

Journal

OF ANTIQUES & COLLECTIBLES

February 2023 | Vol. XXII No. 12

journalofantiques.com



American Style

Jeans: The Iconic American Style

Take a Seat – or Two

New England Architectural Styles

American Pottery, 18th and 19th Centuries

What Styles of Glass are you Passionate About?





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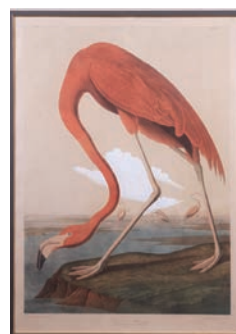
FEATURING THE **WYETHS!**



3045 ANDREW WYETH,
The Pirate Flag, Benner Is.
(1 of 6 items)



3049 JAMIE WYETH, *Study
for Island Geese*
(1 of 2 items)



2162 JOHN J. AUDUBON,
"Bien" Edition Lithograph



3016 BARRY
NORLING
*Lobster
Dinner*



3020 DAHLOV IPCAR, *Sales Stable*
(1 of 5 items)



3062 GEORGE M. HATHAWAY
USS Maine



2009 WILHELM SCHIMMEL
Large Folk Art Rooster



3015 STEPHEN HUNECK, *Fish
Design Tete-a-Tete Chair*



2160 Queen Anne Tiger
Maple Chest-On-Stand



2316 Long Farm Table



3037 Hand Made Painted Canoe



2080 Scrimshaw Whale's Tooth
(1 of 13)



2017 Rare 1833 Benton Falls,
Maine Inn Sign

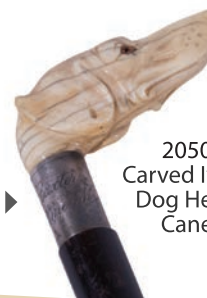
HISTORIC ITEMS FROM
PERCIVAL BAXTER ▶
(1 of 6 items)



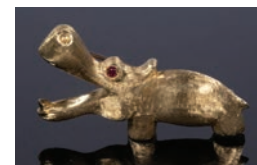
2011
Full Bodied Cod
Fish Weathervane
(1 of 3)



2076 Carved & Painted Wall-
Mounted Eagle



2050
Carved Ivory
Dog Head
Cane



3078 Cellino Hippo Brooch
(1 of 172 jewelry items)

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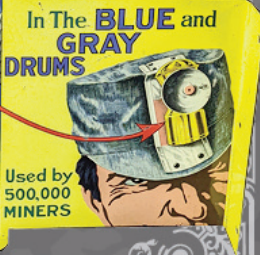
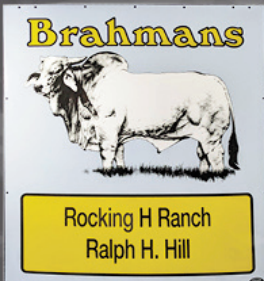
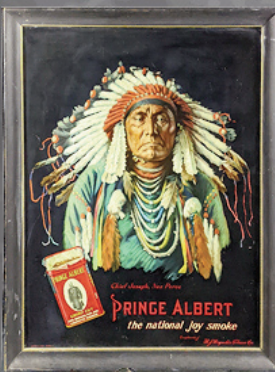
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J.H. Belter



J&J Meeks

Know your style!

Ever drive by a house you love and not know its style? Or pick up a piece of glass or pottery at a show or flea market but you can't date it or identify its maker? Or, ascribe the style of a chair in a room to its design era? How about when it comes to vintage jeans? Can you tell its age or era by its style or branding? You are not alone!

As antiquers, we admire and buy what catches our eye. Our appreciation for these items only grows as we learn more about their history and makers and the stories, companies, and innovations that make these items from our past desirable and collectible.

We may like the look of something but defining and dating it based on its design style takes years of collecting and research. In this issue, we take a look at several popular collectible categories and historic objects and help you hone your ID skills and style vocabulary by understanding the tell-tale features and details that define a design era.

Can you tell the difference between a Georgian and a Greek Revival home? Or a Cape Cod versus Colonial Revival home? In "Know Your Architectural Elements," Historic New England's Architectural Style Guide will introduce you to domestic architecture and common stylistic trends of New England architecture that will help you define by style and architectural elements the homes that catch your eye during your next road trip.

In Judy Gonyeau's article, "Take a Seat ...," you can learn about the evolution of American chair styles from the 18th and 19th centuries when chair designs took inspiration from Europe, to the 20th century when American craftsmen and designers literally broke the mold with a Post-War/Mid-Century Modern take on seating. How can you tell the difference between a Queen Anne and a Chippendale chair? A Shaker ladderback chair versus an early American ladderback chair? An original versus a good reproduction? Here again, it starts by knowing the design elements and characteristics that help define a chair's style and era.

Pottery is another popular collectible category and objects abound at antique shows and markets. While it is easy to pick out the pieces that appeal to you—whether it be shape, glaze, or decorative elements—dating pottery and identifying its style with a maker is the stuff of connoisseurship. But, there are some tell-tale style elements that can give any enthusiast and collector a place to start. According to *The New York Times*, the earliest known pottery in North America has been identified in the

Southeastern United States and dated at about 4,000 years of age. Although used as functional tools, Native Americans are credited with using the canvas of clay to express themselves through symbols and designs or signify belonging to a specific tribe or family. Over the centuries, the design and making of pottery morphed into an art form and decorative object designed in the form and style of the maker's era of influence, making the style of a pottery object a little easier to classify. In the absence of a maker's mark, other physical style attributes to consider for identification are the item's color, texture, hardness, weight, and design. You can learn more about what to look for in this month's article, "American Pottery through the Growth and Change of the 18th and 19th Centuries."

Like pottery, glass has a history dating back millennia, but 18th-early 20th-century glass has many American makers and styles that help collectors and those that appreciate it identify its style classification and with that, its age and perhaps manufacturer. You can learn more about identifying glass in Peter Wade's article, "What Styles of Glass are You Passionate About? A Walk-Through of American Glass Styles and Inspiration with Peter Wade."

When we talk about style, the most obvious reference is fashion. American designers in the 20th century broke all traditional design rules when it came to fashion, with each era and decade referenced by its defining styles. While hemlines have gone up and down, and what's appropriate has been replaced with what's comfortable, blue jeans - from blue-collar work clothes to western wear, everyday ware to runway fashion - remain a staple of the American wardrobe for men, women, and children. One of the hottest fashion trends today? Vintage denim. You can learn more about the evolution of jean style and what to look for when hunting for vintage jeans in this month's article, "Jeans: The Iconic American Style."

We hope this crib-sheet approach to style and language for some of the more collectible and represented items you come across in your antique explorations provides you with the language and basic ID skills to identify and shop your style.



Maxine Carter-Lome

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Robert E. Lee Autograph Letter Signed to J.E.B. Stuart Praising His Success at the Battle of Jack's Shop. One page, September 23, 1863.
Starting Bid: \$20,000



Thomas Jefferson Autograph Letter Signed Regarding the Construction of the University of Virginia. One page, May 20, 1824.
Starting Bid: \$10,000



Benjamin Franklin Land Grant Signed as President of the Supreme Executive Council. One page of vellum, Philadelphia; June 22, 1787. Together with a page detailing the land surveyed.
Starting Bid: \$10,000



[Mark Twain]. Samuel L. Clemens's Personally Owned Williams No. 6 Typewriter. A Williams No. 6 model typewriter, serial number 39327.
Starting Bid: \$12,500



Three Fair Copy Letters Between Generals George Washington and Thomas Gage in the Hand of John Hancock regarding the treatment of prisoners. Four and a half pages on two and a half leaves.
Starting Bid: \$15,000



Confederate Colonel John S. Mosby's Farewell Address to His Rangers. One page. The document is penned entirely in Mosby's hand and signed with rank.
Starting Bid: \$25,000



J.E.B. Stuart Autograph Letter Signed "One There" on Robert E. Lee's Actions at Harper's Ferry Raid. Two pages on one leaf, no place; no date [circa February 1860].
Starting Bid: \$10,000



George Washington Autograph Document Signed Appointing an Agent to Rent His Lands. One page, November 30, 1786. Witnessed by Tobias Lear.
Starting Bid: \$7,500



Haym Salomon and Robert Morris Promissory Note Signed. One partially printed page, Philadelphia; March 27, 1782. A fascinating document signed by the two most significant financiers of the American Revolutionary War.
Starting Bid: \$26,000



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OF ANTIQUES & COLLECTIBLES

February 2023

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GREAT COLLECTIONS – The market for rare United States coins enjoyed a banner year in 2022 with many hundreds of price records set for individual coins, according to an analysis by CDN Publishing, publishers of the Greysheet family of numismatic market price guides. “Using data available to us, more than \$560 million worth of U.S. rare coins were sold via public auction, marking the third consecutive year this aggregate total has increased. For the first time, 16 individual U.S. coins sold for greater than \$1 million, and an additional two numismatically-related items sold for more than \$1 million. Thirteen of these seven-figure items were sold by Heritage Auctions,” said Patrick Ian Perez, CDN Vice President. In the photo, a 1909-dated Lincoln cent struck at the San Francisco Mint with designer Victor D. Brenner’s initials, V.D.B., as part of the design.



CHRISTIE’S – The Collection of André Leon Talley, fashion trailblazer and icon, opens online on January 27 and continues through February 16th. On the 15th, there will be a special sale at Christie’s of 68 diverse lots. Talley was known for his love of extravagant things and extravagant gestures. After passing away in January of 2022



with no heir apparent, his will essentially said, “Sell it. Sell it (almost) all.” The proceeds to be split between the Abyssinian Baptist Church in Harlem and the Mt. Sinai Missionary Baptist Church in Durham, where he grew up. The 448-lot estate went on a three-city tour prior to the online opening at the end of January.

