

Journal

OF ANTIQUES & COLLECTIBLES

December 2022 | Vol. XXII No. 10

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Holiday Shopping Guide



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Through new scholarship surrounding the Foundation's exhibition buildings and collections, hands-on workshops, and visits to public and private collections, the budding Colonial Williamsburg Antiques Forum charted new territory. Seventy-five Forums later we celebrate the longevity, vitality, and evolution of the program. Like *Antiques* editor Alice Winchester did so many years ago, we truly want "to share with you in the study, the fellowship, and the fun!"

And to truly embrace the fun, we encourage you to dig into your closet and ***Dress Like It's 1949!*** for the Forum Closing Dinner—or even the whole event!



This year's program will honor the Past, embrace the Present, and look forward to the Future. Featured presentations include:

- Opening Keynote: *The Magic of St. Giles*: **Nicholas Ashley-Cooper**, 12th Earl of Shaftesbury
- Closing Keynote: *From Strawberry Hill to Carbon 14 and XRF: Two Centuries of British Furniture Scholarship*: **Adam Bowett**, Independent Furniture Historian
- *Fighting for Freedom: Black Craftspeople & the Pursuit of Independence*: **Tiffany Momon** and **Torren Gatson**, Co-Directors of the Black Craftspeople Digital Archive and **William Strollo**, DAR Museum
- *Colonial Williamsburg Turned Inside Out*: **Cary Carson**, retired Director of Research, Colonial Williamsburg
- *Young Antiquarians Panel: Inspiring the Next Generation of Collectors & Connoisseurs*, with **Jeffrey Ricketts**, East Nottingham Antiques and **Michael Diaz Griffith**, Leadership Design Network
- Updates on incredible research throughout our Collections and Historic Area with **Colonial Williamsburg staff**

Colonial Williamsburg

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Annual Holiday Shopping Guide

for all the connoisseurs, collectors, and history lovers
on your shopping list

Happy Holidays!

Working on your holiday gift-giving list? This year, rather than purchasing a mass-produced plastic toy, a high-priced piece of electronic gadgetry, or an unwanted item of clothing, consider turning to the antiques and collectibles marketplace instead. There is plenty of "Made in America" inventory for one-of-a-kind gift items at all price points to be found at antique shops, holiday markets, and year-end auctions.

One of the many unique and endearing aspects of giving an antique or collectible as a gift is that they come with a backstory or memory that makes them especially meaningful gifts - for both you and the recipient. They can reflect something of a shared memory or an appreciation for one's interests in a way that is more personal than an off-the-shelf item. If it has a history or provenance attached, share that as well. A few minutes of internet research can give your gift extra meaning and value. If it bought a smile to your face or memory to mind, then it is sure to do the same for someone else!

Looking for new places to shop? Stroll through the pages of this month's Holiday Shopping Guide to find Shop Finder antique shops and holiday shows near you, and see what's coming up at auction. You can also learn more about the many traditions and collectibles they inspire that never fails to put us in a festive mood.

We appreciate your support this past year - all of us at the *Journal of Antiques & Collectibles* wish you the best for a happy and healthy holiday season.

Maxine Carter-Lome, Publisher

Jeffrey Lome, Judy Gonyeau, Lynn Cotterman, Jill Montague-Kaitbenski

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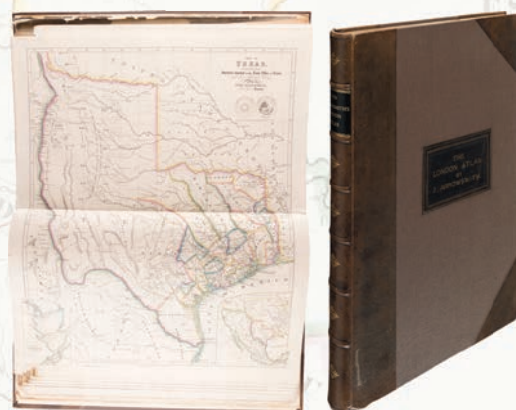
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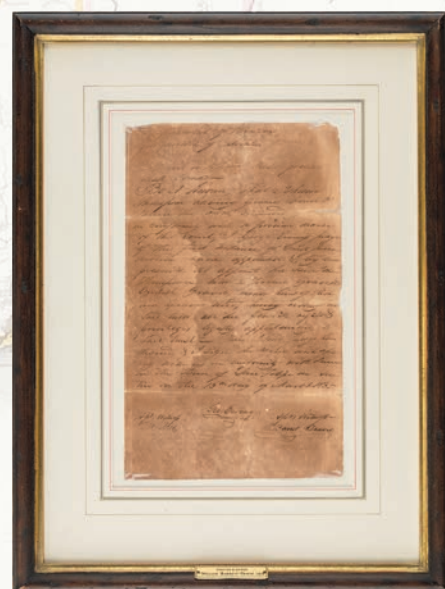
John Arrowsmith. *The London Atlas*
of Universal Geography
Opening Bid: \$10,000



Map. Samuel Augustus Mitchell.
A New Map of Texas with the
Contiguous American & Mexican States
by J. H. Young, 1836
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Map. Jacob De Cordova. *J. De*
Cordova's Map of the State of Texas
Opening Bid: \$25,000



William Barret Travis
Autograph Document Signed
Opening Bid: \$10,000



James Bowie Autograph
Pay Order Signed
Opening Bid: \$35,000



Map. John Disturnell. *Mapa de*
los Estados Unidos de Mejico
Opening Bid: \$22,500

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OF ANTIQUES & COLLECTIBLES

Annual Holiday Shopping Guide, Pages 15-24

for the connoisseurs, collectors, and history lovers on your shopping list

December 2022

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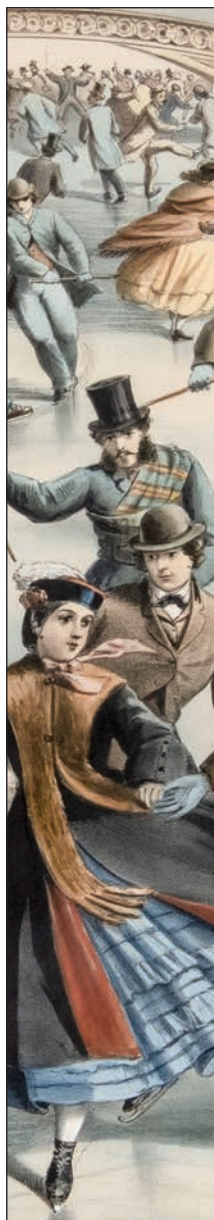
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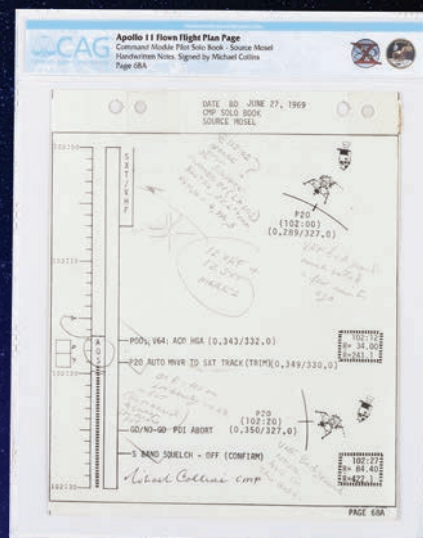
Apollo 11 Flown MS66 NGC Silver Robbins Medallion, Serial Number 32, Directly from the Personal Collection of Michael Collins, with Handwritten and Signed Letter of Certification, CAG Certified



Apollo 11 Flown Crew-Signed "Type One" Quarantine Cover, Hand-numbered C-41 and Certified by Michael Collins, Directly from His Personal Collection, CAG Certified and Encapsulated



Apollo 11 and Gemini 10 Flown Largest Size American Flag, Signed and Certified by Michael Collins, Directly from His Personal Collection, CAG Certified and Encapsulated



Apollo 11 Flown Command Module Pilot Solo Book Page, Signed and Certified by Michael Collins, Directly from His Personal Collection, with Handwritten and Signed Letter of Certification, CAG Certified and Encapsulated

Don't miss our December 15-16 auction for the last opportunity to bid on great items such as these, directly from the personal collection of Apollo 11 astronaut Michael Collins!

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WHAT'S SELLING ON eBay

by Philip Hawkins and Mike McLeod

\$8,980 (36 bids, 7 bidders): Rolex Genuine Antique Counter/Store/Window Display Mirror and Armillary, Rare. The two pieces include a brass counter mirror that measures 10 x 15 inches and a brass and glass armillary that measures 9 x 15 inches. From the research I have done, the armillary was used with a Rolex watch submerged under water inside the glass bowl. Both pieces are marked "Swiss Made" and painted using a beautiful green. In excellent condition! These are vintage 1960s and were given to Rolex dealers to use in retail stores. (Photos courtesy of eBay seller secreteye.)



PH: Rolex invented the waterproof watch and received a patent in 1926. To promote the new waterproof watches, Rolex almost immediately began using print advertising of celebrities shown wearing the watch and holding it underwater in a fishbowl. Soon after, a fishbowl became part of point-of-purchase displays and window advertising in stores where Rolex watches were sold – some with water and fish. The styles of the bowls changed over time and were apparently patented by Rolex as well. The aquarium displays are considered rare; one blog contained the phrase, "the

holy grail of Rolex advertising," when referring to the fishbowl with stand featured here known as the Trident Fishbowl; it is circa 1960. I was able to locate two reported auction sales of the Trident Fishbowl: in April 2008, the Antiquorum in NYC, lot 65, sold for \$23,400; and in 2019 at Sotheby's Hong Kong, lot 8126, realized 275,500 HKD (approx. \$30,000). A "holy grail" for sure – our buyer is no doubt grinning.

\$5,878: (56 bids, 16 bidders): Cast Iron Dentist Bank, Mechanical Bank, Rare Antique Americana Toy. This is Dentist Bank was designed by Charles Bailey and manufactured by the J.& E. Stevens Co., circa 1890. This is a popular bank representing an unpopular profession. The intricate, distinctive, and interesting action makes this a favorite of bank collectors past and present. This bank is rarely seen, and it is probably the rarest bank offered on eBay. There are no cracks or other damage. The bank still retains an abundance of paint. Not many Dentist Banks have survived over the last 100 years, particularly in the wonderful condition of the one being presented here.

Originally, collectors were unsure about the history of the bank. After some investigation, it was decided that it must have been made by Stevens Co. due to some similarities. Specifically, the "Bad Accident" bank features a black farmer riding atop a donkey cart that is quite similar to the black patient in the dentist's chair. Also, the boy in the "Milking Cow" bank made by Stevens Co. bears a resemblance to the dentist's patient.

It is interesting to note the large, humped object behind the dentist since it illustrates the method 19th century dentists administered anesthesia to their patients. A large animal hide bag was inflated with

nitrous oxide. By exerting a slight amount of foot pressure on this gas bag, the dentist was able to control the flow of anesthetic to the mask over the patient's face.

To operate, a coin is placed in the left pocket of the dentist. The dentist and patient are pressed together. The lever located at the feet of the figures is depressed and the dentist falls back against the gas bag and the coin drops from his pocket into the provided slot. As the dentist falls backward, the patient also falls backward in total surprise, throwing his arms up at the same time. In the dentist's right hand is a pair of extractors holding a large tooth.

The bank is approximately 10 inches long, 3 1/4 inches wide, and 5 inches high. (Photos courtesy of eBay seller thingsnsuch100.)



PH: From just after the Civil War until just after the turn of the 20th century represents the golden age of American cast iron banks. Banks were made primarily in two forms: still and mechanical. Still, banks were usually figural coin collection repositories with a slot to drop a coin inside. Mechanical banks, such as our subject, had moving parts that made saving money entertaining. The more rare, original, and more complicated, the higher the demand and therefore price.

Examples of this genre bank with multiple moving figures regularly turn up at auction – care should be exercised as many have been reproduced over the years, and many offered for sale are reproductions. Recent true antique examples selling at auction include: two in November 2021 at Dan Morphy Auctions reporting one at \$2,600 (in original condition with one replacement screw) and one at \$1,800 (with repair to dentist's foot and replacement of the patient's arm); Donley Auctions reported a sale in November 2020 for \$2,900 (professionally refurbished with a COA); Morphy Auctions also reported a sale in March 2020 for \$4,000 (in original condition) and in December 2016 for \$10,000 (with a repaired crack to one of the legs). Most reproduction banks sell for less than \$100 depending on the quality of the casting and paint. The seller should be pleased with his result.

Vintage Casino Chips

AMERICANA & POLITICAL Signature® Auction | December 3

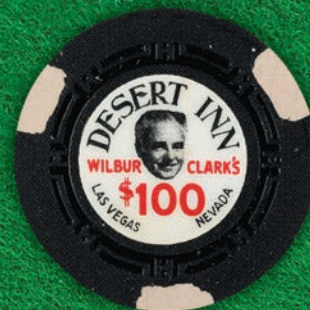
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Opening Bid: \$12,000



4th Issue, R-9, Wilbur Clark's
Desert Inn \$5 Poker Chip
Opening Bid: \$12,000



1st Issue, R-10, Riviera \$5 Poker Chip,
3 Known Examples
Opening Bid: \$12,000



3rd Issue, R-9, Sahara \$5 Poker Chip
Opening Bid: \$10,000



1st Issue, R-9, Dunes Hotel
\$5 Las Vegas Poker Chip
Opening Bid: \$4,000



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Denville Historical Society & Museum Christmas Antique Show and Design Market December 3 and 4

DENVILLE, NJ – The Denville Historical Society and Morris Catholic High School have partnered with D. Turi Antique Shows to present a new Christmas Antique Show & Design Market on December 3 and 4, 2022. The show will be held at Morris Catholic High School, Denville, NJ, and will benefit the Morris Catholic Scholarship Fund and the Historical Society Historic Preservation Fund.

"We have wanted to bring a quality show like this to Denville for a long time," said Historical Society President Vito Bianco, "and we are grateful that our friends at Morris Catholic who agreed to sponsor the event with us. Debbie Turi, the show organizer, has a stellar reputation for producing top-quality Antiques Shows for many years."

Amy Bauer, Morris Catholic's Director of Admissions and Enrollment, as well as the Fine and Performing Arts Department Chair, is equally excited about the upcoming event, saying, "Morris Catholic is pleased to offer our facilities for the show," she stated. "Working with the Denville Historical Society truly makes this a Denville Christmas event."

Morris Catholic has made two large rooms

and some hallway space available for the Christmas Antique Show & Design Market that will accommodate 47 quality dealers. The School has ample parking for all. "We expect to draw shoppers from the greater New York City area," explained organizer Debbie Turi. Denville is just 10 minutes from Morristown and about 30 minutes from New York City, with easy access from the Rockaway, and Denville exits off Route 80, from Route 46, just minutes from 287. "The show will have an eclectic assortment of wonderful estate jewelry, silver, fine porcelains, paintings, rugs, American and continental furnishings, folk art, country and primitive objects, antique toys, collectibles, vintage holiday decor, and so much more!"

Dealer inquiries are still welcome but space is running out quickly. Show hours are Saturday, December 3, 10 a.m. to 5 p.m.; and Sunday, December 4, 11 a.m. to 4 p.m. Admission is \$10 for both days!

Tickets can be purchased at the door or online at the website www.dturiantiqueshow.com. Make your holiday dreams come true!

For verification and other information, contact Vito Bianco, President DHS at info@denvillemuseum.org, or Debbie Turi, D.Turi Antique Shows at debbieturi@gmail.com, 973-464-9793.



