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-12Noon
Jack Donigian, Manager
781-329-1192
www.milfordantiqueshow.com

**For updated information, visit
journalofantiques.com
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From Norwich Exit 21, right on 12 to Rt. 138

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www.mansfielddrivein.com Jct. Rtes 31 & 32 Mansfield, CT



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now open every Sunday 8am-2pm
Indoors, Outdoors, Rain or Shine
INFO: 860-456-2578

SILVER LAKE FLEA MARKET

441 Silver Lake Rd (Rt. 122) | Hollis, NH 03049
603.465.7677 | hollisflea.com

Open Sundays
April - October
Weather Permitting
165-7677

ANTIQUE SHOWS

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

NOVEMBER

November 2: Dover, NH

Dover Indoor Flea Market

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

November 4-5: Concord, MA

TriCon Antiques Show

Trinitarian Congregational Church,
54 Walden Street
Fri. 10am-5pm, Sat. 10am-4pm
Amy Bruning/Trinitarian Congregational Church
978-369-4837, abruning@triconchurch.org
www.triconchurch.org

November 4-6: Wethersfield, CT

Wethersfield Antiques Show

Webb-Deane-Stevens Museum,
211 Main Street
Fri. Preview Party 5:30-8:30pm, Sat. 10am-6pm,
Sun. 10am-4pm
860-529-0612
www.webb-deane-stevens.org/wethersfield-antiques-show



November 5: Allentown, PA

2022 Allentown Antique Toy Show

Allentown Agri-Plex,
17th & Chew Street
9am-3pm
484-553-2947
www.facebook.com/Allentown-Antique-Toy-Show

November 5: Berlin, OH

Simple Goods Early Country Antiques & Primitive Goods Show

Heritage Community Center, 3558 US Rte 62
9am-3pm
Christina Hummel, 570-651-5681,
simplegoodsshow@gmail.com,
www.facebook.com/simplegoods

November 5: Stormville, NY

Stormville Airport Antique Show & Flea Market

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

November 5-6: Chantilly, VA

The DC Big Flea

Dulles Expo Center, 4320 Chantilly Shopping Center
Sat. 9am-6pm, Sun. 11am-5pm
D'Amore Promotions, 757-430-4735
www.thebigflea.com

November 6: 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

November 10-13: 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

November 11-12: Marietta, GA

Atlanta Antique Gun and International Military Show

IAMAW Union Hall, 1032 S. Marietta Parkway
Fri. Noon-5pm, Sat. 9am-4pm
Carolina Trader Promotions
Richard, 704-282-1339
richard@thecarolinatrader.com
www.thecarolinatrader.com

For updated information, visit
www.journalofantiques.com

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November 11-12: Arcola, IL**Country Spirit Antique Show**

Best Western Conference Center,
917 Green Mill Road
Fri. Previews, Sat. 9am-3pm
Jill & Mark Mattingly,
ForeverMore LLC, 312-957-1065
forevermoreantiques@gmail.com
www.countryspiritshow.com

November 11-13 Grayslake, IL**Chicagoland Antique Advertising,**

Slot Machine & Jukebox Fall Show
Lake County Fairgrounds Event Center,
1060 E. Peterson Road
Fri. 7am-5pm, Sat. 9:30am-5pm,
Sun. 9am-2:30pm
Tilt Promotions, 815-353-1593
www.chicagolandshow.com

November 11-13: Wilmington, DE**The Delaware Antique Show**

The Chase Center on the Riverfront,
815 Justison Street
Fri. 11am-6pm, Sat. 11am-6pm, Sun. 11am-5pm
Christine Heesters, 302-888-4991
cheest@winterthur.org, www.winterthur.org

November 12-13: Jamison, PA**The 2022 Bucks County ADA Antiques Show**

St. Cyri of Jerusalem Church,
1410 Almhouse Road
Sat. 10am-5pm, Sun. 11am-4pm
215-290-3140
www.bcadapa.org