NYT – One late October morning in Kherson, Ukraine, Russian forces blocked off a street in downtown Kherson and surrounded a graceful old building with dozens of soldiers. Five large trucks pulled up. So did a line of military vehicles, ferrying Russian agents who filed in through several doors. It was a carefully planned, highly organized, military-style assault – on an art museum. The Kherson Regional Art Museum. They dragged bronze statues in parks, lifted books from a riverside scientific library, boxed up the crumbling, 200-year-old bones of Grigory Potemkin, Catherine the Great’s lover, and even stole a raccoon from the zoo, leaving behind a trail of vacant cages, empty pedestals and smashed glass.



“Don’t panic,” said Kirill Stremousov, Kherson’s Russia-installed deputy administrator, when he explained what had happened. He said that when the fighting stopped, the monuments would “definitely return,” and that “everything was being done for the benefit of preserving the historical heritage of the city of Kherson.” The statues have yet to be returned. (And a few weeks later, just as Ukrainian troops were liberating Kherson, Stremousov was killed in a suspicious car crash) Ukrainian officials say that Russian forces have robbed or damaged more than 30 museums.

THRIFTING – An astute sports journalist discovered an actual “jacket” only awarded to Masters golf tournament champions. Jackets are typically not allowed to be removed from the course unless the winner takes their blazer home. The journalist paid \$5, and sold it for \$139,349.

ANTIQUES ROADSHOW UK – A guest brought two photo albums from WWI, and the diary kept by his grandfather, a sergeant in the war, who had some reluctance to discuss the contents of the photo albums. The expert inspected one photo which showed the guest’s grandfather and his brother Jim from in the trenches. The guest explained: “Before the war, Jim had emigrated to Australia and in Australia joined an Australian merchant, and then purely by chance they ended up in the same trench.” They both survived the war, and the brother went back to Australia. The expert shared: “In the early years of the war, taking photos was not a problem. As the war progressed, things started to change.” Politicians realized that photographs taken by soldiers could end up sharing too much information that the enemy could use. “So the government decided that actually, it wasn’t a good idea to have soldiers taking photographs.” As for the albums’ photos, the military expert noted the photographs would be in the region of \$450 to \$600.



THE GUARDIAN – It’s been a tough time for Dungeons & Dragons fans. The reins were pulled in on users who come up with their own storylines and new characters. They had also been able to make and sell products required to play or based on the game under an open game license (OGL) agreement. A leaked new agreement drafted by Wizards of the Coast (WoTC), the Hasbro subsidiary that owns D&D, threatens to “tighten” the OGL that has been in place since the early 2000s. It would grant WoTC the ability to “make money off of these products without paying the person who made it” and companies that make over \$750,000 will have to start paying Hasbro a 25% cut of their earnings. More than 66,000 fans signed an open letter addressed to Hasbro, D&D Beyond, and WoTC, expressing disgust at the proposed changes. D&D Beyond is reversing its position on the OGL to protect “educational and charitable campaigns, livestreams, cosplay” and other content created by community members. In the statement, the company attempted to deny this was a blunder, saying: “You’re going to hear people say that they won, and we lost because making your voices heard forced us to change our plans. Those people will only be half right. They won – and so did we.”



BOSTON.COM – A New Bedford man who previously worked at the New Bedford Whaling Museum is facing charges for allegedly



stealing dozens of rare artifacts from the museum and selling them for cash. Robert M. Burchell, 42, of New Bedford, was arrested on January 5 and

charged with larceny from a building. Authorities estimate the total value of the stolen items to be more than \$75,000. Authorities say he stole dozens of pocket-sized artifacts from the museum and sold them at local antique and pawn shops. A West Bridgewater shop owner who bought some of the items from Burchell tipped off police after he became suspicious they were stolen. Most of the items have since been returned to the museum.

Starting Next Month ... Our New Column! – “Toys from the Attic”

WHAT'S SELLING ON eBay

\$1,931 (54 bids, 31 bidders): Authentic Faberge Russian Sterling Silver 24K Gold Vermeil Egg & Gemstone Brooch. This auction is for an authentic, House of Faberge Russian sterling and enamel egg, which measures 5 1/2" tall including the 24K gold vermeil over a sterling stand. This vintage Faberge Egg is signed inside the egg and on the base. When you open the egg it reveals purple velvet with gold vermeil over a sterling potted plant which holds its original sterling, emerald, amethyst, and diamond brooch. Measuring only 3/4" tall by 1 1/4" long, this brooch is in excellent original condition. The egg is decorated with purple enamel with 24K gold vermeil sterling drapes and lattice and is also accented with amethyst, emeralds, and diamond flowers. This vintage Faberge egg is in excellent original condition with no restorations. To make sure some eBayer wins this House of Faberge sterling egg it has been listed without any reserve. (photos courtesy wwolst12).



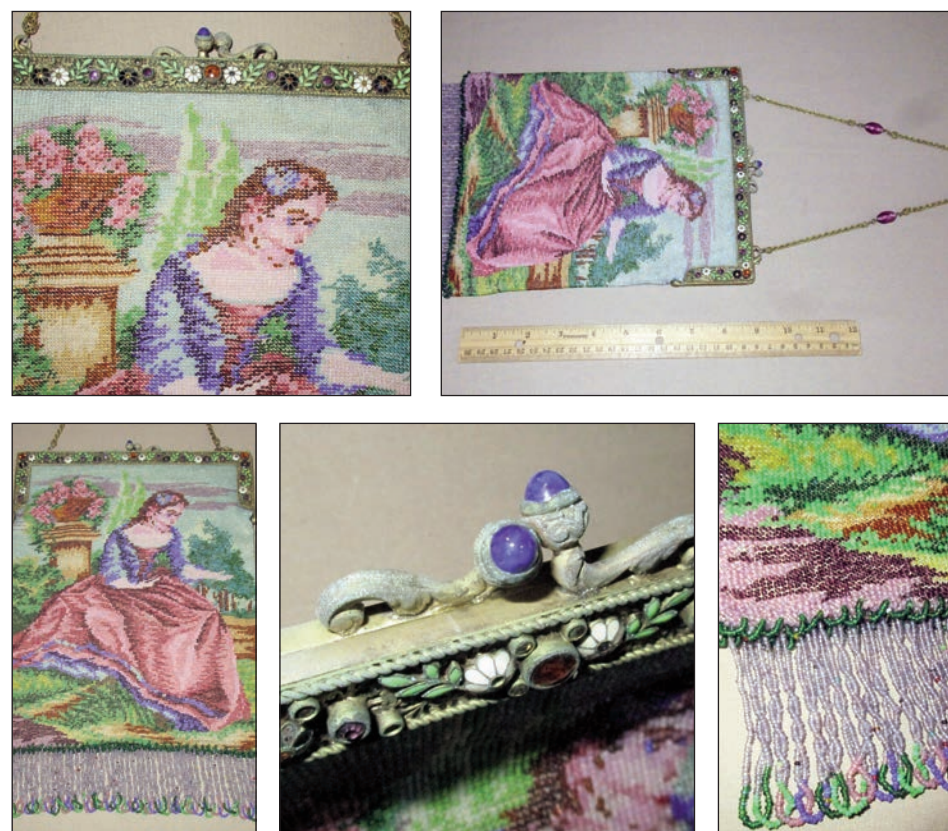
AP: When sizing up a Faberge egg, one must consider not only the name but the elements of the egg. In this instance, the 5 1/2" egg is created of sterling silver with a 24K gold vermeil. Vermeil is a higher quality administration of gold over silver that has a longer lifespan than gold plating. There are regulations surrounding gold vermeil, including the fact it must only be applied to sterling silver and must be at least 2.5 microns thick. Gold plating, on the other hand, can be applied to cheaper metals such as brass or stainless steel. Also, this egg is 5" tall with a stand, making it a very large example. Most Faberge eggs range from 3" to 5" tall. The largest example is called the Moscow Kremlin egg, which is 14 1/2" tall. It is made from onyx, gold, enamel, and glass.

The sold example here has sterling, gold vermeil, and a selection of precious and semi-precious stones in original condition. While record prices are noted far and wide, Faberge eggs of this size and of this level can sell for anywhere from \$350 to around \$3,500, depending upon the number of features, the age, and the maker of the egg. At a Morphy Auction in September of 2016, an identical (if not the same) Faberge egg was auctioned off for \$2,400. Today, this example would probably cost from \$2,200-\$2,800, making this a good deal for the buyer.

\$798.88 (34 bids, 15 bidders): Antique Austria Large Micro-Beaded Jeweled Woman's Evening Purse Ada Grunfeld . A lovely Antique Austrian Glass Micro Beaded Jeweled Enameled Frame Large Woman's Evening Purse by Ada Grunfeld, Outdoor Scene Young Woman & Flowers. Excellent Condition very slight surface wear missing 1 band of hanging fringe beads at 1 corner, missing some of the tiny jewels at the frame, some surface wear that is hard to notice, and some surface tarnish to open and close the clasp. You can reference the pictures we guarantee 100% you will be more than happy with the excellent condition, and very clean. Measuring 20 1/2" total length with chain, the purse is 11 3/4" long x 8" wide weighing 11.3 oz marked on the inside fabric with original tag: Ada Grunfeld Vienna Made In Austria. Wonderful larger size with great colors throughout, matching scenes on both sides with lovely details, light fabric on the inside liner, great small glass jeweled pieces set in the gilded metal frame on the front side with raised enamel flowers 2 amethyst glass jewels on the chain, top clip having 2 small lapis blue stones. A young woman flowing dress among flowers outdoors with a pedestal and flowers.