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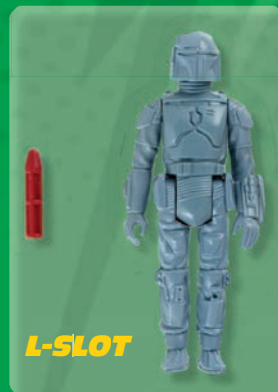
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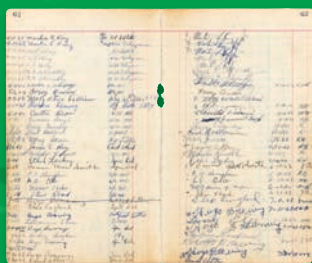


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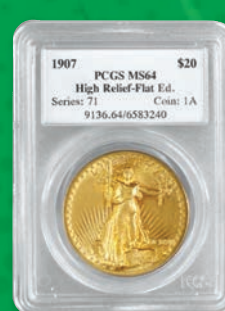
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GAVELS 'N' PADDLES

Results of Recent Auctions From Near and Far

by Ken Hall

All prices include the buyer's premium

Maud Lewis folk art, \$100,300, Miller & Miller



A mixed media painting by Canadian folk artist Maud Lewis (1903-1980), titled *Winter Sleigh Ride*, sold for \$74,000 in an online-only Canadiana & Folk Art auction held October 8th by Miller & Miller Auctions, Ltd., based in New Hamburg, Ontario, Canada. Also, a mixed media diorama by Adelard Brousseau of Quebec, titled *Maple Sugar Time*, rose to \$7,800; and an acrylic on paper by Norval Morrisseau (Canadian, 1932-2007), titled *Ancestral Visitors*, made \$8,700.

Copy of *Wonder Woman* #1, \$54,000, Bruneau & Co. Auc.



A copy of D.C. Comics *Wonder Woman* #1, featuring the first appearance of Ares and a retelling of the origin of Wonder Woman, graded CGC 5.5, sold for \$54,000 at a sale of the Henry Anderson collection held October 1st by Bruneau & Co. Auctioneers in Cranston, RI. Also, a copy of D.C. Comics *Detective Comics* #38, featuring the origin and first appearance of Batman's sidekick Robin, The Boy Wonder, graded CGC 3.0, brought \$51,600.

Ansel Adams Yosemite photo print, \$38,750, Holabird Western Americana



An Ansel Adams signed and framed Yosemite photo print from around 1959 sold for \$38,750 at a Western Frontiers auction held October 13th-16th by Holabird Western Americana Collections in Reno, NV. Also, a Gibson model ES175 Sunburst electric guitar with a factory Bixbee whammy bar realized \$3,500; a beautiful circa 1900 red mesa chief pattern rug, 6 feet by 6 1/2 feet, rang up \$4,000; and a .9999 one ounce of fine gold 1914 \$50 American Buffalo coin earned \$2,250.

American National pedal car, \$66,000, Milestone Auctions



An American National Deluxe Coupe pedal car, 68 inches long, with opening doors, sliding windows, interior upholstery, and curtains, sold for \$66,000 at a sale of antique and vintage toys from the Mark Smith collection held September 24th by Milestone Auctions in Willoughby, OH. Also, a Gendron 50-inch-long chain-drive pedal car with steel body and wood radiator, tires, and frame sped off for \$24,000; and a Domo Maserati 4cl tether race car made in Italy brought \$6,600.

Chinoiserie-style table, \$10,000, John Moran



A black lacquered Chinoiserie-style console table with gilt highlights sold for \$10,000 at a sale of Property from the Thomas and Erika Jayne Girardi Residence held September 21st in Los Angeles. Also, an 81-inch-tall bronze sculpture of a man by J. Seward Johnson, Jr. brought \$13,750; a pair of Michael Taylor "Monticello" outdoor garden armchairs realized \$7,150; and a 19th century continental hand-painted, black lacquered cabinet with mythological oil paintings rose to \$11,875.

Lê Phỗ painting, \$337,500, Hindman



A painting by Vietnamese artist Lê Phỗ, titled *Femme Peignant*, sold for \$337,500 at Fine Art auctions held Sept. 27-29 by Hindman in Chicago. Also, Lê Phỗ's paintings *La Lettre* and *Les Dahlia Jaunes* brought \$237,500 and \$137,500, respectively; an untitled portrait of a baseball player by Ernie Barnes rang up \$312,500; Friedel Dzubas's *Aglaure* (1978) went for \$137,500; Ron Davis's *Red Top* (1968) realized \$131,250; and Gertrude Abercrombie's *Blue Screen* (1945) hit \$225,000.

John Speed map of the world, \$12,650, Old World Auctions



A *New and Accurat Map of the World* (1626) by John Speed, an iconic first-state version of Speed's double-hemisphere world map with rare blank verso, sold for \$12,650 in an online auction held in September by Old World Auctions, based in Richmond, VA. Also, Islandia (1585) by Abraham Ortelius, one of Ortelius's most decorative maps featuring fantastical sea monsters, fetched \$12,075; and an unusual oval bible map of the world by Danckert Danckerts (1658) made \$7,475.

1821 Half Eagle gold coin, \$4.62 million, Heritage



An 1821 Half Eagle \$5 gold U.S. proof coin, graded PR65 Cameo, the only proof in private hands and one of only two proof examples known (the other is in the Smithsonian Institution), sold for \$4.62 million at Part 1 of the Harry W. Bass, Jr. Core Collection held September 29th by Heritage Auctions (based in Dallas) in Long Beach, CA. Also, a 1795 BD-1 13 leaves \$10 U.S. coin, MS64, rose to \$690,000; and an 1848 CAL. quarter eagle coin, MS64, garnered \$552,000.

Chinese porcelain vase, \$504,000, Doyle



A Chinese famille rose porcelain vase with the Qianlong mark of the period sold for \$504,000 at an Asian Works of Art auction held September 21st by Doyle in New York City. Also, another exceptional Qianlong mark and period tianqiuping, decorated with a monochrome blue glaze, went to a determined bidder for \$94,500, many times its \$10,000-\$15,000 estimate. The auction featured porcelains, bronzes, jades, snuff bottles, pottery, scholar's objects, furniture, and paintings.

Tiffany "Poppy" table lamp, \$93,750, Fontaine's Auction



A Tiffany Studios "Poppy" table lamp, circa 1905, with vibrant red poppies surrounded by blue and yellow background glass, sold for \$93,750 at a fall sale held Sept. 24-25 by Fontaine's Auction Gallery in Pittsfield, MA. Also, a Tiffany Studios "Peony Border" chandelier, circa 1910, with 24-inch diameter, realized \$87,500; a platinum bracelet with over 45 carats of diamonds finished at \$81,250; and a circa 1880 Eastlake walnut four-piece bedroom set commanded \$27,500.

Winchester Model 21 shotgun, \$14,100, Rock Island Auction



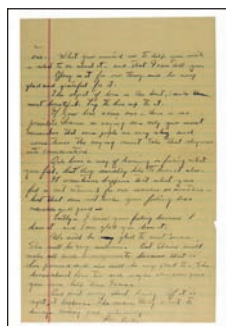
An engraved and gold inlaid Winchester 16-gauge Model 21 double-barrel shotgun set complete with case hit the mark for \$14,200 at a Sporting & Collector Auction held Oct. 5-6 by Rock Island Auction Company in Rock Island, IL. Also, a Ben Shostle signed master relief engraved Colt first generation single-action Army revolver with case changed hands for \$11,750; and a pair of Remington Custom Ship Model 547 sporting bolt action rifles scored a bull's-eye for \$10,575.

Skilling elephant painting, \$18,750, Dallas Auction Gallery



An undated, signed oil on canvas *Untitled (Elephant profile)* by William Skilling sold for \$18,750 at a Fine & Decorative Art auction held September 21st by Dallas Auction Gallery in Dallas, TX. Also, an undated oil on canvas by Edouard Leon Cortes, titled *La Place de l'Opera*, realized \$18,750; Texas artist Jose Vives-Astara's 1982 oil on canvas painting titled *Landscape of Vail - Colorado* went for \$6,875; and a pastel by Texas artist Reveau Basset, titled *Mallards Landing*, hit \$3,750.

John Steinbeck letter, \$32,426, RR Auction



A John Steinbeck two-page handwritten letter to his 14-year-old son, Thomas, dated Nov. 10, 1958, in which he offers wise, fatherly advice on matters of the heart, sold for \$32,426 in an online auction held Sept. 23-Oct. 12 by RR Auction, based in Boston. Also, Edgar Allan Poe's handwritten letter soliciting a donation for the *Southern Literary Messenger* garnered \$149,999; and Benjamin Franklin's handwritten letter regarding the mutinous crew of John Paul Jones's flagship hit \$62,500.

2007 factory-sealed iPhone, \$39,340, LCG Auctions



A rare 2007 factory-sealed first-edition iPhone sold for a record price of \$39,340 at a Fall Premier Auction held October 16th by LCG Auctions in New Orleans. Also, a 1978 Star Wars Luke Skywalker action figure with double telescoping lightsaber, AFA 85, realized \$33,359; a 1987 G.I. Joe Defiant playset, CAS 80, earned \$32,513; a 1982 Masters of the Universe He-Man action figure, AFA 80, fetched \$32,513; and a 1985 Transformers Jetfire, AFA 90, changed hands for \$18,353.

Diamond and gold brooch, \$2,080, Clars Auction Gallery



An antique diamond and platinum-topped 14 kt gold brooch designed as an old mine or old European-cut diamond set flower, the diamond weighing 2.0 carats, sold for \$2,080 at an auction held Oct. 15-16 by Clars Auction Gallery in Oakland, CA. Also, a monumental work by Nathan Oliveira (American, 1928-2010), titled *Wing-Owl* (1996), hit \$28,750; and a rare suite of prints by Richard Diebenkorn (American, 1922-1993), titled *Six Soft Ground Etchings*, finished at \$16,250.

Lion model circus wagon, \$6,600, Potter & Potter



A lion model circus wagon from around 1940, 53 inches by 24 inches, finely detailed and painted, sold for \$6,600 at a Circus Sale held September 24th by Potter & Potter Auctions in Chicago. Also, a 1944 Ringling Bros. and Barnum & Bailey / World's Biggest Menagerie bird's-eye view poster settled at \$3,600; a 1930s Sells-Floto Miss Arline and Kiddo Balloon horse poster maquette earned \$4,080; and a pair of gloves believed to have been owned by Buffalo Bill Cody fetched \$1,560.

Gorham silver candelabras, \$84,000, Cottone Auctions



A pair of Gorham sterling silver Art Nouveau candelabras from the 1904 St. Louis World's Fair sold for \$84,000 at a Fine Art & Antiques auction held on September 23rd by Cottone Auctions in Geneseo, NY. Also, a gouache on paper by Alexander Calder (American, 1898-1976), titled *The Beams* (1963) went for \$90,000; a Tiffany Studios (N.Y.) Peony table lamp lit up the room for \$103,200; and a Chinese Ming-style blue and white ewer, Qianlong mark and period, brought \$282,000.

George Nakashima bench, \$48,255, Bonhams Skinner



A circa 1960 George Nakashima Conoid bench, part of a 7-piece Nakashima furniture collection, sold for \$48,255 at a Modern Design auction held October 12th by Bonhams Skinner in Marlborough, MA. The remaining six Nakashima lots sold for a combined \$37,485. Also, an Annie Aldrich and Sarah Tutt Marblehead Pottery vase decorated with geese flew away for \$11,475; and an Arthur Hennessey and Sarah Tutt for Marblehead Pottery vase with stylized decoration earned \$17,850.

William S. Kendall painting, \$24,000, Kaminski Auctions



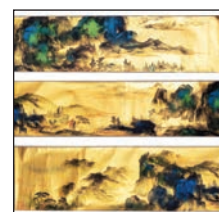
An oil on canvas painting by William Sergeant Kendall (American, 1869-1938), titled *St. Ives Pray for Us*, signed and dated 1890, sold for \$24,000 at a two-day estates auction held Sept. 24-25 by Kaminski Auctions in Beverly, MA. Also, a set of six circa 1970 Tucroma leather chairs, Guido Faleschini for Pace Furniture, climbed to \$4,800; an 18kt gold bracelet with two sapphires at the closure settled at \$12,000; and a set of Hermes Le Jardin de Pythagore dinnerware made \$4,200.

Daytona 'Big Red' watch, \$90,000, Jones & Horan



A Rolex Daytona "Big Red" ref 6263 watch sold for \$90,000 at a four-hour afternoon sale held September 25th by Jones & Horan in Manchester, NH. Also, a Patek Philippe Calatrava ref 2526 achieved \$27,000; a Rolex Submariner ref 16808 reached \$26,000; a "Tropical" Deep Sea Alarm Diver finished at \$25,000; and a high-grade Lange & Sohne minute repeater presented by Adolf Hitler to his personal physician, Dr. Theodor Morell, went to a determined bidder for \$55,000.

Zhang Daqian handscroll, \$23,370, Michaan's Auction



A large handscroll painting attributed to Zhang Daqian (Chinese, 1899-1983), titled *Landscape*, sold for \$23,370 at an Annex Auction held Aug. 15-18 by Michaan's Auction in Alameda, CA. Also, a Chinese rare blue and white moon flask fetched \$19,680; an oil on canvas *Self Portrait* by Henrietta Berks (American, 1919-1990), achieved \$9,225; an unmounted 2.20-carat diamond with pendant mount made \$10,455; and two Flora Danica items, a tureen, and a dish hit \$3,382.

Unique California Gold Rush Sunken Treasure Artifacts Finally Come to Market at Holabird December 3

RENO, NV – Decades after the unique California Gold Rush sunken treasure artifacts were retrieved from the bottom of the Atlantic Ocean, the exquisite gold jewelry, vintage clothing, Wells Fargo treasure shipment box and other historic items from the 1857 sinking of the fabled “Ship of Gold,” the S.S. *Central America*, will be available for the first time in a public auction on December 3, 2022.

Nearly 300 never-before-offered 1850s-era artifacts will be in the auction that will be conducted at the Reno, Nevada Convention Center and online by Holabird Western Americana Collections on Saturday, December 3. A second auction of hundreds of additional one-of-a-kind artifacts retrieved from the famous shipwreck will be offered in February 2023. (www.HolabirdAmericana.com)

Clothing items include the important discovery of the oldest known Gold Rush-era heavy-duty work pants jeans with a button fly that may have been made by or for Levi Strauss in his early years in business. The pants and early Brooks Brothers undershirts with the company’s famous emblem that will also be in the auction were in the first-class passenger trunk of merchant and Mexican-American War military veteran John Dement of Oregon.

The auction also features recovered gold jewelry including dozens of rings, stickpins, and cuff links, some of them from shipments that were intended for East Coast jewelers, as well as several recovered pocket watch cases and covers.

“The S.S. *Central America* was carrying tons of Gold Rush treasure from San Francisco and the northern California area when she sank 7,200 feet deep in the Atlantic off the North Carolina coast in a hurricane while on a voyage from Panama to New York City in September 1857. Recovery from the shipwreck site occurred in several stages between 1988-1991 and again in 2014,” said Fred Holabird, president of Holabird Auctions.

Other intriguing artifacts include the Purser’s keys to the gold treasure room as well as other keys and locks; passenger luggage tags and ticket

receipts; ship’s hardware; a navigational sextant (octant); and daguerreotype photographs retrieved from the fabled ship during the scientific recovery missions.

“These incredible artifacts give us a glimpse of daily life for the passengers and crew in the 1850s,” said Dwight Manley, Managing Partner of the California Gold Marketing Group of Brea, California, which owns the recovered items. “They are a time capsule from the California Gold Rush.”