November 12: Beacon, NY**Hudson Valley Depression Glass Club**

Fall Show & Sale
Veterans Memorial Building,
413 Main Street
10am-4pm
Debbie Siller, Contact Phone # 845-702-4770
HVDGC1972@gmail.com

November 13: 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



November 13: 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

November 13: Needham, MA**24th Needham Antiques Show & Sale**

Needham High School, 609 Webster Street
10am-4pm
Goosefare Antiques & Promotions,
John & Elizabeth DeSimone
800-641-8908
goosefare@gwi.net
www.goosefareantiques.com

November 17: 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



November 18-19: York, PA**York International Postcard Expo**

York, Pennsylvania Fairgrounds,
334 Carlisle Avenue
Mary L Martin, LTD, 410-939-0999
www.marylmartin.com

November 17-19: Hastings, MI**Stanton's Fall Music Machine Auction**

Barry Expo Center, Barry County Fairgrounds
1350 N. M-37 Hwy
Thurs. 12:30pm, Fri. 9am, Sat. 9am
Stanton's Auctioneers
517-726-0181
www.stantons-auctions.com

November 18-20: Mount Dora, FL**Renninger's Antiques Extravaganza**

20561 US Hwy 441
8am-5pm
352-383-8393, www.renningers.com

November 20: Wheaton, IL**Antique Bottles & Advertising Show**

Held during Wheaton Antique Market
Dupage County Fairgrounds,
2015 Manchester Road
8am-3pm (Early Buying 6am-8am)
Zurko Promotions
715-526-9769
www.zurkopromotions.com/antique-bottles-and-advertising



November 20: 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

November 25-26: Orleans, MA**44th Annual Holiday Antiques Show & Sale**

Sponsored by The Church of the Holy Spirit
204 Monument Road at Route 28
774-722-7439, dsme21@gmail.com,
dsme21@verizon.net

November 26: Kalamazoo, MI**Kalamazoo Antique & Collectible**

Toy Show
Kalamazoo Fairgrounds,
2900 Lake Street
9am-2pm
Unique Events Shows, Jim Welytok
262-366-1314, unievents1@aol.com
www.uniqueeventsshow.com

November 26-27: Columbus, OH**Scott Antique Markets**

Ohio Expo Center, 717 E. 17th Ave.
Sat. 9am-6pm, Sun. 10am-4pm
740-569-2800
www.scottantiquemarkets.com

November 27: Marlborough, MA**The Thanksgiving Sunday Antique Show**

181 Royal Plaza Drive
10am-3pm
Gurley Antique Shows, Rachel Gurley
207-396-4255
rachelgurley@gmail.com
www.gurleyantiqueshow.com

November 27: 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

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ANTIQUE AUCTIONS

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 5: Online

Auction Team Breker Science, Technology & Mechanical Music Auction

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www.breker.com

November 10-12: Union, IL

Donley Auctions November Fall Classic

Donley Auctions, 8512 South Union Road

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DonleyAuctions@outlook.com

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51 Atlantic Highway, Onsite & Online

207-354-8141, info@thomastonauction.com

www.thomastonauction.com

November 19-20: Online

Heritage Auctions Movie Posters Signature Auction

Zach Pogemiller, ZachP@HA.com

www.HA.com/7280

December 3-4: Reno, NV

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775-851-1859, info@fhwac.com

www.FHWAC.com

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Contact: president@psdgc.com

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Jeanine Carmichael-Hill – President
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cmcw66@hotmail.com • www.cutglass.org

Haviland Collectors International Foundation

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www.havilandcollectors.com

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www.founderschapter.org

President@founderschapter.org

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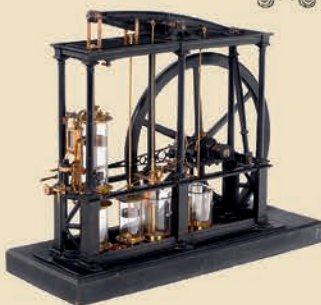
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