AP: Ada(h) Grünfeld (1895-1941) was a gifted handbag designer and maker born in Vienna in 1895. Her life was cut short—she only lived to be 46 years old—when she died at Litzmannstadt-Getto, Łódź, Poland during the Holocaust; her occupation listed as “Modistin” or “Milliner.” Grünfeld was a member of the Austrian resistance who was deported out of Austria in October of 1941 and is listed in the Holocaust Survivors and Victims Database at the U.S. Holocaust Memorial Museum in Washington, D.C.

Her micro-beaded purses are sought-after collectible beaded purses and can command prices between \$1,000 and \$2,000 depending upon the condition, subject, and provenance. It is important to verify the provenance of each piece as well as verify the design and maker of the bag in order to assess the value before you buy. This example shows the beautiful colors of a young woman in the garden. As described and shown, this would most likely bring about \$900. If restored, it could bring \$1,500-\$1,800. (photos courtesy collectiblesnbooksnstuff).



Houston Museum Antiques Show & Sale February 17-19

CHATTANOOGA, TN – The Houston Museum will be holding its 49th Annual Antiques Show and Sale on February 17th-19th, with a Moulin-Rouge Preview Party on the 16th and a special Home Design Inspiration Brunch on the 18th all taking place at the historic Read House on the Museum grounds. This year's show features an impressive array of more than 20 dealers from around the country, showcasing a diverse selection of merchandise. The Show also features onsite crystal and glass repair.

Recognized as one of the South's premier Antiques Shows, the 49th Annual Antiques Show & Sale benefits the Houston Museum of Decorative Arts. This intimate Museum houses the world-class decorative art collection amassed by Anna Safley Houston.



The Moulin Route Preview Party takes place on Thursday, February 16th from 7-10 p.m. at the historic Read House for an exclusive opportunity to shop over 20 antiques dealers at the Houston Museum.

The Home Design Inspiration Champagne and Mimosas brunch happens on Saturday, February 18th from 9:30-11 a.m. Hear Jimmy Adams, owner of Nell's, and one of Chattanooga's premier interior designers, talk about the latest home design trends including Grandmillennial Style: mixing old school aesthetics with modern flair. Looking for interior design inspiration? Purchase your ticket today and join us for mimosas and a light brunch. Tickets are limited. The brunch will include a free ticket to the Antiques Show, good throughout the weekend.

To purchase tickets to the Show, Preview Party, and Saturday Brunch, visit www.thehoustonmuseum.org or call 423-267-7176.

Thank you, Mike McLeod

Long-time writer, collector, history lover, editor, and monthly columnist for the *Journal of Antiques & Collectibles*, Mike McLeod, has retired from the pages of our magazine to start a new chapter in his life. You might know him from his byline on the popular "The Civil War Collector" and "What's Selling on eBay?" columns, and on features over the years that ranged from "A World of Weaving" to "The Life, Legacy, and Furniture of George Nakashima."



Mike and Marla McLeod in costume in Navoo, IL

Mike started working for the *Journal* in its earliest years of publication while also serving as editor of *Southeastern Antiquing and Collecting Magazine*, a position he held for 18 years until the magazine folded in 2017, as well as editor of two other magazines published by Southeastern Publishing, *The Civil War Journal* and *RV Freewheeling* (a recreational vehicle publication). Over the years, Mike's columns for the *Journal* also included "The Celebrity Collector," "Name This Famous Person," "Name This Famous Antique," and "This Month in Collecting History," which was published as a book by the same name.

Mike's love of antiques and collecting started with bottle collecting after he discovered an old dump from around the turn of the 20th century while he and his wife, Marla, were out hiking up a creek bed. When not bottle hunting, Mike enjoys researching his family history (one of his lines goes back to 800 AD and Earc MacEochaidh).

Mike and Marla are very active with their charity and church work, and have always been generous when it comes to helping out in a crisis and doing mission work in Monument Valley and in Nauvoo, IL. Wherever he traveled and whatever he explored, learning and sharing the history he discovered was a part of his experience as he continued to write his columns for the magazine. We will miss him in our pages. Thank you, Mike, for your years of interesting facts and historical insights.

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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

Rolex Cosmograph Daytona, CA\$54,870, Miller & Miller



A Rolex Cosmograph Daytona watch, Ref. 116515, a model first introduced in 1963, with 18kt Everose gold, sold for \$54,870 in an online-only Luxury Watches Sale held November 19th by Miller & Miller Auctions, Ltd., based in New

Hamburg, Ontario, Canada. Also, a Rolex Day-Date "President" watch, Ref. 18038, circa 1988, with 18kt yellow gold case, made \$17,335; and a De Grisogono Grande ladies' watch, Swiss, circa 2001, with gently curved silhouette style, brought \$14,735.

Alphonse Mucha poster art, \$78,000, Poster Auctions Int'l



Poster art by the French Belle Epoque master Alphonse Mucha, *Princesna Hyacinta* (*Princess Hyacinth*), 1911, sold for \$78,000 at Rare Posters Auction #88 held November 13th by Poster Auctions International in New York City. Also, Geo Ham's *Amilcar* (1924)

left the room for \$28,800; *Rosa Bonheur's Buffalo Bill / The Last of the Great Scouts* (1905) realized \$20,400; Roger Broder's *La Plage de Calvi, Corse* (1928) went for \$15,600; and Adolfo Hohenstein's *Tosca* (1899) reached \$40,800.

Chanel shoulder bag, \$4,062, Crescent City



A classic double-flap Chanel shoulder bag in black quilted lambskin calf leather with gold hardware sold for \$4,062 at a Holiday Estates & Couture Auction held December 2nd by

Crescent City Auction Gallery in New Orleans, LA. Also, an oil painting *Portrait of a Lady with Fan* by Fernand Toussaint (French/Belgian, 1873-1956) went for \$2,176; an early 20th century Louis Vuitton steamer trunk finished at \$1,920; and an etching by Charles Marion Russell (1864-1926) breezed to \$1,024.

Gold Rush-era jeans, \$114,000, Holabird



A pair of miner's work-pants recovered from the 1857 sinking of the S.S. *Central America*, the oldest known California Gold Rush-era jeans of their kind, possibly made by or for Levi Strauss, sold for \$114,000 at an auction held December 3rd by Holabird Western Americana Collections in Reno, NV. Also, the historic brass name tag and keys from the ship's

Purser, Edward W. Hull, rang up \$102,300; and the lid to the oldest known Wells Fargo treasure shipment box changed hands for \$99,600.

"Don't Tread on Me" flag, \$28,566, Hake's Auctions



A circa 1864 "Don't Tread on Me" Civil War-era Confederate Gadsden flag, evoking Ben Franklin's 1754 political cartoon

of a disjointed snake with the caption "Join Free or Die," 18 inches by 25 inches, sold for \$28,566 at a Pop Culture auction held Nov. 15-16 by Hake's Auctions in York, PA. Also, hand-colored stat paper sheets for the 1987 *Marvel Masterworks* #1 hardcover book that reprints the 1963 *Amazing Spider-Man Vol. 1, #1*, with artwork by Steve Ditko, commanded \$14,437.

Diamond Planet Robot, \$33,210, Milestone Auctions



An original Yonezawa (Japanese) 10-inch tin wind-up Diamond Planet Robot with repro box sold for

\$33,210 at a Winter Toy Extravaganza held December 10th by Milestone Auctions in Willoughby, OH. Also, a Masudaya (Japanese) 15-inch battery-op Target Robot from the Gang of Five robot series, with its correct dart gun and dart, brought \$14,400; and a Distler (German) 8-inch tin windup Directional Policeman car with comical bug-eyed driver and graphics hit \$14,400.

Marklin Fidelitas clown train, \$84,000, Bertoia Auctions



A rare Marklin "Fidelitas" clown train, 37 inches long with all original paint, sold for \$84,000 at an auction held Nov. 17-18 by Bertoia Auctions in Vineland, NJ. Also, a Tippo lithographed tin Santa car, 12 inches long, rolled away for \$60,000; a Santa bellsnackle with reindeer-drawn sleigh on platform pull-toy accompanied by possibly its original wooden crate realized \$50,400; and a Hubley cast-iron Hill Climber motorcycle, olive green with nickel wheels, made \$48,000.

Abercrombie painting, \$437,500, Hindman



A 1947 painting by Gertrude Abercrombie (American, 1909-1947), *Untitled, (Woman with Tethered Horse and Moon)*,

23 inches by 28 inches, sold for \$437,500, a new world auction record for the artist, at a Post-War & Contemporary Auction held December 14th by Hindman in Chicago. Also, *Subterrachial Bop Boop* (1967) by Gladys Nilsson (American, b.1940) realized \$75,000; and *Locus (complete portfolio of 6)* (1972-1975) by Dorothea Rockburne (Canadian, b. 1932), rose to \$46,875.

Bo Bartlett painting, \$352,800, Freeman's



A monumental 2015 painting by American artist Bo Bartlett, titled *The Promised Land*, sold for \$352,800 during American

Art Week held Dec. 4-6 by Freeman's in Philadelphia. Also, William Herbert Dunton's *Grizzly Bear* followed closely at \$302,400; Edward Willis Redfield's *Winter Brook* earned \$151,200; Robert Spencer's *Courtyard at Noon* achieved \$63,000; Charles Burchfield's *The Garden Path* rose to \$119,700; and Everett Shinn's *Philadelphia Docks* went for \$113,400.

Bird-form lamps, \$63,000, Doyle



A pair of 1950s Italian ceramic bird-form lamps retailed by Beth Weissman illuminated the room for \$63,000 on Day 1 of a Doyle+ Design auction held Dec. 7-8 by Doyle in New York City. Also, a

1950s carved Sapele cabinet by Alexandre Noll bearing a provenance of his estate changed hands for \$44,100. Day 2 saw record prices for paintings and prints spanning the 20th century to the present day. The Flower Family Collection featured rare ceramic figures by Martin Brothers.