Some of the unusual, recovered artifacts in the auction include 1850s-era personal grooming items, a chastity belt, and a feminine hygiene kit.

The tragedy of the S.S. *Central America* sinking took the lives of 425 of the ship’s 578 passengers and crewmembers, and the loss of the gold cargo was a major factor in the economically devastating financial Panic of 1857 in the United States.

Insurance claims for the loss were paid in the 1850s and the company that discovered and retrieved the treasure starting in 1988 settled with the insurers and their successors in 1992. With court approval, California Gold Marketing Group acquired clear title to all of that remaining treasure in 1999 as well as all the items recovered in 2014.

Holabird Western Americana Collections has prepared an extensive, limited edition 280-page catalog with dozens of previously unpublished illustrations of the S.S. *Central America* recovery operations, some reproduced in 3-D as shot during the discovery missions with a remote-controlled submersible nicknamed “Nemo.” Copies of the catalog are available while supplies last for \$100 each with the price refundable with any purchase from the auction. Auction lots can also be viewed online.

For additional information about the recovered artifacts auctions planned for December 2022 and February 2023 and to obtain a printed catalog, visit Holabird Western Americana Collections of Reno, Nevada at www.HolabirdAmericana.com, call 775-851-1859, or email info@holabirdamericana.com.



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




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Historic Textiles the Focus of Two Exhibitions Opening in December at the Art Museums of Colonial Williamsburg

WILLIAMSBURG, VA – Two new textile exhibitions will open at the Art Museums of Colonial Williamsburg, on December 3, 2022 that are sure to delight museum visitors. *Stitched in Time: American Needlework*, an exhibition of nearly 60 examples of bedrugs, whitework, embroidered hand towels, quilted petticoats, samplers, commemorative needlework, crewelwork, needlework with religious and geographical influences, along with sewing accessories, will remain on view through January 2, 2025 at the DeWitt Wallace Decorative Arts Museum. Additionally, an entirely new rotation of objects in the popular exhibition *The Art of the Quilter* that opened in 2021 will feature 15 pieces, 12 of which are recent acquisitions that have never before been

displayed. This configuration of the exhibition, which will remain on view through August 2023 at the Abby Aldrich Rockefeller Folk Art Museum, will include eleven large quilts, one woven coverlet and three doll-size quilts that tell stories about people from America's past and the societies in which they lived.

"For decades, The Colonial Williamsburg Foundation has collected textiles from a broad and highly diverse array of ethnic, cultural, and regional communities," said Ronald L. Hurst, senior vice president for education and historic resources. "These new exhibitions allow us to share these beautiful story-laden documents of early American society with the visiting public."

Needlework and sewing were common threads in the lives of most 18th and 19th century females across social, economic, and geographic boundaries. Early American women—whether poor, enslaved, indigenous, middle class or wealthy—contributed to their family's household furnishings and enriched their homes and clothing by embellishing textiles with decorative stitches. Sewing and mending everyday household textiles, such as bed and table linens and

clothing, was another way for women to contribute economically to their family. Stitching needlework projects was not only a creative outlet for many housewives, but was also an educational tool for young schoolgirls. These themes are the basis for *Stitched in Time: American Needlework*, which will be on view in the Len and Cyndy Alaimo Gallery. The exhibition will also highlight the diversity and regional variations of American needlework.

Stitched in Time is funded by the Leonard J. and Cynthia L. Alaimo Endowment for Colonial Williamsburg's Art Museums, the Jeanne L. Asplundh Textile Exhibitions Endowment, and the George Cromwell Trust. *The Art of the Quilter* is generously funded by the June G. Horsman Family Trust.

Additional information about the Art Museums and Colonial Williamsburg as well as tickets are available online at www.colonialwilliamsburg.org, by calling 855-296-6627, and by liking and following Colonial Williamsburg on Facebook and @colonialwmsburg on Twitter and Instagram.

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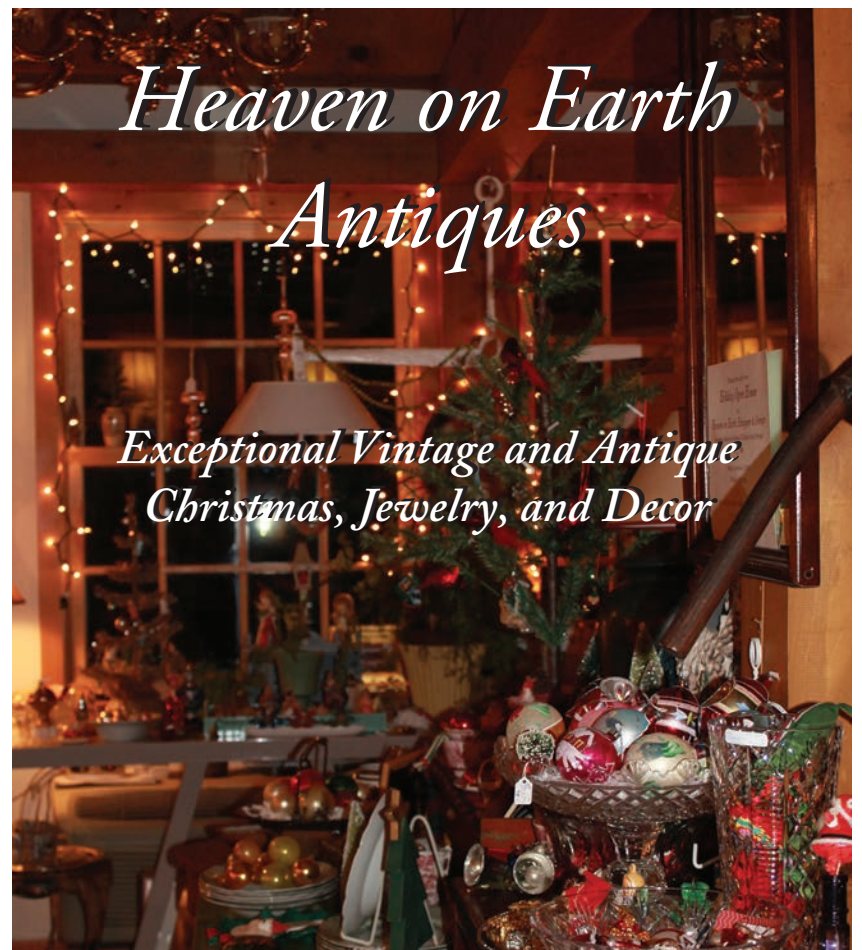
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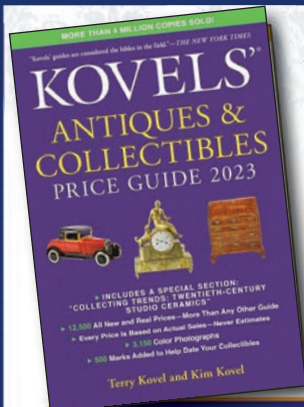
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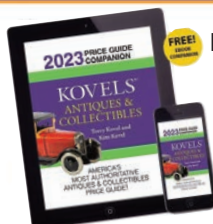
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ALBANY, NY – The largest Gun Show held in the Capitol District will be staged at the Empire State Plaza Convention Center, 279 Madison Ave., in Albany, NY, Saturday, January 21, 2023, from 9 a.m. to 5 p.m. and on Sunday, January 22, 2023, from 9 a.m. to 3 p.m. Over 400 exhibits and displays will be provided by collectors and dealers from all over the United States. This show is presented by the New York State Arms Collectors Association, Inc.

Featured will be displays and sale tables of U.S. military arms, Colt revolvers, high-grade double-barreled shotguns, Remingtons, muskets, Smith & Wesson, Kentucky rifles, gun parts and accessories, Native American items, frontier and western paraphernalia, swords, Springfields, Winchesters, vintage firearms, bowie knives, hand-crafted knives, powder horns, targets, optics, ammunition, hunting and fishing items, books, western art, civilian and military weapons from all nations, custom-made and factory-made knives, and military relics and equipment from before the Revolutionary War to the present.

While most items are for sale on a cash basis, Gun Shows cling to the old-fashioned trade and barter way of doing business. Haggling for the very best deal possible is both expected and accepted. The public is encouraged to bring in old and unwanted guns and military items that will be gladly purchased by collectors who will pay top prices.



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Admission to the Show is \$8 per day, \$6 per day for Senior Citizens, and children under 12 are admitted free when accompanied by an adult. For more information, contact Sandy Ackerman Klinger at 607-748-1010 between 10 a.m. and 6 p.m.

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Goosefare's Greater Boston Antiques Show Coming to the Shriner's Auditorium December 3 and 4

WILMINGTON, MA – Goosefare Antiques has announced that the Greater Boston Antiques Show will be held at Shriner's Auditorium located at 99 Fordham Road in Wilmington Massachusetts on December 3rd and 4th, 2022.

For the last year or so, dealers have been asking for someone to revive a Greater Boston area antiques show because there had been a show there for a number of years; however, with the arrival of Covid, the promoter went to an online platform. Dealers wanted to

return to the "in-person" format at the venue.

John & Elizabeth DeSimone of Goosefare Antiques decided to take on the challenge but decided to give the show a different focus. They approached dealers with the idea of having a smaller show where dealers of good quality antiques would have a chance to show and sell their stock around the holiday season. The idea of having a 60-70 dealer show, where customers could come and find good quality antiques and antique collectibles, was well received.

The DeSimones told the dealers in a letter that, "If we are going to undertake this, we also want a show with which we can be pleased. What we would like is to have this be a show that Greater Boston will be proud of and support for years to come." They feel that they have been able to accomplish this. They presently have over 60 dealers from six states signed up.

There is no early buying; the show opens

to everyone at 10 a.m. sharp on Saturday, December 3rd. There is plenty of parking and the Shriner's staff will be providing the food service throughout the show. If you want to add to your collection or just buy some holiday presents, make plans to be at Shriner's Auditorium in Wilmington, MA, on the first weekend in December.

For more information, please contact Goosefare Antiques & Promotions, John or Elizabeth DeSimone, at 800-641-6908 or by email at goosefare@gwi.net.






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Thirteen President Franklin D. Roosevelt White House Christmas Cards
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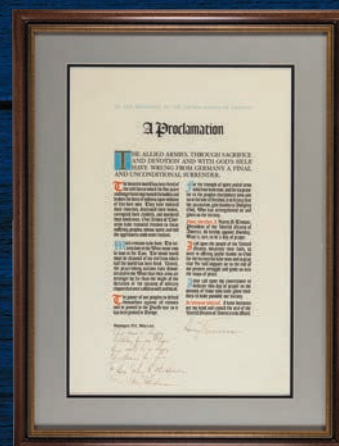
Jackie Kennedy Signed Gift Print to Artist Edward Lehman
Opening Bid: \$1,500



President & Mrs. Kennedy Signed 1963 White House Christmas Card
Opening Bid: \$5,000

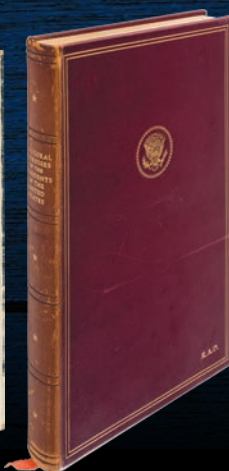
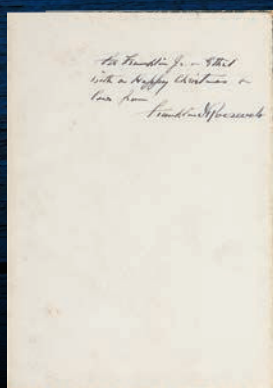


President & Mrs. Truman Signed Christmas Photograph
Opening Bid: \$500



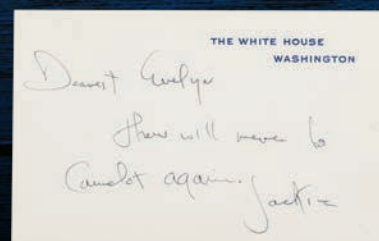
President Harry Truman Inscribed & Signed WWII Victory Proclamation to Chief of Staff John Steelman
Opening Bid: \$5,000

President Franklin D. Roosevelt Addresses to Son & Wife, Christmas 1941
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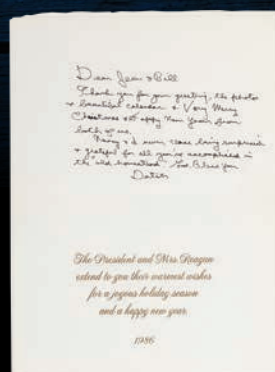


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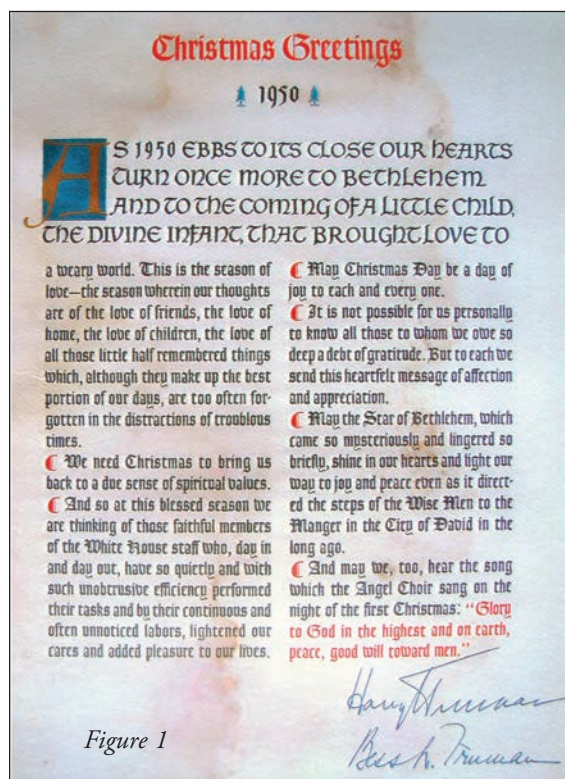


Figure 1

Presidential Christmas Cards



by Bill Thornbrook



Figure 2

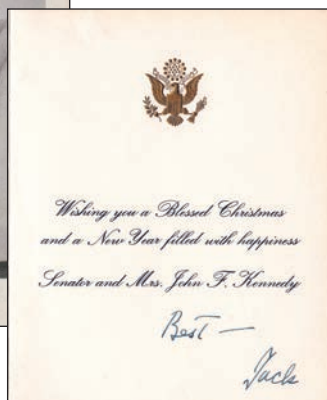


Figure 3



One December day it appears in the mailbox with other holiday greetings. Something sets this envelope apart, says it's special. The return address catches the eye. Yes, just three words imprinted on a single line – THE WHITE HOUSE. Your Christmas card from the President has arrived!

Today's Presidential holiday cards evolved during the mid-20th century from modest beginnings. Mary Evans Seeley, author of *Season's Greetings from the White House* (fifth edition, 2005), traces the tradition to 1927. That year Calvin Coolidge penned a brief Christmas message to the American people on a sheet of White House stationery that was reproduced in newspapers across the nation.

Through the 1930s and 1940s, the Hoovers and Roosevelts placed orders for a few hundred "official" Christmas cards. Embellished with small black-and-white photographs and engraved good wishes, the greetings accompanied modest holiday gifts for White House employees.

Certain years might bring the mansion staff an inscribed photograph or an ornate Presidential "proclamation" celebrating the season. In 1950, for instance, the Government Printing Office prepared 1,000 colorful 9x12-inch broadsides on textured paper bearing the President's message with facsimile signatures of Harry and Bess Truman (Fig. 1).

Becoming President in 1953, Dwight D. Eisenhower expanded the official Christmas card list to include not only White House personnel but also his Cabinet, Congress, other high-ranking officials, and foreign heads of state. Hallmark designed the cards with a simple "Seasons Greetings" and a date beneath the Presidential Seal.

First-term Senator John F. Kennedy's holiday card pictured his photogenic family in 1959, a year before his election as President (Fig. 2). In the White House, the Kennedys initially continued Ike's practice of posting about 800 understated "Seasons Greetings." But the young President soon departed from this staid format. His 1962 card showcased a charming snapshot of the mansion's South Lawn on a wintry day as Jackie rode with one of their children in a sleigh pulled by daughter Caroline's pony, Macaroni.

An elaborate creche display in the East Room graced the Kennedys' 1963 Presidential Christmas card, the first to feature an overtly religious image. A portion of the Hallmark order arrived at the White House in mid-November 1963, just days before the President and First Lady went to Dallas. Prior to their departure, the Kennedys hand-signed only about 30 of the 750 cards left blank for that purpose. Those cards, together with an additional 1,600 with pre-printed signatures, were never sent. Instead, they went into storage after the President's assassination. A few have re-surfaced since the mid-1980s (Fig. 3).

The tragedy unexpectedly thrust Lyndon B. Johnson into the Oval Office a little more than a month before Christmas. The new President opted to send top government officials and foreign dignitaries a reserved white card with a raised eagle seal and a thin red border as his official 1963 greeting. Prepared by Hallmark on short notice, the cards' interiors conveyed alternate versions of a basic holiday greeting from the President and Mrs. Johnson.



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8

Addressing the sensitivities of the President's many constituencies—Christian/non-Christian, religious/secular, domestic/foreign—the Kennedy and Johnson White House cards had carried alternate inscriptions. For example, JFK's 1962 cards offered three options: "Christmas Greetings and best wishes for a Happy New Year," "Season's Greetings," or "Best wishes for a Happy New Year."

Subsequent administrations abandoned these cumbersome attempts to match the message to the recipient. Contemporary White House cards express good cheer in phrases that may or may not actually mention Christmas. *Fig. 4* samples the sentiments inside a half century's worth of official holiday cards from Kennedy to Obama, accented with several Christmas mementos intended for Presidential friends and staff.

After more than a decade of supplying official cards, Hallmark's exclusive White House connection was suspended for the duration of LBJ's administration. His 1964 and 1965 cards by Robert H. Laessig, a veteran American Greetings artist, offered original perspectives of the White House in winter (*Fig. 5*). A southwestern willow oak in the foreground of the 1964 card acknowledges the President's Texas roots.

Since then, American Greetings has traditionally supplied the cards for Democratic administrations, as Hallmark has for the Republicans. Both businesses take pride in producing the President's Christmas cards and have done so despite tight deadlines and financial sacrifices. Company executives coordinate closely with White House staff or even the First Lady herself to design the perfect card.

By 1965, LBJ had 2,800 on his official mailing list. That year he also sent an additional 27,800 "reciprocating" cards, mostly as courtesy responses to well-wishers who had sent greetings to the First Family. Engraved reciprocating cards date back to the Coolidge and Hoover administrations. *Fig. 6* shows a later example of this type. LBJ was an ex-President by Christmas 1969. In contrast to the decorative cards he posted as President, his simple gold-embossed acknowledgment arrived in a small envelope bearing a printed franking signature. The full Presidential Seal enhanced Richard Nixon's final reciprocating card dispatched from the White House in 1973.

Several administrations favored historical White House views as Christmas card subjects. For instance, the 50,000 Nixon 1971 cards reproduced a 1930 N.C. Wyeth advertising poster. *Building the First White House* shows George Washington inspecting the construction site with architect James Hoban (*Fig. 7*).

Nixon and his two successors adopted the similar images seen in *Fig. 8*. At right, an 1839 print based on William H. Bartlett's painting, *The President's House, from Washington*, was reproduced by Hallmark for



Figure 9

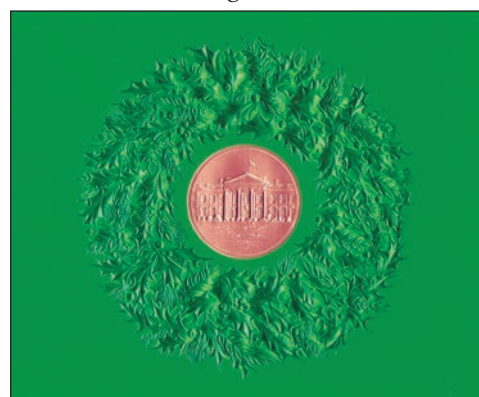


Figure 10

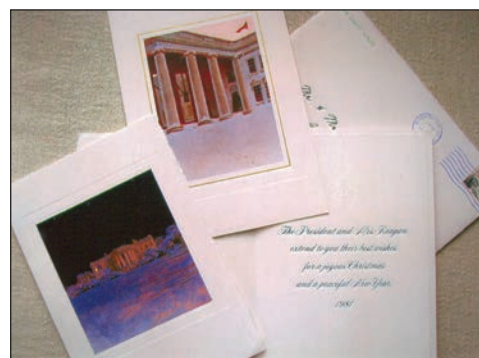


Figure 11



Figure 12

Republican Richard Nixon's 1972 card. For his final Christmas in office in 1980, Democrat Jimmy Carter sent out a then-unprecedented 120,000 American Greetings cards as a thank-you and farewell keepsake to those who had campaigned and worked for him over the years. They featured an Oval Office painting, *The President's House*, by an anonymous artist who obviously admired Bartlett's image.

For his first White House Christmas in 1974, just months after assuming office, Gerald Ford selected a comparable view (*Fig. 8*, center). That 1831 engraving, based on H. Brown's bucolic scene, *The President's House, Washington*, included vegetable gardens and a drover with sheep. Ford's second card reproduced 35,000 copies of another rural setting far from Washington (*Fig. 9*). George Durrie's c. 1825 original, *A New England Farmyard in Winter*, decorates a Green Room wall in the White House.

In-house illustrators working at the respective greeting card companies more often supplied the artwork on vintage Presidential cards. For example, a Hallmark artist designed the gold foil raised relief of the North Portico encircled by an embossed green wreath for the 1970 Nixon card (*Fig. 10*).

More recently, the First Family or White House staff sometimes directly approach a favorite independent artist. Or, several artists may be encouraged to enter an informal competition for the honor of designing the President's card. An invitation to the White House Christmas party is the customary pay-off.

For their first Presidential card in 1981, the Reagans commissioned Jamie Wyeth, son of Andrew, grandson of N.C. His painting, *Christmas Eve at the White House*, was reproduced on 65,000 cards (*Fig. 11*). Returning for the Reagans' 1984 card, *Christmas Morning at the White House*, Wyeth captured squirrel tracks in fresh snow below the North Portico.

Similarly, Bill and Hillary Clinton invited an artist they both admired, Connecticut illustrator Thomas F. McKnight, to design a series of White House Christmas cards. Beginning in 1994 with his fanciful interpretation of the Red Room, McKnight turned his attention to the Blue Room in 1995. In 1996 he rendered the Green Room in the same whimsical manner. Socks, the Presidential cat, appears in all three views (*Fig. 12*). By this point, American Greetings was printing 300,000 cards annually for the White House.

Two of these same rooms had already provided the themes for Ronald Reagan's cards in 1982 and 1983 (*Fig. 13*). Gibson Greeting Cards was granted the opportunity to produce 65,000 copies of James Steinmeyer's faithfully-detailed watercolor of the Red Room. Hallmark resumed its customary role the following year when asked to



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17

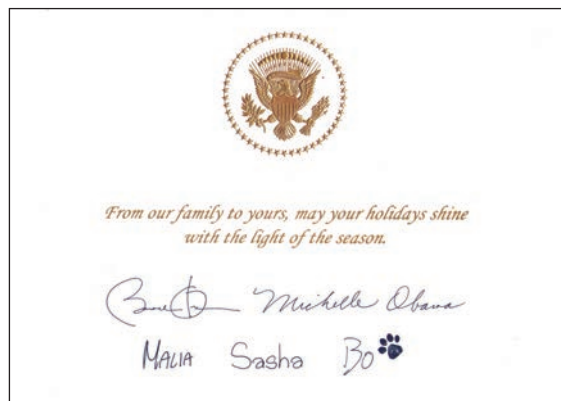


Figure 18

provide 100,000 copies of Mark Hampton's complementary view of the Green Room. Artist Cindi Holt returned to the Red Room for George W. Bush's 2004 card (Fig. 14).

Fig. 15 brings us into the seldom-seen private upstairs quarters at the White House. For their 1991 card, George and Barbara Bush invited artist Kamil Kubik, a Czechoslovakian refugee, to depict their personal family Christmas arrangements in the second-floor Yellow Oval Room. With the following year's card, the same artist takes us outside for an impressionistic view of the National Christmas Tree glowing with patriotic colors (Fig. 16).

A hint of a more somber White House Christmas marked George W. Bush's first official card only three months after the September 11, 2001 attacks (Fig. 17). Pennsylvania artist Adrian Martinez depicted several wrapped packages left unopened beneath an eagle scone and Mary Cassatt's painting, *Young Mother and Two Children*, in the mansion's private second-floor corridor. This card's message included a Biblical quote for the first time.

White House interiors appear on several other Presidential Christmas cards as well. Most have presented the more familiar public spaces – the East Room, State Dining Room, and even the Oval Office. For Barack Obama's 2011 card, California artist Mark Matuszak focused on Presidential pooch Bo enjoying a fireplace in the cozy White House Library (Fig. 18). The entire First Family, even the dog, "signed" this card. In keeping with the times, its reverse certifies that the card was printed on recycled paper by union workers.

Mid-century Presidents sent out several tens of thousands of cards, as compared with the several hundred thousand mailed by recent administrations each year. As President, LBJ had to stick a nickel stamp on each of his greetings. The Obamas' card carried almost ten times as much postage (49 cents). The substantial costs of designing, printing, addressing, and sending all those holiday messages are borne by the President's political party today. After all, modern cynics perhaps justifiably consider the White House Christmas card as just one more tool in the political arsenal.

As noted by Carolyn Kaster, reporter for the Associated Press, "the Trump family Christmas card features the 'Merry Christmas' salutation – a change from the Obama years, when the annual cards offered more generic sentiments of 'Season's Greetings' or wishes for happy holidays. Trump had vowed to put 'Christmas' back at the center

of the holidays. During the presidential campaign, he complained that saying 'Happy Holidays' instead of 'Merry Christmas' amounted to 'chipping away at Christianity.'" (Fig. 19)

Current President Joe Biden's family Christmas card for 2021 featured a quote from Helen Keller – "The best and most beautiful things in the world cannot be seen or touched, but just felt in the heart." The card was designed with the sentiment, "In remembrance of all Americans who lost their lives to and in recognition of essential and frontline workers, first responders, and our service members and their families." (Fig. 20)

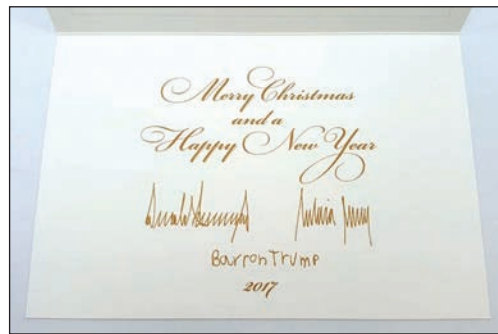


Figure 19



Figure 20



Judith Elf by Empire 1970



Poloron fawn

Ultimate Christmas Kitsch Blow Molds

By Carrie Polales Sansing



Empire deer candle



Irwin Santa

They are known by various names. Light-ups, lawn art, plastic kitsch, illuminated figures, or simply blow molds.

An Obsession Begins

I recall the first time I poured over the Sears Wish Book and JCPenney holiday catalogs with my mother when I was a young girl, trying to decide what new items we could add to our growing collection of Christmas decorations. I always pointed to my favorite things that all seemed to have one thing in common: they were plastic and could light up. It all came down to that pivotal moment when the decisions were finally made and an order was placed. That was the day an obsessive blow mold collector was born.



Sears 1969 Wishbook showing blowmolds for sale

Since that day in the mid-1960s, I have acquired a little bit of knowledge about more than just a few blow molds. Let's take a look at a few of the early manufacturers.

As a native Chicagoan, we'll start with the company that is the most responsible for my obsession. But first, a quick history of the blow-mold craze.

Blow-Mold Evolution

Blow molding is a plastic manufacturing process. In 1881, the first U.S. Patent was given to Celluloid Novelty Co. of New York for extruding a polymer (cellulose nitrate) into a parison. In a nutshell, a hollow tube (the parison) is filled with melted plastic, placed into a steel mold, and inflated with air, forcing the plastic to be blown to the interior surface of a metal mold, the metal mold is opened when cooled, and the item is removed and appropriately painted. Cellulose acetate was later used in the 1930s, and when Low-Density Polyethylene (LDP) was developed in the 1940s, the blow molding industry exploded as Monsanto started making plastic squeeze bottles.

Thereafter, many other manufacturers started using the process to produce plastic containers as a substitution for glass. In the 1950s, High-Density Polyethylene (HDPE) and Polypropylene (PP) were used to produce containers for water, oil, and most importantly, the lowly milk jug. Early in the 1960s, enterprising manufacturers started producing

blow-molded Christmas decorations. Bernard Edward Co., of Chicago, IL, later renamed Beco; Poloron Products of New Rochelle, NY; Union Products of Leominster, MA; and NOMA/Tico were some of the first to produce blow molded Christmas decorations. They were later followed by Dapol, Lidco, Hamilton Skotch Corp., Sunhill, Bayshore, Bel-Air Plastics, Empire, General Foam, and many others.

– *The Glow of Christmas Past*

Beco Products, Chicago, IL

The date that the Bernard Edward Company (Beco) commenced business is unknown, but there is no doubt they were in business at least back in the late 1940s. Let's look at the evidence.

Empire Santa Blow Mold

– During the late 1940s and early 50s, Bernard Edwards Co. produced various types of drapery hardware and kitchen items from metal and, most significantly, plastic. This may have helped propel the company into producing blow molds later.

– In March 1950, a trademark infringement lawsuit was filed by Ekco Products Company against Bernard Edward Co. for using “confusingly similar” makers marks in the late 1940s. Later, in 1954, it was stated that the marks were “not confusingly similar” in that Beco’s mark was in “lower case letters,” among other significant differences.



Beco 29-inch choir singer

– One of my injection molded Angel Singers cartons is marked “Manufactured by Beco Products Corp., formerly the Bernard Edward Co.” There is no zip code on the shipping label, so we know it was made before 1963. The trademark issue was resolved in 1954. Extrapolating from that information that the carton was transitional, we can assume Beco was producing injection molded Christmas decorations at least in the mid-1950s. Other boxes with similar graphics only show Beco Products with no reference to Bernard Edward Co.



Beco Snowman



Beco Nativity

Beco Blow Molds and Specifications



1965 Beco blow mold catalog

It is generally believed that in 1963-64 (unconfirmed) Beco produced the first fully 3-dimensional blow-molded Santa and sleigh set sold to consumers. In both the 1966 Sears and JCPenney catalogs, Santa and two snow-white deer were featured. Santa was illuminated from within but the deer were not. A spotlight was needed. This oversight was later remedied in subsequent iterations of the set.