Roosevelt's Smith & Wesson, \$910,625, Rock Island Auction



A historic, documented Col. Theodore Roosevelt Smith & Wesson No. 3 pistol sold for \$910,625 at a Premier Auction held Dec. 9-11 by Rock Island Auction Company

in Rock Island, IL. Also, a factory Cuno Helfricht Master engraved Colt Model 1877 Lightning hammered for \$323,125; an exhibition grade Gustave Young engraved gold Winchester Model 1866 garnered \$211,500; and an Ames inscribed officer's sword presented to Confederate Gen. Paul J. Semmes hit the mark for \$176,250.

Lalanne sculpture, \$8.4 million, Christie's



A sculpture by Francois-Xavier Lalanne, titled *Ane Plante*, sold for \$8.4 million at an auction of works by 20th century sculptors Claude and Francois-Xavier Lalanne, from the private collection of their daughter,

Marie, held December 7th by Christie's in New York City. The *Ane Plante* was a world record for the model. Also, *Les Trois Grands Moutons de Peter* achieved \$6.3 million; and *Grand Requin* and *La Grande Ourse* each brought \$3.66 million. The auction grossed \$77 million.

Molesworth-style sofa, \$18,750, John Moran



A 21st century New West Furniture Co. Molesworth-style sofa sold for \$18,750 at an Art of the American West sale held on Nov.

16th by John Moran Auctioneers in Los Angeles. Also, a circa 1890-1910 cigar store Native American figure in the style of Samuel Robb went for \$18,750; a late 19th/early 20th century bass drum from Pawnee Bill's Wild West Band earned \$12,500; and a painting by Logan Maxwell Hagege (b. 1980), titled *Dry Air* (2012), changed hands for \$22,500.

Signed Monroe photo, \$300,000, Heritage



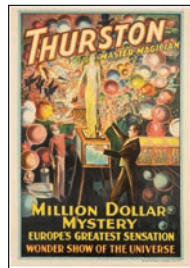
The only known photograph of Marilyn Monroe inscribed to Joe DiMaggio ("I love you Joe, Marilyn"), sold for \$300,000 at an auction held December 1st by Heritage Auctions in Dallas. It was a new auction record for a signed Monroe photograph. The picture was a publicity still taken in 1953 for the film *Gentlemen Prefer Blondes*. It was already among the most famous and coveted of Monroe's portraits. It came with a signed letter from DiMaggio's daughters Paula and Kathie.

Aaron Judge home run ball, \$1.5 million, Goldin Auctions



The baseball that New York Yankees star Aaron Judge hit for the American League record 62nd home run sold for \$1.5 million in an auction that began Nov. 29 and ended Dec. 18 by Goldin Auctions in Runnemede, NJ. The seller was Cory Youmans, who caught the ball in his glove when Judge launched it into the left field stands at Globe Life Field in Texas on Oct. 4. It was the second-highest amount ever paid for a baseball at auction. The most was \$3 million for Mark McGwire's 70th home run, hit on Sept. 27, 1998.

Thurston Master Magician poster, \$9,000, Potter & Potter Auctions



A linen-mounted "Thurston Master Magician. Million Dollar Mystery" broadside poster, printed in Cleveland around 1928 by the Otis Lithograph Company, sold for \$9,000 at a Winter Magic Auction held December 10th by Potter & Potter Auctions in Chicago. Also, a pair of Tower Bean Pattern handcuffs believed to have been worn by Harry Houdini fetched \$7,200; and a Silk and Water Vase made in Philadelphia in 1925 by Carl Brema and Sons changed hands for \$6,600.

Andrew Clemens sand bottle, \$277,575, Bonhams Skinner



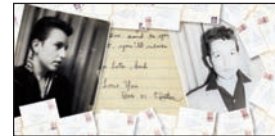
An inverted sand bottle from 1877 by Andrew Clemens, featuring a depiction of a ship at sea on one side and an inscription on the other that read "Merry Christmas," sold for \$277,575 at an Americana auction held November 18th by Bonham's Skinner in Marlborough, MA. Also, a *Four Seasons Suite* of four paintings attributed to Fatqua, believed to originate in Canton, China, circa 1805-1815 and thought to have been originally purchased in Boston at Child's Gallery in the 1950s rose to \$189,375.

Martha Walter painting, \$27,500, Lark Mason



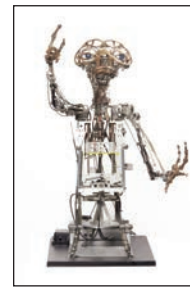
An oil on panel painting by Martha Walter (American, 1875-1976), titled *Coney Island on Monday Morning*, sold for \$27,500 at a Fine and Decorative Works of Art auction held Nov. 16-17 by Lark Mason Associates in New Braunfels, TX. Also, a maritime painting by Henry Moret, titled *Marine*, finished at \$78,500; a Chinese jade-mounted wood table screen realized \$22,500; a Roman-style marble torso of Aphrodite hit \$12,438; and a Qing Dynasty porcelain Jue made \$43,750.

Bob Dylan love letters, \$669,875, RR Auction



An archive of 42 love letters written by Bob Dylan to a high school sweetheart, Barbara Ann Hewitt, sold for \$669,875 in an auction that began Oct. 26 and ended Nov. 17 by RR Auction, based in Boston. Included in the archive were early drawings and photos, including one of the earliest signed Dylan photos known to exist (\$24,361). Another Dylan archive in the sale consisted of 24 handwritten works collectively dubbed *Poems Without Titles*, written while he was at college (\$249,563).

E.T. mechatronic model, \$2.56 million, Julien's



The original, film-used mechatronic model for the 1982 movie *E.T. The Extraterrestrial* sold for \$2.56 million at an Icons and Idols: Hollywood auction held Dec. 17-18 by Julien's Auctions in Beverly Hills, CA. Also, the E.T. character maquette went for \$125,000 and the Kuwahara BMX bike from film production brought \$115,200; Charlton Heston's "Holy Staff" from *The Ten Commandments* rang up \$448,000; and dresses worn by Marilyn Monroe rose to \$256,000 and \$224,000.

"Mean" Joe Greene jersey, \$60,043, Lelands



A "Mean" Joe Greene Pittsburgh Steelers game-worn jersey from the team's 1975 Super Bowl-winning season sold for \$60,043 at a Fall Classic Auction that closed December 10th by Lelands in Matawan, NJ. Also, a New York Yankees batting helmet worn by Mickey Mantle circa 1957-1958 settled at \$51,868; an early 1930s "Home Run Special" baseball signed by Babe Ruth fetched \$32,497; and a Frank Robinson 1966 Orioles jersey from his MVP / Triple Crown season hit \$50,400.

Heritage's Latest Comic Book and Comic Art Auction Surpasses \$13.5 Million

DALLAS, TX – No single comic was left on the spinner rack, nor a single work of art was left hanging on the gallery wall. And by the time Heritage Auctions' completely sold-out Jan. 12-15 *Comics & Comic Art Signature® Auction* ended late that Sunday night, its final total of a remarkable \$13,508,641 for only 1,015 lots, numerous records were realized involving, among others, Spider-Man, the X-Men, Frank Miller's take on Wolverine, Captain Marvel, Conan the Cimmerian and Little Dot and her pal Richie Rich, the poor little rich boy himself.

Nearly 4,700 bidders from around the world participated in this four-day event, which kicked off January 12th with a Platinum Session that exploded with a bidding war that led to a new auction record for legendary artist-creator Dave Cockrum. He was the man who helped save Marvel Comics' X-Men after readers abandoned Stan Lee and Jack Kirby's team of young evolutionary marvels in the 1970s and their books filled with reprinted stories languished on shelves and racks.

One of Cockrum's earliest covers from his legendary X-Men run with writer Chris Claremont made its auction debut: April 1976's *X-Men* No. 98, featuring Storm, Nightcrawler, and Colossus, all Cockrum creations, and a very early cover appearance of Wolverine. The art opened with live bidding starting at \$120,000, but heated bidding drove its final price to \$432,000, shattering the previous record for the beloved artist set just one year ago.

Moments later, bidders fought it out over one of the most memorable Frank Frazetta originals at auction in a while: the cover for 1973's Signet paperback *Flash for Freedom!* This very Frazetta piece—which renders the anti-hero Harry Flashman more cocksure cowboy than Victorian-era military hero—realized a staggering \$660,000 by the time the hammer fell.

Time and again, new records were realized: Page 17 from the second issue of Claremont, Frank Miller, and Joe Rubinstein's *Wolverine* mini-

series realized \$156,000, making it Miller's most valuable rendering of the man called Logan. Writer-artist Bob Layton's original cover art for *Marvel Super Heroes Secret Wars* No. 7—starring Captain America, three of the X-Men, a “new” Spider-Woman, and She-Hulk, among others—sold for \$132,000, setting a new auction record for a work by the famed Iron Man storyteller. Speaking of, Page 4 from *Tales of Suspense* No. 39 by Don Heck—in which Tony Stark takes shrapnel to his heart—realized \$132,000.

Bidding wars for original art happened throughout the weekend: George Pérez and Joe Sinnott's cover for *Fantastic Four* No. 184 sold for \$120,000. And several minutes passed as collectors tussled over Don Perlin, Ian Akin, and Brian Garvey's original cover for 1986's *Transformers: The Movie* No. 1. It sold for \$102,000.

Spider-Man's 1962 inaugural swing through Marvel Comics continues to attract collectors: A copy of *Amazing Fantasy* No. 15 graded CGC Near Mint 9.2 sold for \$810,000 – a new record for the grade.

A copy of *Flash Comics* No. 1 graded CGC VG/FN 5.0, which opened live bidding at \$70,000 and sold for \$192,000 – the second-highest price realized at Heritage for that Golden Age gem. But it wasn't only superheroes setting records last weekend – or, for that matter, comic books and original art.