Beco typically used a bottom-mounted lighting setup for many of their blow-molded pieces. The interior light bulb is held in the center of the figure

by an upright metal rod attached to a plate housing that fits snugly into the bottom of the figure. The plate is secured in place by tabs. When the plate is rotated, it locks the assembly in place. The benefit of this setup is that the figure is very evenly illuminated; however, there is a drawback. Once the figure is securely anchored outdoors, when the bulb goes out, the figure must be taken up, and the bottom plate must be removed in order to change out the bulb. This is not particularly convenient when the figure has been frozen to the ground and fingers are icy.

Beco produced something for almost everyone including a marvelous animated Santa. This 42" Santa came in two parts, fully equipped with a motor that sits atop his lower half. When assembled and plugged in, Santa is not only illuminated but rocks or bows forward and back. He was available in 1966 for the exorbitant price of \$16.50 at Sears.



18" General Foam Dickens Carolers selling at etsy for \$56.

Beco's choir children/choir angels range in height from a convenient tabletop size of 12" up to 40" tall. Also offered in a range of sizes were a large assortment of Santas, candles, Nativities, and even giant ornaments that can be either staked to the ground or hung from the eaves of a home.

Beco continued in business until 1965 when the company was acquired by MSL Industries. MSL discontinued using the Beco name in 1968 replacing it with MSL Plastics. In 1970, many of the cast aluminum molds were acquired by General Foam Plastics.



General Foam Plastics catalog 1970



Mixed choir various manufacturers

It is believed that the production of the Beco pieces ceased in the late 1970s to early 1980s, but the actual date is unknown. Like the next company we will visit, Beco's molds produced lasting, beautiful, and highly desirable pieces.



Poloron snowman with shovel

Poloron Products, Inc.

Poloron began business in New Rochelle, New York in 1937. Poloron produced not only blow-molded plastic figures but many items made from metal, such as picnic jugs, coolers, and Christmas tree stands. Their innovative line of blow-molded items included Santas, Nativities in various sizes, angels, toy soldiers, candles, lanterns, and more. Poloron also produced a wide array of smaller plastic decorations to adorn Christmas trees and tabletop displays.

The sculptural detail, impeccable paint applications, and use of thick, high-quality plastic produced long-lasting pieces of beauty and durability. Many of their blow-molded

figures can still be found in good to excellent condition.

A hallmark of Poloron was their liberal use of gold metallic painted details on many of their pieces – most notably their choir people songbooks and cassock trim, candles, angel wings, and even Santa's beard. In daylight, the gold paint produces a rich, luxuriant look, but when illuminated at night, Santa's beard appears to have a heavy shadow because the light from within is not quite able to penetrate the metallic paint.

Following Beco's 3D sleigh set, Poloron introduced an improved, fully illuminated, version of its own. A beautiful red sleigh, a waving Santa, and sleek brown deer. The figures are lifelike, with great attention paid to the details. Poloron improved on the elegant sleigh again in 1971 when it introduced a new variation – a lovely white sleigh. In 1972, this sleigh could be purchased carrying a whimsical Santa with his bag of toys. The same deer were used for all three variants with blow-molded bodies, injection-molded hard plastic antlers, and came fully equipped with reins that were studded with jingle bells.



Poloron Nativity

Poloron's famous choir figures were introduced in 1969, two different girls and a boy, each standing a whopping 48" tall. I clearly remember the excitement when we ordered four of them from Sears, three boys, and a black-haired girl. The bodies are all identical with interchangeable heads. In 1970 Poloron added the now highly prized African American boy.

Poloron used a heavy-duty, steel, back-mounted light kit in its choir children. The body is illuminated with a medium base bulb, and the head carries a c7 light, lighting the figures from top to bottom. The back-mounted kit makes it simple to change a bad bulb. But in the choir kids, it created a problem. The neck of each head has a deep groove around it. This design was meant to snap-fit the head into the body. One must use a screwdriver to gently lift the head out by inserting it into the groove. Today many of the figures are damaged in this area or have splits at the top caused by a frustrated owner yanking out the head.

Considered by some to be the "Holy Grail" of blow molds, in 1969 Poloron produced a magnificent motorized "Animated Swinging Santa Claus" holding a Noel lantern. This beautiful piece stands 60" tall and



Holy Grail Santa catalog image

Left: Holy Grail Poloron Santa blow-mold lighting up someone's basement

swings side to side at the waist. The plastic used was heavy and durable; the paint was of the highest quality. This same Santa was later produced when the aluminum molds were acquired by Plastic Toy & Novelty Co (PTN) and marketed under the Holiday Innovations brand and again, in a non-animated version, when the aluminum molds were acquired by Empire when Holiday Innovations went out of business.

Poloron Products, the innovative company that created incredible Christmas memories, ceased production in 1981.

Union Products

Union Products of Leominster, Massachusetts had the slogan "Plastic for the Lawn." And did they ever uphold that slogan. The company began business in 1947 creating, for the most part, hard plastic injection molded items and later added blow-molded pieces.

It was in 1958 that they released the icon of kitsch to the general public. The majestic plastic pink Flamingo. The pink birds spread across the landscape like wildfire, from coast to coast, pink birds could be found. Designed by Donald Featherstone, the bird became an instant sensation.



Pink flamingo lawn decoration

Mr. Featherstone went on to design over 750 blow mold designs for Union Products. Their catalogs featured not only Christmas decoration, but also Halloween, Thanksgiving, Saint Patrick's and Valentine's Day, Independence Day, and a full line of lawn and garden items from planters, pedestals, and decorative pots to all manner of animals and forest creatures.

In 1987 Mr. Featherstone's signature was placed on the flamingo steel molds to commemorate the 30th Anniversary of the bird – and to distinguish authentic Union Products birds from the reproductions being made. His signature was later removed in 2001. This is an important detail that helps a blow mold collector to know the approximate age of a particular piece. Within



Union and Empire Toy Soldier blow molds selling on eBay for \$149.99

a year or two, Mr. Featherstone's signature was put back on the birds along with many other blow molds across their product line. Many people today are incorrectly referring to Union Products molds as "Featherstone" molds. Don Featherstone was a gifted artist and sculptor, rising to President of the company. Still, the distinction needs to be clear, the manufacturer is Union Products.

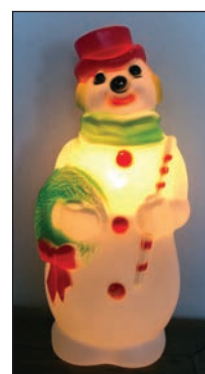
Union Products, as one of the greatest producers of injection and blow-molded Christmas Americana, closed its doors in 2006.

Happily, however, some of their aluminum molds were sold to HMC International, a subsidiary of Faster Form Corp. HMC subcontracted production of the blow molds to Cado Manufacturing, Inc. of Fitchburg, MA who, thereafter, acquired the copyrights and legal use of the name Union Products. The pink bird and many other pieces originally produced by Union Products are still in production today.



Empire Snowmen

Judith Novelty Sales/Carolina Enterprises/Empire



Vintage Empire Snowman 1968

It is believed that Empire of Tarboro, North Carolina commenced operations in 1953. Their earliest pieces were marketed under the name "Judith Novelty Sales," a division of Carolina Enterprises/Empire. Empire's product line was not limited to Christmas and Halloween, but included toys, riding toys, and even cartoon soap bottles.

The quality of Empire's pieces was also very high, and their paint and application process was truly outstanding. In the company's early years, they produced many fantastic, original designs such as their beautiful injection-molded candoliers, blow molded candles, Santas, elves, toy soldiers, and more, Empire added to their line after purchasing some of Poloron's aluminum molds. They continued production of those as well. For a short time in the 1970s, Christmas-themed Disney characters were produced, Mickey and Minnie, Goofy, and Donald Duck. The production numbers of Empire appear to have been enormous as well as their distribution network. Empire blow molds can still be readily found all over the USA. The company went out of business in 2001.

Many other companies produced wonderful blow-molded decorations in the 1960s such as Dapol, NOMA, Lidco, Borse, Hamilton-Skotch, and Tico Toys, just to name just a few. All of them shared a commonality with the four companies we've just visited; they are all gone now but not forgotten. Their pieces are still out there in the wild, still creating new Christmas memories for generations to come.

Vintage Empire blow-mold sit/ride tractor



13.5-inch Empire Santa 1968





Time to Take a Holiday

Christmas was the holiday that was just waiting to happen. For whatever reason, whether it be there to fill a spiritual or an emotional void, it waits for us at the beginning of winter to give us a warm boost into the chilly new year. We moderns may bemoan the fact that Christmas is becoming more commercialized each year, but the origins of Christmas actually predate the birth of Christ by as much as two thousand years which is why Christmas can't quite decide if it wants to be the continuation of a pagan saturnalia of feasts and gift giving or the celebration of the Nativity of Jesus Christ.

Despite one network's annual scares about the so-called War on Christmas (which has been around long enough to become a Christmas tradition as well), that's not new either. Christmas was not always loved in America. The early Protestants were down on Christmas and the Puritans outlawed it thinking it pagan and celebrating Saints Days – even the birthday of Jesus (the word Christmas is derived from Christ's mass) reminded them too much of the Roman Catholic traditions that they had just broken from. It wasn't until the later 1800s that most Protestant Churches relented and began offering the Christmas services that their congregations wanted. Some Christian denominations still sincerely believe that Christmas is anti-Christian because it is not mentioned in the New Testament.

As for the date being December 25th, by 350 A.D., no one remembered the exact date of Christ's birth, so the powers that were decided that December 25th was as good a date as any. This date was sacred in several early cultures as it was thought to be the winter solstice and the pagan celebrations of it worried the Church Fathers. By taking that date, they could de-paganize the holiday that wouldn't go away. Actually, scholars say that whenever Jesus was born, it was not in December because the shepherds would not have been watching their flocks by night then they would have been put up for the winter. Some think it was actually in September. Nor was the first Christmas white, nor did Joseph and Mary have a Christmas tree, nor were there any reindeer in the manger and it was the three Magi who brought Jesus gifts, not Santa Claus.

Christmasing in the U.S.A.

The Christmas tree first appeared in the U.S. in the 1840s likely because Queen Victoria's husband Prince Albert brought that tradition to England from Germany. If you pardon the pun, the Christmas tree probably has pagan roots and predates Christmas by several thousand years.

For years, Christmas had quietly been observed with gatherings of family and friends, but it wasn't a big deal. The first real Christmas book is all but forgotten today: *Bracebridge Hall* by American author Washington Irving, published in 1822. Its scenes of English country gentlemen inviting the locals into their homes at Christmas time to celebrate struck a chord with both English and American readers and the Christmas season was reborn.

The next bit of Christmas literature is just as popular now as it was when it was published anonymously in a New York newspaper in 1823 – the unforgettable *Night Before Christmas* written, most people claim, by the Rev. Clement Moore for his two daughters. It was sometimes titled *A Visit From St. Nicholas*.

Much of what we think of as Christmas was codified in this tale. Saint Nicholas, plump, white-bearded, and cheerful is dressed in furs and arrives chimney side to bring toys to good little girls and boys via sleigh and eight tiny reindeer. The ninth reindeer would not make his appearance until *Rudolph the Red-Nosed Reindeer* by Robert May blinked its way to the bookshelves in 1939. Facsimiles of it are common, so beware of any so-called "first editions."

The Night Before Christmas is only 56 lines, but virtually invented the way we celebrate Christmas. Although published 193 years ago, today's children have no problem understanding it. It is still one of the most popular poems ever written and one of the most often printed.

These Old Books

Books have always made popular Christmas gifts for children and adults. They come in all sizes and prices to fit the pocket and the pocketbook. You occasionally find old books with Christmas gift inscriptions in them. Although that probably won't add to the value, it is pleasing to try and imagine the circumstances of the gift and what other presents were under the tree then.

In the late 1800s, Tuck and McLoughlin Brothers and others sold beautifully printed books that were often used as Christmas gifts. The colors were lithographed, usually in Germany, and there is still nothing like their rich, shiny texture printed with wonderful inks which never seem to fade that lay on the surface of the paper like pools of pure color.

The heyday of these books was from about the 1880s to about 1910. After that, less expensive color printing processes took over. These cost less but just can't match the quality of the earlier ones which are very collectible (naturally) and can sell from tens of dollars to hundreds of dollars and more. The price depends on size, subject matter, and rarity.

Like it or not, and be it Christian or be it otherwise, or some of each, there is good in it. Christmas is the holiday that just won't go away!



top: *Rudolph the Red-Nosed Reindeer*, 1st Edition, c. 1939; left: *Visit of St. Nicholas* printed by McLoughlin Brothers, New York; right: *Bracebridge Hall* by Washington Irving

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



Get Cracking for the Holidays!

Some certain images and activities stand out when we each think of the holiday season. One of my favorite things to do has always been to watch Christmas movies, and as a kid *Care Bears Nutcracker Suite* was one of my favorites. Another excellent memory I have is of visiting the Yankee Candle Factory here in Massachusetts each holiday season



and seeing the many holiday decorations they had there. Among them were enormous toy soldier nutcrackers guarding the doorways. Maybe that is why I have always gotten a kick out of nutcrackers when I see them. I share that love of nutcrackers with many people around the country and the world, so let's take a peek at why nutcrackers are so special.

The Early History of Nutcrackers

When Americans think of nutcrackers, we think primarily of decorative toy soldiers. Their mouths open and close, allowing nuts to be cracked. However, they are not often actually used. The original nutcrackers were utilitarian devices designed specifically to crack nuts.

Centuries ago, people simply used rocks to get at the "meat"

inside the nut. Later, metal nutcrackers came into the picture, with the first known example dated to the fourth century B.C. Much later, in the 14th century, England became known for its production of brass nutcracker devices. In the 15th and 16th centuries, craftsmen turned to wood, fastening two pieces together with a leather strap.



Whimsical American Nutcrackers

As the years passed, nutcrackers of many different shapes and sizes were produced all over the world. They were also made from a wide range of materials. Today, you can find porcelain, brass, and wooden nutcrackers to add to your collection, among others. However, here in the United States (and also in some parts of Europe) cast iron was one of the most popular

materials used to create early nutcrackers as we know them today. One popular example is the cast iron eagle head nutcracker, which was patented here in the U.S. in 1860. Another example still popular among collectors is the cast iron dog nutcracker produced in the late 1800s. Many have survived to the present day since cast iron is such a resilient material. Today, they routinely sell in antique shops and online for \$50 or more.

The History of the Toy Soldier Nutcracker

Perhaps the most popular nutcracker design today is the toy soldier design. The soldiers were originally produced in Germany in the early 17th century but really came into fashion during the 19th century. Germans



traditionally used them to ward off uninvited spirits and encourage good luck in their homes.

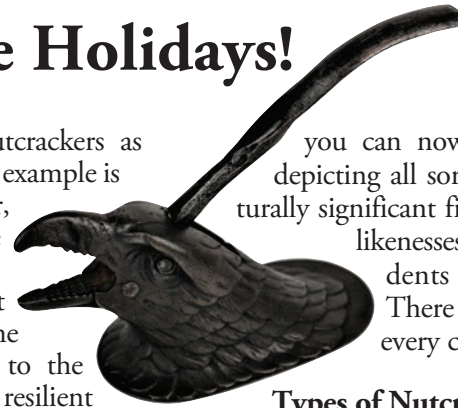
By the 19th century, residents in other parts of Europe were seeking out the popular soldier nutcrackers. And in 1872, the first mass factory production of them began. It was orchestrated by Friedrich Wilhelm Fuchtnier. Soon, he became known as the "father of the nutcracker."

The popularity of the ballet *The Nutcracker* contributed heavily to the explosion of interest in toy soldier nutcrackers. Eventually, they became popular all over the world, and they are most popular here in the U.S. Each year, millions are produced in Germany and shipped here for consumers to purchase and enjoy.

Nutcracker Designs for Changing Times

Original nutcracker dolls were only designed in the likenesses of soldiers and kings. However, the popularity of *The Nutcracker* ballet has since prompted the creation of nutcracker dolls in the likenesses of the ballet's characters. Similarly,

you can now find nutcracker dolls depicting all sorts of historical and culturally significant figures. They range from likenesses of former U.S. presidents to movie characters. There are nutcrackers to fit every collector's preference.



Types of Nutcrackers to Collect

Collecting modern nutcracker soldier dolls is easy. You can find as many as you want depicting almost everyone you can think of, past, present, or fictional. However, collecting antique nutcrackers is a bit more difficult.

First, decide what types of nutcrackers you want to collect. Bronze, cast iron, and wood are just a few material options. Subject matter may also influence you. For example, you might enjoy collecting nutcrackers depicting animals. You can also collect nutcrackers from a particular time or geographic region. You may also opt to focus on nutcrackers with specific purposes or backstories. Because pecan nuts are quite hard to crack, many U.S. nutcrackers were produced specifically to open pecans.

If you need some inspiration, all you have to do is search for nutcracker images online. You will find millions of results.



Warnings for Anyone New to Nutcracker Collecting

As with many other collectibles, the condition can strongly impact the value of certain nutcrackers. For example, most collectors pay more for early figural nutcrackers that are still functional. Paint loss on toy soldier nutcrackers can devalue them. Also, it is important for any nutcrackers with levers, screws, or other removable parts to still have all parts present.

But perhaps the biggest warning about collecting nutcrackers is you need the space to do it. They are beautiful items that really should be displayed for all your house guests to see and enjoy.



Massive silver Kiddush goblet. Vilna, 19th century.

Celebrating the Holidays with Judaica

By Jonathan Greenstein



Silver Chanukah menorah. Germany, c. 1910.

Left: A silver etrog container. Germany, c. 1880.

The practice of Judaism commands a variety of ceremonies throughout the calendar year. Many of these rituals involve the performance of certain physical acts in conjunction with prayer. The majority of these revolve around the Jewish Sabbath which takes place from sunset Friday night to sunset Saturday night. The rest are performed on special holidays such as Chanukah and Passover or during life cycle events such as circumcisions and marriage. Some take place in the synagogue, but the majority of them are based in the home.

Each of these various ceremonies has traditional objects that are usually associated with them. For instance, in many Jewish homes, the Sabbath is welcomed by reciting the prayer of the Kiddush which is iterated over wine in a special silver cup. On Saturday nights, we bid farewell to the Sabbath with the Havdalah ceremony in which, like Kiddush, we recite a prayer over wine in a special cup. In addition, another blessing is made over clove spices, usually housed in a special decorative container known as a spice tower, to mark the departure of the Sabbath. On Chanukah, we kindle the menorah, on Passover we use a Seder dish to hold the symbolic foods during the festive meal, and on Purim, where the Jews celebrate the anxious victory over evil in ancient Persia, we read the Megillah scroll. In Judaism, there is a concept called *hiddur mitzvah*, which literally means “beautification of the mitzvah (ritual).” This concept encouraged the use of art to enhance the ritual objects used in the ceremonies previously described. The more common term for a Jewish ritual object is “Judaica.” Judaica can be any object that is used in a Jewish ritual or can sometimes be a secular item that is decorated with Jewish motifs.

Unfortunately, much of the antique Judaica that was created throughout history was destroyed while their owners were being murdered in Europe during World War II. This is generally what makes antique European Judaica extremely rare. Those pieces now in public hands generally date after the late 17th century. Many have survived the war by coming to America during the great wave of immigration around the turn of the 20th century, and have been handed down in the family; however, as estates passed from

generation to generation or as descendants become less interested, these family heirlooms were put up for auction.

Throughout Jewish history, since medieval times, there has not been a particularly Jewish style of art. Being somewhat nomadic, Jews have adapted to whatever country and time they found themselves in and, therefore, adopted the host society’s style of art. For instance, if one were to find an antique menorah in Germany around 1910, it would most likely be in art nouveau or art deco form. If we found it in Poland, it would tend to be folkier, in line with the craftsmanship of the time.

The most common Judaica objects to collect are Kiddush cups, spice boxes, Chanukah menorahs, Purim scrolls, and silver used to decorate the Torah.



Large sterling Kiddush beaker by Wood and Hughes. American, c. 1860.

Kiddush Cups

Kiddush cups are the most basic Jewish ceremonial object and therefore one of the most popular items to collect within the field of Judaica. The wine cup is symbolically and spiritually rich for the Jews. When a cup is raised in a Jewish ceremony, G-d is honored. His day of rest is proclaimed, the division between the Sabbath and the rest of the week is recognized, a biblical holiday is ushered in, a Bris Milah is performed, or perhaps a wedding is taking place. The Kiddush cup, thereby, becomes a sanctified object, no longer part of the mundane, pedestrian world but rather belonging to a holy one. Even when the cup is not filled for the performance of a holy obligation or ritual, the Jew will say “L’chaim,” “To life,” ever grateful to our Creator for granting us life.

Kiddush cups from various parts of the world are invariably different. Ones crafted in Germany are usually on a stem. These models that date to the 18th and early 19th centuries are often octagonal in shape and on a highly decorated foot. They are usually engraved with a variety of Sabbath-related epithets such as “Remember the Sabbath Day to its Holiness” or “Shabbos Kodesh.” Sometimes they are engaged with other holiday-related scriptural writings relating to the exodus from Egypt when the cup is meant for Passover use. Similarly, one can find cups inscribed with sayings relating to the sukkot holiday, Rosh Hashanah, or the Festival of Weeks. These 18th



A silver goblet by Lazarus Posen. Frankfurt-Au-Main, 1937



A giant covered pineapple shaped Kiddush goblet. Nuremberg, 19th century.



*Silver Kiddush cup.
Germany, c. 1900.*

century German cups are quite rare and usually sell with a starting price in the \$10,000 range. The festival cups command more. The larger the cup, the higher its value at auction (from \$6,000 to over \$30,000 for the larger 6" size). Makers such as Mitnacht and Ehe ruled the cup-manufacturing business in German towns such as Nuremberg and Augsburg. As they are rare and attractive, they usually retain and increase in value over the years.

Ukrainian and Polish Judaic objects are made of very low-grade quality. The Jewish population had been very poor, and the price of good silver was prohibitive. Most items are marked with a 12 hallmark. This represents 12 of a possible 16 loth (percentage), or about 75% silver, the rest being alloys such as copper, nickel, and other less expensive available metals. Often, objects were made of even lower grades of silver and are unmarked. In addition, you will find

that these cups are often somewhat smaller than the cups that come from Germany, the Austro-Hungarian Empire, Italy, and other European countries. This may be indicative of not only an effort to conserve silver but also of an effort to conserve wine, using the minimal amount allowed by Jewish law to sanctify the Sabbath through Kiddush. Wealthy individuals, prominent members of the community, and rabbis with large courts often had larger, more beautifully designed cups commissioned for them, knowing full well that they could easily afford to fill these hefty cups.

Often, when the rabbinical leader of a community (The Rebbe) would have a favorite follower or student, he would give him some of his silver coins or eating utensils. The recipient would take these coins or utensils to a silversmith to make them into a cup or if he was given a significant gift, a menorah. More often than not, the coins were scarce so the cups made were small. These "Shmirah" cups were held in great esteem since their silver content had been previously owned by a Tzaddik, a holy person. An added holiness would, therefore, be bestowed upon the user during the recitation of the Kiddush on the Sabbath.

Kiddush cups of Eastern Europe have a very distinct style. According to the custom of the times, engravings of mythological creatures, lions of every style and position, birds, unicorns, and signs of the zodiac might decorate the standard Kiddush cup. If one would look at a tombstone from Ukraine or Poland, these same overall designs would be found.

The value of a cup is generally based on age, decoration, and a Hebrew inscription. The older, more heavily decorated, and inscribed cups are of greater value. A simple 19th-century silver cup from Poland without a Hebrew inscription would be valued at about \$300.

Once it is inscribed with a blessing, a previous owner's name, or another epithet, the price quickly increases to \$2,000-\$10,000. That's why an expert is needed to make sure the inscription is real. I examine each cup with a magnifying glass to see how the valley of the engraving has oxidized over time, as well as to make sure that the Hebrew style of writing is appropriate to the time and place. It would be a "no-brainer" to discern that a Ukrainian cup with a Germanic style of Hebrew engraving is a fake.

Spice Boxes

Spice boxes, known in Hebrew as besamim boxes, are probably the second most popular Judaica objects to collect. As the Sabbath



*Silver spice container in
the shape of an ostrich.
Dutch, 19th century.*



*Chassidic
silver spice
container.
Probably Galician,
early 20th century.
Made of woven silver.*



*Large silver container. Dutch, 19th century,
in the shape of a house on a base.
Retractable roof allows the insertion of spices.*



*Silver spice tower.
Poland, 19th century.*

ebbs away on Saturday shortly after sundown, Jews perform the Havdalah ceremony that entails a blessing over wine and fire as well as spices. Jewish law does not mandate a certain type of container for these spices, so artistic creativity throughout the ages has run rampant.

Early German spice towers from the 18th and 19th centuries are usually in the shape of a tower, modeled after a building standing in the town of its creation. The typical tower has a round base with a rectangular or square body, carved out with windows or engraved with brick-like designs. They have doors that open that allow for the insertion of sides and are topped by cone-shaped upper portions and topped by a flag. Sometimes, they have four or more bells hanging.

One will also find mid-19th spice boxes in the shape of small locomotives, small fish with scales and removable heads, houses, and so on. One of the decorations of early German and Polish spice boxes that



*Silver spice container in the shape
of a locomotive. Poland, c. 1860.*

send prices through the roof at auction is human figural ornaments. When there are human figures added to the balcony or periphery of a spice box, values increase tenfold. A filigree spice container made in Lemberg in 1717 fetched \$337,000 at auction as it had eight gilded human figures all around it. Without these figures, the value is in the \$35,000 range. We bought it to display at our gallery. Our feeling at the time was that it was undersold and the true value is in the \$550,000 range.

Chanukah Lamps and Menorahs

Chanukah lamps and menorahs touch the heart, and as such are another popular category of the Judaica market. While only a minor holiday in Europe, Chanukah became a larger holiday with Jews in America. The holiday of Chanukah celebrates the 2200-year-old victory of the Maccabees over the occupying Greek Assyrians that led to the rededication of the Temple. Jews memorialize the miracle of only one day's worth of oil burning in the Temple's menorah for eight days by lighting a Chanukah lamp, or menorah for eight nights. Although Jewish law mandates that the menorah has eight even lights, the rest of the design of the lamp is up to the artisan.

Since the majority of European Jews were very poor not everyone owned their own menorah. When they did, it was usually made of brass or pewter, which is a less expensive metal than silver. Silver lamps are often very ornately decorated with animals, organic designs, and sometimes figures such as ancient Maccabees. Like any other form of Judaica, the older, larger, and more ornate examples fetch bigger numbers at auction.



Large and magnificent silver Chanukah menorah. Russian, 19th century.



An important silver Chanukah lamp. Iraq, 19th century.



A brass Chanukah lamp. The Netherlands, 19th century.



Large and important silver Chanukah lamp by Jan Porgozelski. Warsaw, 19th century.

The term menorah and the term Chanukah lamp are often used interchangeably. A menorah, for the most part, is a free-standing candelabra with eight branches or arms that extend evenly out to allow for the insertion of candles or oil. There is usually a separate arm that is removable and acts as the shamash (servant light that is used to light all the other candles). A Chanukah lamp usually has a back plate and can be mounted on the wall or can also be freestanding. Chanukah lamps usually have some sort of reflective nature to the back plate as well as deeply ornate decoration. Early menorahs from the 17th and 18th centuries are quite rare and often fetch top dollar at public auctions.

As there was never a “Jewish” style of art, artisans adopted and incorporated the artistic movements of the time and region into their work. We also often see nationalistic designs such as a double-headed eagle added to these pieces. Most Galician and Eastern European models from the 18th and 19th centuries tend to be folksy in style. Stylized lions are the principal motif. This especially holds true for wall-style Chanukah lamps. These were mostly handmade until the third quarter of the 19th century when machine-made mass production in Warsaw took over for the most part. Makers such as Shmuel Skarlat, Ludwig Nast, Izaak Szekman, and many others had shops in the commercial town of Warsaw and often copied each other’s designs. This period from the second half of the 19th century up to WWII saw massive repetition in style and motif. Palm trees, lions, birds, and grapevines were some of the more popular decorations.

Another popular style of Chanukah lamp that we often see at auction is the “Baal Shem Tov” style. The Baal Shem Tov was the founder of the Chassidic movement that originated in Eastern Europe. Tradition holds that the Chanukah lamp that he used was made completely of filigree silver. There are varieties of this lamp with the larger more ornate models that are decorated with small silver animals achieving the highest prices. There is no direct proof that this model was actually used by the Baal Shem Tov; however, the legacy has survived nearly 300 years with all collectors using the term.

German Chanukah lamps of the early periods (1650-1825 or so) are usually heavily decorated and quite rare. They are usually much finer in craftsmanship and a lot less folksy than lamps made in Eastern Europe at the same time. Human figures are sometimes used to decorate the lamps or as props for holding the servant lamp or oil jugs, these usually sell in the \$200,000-\$600,000 range, with the earlier, more ornate ones bringing numbers closer to the higher estimate. Towards the end of the 19th century, German silversmiths also started mass producing these lamps often in the style of hand-made earlier models. The most popular one that we see is the “Lions” model where each oil holder is shaped like a sitting lion with a wick holder extending from its mouth. The later the model, the more likely it has been re-casted. With this comes the dulling of the details of the lions and other decorations, which brings down the value significantly.



Silver travelling Chanukah lamp. Germany, c. 1900. Shown closed (above) and opened (left).

Collecting Judaica: What to Know

1. Don’t be a sucker. Buy authentic. When purchasing antique Judaica, either from a dealer or an auction house, it is imperative that the piece be deemed kosher. Unfortunately, because Judaic objects are so hard to find and are such a microcosm within the art and antique world, the catalyst to forge and fake is huge. If something is too good to be true, it probably isn’t.

2. Go big or go home. Buy aesthetically pleasing pieces. While buying a historic piece is great, in my experience, I have seen the most beautiful pieces achieve the best prices. When you can purchase a rare and aesthetically pleasing piece it’s a win-win situation. The more attractive and the more glorious a piece is, the more it will fetch at auction.

3. Buy 18th and 19th century pieces. The earlier a piece is, the more it will fetch on the block. While a 19th century version of Dutch filigree Torah finials generally brings \$30,000 or so at auction, the 18th century version will usually hit \$60,000 or so. If a piece of early 20th century Judaica is offered, it is essential to ensure that the piece is handmade in true modernist style by a known master artisan.

4. Get yourself a “Rebbe.” Consult with a true expert. Most auction houses that sell Judaica have a Judaica expert on staff. One should question the expert as to why he feels that a piece is for certain an antique and not a recent copy.

5. Spend time in museums with Judaica. Jewish museums around the world harbor some of the best pieces extant. There is no replacement for experience. You can be the world’s greatest silver expert and not understand Judaica. Only the constant visual inspection and handling of these precious objects will give you the skill set to buy safely.