There was nothing little about the *Little Dot* No. 1 graded CGC Near Mint+ 9.6 in this auction, as this popular book among collectors led to one of the most heated bidding wars of the entire affair. The result: a new auction record of \$78,000 for this Harvey Comics key.

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Holabird's *Pike's Peak or Bust!* Auction January 19-22

RENO, NV – Holabird Western Americana Collections, LLC's first live auction event of the year will be a four-day affair—January 19th thru 22nd—featuring collectibles in over a dozen categories, including bottles, railroadiana, Native Americana, mining, numismatics, art, stocks, militaria and general Americana, online and live in the Reno gallery located at 3555 Airway Dr.

The auction, starting at 8 a.m. Pacific time each day, is officially titled *Pike's Peak or Bust! Western Americana, Bottles, Numismatics & More*. "With a healthy dose of exciting Colorado and Western states material, we decided to name this auction in honor of the great Colorado Gold Rush of 1859," said Fred Holabird, owner of Holabird Western Americana Collections.

Featured collections and highlights include Part IV of the Gary Bracken Collection (more great offerings from the Ponca City, Oklahoma lawyer). Items include Native Americana (including arrowheads); tokens (CO, MO, and OK); Colorado medicine bottles; whiskey jugs, and stoneware.

Important early American documents from the 1700s and 1800s, including autographed pieces from Benjamin Franklin, Grover Cleveland, and James Buchanan, will be sold, while the art category will highlight a group of signed prints and books from Ansel Adams, signed prints from famous photographer Paul Strand, signed Salvador Dali pieces, and wood and stone sculptures.

Holabird will also offer more rare Colorado mining stocks from a private collection – Colorado railroad stocks, autograph pieces (including Wells Fargo and Jay Gould), and market fresh mining stocks.

In addition to Oklahoma points from the Bracken collection, the Native American section has kachinas, pine crafts and basketry, and ephemera, including art and photographs. Militaria features items from the Civil War, Indian Wars, and both World Wars, including photographs, autographed documents, and artifacts. Early shotguns, muskets, and ammo will also be offered.

General Americana will feature rare documents, books, and artifacts from AL, AZ, CA, CO, NV, the OK, Indian Territory, and more. Smaller categories include cowboy, sports, books, jewelry, toys/model railroad,

and hard goods. Mining will include minerals and fossil plates, ephemera from CO and NC, spoons, tags, and mercury jugs.

Day 1, on Thursday, January 19th, will feature 514 lots of general Americana, which will include geographic sort and miscellaneous, including cowboy, sports, books, and toys.

A document written and signed by William Henry Ashley, Lt. Gov. of Missouri in 1824, giving notice to an appointed Sheriff of Cooper County, with the Seal of Missouri lower left, has an estimate of \$4,000-\$6,000. Also, a City of Tombstone, AZ business license, dated Aug. 1, 1881 (two months before the shoot-out at the OK Corral), and issued to the Peck Bros. (for "Peddlers"), signed by Town Marshall Virgil Earp (Wyatt's brother), should hit \$3,000-\$5,000.

An original Ringling Brothers broadside, circa 1897, advertising "Three Famous Aerial Ladies" (Miss Leon, La Bella Carmen, and Miss Carroll), measuring 23 1/2 inches by 16 inches, should command \$500-\$1,500.

Day 2, on Friday, January 20th, will contain 546 lots of transportation (railroad and steamer passes and transportation ephemera) and bottles (featuring Colorado whiskey and medicines).

A circa 1868 Dr. Boerhaave's Stomach Bitters bottle, dark green lime with an applied top, 8 3/4 inches tall, an exceptionally rare Western bitters bottle and one of maybe only five or six known, carries an estimate of \$4,000-\$10,000.

An autograph letter dated April 14, 1829, and signed by Peter Haywood, whose naval career was clouded by the misfortune of being a 16-year-old seaman aboard the merchant vessel HMS Bounty at the time of her famous mutiny in 1789, should sell for \$300-\$2,000. Also, a Lake Shore and Michigan Southern Railway map and timetables, printed by the Herald Printing & Publishing Co. in June 1887, 40 inches by 17 inches, is expected to finish at \$500-\$1,000.

Day 3, on Saturday, January 21st, will be a busy day, filled with 533 lots of art (featuring Ansel Adams, Salvador Dali, and Paul Strand), Native Americana, political collectibles (including early American autos), militaria, firearms, and weaponry, minerals, and stocks and bonds.

A historically significant land deed signed by Benjamin Franklin as President of the Supreme Executive Council of Pennsylvania, dated April

11, 1787, for 282 acres known as "Powersburg" on the west side of Pine Creek, has an estimate of \$25,000-\$50,000. Also, a photo print of Paul Strand's White Horse image (1932), taken in Taos, New Mexico, 8 inches by 10 inches, from a collection of prints likely sent to Ansel Adams by Strand himself, should earn \$5,000-\$10,000.

Speaking of Ansel Adams, a signed print of the renowned photographer's *El Capitan Winter Sunrise*, 9 inches by 10 inches from an edition of 250 and inscribed on the back to Andrea Gray and Gardner/Fulmer Lithograph, is estimated to reach \$3,000-\$5,000.

Day 4, on Sunday, January 22nd, will be all numismatics, starting with 13 different Nevada banknotes and continuing with US coins (including Carson City Morgan silver dollars), medals, and a large offering of tokens (from CO, MO, and OK).

A \$20 Nixon National Bank (Reno, NV) 1902 red seal banknote (CH. #8424, Fr. 641), one of four known and signed by George S. Nixon as president of the bank, graded Very Fine 20, is expected to find a new home for \$50,000-\$75,000.

A scarce Eagle Club (Leadville, CO) token ("Eagle / Club / Leadville / Colo. / You May Call Again") round, 21 mm wide and in extra fine condition, carries an estimate of \$1,000-\$2,000. Also, a brothel token from Denver, Colorado ("Compliments / Of / Miss Olga / 2148 Market Str. / Denver"), round, 21 mm wide, in almost uncirculated condition, should make \$600-\$1,000.

Holabird Western Americana Collections, LLC, is always seeking new and major collections to bring to market. To consign a single piece or a collection, you may call Fred Holabird at 775-851-1859 or 844-492-2766; or, you can send an e-mail to fredholabird@gmail.com.

Visit www.holabirdamericana.com. Updates are posted frequently.



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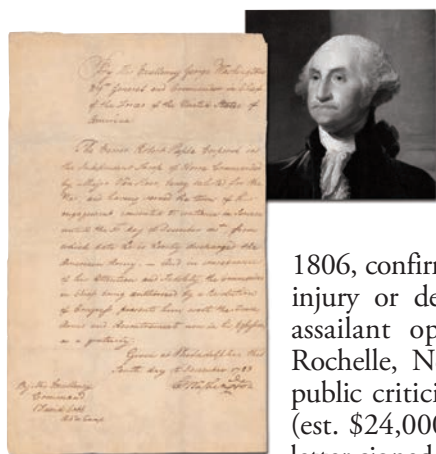
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Letters signed by Washington, Hancock, and More in Online Auction in February at University Archives

WILTON, CT – Letters boldly signed by early American historical giants George Washington, John Hancock, and Thomas Paine, plus a 1963 Christmas card signed by both JFK and Jackie, and an archive of material signed by Lincoln and Douglas, will all come up for bid in University Archives' online auction slated for Wednesday, February 1st at 11 a.m. Eastern time.

This *Rare Manuscripts, Books & Sports Memorabilia* auction features historical material from multiple collecting categories. All 460 lots are up for viewing and bidding now at www.UniversityArchives.com, LiveAuctioneers.com and Invaluable.com. Telephone and absentee bids will be taken, but there will be no any live gallery bidding.

"Our February auction offers many exceptional buying and collecting opportunities and is especially strong in the U.S. Presidential, Early American, science, and sports collecting categories, with 25 lots relating to professional baseball, basketball, hockey, boxing, soccer, and even horseracing," said John Reznikoff, the president and owner of University Archives. "In addition, the aviation/space, entertainment, literature, art, and music categories are also abundantly represented."



Of historic note is a document signed "G. Washington" by George Washington authorizing the discharge of Corp. Robert Pappé from a Horse Troop on Dec. 10, 1783 (est. \$20,000-\$30,000); an autograph letter signed by patriot pamphleteer Thomas Paine to a Quaker friend in London on July 12,

1806, confirming reports that he had narrowly missed injury or death on Christmas Eve 1805 when an assailant opened fire at Paine's home in New Rochelle, New York, possibly motivated by Paine's public criticism of Christianity or views in general (est. \$24,000-\$35,000); and a three-page autograph letter signed by John Hancock on March 11, 1777,

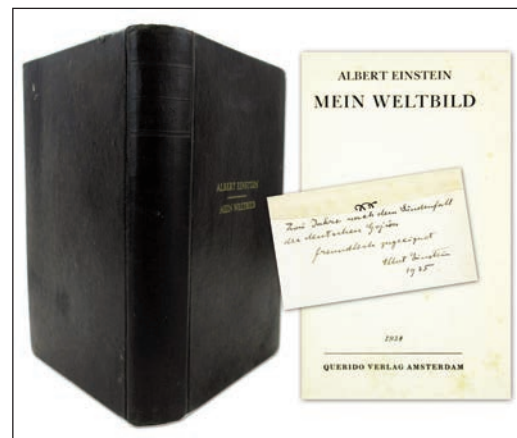
conveying the latest news from Philadelphia, where the Continental Congress was to convene, to his wife Dolly in Baltimore. In it, Hancock mentions (but discounts rumors) that, "... General Howe is bent on coming here, [with] another report ... that the Merchants at New York are packing their goods and putting them on board ships and that the troops are going away" (est. \$20,000-\$30,000).

An amazing legal archive of eight documents totaling 34 pages from 1838, signed by two political giants, Abraham Lincoln and Stephen Douglas, and foreshadowing their classic debates for the Illinois Senate seat 20 years later, should bring \$18,000-\$20,000.



A 1963 Hallmark Christmas card was boldly signed by President John F. Kennedy and First Lady Jackie Kennedy just days before his assassination and was never mailed. The words "Blessed Christmas" had been excised at the last minute in a gesture of sensitivity towards JFK's Jewish friends, and the card was simply engraved, "With best wishes for a Happy New Year." (est. \$15,000-\$20,000.)

Albert Einstein signed a cryptic dedicatory inscription, "Two years after the Fall of the German Goyim. / Kindly granted / Albert Einstein / 1935" on the flyleaf of a first edition copy of his German language book *Mein Weltbild*, or *The World As I See It*. His biblical allusion to a "fall" referred to Hitler's rise in Germany in 1933. The book is expected to finish at \$12,000-\$14,000.



A one-page typed letter boldly signed by Walt Disney, PSA/DNA slabbed and certified authentic, in which he writes a flattering recommendation letter for Robert Neuschotz, a former employee in Disney's Special Effects Department, should fetch \$6,000-\$7,000. "He was of great assistance in devising and developing devices that have proven to be of value to this organization," Disney wrote.

A 1996-1997 Michael Jordan home game-worn "Chicago

Bulls" jersey, emblazoned with Jordan's iconic player number "23" in scarlet, is expected to change hands for \$6,000-\$7,000. The jersey, showing light wear, is graded A5 and comes with a MEARS Letter of Authenticity. That season was one of Jordan's most outstanding in terms of points, assists, steals, and rebounds.



A Wayne Gretzky All-Star exhibition game-worn purple, white, and black sweater, signed and dedicated by the Canadian "Great One" to Major League Baseball relief pitcher Duane Ward on the player number "99" verso, estimated at \$4,500-\$5,500. The sweater is accompanied by a letter of provenance from Ward, who pitched for the Braves and Blue Jays from 1986-1995.

Thomas A. Edison, John Burroughs, and Harvey Firestone—three important figures from early 20th century history—each signed a privately printed copy of their travel journal, *In Nature's Laboratory*, documenting a 2-week-long road trip from Orange, NJ to southern Canada during the summer of 1916. The journal features 44 original photographs showing the celebrity friends resting, eating, and conversing (est. \$4,000-\$5,000).

University Archives was founded in 1979, as a division of University Stamp Company, by John Reznikoff, who started collecting stamps and coins in 1968, while in the third grade. Industry-wide, Reznikoff is considered the leading authenticity expert for manuscripts and documents. He consults with law enforcement, dealers, auction houses, and both major authentication companies. Anyone who has a single item or a collection that may be a fit for a future University Archives auction may call John Reznikoff at 203-454-0111, or email him at john@universityarchives.com.

University Archives' new offices are located at 88 Danbury Rd. (Suite 2A) in Wilton, CT. For more information visit www.universityarchives.com.



JEANS: THE ICONIC AMERICAN STYLE

★ By Maxine Carter-Lome, publisher



A pair of Levi's jeans from the 1880s found down an abandoned New Mexico mine was sold at auction for a total of \$87,400 at an Aztec, New Mexico auction. They are flecked with wax over the legs from where the original owner labored under candlelight.



The oldest known pair of jeans were among 270 Gold Rush-era artifacts discovered on board the 1857 shipwreck of the S.S. Central America or "Ship of Gold" off the coast of North Carolina in 2014. The pants alone sold for a whopping \$114,000 at Holabird Western Americana Collections in Reno, Nevada.

From 19th century miners and railroad workers to the cowboys of the Old West, hippies, rock stars, fashion models, and adults and children of all ages, blue jeans are part of the well-worn clothing that has defined American style for almost 175 years.

Today, new jeans can cost upwards of hundreds of dollars depending on the designer and brand; however, 19th century denim workpants now command upwards of six figures at auction. Just recently, a pair of five-button workpants, possibly worn by a miner and recovered from an 1857 shipwreck after spending more than a century in a passenger's trunk at the bottom of the sea, sold for \$114,000 at a Holabird Western Americana auction. Also this past year, a pair of 1880s Levi's found in a mine shaft sold for more than \$87,000 at an Aztec, New Mexico auction. One hundred and twenty-five years after Solomon Warner, a storekeeper in the Arizona Territory, purchased his blue jeans, they sold for nearly \$100,000 in 2018 through Daniel Buck Auctions. The denim was produced at a mill in New Hampshire, and the jeans were manufactured by Levi's in San Francisco.

While "antique" denim workpants are becoming rising-value items at auction, it is pre-worn "vintage" jeans that are the hot new fashion finds in the consumer and resale marketplace. Here, vintage is defined as pre-21st century; however, for a piece of apparel to qualify as vintage it must also comprise stylistic elements relevant to the brand and trends of those times.

In today's vintage marketplace, fit, style, designer, and condition (when it comes to jeans, well-worn can be a good thing) drive consumer demand so the market is made up of everything from authentic pre-worn goods to re-issues of iconic styles, deadstock, runway relics of designer denim, and new upcycled pieces made from reworked old jeans. However, for true collectors

and jean aficionados, it is pre-1970s jeans and denim clothing items from brands such as Levi's, Lee, and Wrangler that define vintage style. These heritage brands, still in business, see this moment in time as an opportunity to regain their relevance and re-assert their dominance in a marketplace that for the last 60 years has chased the latest designers and design iterations of denim chic. These older jeans have a look and feel that has proven timeless, and a story behind their brand that is purely Made in America.

★ LEVI STRAUSS

When it comes to American jeans – and auction values – all roads lead back to San Francisco businessman Levi Strauss.

It is said that Strauss, a Bavarian immigrant, brought denim to America in 1853, establishing a wholesale dry goods business in San Francisco selling imported clothing, fabric, and other dry goods to the small stores opening all over California and other Western states during the Gold Rush years.

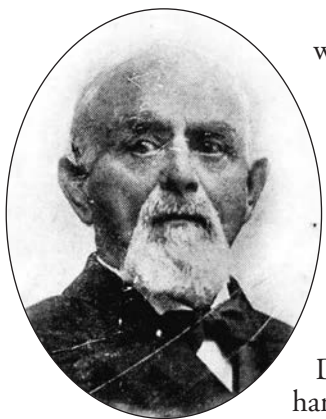
Eighteen years later in Reno, Nevada, a tailor named Jacob Davis recognized a problem in the making of



1893 Levis made in San Francisco from cotton denim produced at the Amoskeag mill in Manchester, N.H.
photo: Daniel Buck Auctions



Levi Strauss (left) sitting with his family



In 1871, Reno tailor Jacob Davis thought to use metal rivets to strengthen pants, leading to Levi's blue jeans.



Illustration from the 1873 patent application for riveted blue jeans.

workpants for his customers using Levi Strauss denim and believed he had the perfect solution. The pants he was making for miners weren't tough enough to stand up to the conditions in local mines; among other issues, the pockets and button fly were constantly being torn. "A miner's wife came up to Davis and asked him to come up with pants that could withstand some abuse," says Nancy Davis (no relation), curator of the American History Museum. Davis looked at the metal fasteners he used on harnesses and other objects. "At that time, he came up with the riveted trousers."

As local miners snapped up the overalls he made with rivet-strengthened stress points and durable "duck cloth," a type of canvas, Davis realized he needed to protect his idea. Lacking the money to file for a patent on his own, Davis wrote to Levi Strauss in 1872 about his method of strengthening work pants by using metal rivets on the stress points: the corners of the pockets and the base of the button fly and Strauss agreed to support Davis' idea. On May 20, 1873, the pair was issued a patent for "Improvement in Fastening Pocket-Openings." According to Levi's company's timeline, the original design had "one back pocket with the Arcuate stitching design (the same design they have today), a watch pocket, a cinch, suspender buttons and a rivet in the crotch. The rivets on the back pockets were exposed."

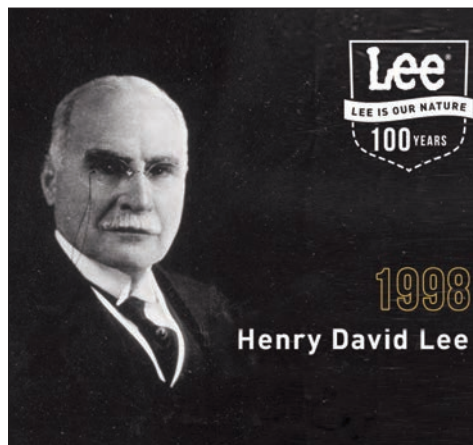
Davis soon moved to San Francisco, and wide-scale production of riveted pants started for the first time under the brand name Levi Strauss & Co. with a label that clearly proclaimed: "Patent Riveted Duck & Denim Clothing ... Every Pair Guaranteed. None Genuine Unless Bearing This Label." By the time their

patent expired in 1890, Levi Strauss & Co. was an established brand among American workers; however, it was Levi's 501 style, issued in 1890, that moved Levi's blue jeans outside of the working-class demographic and into the embrace of everyday casual fashion as people, other than blue-collar workers, began wearing jeans, according to the Smithsonian's Davis.

Levi Strauss passed away in 1902, and by 1911 the company was owned and operated by Strauss's nephews, Jacob, Louis, Abraham, and Sigmund Stern. Due to customer demand, they stopped making blue jeans out of cotton duck and stuck strictly to denim, considering it a superior fabric that was strong, comfortable, and became more comfortable with each wash – ideal for manual labor workers in the mines and on the railroad. By the 1930s, it wasn't just manual laborers that needed a pair of blue jeans — the growing fascination with cowboys, dude ranches, and John Wayne in Western movies had everyone wanting the western look. It did not take long before new companies entered the market with their own versions of blue jean western wear.