6. Try to find the history of the piece. Objects that have descended in families or have been sold and resold at auction over the span of years are more desirable than ones that just magically appear on the market.

Jonathan Greenstein is the president and expert-in-charge at J. Greenstein & Company, Inc. in Cedarhurst, New York. It is the country’s only auction house specializing in antique Jewish Ritual art, known as Judaica. Visit <https://jgreenstein.com> for more information.

An expert in antique Judaica for over 35 years, Jonathan has been featured on CNN’s Situation Room with Wolf Blitzer, NBC News with Chuck Scarborough, The New York Times, The New Yorker, and many others. He is also the author of A Lost Art: Hand-Made Silver Kiddush Cups of Eastern Europe.



left: Santa candy tray, unmarked, 1950s. 5-1/2" l. right: Ceramic Santa in a sleigh by Brad Keeler. 8" h

*"Here comes Santa Claus,
Here comes Santa Claus,
Right down Santa Claus lane!"*

— Gene Autry & Oakley Haldeman, 1947

Santa. St. Nick. Father Christmas. No matter what they call him in your neck of the woods, it's Christmas time again, and ... he's baaaack!

Although the custom of Christmas gift-giving originates with the Three Kings, the legend of Santa Claus dates to the fourth century. Stories of his origin vary, but here's one favorite:

The setting was Asia Minor, where a down-on-his-luck nobleman found himself unable to cough up dowries for his three daughters. Enter St. Nicholas, a kindly (and well-to-do) bishop, who crept to the man's home one wintry eve. With exceptionally good aim, he tossed the three bags of gold he'd brought along through an open window. They conveniently landed in three stockings left hanging to dry before a roaring fire. The result: dowries for each daughter. Thanks to some sleuthing on the part of the happy nobleman, his mysterious benefactor was identified, and tales of the generosity of St. Nicholas soon became legend.



Santa Claus Funnies, a special holiday issue from Dell, 1946.

Early helpers of St. Nicholas (i.e., parents), stayed with the stuffed-stocking theme, although bags of gold were quickly replaced by apples, oranges, candies, and small homemade toys. Other cultures offered their own variations. Children who lived in The Netherlands filled wooden shoes with hay for the horses accompanying "Sinter Klaas" (that's Dutch for "St. Nicholas"). The next morning, delightful goodies had miraculously taken the place of the hay. Italian children waited until January 6th, the "Feast of the Three Kings," for the arrival of "La Befana," who filled their empty shoes with treats. For Puerto Rican boys



Napco candle-bugger Santas, 3" h

and girls, the Epiphany was also eagerly anticipated. Tiny boxes filled with munchies for the Wise Men's camels—leaves and other vegetation—were replaced by morning with the sort of munchies human children enjoy.

St. Nicholas made his way to America with Dutch immigrants in the 1600s. Mispronunciations of "Sinter Klaas" by those unfamiliar with the language eventually resulted in the name we now know and love: "Santa Claus!"

"A Little Old Driver, So Lively And Quick"

Initial depictions of Santa offer us a thin man with a long, scraggly white beard, clad in what appears to be a hooded, floor-length red bathrobe. Even Clement Clarke Moore's 1822 poem, *A Visit from St. Nicholas*, which cemented in the popular consciousness such images as "stockings hung by the chimney with care," "eight tiny reindeer," and unannounced entrances via a chimney, referred to Santa as a "right jolly old elf." Early illustrations accompanying Moore's poem accented Santa's gnomish, elf-like appearance. (Moore is said to have based the characterization on his right jolly old handyman, Jay Duyckinck.)

The image of a roly-poly, human-sized gent in a red suit and fluffy white beard, came courtesy of *Harper's Bazaar* illustrator Thomas Nast, in the 1860s. That visual, refined since then in countless Coca-Cola ads by Haddon Sundblom, and *Ideals* magazine covers by George Hinke, are essentially the "Santa" we recognize today.

Stores jumped on Santa's sleigh as early as the 1820s. In 1841, a life-size Santa figure in a Philadelphia shop window attracted hordes of eager youngsters, who dragged along their toy-buying parents, much to the owner's delight. Live department store Santas soon followed, as did "Letters to Santa," those annual wish lists which turned such tiny towns as "Santa Claus, Indiana" into postal Meccas.

Over the centuries, Santa Claus has at times been denounced. A Danish clergyman referred to him as "en hedensk trolld" (that's "a heathen goblin"), and even his very existence has (gasp) occasionally been denied. Francis Pharcellus Church set the record straight,



Holland Mold Santa candy container, 5-1/2" h



Plastic Santa candy favor, 3-1/4" h

Papier-maché Santa (7" h), surrounded by two brush trees and two flocked reindeer



in an 1897 New York Sun editorial. Eight-year-old Virginia O'Hanlon had sent in a letter asking if Santa Claus was real, as her little friends had told her differently. Church responded:

"Yes Virginia, there is a Santa Claus. He exists as certainly as love and generosity and devotion exist . . . No Santa Claus! Thank God he lives, and he lives forever! A thousand years from now, Virginia, nay, ten times ten thousand years from now, he will continue to make glad the heart of childhood."

"A Holly Jolly Christmas"

Santa Claus has had a long, long, really long life. That means, for Santa sleuths, there's plenty of Claus-related trivia to memorize and spring on unsuspecting guests at your next holiday get-together:

- If the feast of St. Nicholas is December 6th, when did Santa start giving out goodies on Christmas? Well, when Henry VIII formed the Church of England in the 16th century, December 6th was no longer a religious holiday. So, Santa was on the move to the next logical date.



"Mr. & Mrs. Santa" spaghettiware salt-and-peppers. Japan, 4" h

- In the Swiss-German region of Switzerland, no elves accompany Santa Claus ("Samichlaus") on his rounds. Instead, it is "Schmutzli," who is on the lookout for misbehaving children to swat with her broom.

- In the United States, Santa settles for a Christmas Eve treat of cookies and milk. He's somewhat luckier in Great Britain and Australia, where the treats include sherry and beer.

- Santa Claus won an Oscar! Well, actually it was Edmund Gwenn, who played "Kris Kringle" in the 1947 movie classic, *Miracle on 34th Street*.

- *Miracle* was set at Macy's Department Store in New York City, and Santa has been a star of Macy's Thanksgiving Day Parade since the very first one in 1924. Visiting Santa at Macy's is a time-honored tradition, and kids of all ages are welcome. (I speak from experience).

- The "NORAD Tracks Santa" Christmas Eve program began as a happy accident. A 1955 Sears Roebuck ad in Colorado Springs misprinted its "Santa Hotline" number. Calls instead reached the Continental Air Defense Command. In the spirit of the season, Director of Operations Col. Harry Shoup told young callers that radar indicated Santa was on his way from the North Pole – and a tradition was born.

- Around the world, Santa has plenty of helpers. The largest-ever squad of "Santas" gathered in India on December 27, 2014, to ho-ho-ho in the holidays.



Santa & sleigh windup, with rocking action, "Jingle Bells" music box, and star bulb. 20" l

"All Is Merry And Bright"

For collectors of Santa memorabilia, there's a boundless treasure trove to choose from. There are Santa figurines. Santa bubble lights. Plastic wall Santas. Some Santas even talk: push the button, and a merry voice booms out "Ho, ho, ho! I'm Santa!" (As if introductions were really needed.)

And it's not just Santa. Joining him is an entire sleighful of North Pole denizens: Mrs. Santa, the elves, the reindeer (with Rudolph lighting the way), choruses of carolers, and an avalanche of snowmen, making the seasonal circle complete. Who knew there could be so many variations on a theme? Santa & Co. have been featured on holiday candy dishes, ashtrays, tea towels, drinking glasses, mugs, cookie plates, tidbit trays, salt-and-peppers, and candle holders.

Source materials for Santas have run the gamut, from glass and plastic to wood and metal. Over the decades, homemaking magazines have encouraged the especially crafty to rummage through whatever was at hand for homemade artistic inspiration, resulting in a merry multitude of construction paper Santas with cotton ball whiskers.

Most popular with collectors, however, are vintage Santa representations from the 1950s and '60s. Of these, the most prevalent (and durable) are Santas fashioned from ceramic. Thanks to the introduction of airbrush painting just after World War II, Santa features could now be more delicately and smoothly styled. Goodbye to flat-faced stares and clown-like red cheeks. Other attributes adding to the desirability of postwar ceramic Santas:

Metallic accents.

Where would Ol' St. Nick be without his gold belt buckle? After a ceramic was painted and fired, metallic accents were often hand-applied. The piece was then fired again at a lower heat. A touch of gold gave Santa's red and white outfit visual pop. On some pieces, the gold highlights were sponged on, creating an attractive stippled effect.

Spaghetti art.

A ceramic Santa gained texture and dimensionality through the application of thin, entwined clay strands, visually amplifying everything



Santa Claus, as baby-boomers remember him. A treeful of smiling Santas, by artist George Hinke, graces the cover of *Ideals*, 1950 holiday edition.



left: Standing Santa, red velvet and white plastic costume, papier-maché head. 13-1/2" h., right: Bell-ringer, battery-operated Santa, with light-up eyes, 13-1/2" h.



from his beard to the ermine-like trim on his red costume. Since the clay "spaghetti" was applied by hand, even mass-produced Santas possessed a certain individuality. As for the name? The clay pieces certainly looked like spaghetti, and the machine that extruded them was remarkably similar to a spaghetti press.

Flocking. Applied flocking gave ceramics the appearance of lush velvet at a fraction of the cost. The secret ingredient: glue. Portions of the ceramic to be flocked were glue-coated. "Flocking" (polyester fiber bits) was then sprinkled on, adhering to the glue. Many ceramic Santas were no doubt grateful for this addition of eye-catching elegance.

For Santa collectors, here's good news: a bottomless treasure trove awaits! A quick check online brings up hundreds of listings for Santa-themed items, leading to one basic conclusion: no matter how many Santas you collect, you'll never run out of options.

Vintage Santas remain extremely affordable – almost all under \$50, primarily because they were produced in such vast quantities. After the restrictions of World War II were eased, decorative Christmas items by such importers as Lefton, Napco, and Enesco flooded the market. Cheap but charming, these imports brightened many an American home. Today, like individual sparkling snowflakes, they recapture—at least for a moment—the nostalgic appeal of a more innocent era.

Time to start making that list (and checking it twice).

And remember:

*"He sees you when you're sleeping,
He knows when you're awake;
He knows if you've been bad
or good—
So be good, for goodness sake!"*

– J. Fred Coots & Haven Gillespie, 1934

That's right –



Santa a bit scragglier: Ideals, 1946.

**"Santa Claus is Comin' To Town!"
Merry Christmas!**



Donald-Brian Johnson is the co-author of numerous books on design and collectibles, including Postwar Pop, a collection of his columns. Please address inquiries (or invites for cookies and milk) to: donaldbrian@msn.com

Photo Associate: Hank Kuhlmann

"Hey, Santa – I could use some help here!"

The author attempts a bit of holiday decorating.

5 Ways To Tell If You Have A Vintage Blow Mold

By Emily Baker, myweatheredhome.com

The popularity of holiday blow molds began in the 1940s and 1950s – blow molds were still a prominent Christmas decoration for many American households even well into the 1970s. Recently, blow molds have been making a "comeback" in popularity, and now they are very collectible. The older vintage ones are highly sought-after.

Like many vintage and antique lovers, I prefer older blow molds, but over the last several years I have discovered that many people are reselling more contemporary blow molds. Many box stores now sell blow molds during the holidays, and many have a "vintage look."



Vintage Santas bearing all signs of a great blow mold

It can be hard to tell a true vintage blow mold from a newer one made within just the last decade or two, especially at first glance. With that, here are a few strategies I use to determine if a blow mold is old or not. And I promise, after some practice, it does become easier!

Do Look For Markings

Be sure to turn your blow mold over to look for any markings. Often, they will be embossed and can be seen easily. Often there will be a date of manufacture and that is an instant way to determine if your blow mold is old.

If you ever see a blow mold marked "Made In China," you know you have a newer one. As with most reproductions, these blow molds are very light and don't feel as sturdy as the older ones.

Do Look For A Barcode



If you ever see a barcode sticker on your blow mold, then you know it cannot be older than the 1970s. Companies began using UPC barcodes in 1974. Remember that anything over 30 years old is considered vintage ... so even if there is a barcode, it may still be a vintage find. Keep an eye out for a date.



Santa with wear

Do Look For Wear

Remember, blow molds—unless they were never placed outside—will almost certainly have wear and tear. These plastic figures were made to sit out in the elements, and you should expect to see signs of wear like dirt and scratches on the bottom. Often, people would try to weigh down their blow molds by filling the bottoms with rocks and other objects. So you may find an old blow mold with "debris" knocking around at the bottom ... I have bought many that way! Many older blow molds are sun-bleached as well. Lastly, cracks, dents, chips, and holes are also signs of age. Depending on the subject matter of the blow mold, I will still bring home those that are dinged up and even cracked! They still have value – in my opinion.

Do Look At The Plug

I recently found a blow mold that had an older electric plug. That is a quick and easy way to help determine if you have an older blow mold. But be aware ... old and worn-out electrical plugs can easily be replaced with new ones (I have done just that with some of my favorite older blow molds over the years).



Vintage Plug

Do Your Homework

Before you spend big bucks on blow molds that you hope are old, do a little research. You can search online and easily find pictures of old blow molds. Once you study them enough, you should be better able to tell them apart from newer ones.



I love old blow molds. My hope is this quick little write-up will be a helpful reference for you to glance at when you are out "in the field" hunting blow molds. Happy Holidays! – Emily Baker, <https://myweatheredhome.com>

POP CULTURE COLLECTING

BY J.C. VAUGHN

Baltimore Comic-Con Returns in Force

While many other conventions with “comic” in the title have become dominated by pop culture and celebrity guests, and others have little history of involvement with comic books to start with, one show with a solid comic book pedigree made a triumphant return. After one year without a convention and another year with a downsized version, the full-scale version of The Baltimore Comic-Con returned to the Baltimore Convention Center in Baltimore, Maryland October 28-30, 2022.

As usual, the show welcomed a huge guest list of comic creators, comic dealers, auction houses, and exhibitors.

Among the top creators at the convention were Frank Miller (*Sin City*), Walter Simonson (*Ragnarok*), Louise Simonson (*Superman: The Man of Steel*), Howard Chaykin (*American Flagg!*), Terry Moore (*Strangers in Paradise*), José Luis García-López (*Superman*), Mike Grell (*Green Arrow: The Longbow Hunters*), Billy Tucci (*Shi*), Jim Lee (*X-Men*), Kevin Maguire (*Justice League*), Lee Weeks (*Batman*), Kevin Van Hook (*Bloodshot*), and Jim Starlin (*Thanos: The Infinity Revelation*).

John Beatty (*Marvel Super Heroes: Secret Wars*), Russ Braun (*The Boys*), Brett Breeding (*Superman*), Jim Calafiore (*Aquaman*), Chris Campana (*Venom*), John Cassady (*Star Wars*), Frank Cho (*Liberty Meadows*), Amy Chu (*Red Sonja*), Katie Cook (*Adventure Time*), Terry Dodson (*Harley Quinn*), Garth Ennis (*The Boys*), Tony Fleecs (*Stray Dogs*), Brendon and Brian Fraim (*The Three Stooges*), Kami Garcia (*Teen Titans: Raven*), Mike Hawthorne (*Deadpool*), and Jamal Igle (*Molly Danger*) were also on the guest roster.