The Two-Horse Brand 1915 Levi Strauss & Co. advertisement



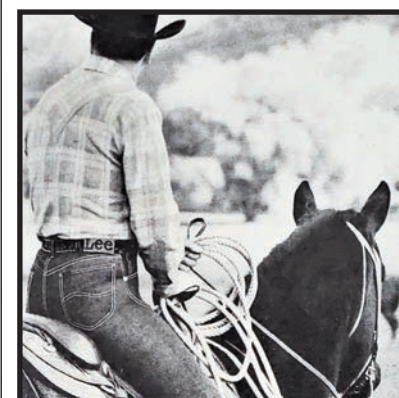
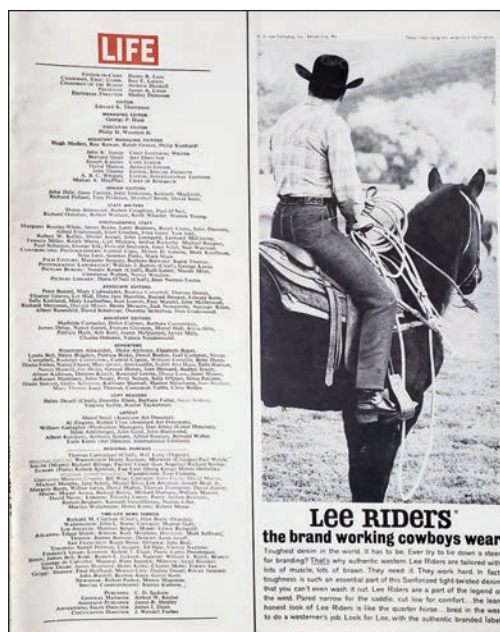
Henry David Lee
(December 9, 1849 – March 15, 1928)



1928 photograph of the H. D. Lee Company in Kansas City, MO

In 1889, Henry David Lee, born in Vermont, founded the H. D. Lee Mercantile Company in Salina, Kansas, producing blue jeans, overalls, and jackets. The growth of Lee was prompted by the introduction of the Union-All work jumpsuit in 1913, and in 1927, the Company became the first garment manufacturer to use a "hookless fastener" — or zipper — in cowboy pants, overalls, coveralls, and playsuits, replacing buttons. This was a game-changer for the Lee brand and broadened the appeal of denim work clothes.

Lee focused on the durability of its clothes in its marketing. In 1925, the Company teamed up with Canton Mills of Canton, Georgia, to develop the strongest and bluest denim in the market for durable work and western wear. In a 1939 publicity stunt, Lee's "Jelt" Lee j denim survived Ripley's Believe It or Not! 26-mile crawl across untreated concrete.

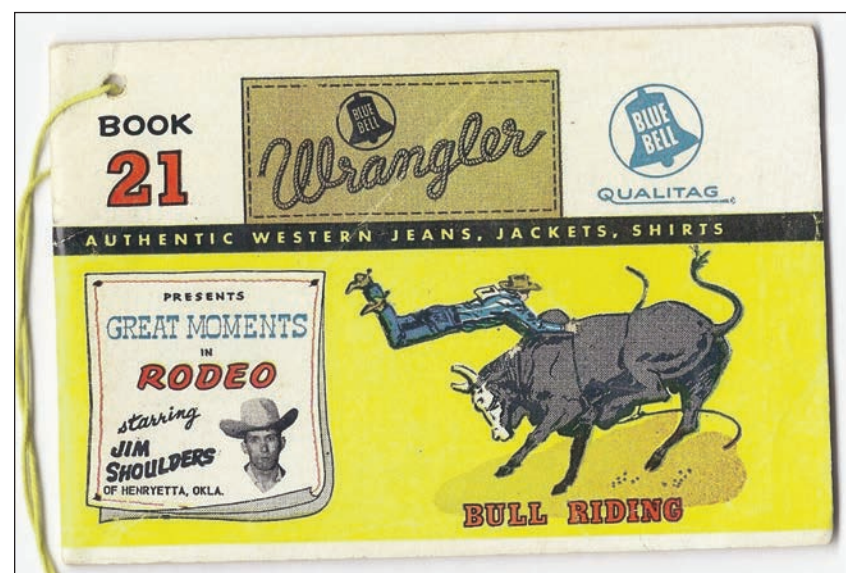


An original 13" x 10" photo selling on eBay for \$8 was from a photo shoot for a Lee Riders ad that ran in Life magazine in the 1960s.

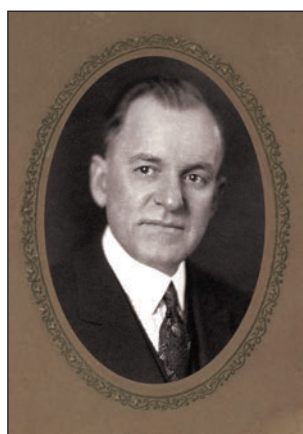
Lee jeans were also known for their small, rounded back pockets that had a wide placement. It is said that the reason for this was to make the jeans more comfortable to wear when seated in the saddle and they could also be reached without the need to stand up in the saddle.

Lee's iconic Ryders and jean jackets became the brand's most popular and defining style. Lady Lee Riders were introduced to the market in 1947. From that point on, Lee's workwear clothing was silhouetted into fashion wear for men and women, from bell bottom jeans and painter's jackets to "Leisure" suits and dressed-up western cut and styled denim outfits.

When it comes to desirable vintage Lees, look in particular for the tags to identify styles from the 1950s and '60s (the tags remained similar in design to the 1950s in the 1960s). During this era, Lee started to include information about the materials used (100% cotton) and added Made in the USA on some of its tags. In demand from this fashion era are bib-overalls, coveralls, the Loco jacket, cowboy jeans, 101z jeans, the Rider jacket, and the Storm Rider jacket.



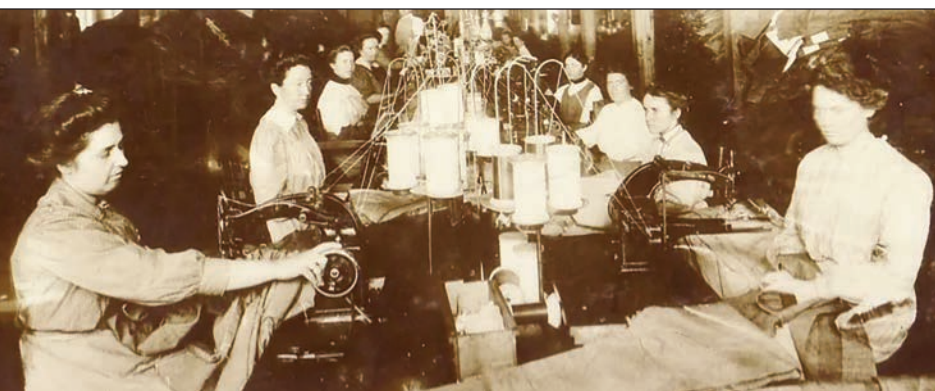
The paper flasher stapled to the right back pocket touted the iconic hot-iron branded (twitch) leather label, sanforized denim (and reminded women to buy their correct size because they would not shrink), and Lee's Money-Back Guarantee.



Charles C. Hudson, founder of what was to become Wrangler jeans.

★ WRANGLER

In 1897, a 20-year-old C.C. Hudson left his home in Williamson County, Tennessee, to seek fortune in the emerging textile town of Greensboro, North Carolina, where he found work in an over-all factory, sewing on buttons for 25 cents a day. When his workplace closed, he and a few others bought several of the company's sewing machines, and C.C. Hudson and his brother, Homer, formed the Hudson Overall Company, operating from a loft above Coe Brothers Grocery on South Elm Street in Greensboro. Over the next almost 25 years, their company, renamed the Blue Bell Overall Company, bought up and consolidated with other textile companies, adopting along the way the brand name Wrangler from one of the companies Blue Bell purchased.



This photo was taken in 1914 at the Blue Bell Overall Company in Greensboro, NC. The story goes that they did a big business with railroad workers, who like the overalls so much that the factory was gifted with a large brass railroad bell. The bell was located within the factory and was soon covered with blue cotton dust.



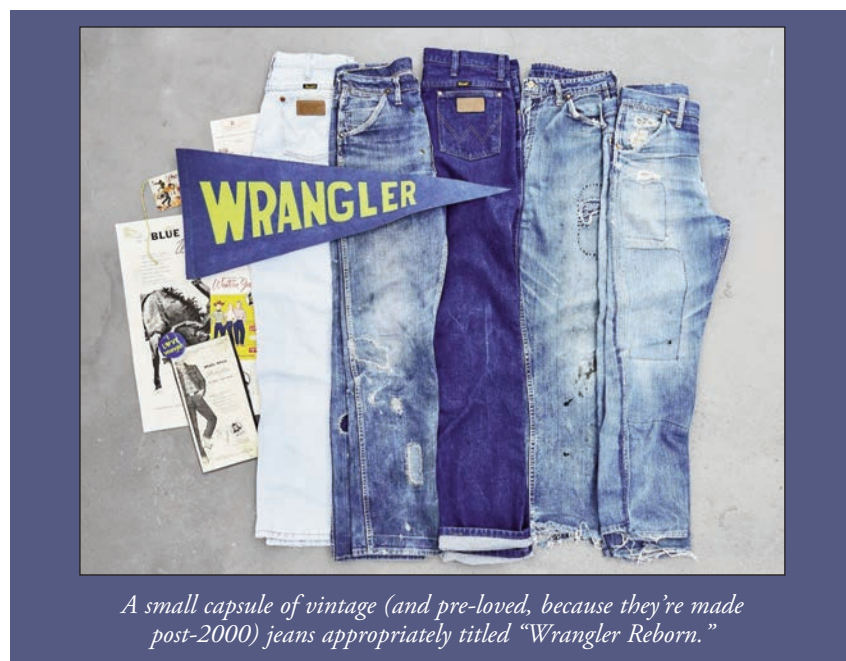
Wrangler's first factory was opened in 1919 after merging with Blue Bell.