Tom King (*Batman*), Greg LaRocque (*Web of Spider-Man*), Ron Marz (*Silver Surfer*), Bob McLeod (*The New Mutants*), Mark Morales (*Thor*), Fabian Nicieza (*Deadpool*), Jerry Ordway (*Superman*), Rachel Ordway (*Chainmail Bikini*), Steve Orlando (*Midnighter and Apollo*), Khoi Pham (*Teen Titans*), Tom Raney (*Uncanny X-Men*), Afua Richardson (*Black Panther: World of Wakanda*), Alex Saviuk (*Web of Spider-Man*), John K. Snyder III (*Fashion in Action*), Joe Staton (*All Star Comics*), Brian Stelfreeze (*Black Panther*), Jill Thompson (*The Scary Godmother*), Fred Van Lente (*Action Philosophers*), Matt Wieringo (*Stargate Atlantis: Gateways*), Gene Luen Yang (*Dragon Hoops*), and Thom Zahler (*Love and Capes*) rounded out the creator guest list.

Third-party independent grading services CBCS and CGC were in attendance, as were auction houses like ComicConnect, ComicLink, Goldin Auctions, Heritage Auctions, and the charity organization, The Hero Initiative.

Comic book retailers included Cards, Comics and Collectibles; Third

Eye Comics; and Victory Comics; all three of which had large footprints, as well as Basement Comics; Captain Chuck's Comics; Dave & Adam's Card World; Golden Age Comics; Graham Crackers Comics; Heroes Aren't Hard to Find; Highgradecomics.com; MycomicShop; Reece's Rare Comics; and Superworld Comics.

Geppi Family Enterprises was represented by Diamond/PREVIEW'S world, Diamond International Galleries, Gemstone Publishing, and Hake's Auctions.

Celebrity guests have never been the main draw in Baltimore, but that isn't to say there weren't any. In fact, Disney princess voice actresses Jodi Benson (*The Little Mermaid*), Judy Kuhn (*Pocahontas*), Linda Larkin (*Aladdin*), and Paige O'Hara (*Beauty and the Beast*), and *Spawn* and *Romeo + Juliet* star John Leguizamo were also on hand.

In addition to the comic dealers and auction houses, Baltimore Comic-Con also hosted many small press publishers like A Wave Blue World, Aftershock Comics, AWA Studios, Hero Tomorrow Comics, Insight Studios, Mad Cave Studios, Source Point Press, TwoMorrrows Publishing, and newcomers VISI8.

The comic booths were joined by collectible dealers who sold action figures, vintage toys, Funko Pops, cosplay supplies, apparel, art prints, Legos, leatherworks, and much more.

On Saturday night, Baltimore Comic-Con hosted the Mike Wieringo Comic Book Industry Awards. The professional jury and fans voted *Something is Killing the Children* as the best series of the year, James Tynion IV won best writer, Filipe Andrade won best artist, and Dave McCaig won best colorist. Steve Geppi was given the Hero Initiative Lifetime Achievement Award and Scott Dunbier won The Dick Giordano Humanitarian of the Year Award.

Baltimore Comic-Con is a great destination for comic collectors looking to fill holes in their collections, upgrade to better copies, and connect with other collectors. Along with finding the keys and \$1 back issues, its thriving presence of independent comic creators and small

press publishers gives comic readers tons of fresh material that they might not find elsewhere.

Comic dealers, creators, and collectibles vendors, all reported having successful weekends. The 2022 convention was another successful entry for Baltimore Comic-Con.

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



Baltimore Comic-Con 01 Mandalorians
Cosplayers at the October 28-30, 2022 return
of The Baltimore Comic-Con.



Billy Tucci, creator of *Shi*: Return of the Warrior and writer-artist of *Sgt. Rock: The Lost Battalion*, was among the creators who returned to the Baltimore Comic-Con.



MyComicShop.com's Conan Saunders displays a beautiful, rare copy of *The Overstreet Comic Book Price Guide #1 (1970)*, with its original mailer. It also included a handwritten note from author Robert M. Overstreet.



The Civil War Collector

by John Sexton

Q: I found this photo while cleaning out a house my friend purchased. I put it in a frame to save it from getting damaged. What can you tell me about it? It is not a newspaper clipping, and it doesn't appear to be a reprint.

JS: I am not sure when this image was reproduced, but it appears with some age, maybe Centennial Era or earlier (Contact the Hahira Historical Society). The original 1908 photo would sell for about \$300; this facsimile, about \$25.



Q: I just purchased an 1847 Batty powder flask at an auction. I am trying to figure out if it is real or a reproduction. After researching it myself, I believe it is authentic. One thing that is different from everything else I found online is that mine seems to be silver-plated. I am not finding one like that

An original powder flask, ca. 1847, valued at \$300-\$350.

online. I believe it is brass, as it is worn, and you can see the brass color underneath.

Can you tell me if this is real, and if the silver plating is original? The top is imprinted with "1847" and "Batty" and a "CB." Any idea what it is worth? Any info would be great! Thank you!

JS: The flask is original; the plating is after manufacture, probably for display. It is worth about \$300-\$350.

Q: Hello, John – I found your email online and wondered if you are still doing identification and appraisal for items.

I found a seemingly very old framed portrait of the Association of Confederate Soldiers Tennessee Division from the late 1880s, I think. Seems to be an original print from Thuss in Nashville (where I am from and found the item).

I have included a few photos and would love any thoughts you might have. Thanks so much.

JS: Nice image. The content is okay, but it would be better for the marketplace if this had reunion ribbons or other items shown in the photo. Similar images in the past have sold for several hundred dollars each. If this was marketed in a good Tennessee auction, it could generate more interest locally, and the price realized could be higher. The best Tennessee auction specializing in this material would be John Case in Knoxville; he has a rep in Nashville, too.



A framed portrait of the 1880s Association of Confederate Soldiers Tennessee Division, valued at several hundred dollars.



Q: I have what I believe to be a Civil War ID tag. I have minimally looked into the soldier – he was real, and survived the war – although he was discharged after he lost his right thumb at Gettysburg. My grandmother gave it to me about 20 years ago. I am curious about your thoughts on it.

A post-war tag that could be a watch fob. It is inscribed with: "Carl S. Brock, Born Sept. 8th, 1839, Northumber Land Co."

I had one guy tell me it was a watch fob, but I don't know why the soldier would have put this kind of info on a watch fob.

JS: Your tag dates after the Civil War, ca. 1870-1880. The information is correct for a man who was a soldier in the 40th Virginia who died in 1889. Typically, Civil War tags have the unit on them and not the date of birth. They are made from coins, and Union sutlers (civilian merchants who sold provisions to an army in the field) had special planchettes. The die fonts are similar to those found on early reunion badges.

I see similar ID tags from time to time that can be dated to the late Victorian Era with no military purpose. A watch fob is a good explanation.



John Sexton is an independent appraiser and expert on 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: js Sexton@atlcom.net or js Sexton@mindspring.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-Noon, Afternoon Noon-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
tuyennoanh@gmail.com
508-839-2217, www.graftonflea.com



Continuous Shows & Markets

April 6-October 26: Sandwich, MA

Sandwich Weekly Antiques & Collectibles Show

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

April 24-October 23: Sandwich, MA

Sandwich Weekly Antiques & Collectibles Show

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

April-December: New Milford, CT

The Elephant's Trunk Flea Market

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

April-September: Dover, NH

Dover Outdoor Antique Show & Vintage Market

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

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



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Marketplace Exchange | Collector Clubs | Feature Editorial



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info@easternmarket.net
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ANTIQUE SHOWS

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 18-20: Carlisle, PA

Bedford Street Antiques Native American Jewelry Show & Storewide Sale

44 North Bedford Street
Mon.-Sat. 10am-7pm, Sun. 10am-5pm
717-241-5309, www.bedfordstreetantiques.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.milfordantiquesshow.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, dsmeg21@gmail.com,
dsmeg@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.milfordantiquesshow.com



DECEMBER

December 2-3: Brookfield, MA

Walker Homestead Holiday Open House

19 Martin Road
Fri. 4-8pm, Sat. 10am-2pm
508-867-4466
www.walkerhomestead.com

December 3-4: Denville, NJ

The Christmas Antiques & Design Market

Morris Catholic High School
200 Morris Avenue
Sat. 10am-5pm, Sun. 11am-4pm
Benefits the Morris Catholic Scholarship Fund & Denville Historical Society
www.DTuriAntiqueShows.com

December 3: Galloway, NJ

Antiques By Candlelight at Days of Olde Antique Center

150 South New York Road (Rte. 9)
609-652-7011
www.daysofoldeantiques.com

December 3-4: Wilmington, MA

Greater Boston Antiques Show

Shriner's Auditorium,
99 Fordham Road
Sat. 10am-5pm, Sun. 11am-4pm
A Goosefare Promotions Show
800-641-6908
goosefare@gwi.net
www.goosefareantiques.com

December 4: Milford, NH

Milford Antiques Show

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

December 7: Dover, NH

Dover Indoor Flea Market

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

December 8-11: 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

December 10-11: Westmoreland, NH

Flying Pig Antiques Holiday Open House

867 Rt 12
10am-5pm
603-543-7490
www.flyingpigantiquesnh.com

For updated show
information, visit
journalofantiques.com

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December 11: 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

December 11: 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

December 17: Mohawk, NY**Mohawk Antiques Mall Open House**

100 East Main Street
10am-5pm
www.mohawkantiquesmall.com

December 17-18: Columbus, OH**Scott Antique Markets**

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



December 26-February 28, 2023:**Sturbridge, MA****Sturbridge Antique Shops Winter Sale**

128 Charlton Road (Rte. 20)
508-347-2744
www.sturbridgeantiquesshops.com

January

January 1: Sturbridge, MA**The Antique Collectibles Show**

The Sturbridge Host Hotel
366 Main Street
10am-3pm
The Journal of Antiques & Collectibles
Maxine, 413-508-347-1960 x402
weathervanepublishing@gmail.com
www.theantiquecollectiblesshow.com

January 12-15: 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

January 14-15: Hartford, CT**83rd Papermania Plus Antique Paper Show**

XL Center, 1 Civic Center Plaza
Sat. 10am-5pm, Sun. 9am-3pm
Hillcrest Promotions
Gary Shea, 860-280-8339
www.papermaniaplus.com

January 19-22: Warrenton, TX**Cole's Antiques & Collectibles Winter Show**

Hwy. 237 & FM 954
9am-6pm Daily
Brittany Cole, 832-655-5995
www.colesantiqueshow.com

January 21-22: Albany, NY**Albany Gun Show**

Empire State Plaza Convention Center
279 Madison Avenue
Sat. 9am-5pm, Sun. 9am-3pm
NYS Arms Collectors Associatio
Sandy Ackerman Klinger
607-748-1010

January 28-29: Columbus, OH**Scott Antique Markets**

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

**For updated information, visit
journalofantiques.com**

Play it Safe Call For Updated Hours!

New Edward Hopper Exhibition 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 like they've never seen him before.

As the preeminent institution devoted to the art of the United States, the Whitney Museum of American Art presents the full range of twentieth-century and contemporary American art, with a special focus on works by living artists.

ANTIQUE AUCTIONS

November 19-20: Online

Heritage Auctions Movie Posters Signature Auction

Zach Pogemiller, ZachP@HA.com
www.HA.com/7280

November 30: Online

Heritage Auctions' Texana Auction

<https://historical.ha.com/c/search-results.zx?N=3198+793+794+792+2088+4294940668&type=dmc-journalofantiques-6264-art-110822>

December 3: Online

A Collection of "High Rollers" Vintage Las Vegas Casino Chips

Heritage Auctions
<http://fineart.ha.com/c/search.zx?saleNo=6270&type=dmc-journalofantiques-6270-art-110822>

December 3-4: Online

The Seeley Family Presidential Christmas Collection Americana & Political Auction

Heritage Auctions
<http://fineart.ha.com/c/search.zx?saleNo=6263&type=dmc-journalofantiques-6263-art-110822>

December 3-4: Reno, NV

Holabird Americana's Gold Rush Treasure Artifacts Auction

775-851-1859, info@fhwac.com
www.FHWAC.com

December 12: Online

Heritage Auctions' Arm & Armor, Civil War, & Militaria Auction

<http://fineart.ha.com/c/search.zx?saleNo=6261&type=dmc-journalofantiques-6261-art-110822>

December 15-16: Online

Space Exploration Auction

Heritage Auctions
<http://fineart.ha.com/c/search.zx?saleNo=6262&type=dmc-journalofantiques-6262-art-110822>



January 6-8, January 20-22: Valparaiso, IN

Kraft Auction Service's 46th Anniversary Antique & Collectibles Auction

Kraft Auction Facility, 48 N 450 E
Online with liveauctioneers, proxibid, invaluable, AuctionZipLive
219-973-9240, info@kraftauctions.com
www.kraftauctions.com

January 20-21: Mesa, AZ

33rd Annual Mesa Old West Auction

5pm
Brian Lebel's Old West Events
480-779-9378, www.oldwestevents.com

January 25-28: Las Vegas, NV

Mecum Auctions' Jim's Forever Collection

South Point Hotel & Casino
9777 Las Vegas Blvd.
Onsite & Online
www.mecum.com/auctions/las-vegas-motorcycle-2023/

**For updated information, visit
journalofantiques.com
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2023 Show Directory

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For info: www.PSDGC.com
Contact: president@psdgc.com

Our monthly meeting is held at East Cobb United Methodist Church
Activity Center in Marietta, Georgia on the
second Tuesday of every month (except December) at 7pm

Early American Pattern Glass Society

Quarterly News Journal, Facebook Chat Group
National & Regional Educational Meetings
Member Contacts Coast to Coast



www.eapgs.org



Hudson Valley Depression Glass Club

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Jeanine Carmichael-Hill – President
845-489-2547 or email hvdgc1972@gmail.com
Facebook.com/HudsonValleyDepressionGlassClub

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Total Requested and Paid Print Copies – 5370; October 2022 Issue – 5752
Total Requested Copy Distribution – 7952; October 2022 Issue – 5752
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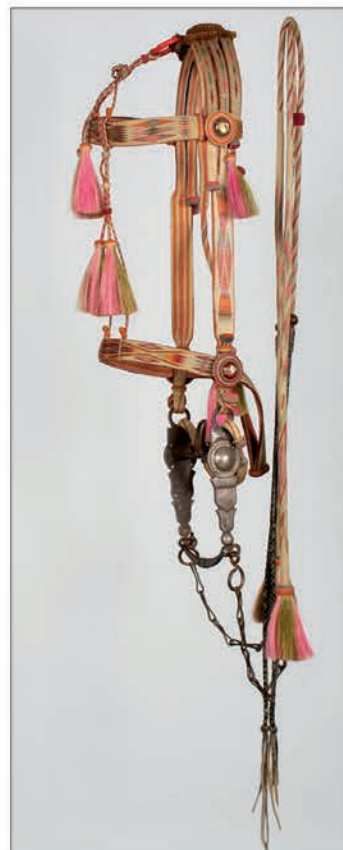


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Top to bottom, left to right: Victorian horn chair; Jim Shoulders' 1956 Champion Bareback Rider trophy buckle; antique roulette table and wheel; Deer Lodge prisonmade horsehair bridle; antique and vintage cowboy hat collection with wire display rack; John Wayne's screen-worn "Chisum" shirt; Dave McGary bronze; Dave Powell original oil painting featured in TV's "Yellowstone"; Sharps Dodge-City-shipped buffalo rifle; 19th century beaded men's jacket; Buffalo Bill's Wild West original lithograph poster.

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JANUARY 20TH, 21ST AND 22ND, 2023

JANUARY 20TH

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JANUARY 21ST

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