In 1947, Wrangler authentic western jeans, designed by celebrity tailor Rodeo Ben, were introduced to the American consumer. Professional rodeo cowboys Jim Shoulders, Bill Linderman, and Freckles Brown wear-tested the 13MWZ, short for the thirteenth version of men's western jeans with zipper, and endorsed the Wrangler name for durability, quality, and authenticity. The following

In 1948, Wrangler hired Jim Shoulders—who was on his way to becoming the winningest rodeo cowboy ever—to be its spokesman in national advertisements. Years later, after he had won the All-Around World Champion Cowboy title five times, he commented, "I have been associated with Wrangler longer than anybody in the company. I have outlived all the presidents and everybody else there." This hang tag shows both the Blue Bell and Wrangler logos.

year, Jim Shoulders signed on as an official endorsee of Wrangler, making Wrangler the brand for western wear. By 1996, one of every five pairs of jeans sold in America was a Wrangler.

This past year, Wrangler marked its 75th anniversary by curating a small collection of vintage (and pre-loved, because they're made post-2000) jeans appropriately titled *Wrangler Reborn*. Included in the collection are The Wrangler 11MWZ and 13MWZ (Men's Western Zipper) cowboy cut jeans and the Cowboy Cut 0936, designed to the specifications of true cowboys and creating the brand as we know it today. *Wrangler Reborn* also carries other vintage Wrangler style jeans, mostly in the \$100 and up range.



How can you tell vintage Wrangler jeans? According to messina hembry.com, look for the blue bell. This is the distinctive mark of vintage Wrangler jeans. There should be a tag on the inside of the fly, and a bell etched into the back pocket. This iconic blue bell and "W" are what best define the look of the brand, once intended for cowboys in rodeo races.

★ GLORIA VANDERBILT

Gloria Vanderbilt was a woman of many titles: socialite, actress, designer, heiress, and mother ... her fascinating life became fodder for the tabloids from a young age. After a modeling career that began at 15 years old and working as a stage actress in her 30s, Vanderbilt

put a pause on life as a socialite to rewrite her narrative and launch her own line of designer jeans.

Vanderbilt's idea for designing women's jeans grew out of a conversation she had with clothing manufacturer Mohan Murjani's manager, Warren Hersch, who asked Vanderbilt, who was working for the design house at the time, to create a "really great fit jean," out of excess denim fabric it was holding in Hong Kong. Her early creation set the course for her company's signature form-fitting and rear-branded designs. Her iconic dark skinny jeans included an embroidered gold swan on the front, referencing her first acting role in the Pennsylvania Pocono Playhouse's 1954 version of *The Swan*, and featured her signature on the back right pocket. Although a designer's name stitched onto clothing is commonplace now, Vanderbilt was a pioneer in this regard. She was arguably the creator of designer denim – the first to elevate the popular staple with her name.



A later portrait of Gloria Vanderbilt.

photo: Interview



The Swan and signature used on Gloria Vanderbilt jeans.



1980s vintage Gloria Vanderbilt jeans with her signature on the back pocket and selling for \$78 on giselaandzoe.com

When Vanderbilt officially launched her denim line in 1976, it was met with enormous success. The flattering jeans were a hit with American women, launching Vanderbilt to a new level of celebrity status. When she starred in her own advertisements on buses and television screens, she became one of the most recognizable women in America. In 1978 when her million-dollar television commercial aired, every single pair of jeans her company had produced—150,000 pairs—sold out.

Gloria Vanderbilt proved that jeans were not just practical but could also be fashionable, shifting the focus away from ruggedness and durability to fit and style.

The hot American designer at the time, Calvin Klein, took notice of Vanderbilt's success and the opportunity to build a fashionable jeans line based on fit and brand. It was not long before he was hot on her heels.

★ CALVIN KLEIN

In 1967, Calvin Klein Ltd. was formed, a partnership between Calvin Klein, an up-and-coming American designer, and his business partner and childhood friend, Barry Schwartz.

Klein mainly designed women's coats and two-piece suits until 1972, when he began concentrating on sporty sweaters, skirts, dresses, shirts, and pants that could be mixed and matched for a complete wardrobe. His take on women's fashion revolutionized the industry and

Calvin Klein Jeans



At 15-years-old, Brooke Shields had already risen to stardom as a young actress and model in the 1980s. But, when she was recruited by designer Calvin Klein to appear in a series of overtly sexy print and television ads (shot by Richard Avedon) for his new line of super-tight jeans, she became infamous for uttering the flirtatious line: "Do you know what comes between me and my Calvins? Nothing." Unfortunately, a scandalized America didn't consider Shields' appearance in the ads, looking much more mature than a mere 15-year-old "nothing." In fact, the ads caused a public uproar, making negative publicity as much a part of the marketing effort as the ads themselves. Though the commercial was banned by ABC and CBS in New York, Klein himself didn't back down from his choice. The buzz around the first-ever high-fashion designer denim collection only boosted sales for the brand. It also landed Brooke Shields more fame and fortune. In 1981 alone, she was on the cover of over 30 magazines.

at age 32, Klein was elected to the group's Hall of Fame. But his greatest fame was still to come.

Perhaps competitively inspired by Gloria Vanderbilt's success with women's designer jeans, Calvin Klein introduced its take on jeans for women in 1978. It was clear with his iconic ad campaign featuring a seductively posed 15-year-old Brooke Shields sharing that nothing came between her and her Calvins, that Calvin Kleins were not your mother's [Gloria Vanderbilt] jeans. Of their jeans, a company spokesperson was quoted as saying at the time, "The tighter they are, the better they sell."



Back logo from vintage 1990s Calvin Klein Easy Fit jeans selling for \$65 online.



To get that rear-hugging silhouette, Klein raised the groin in his jeans to accentuate the crotch and pulled the seam up between the buttocks to give the rear more shape. By the following year, Calvin Klein controlled one-fifth of the designer jeans market, second only to Gloria Vanderbilt.

Today, vintage Calvins can be found on online resale sites such as Etsy and Poshmark for around \$50-\$85. How can you tell if your Calvin is vintage? According to oneoffvintage.com, in recent years, Calvin Klein stopped completely sewing in their neck tags, so if the jeans you found have a loop tab, only sewn in on the sides, or has the brand printed on them, then your Calvin Klein is likely from the last 15 years and not considered vintage.

Top left: The use of body and denim set a marketing look for Calvin Klein jeans that lasted well into the 21st century, as seen in this 2014 advertisement.

Bottom left: Calvin Klein with two of his favorite models, Kate Moss (l) and Christy Turlington (r).

WHAT STYLES OF GLASS ARE YOU PASSIONATE ABOUT?

A walk-through of American glass styles and inspiration with Peter Wade



Ca. 1920s Heisey Puritan Clear (Colonial) clear glass punch bowl on stand selling for \$295 online. photo: Eron Johnson Antiques



The sought-after Diamond Spearhead pattern first appeared in a 1901 catalog. It was produced by Northwood Glass Company in many opalescent colors including this vaseline or uranium variation.

photo: Etsy.com

In the late 1800s, Canary glass was “all the rage” in Victorian households. This glass was a pale yellowish color with a slight tint of green in it. What made it special was the uranium oxide chemical used in the making of the glass. This caused the glass to optically reflect candlelight which helped to increase the amount of light in a candlelit room. Victorians were passionate about this glass. Today, we call this vaseline glass because of its similarity to the color of vaseline ointment. They couldn’t get enough of it. Then, something happened. Or, I should say, someone.

Thomas A. Edison introduced the world to the electric light bulb. Incandescent light had arrived and, in turn, it quickly became the focus amongst Victorians who could now easily light up their households with it. But, something else happened, too. The optical wave light characteristics of electric bulbs didn’t react with the uranium oxide in canary glass. Almost overnight, reactive vaseline glass went from “must have” to “tired old yellow glass.” Vaseline

glass was done – finished by changes in style and new lighting technology.

You can apply variations of this story to just about every stylistic period of glass making, design, collectability, and desirability up to modern times. Financial values went up and down with each stylistic phase. And, when glass values went down, they created a buying opportunity. When they were rediscovered again, the values typically went back up and up.

The heart of the matter is literally what is your passion about glass ... the style, form, artistic characteristics, or emotional attributes that are meaningful to you.

Today, you can find and collect glass that will stir your passions and enhance your feelings of well-being. You have an amazing array of styles to choose from and use in decorating your home. And, there’s never been a better time to collect the glass that you want. Currently, the marketplace is offering you a great opportunity to buy the glass you desire.

The Victorians – Mid-1800s - 1914

This period of time paralleled the life span of Queen Victoria from her arrival in 1830 to her death in 1901 and to the arrival of World War I in 1914. It was characterized by a materialistic approach, fussy and curvaceous in design, and made thanks to the repetitive machine production of the new

industrial age. This period saw several arrivals and transitions in style, fashion, and design, all impacted by advancing technology. It was a period of rapid change.

The Aesthetic Movement, which arrived in the mid-1800s, rejected Victorian preferences and introduced the concept of “art for art’s sake” and focused on exploring colors, form, and composition in the pursuit of the beauty that should be part of everyday life. It borrowed from previous sources of inspiration, medieval geometric designs, and Japanese motifs and aesthetics. The French New Art “Art Nouveau” Movement grew out of this. In the world of glass, Émile Gallé, Louis Comfort Tiffany, and Frederick Carder are some of the most famous names who brought this concept to reality in the glass world.

Looking back on the Victorian era, it was the Aesthetic Movement

that set the stage for the arrival of 20th Century modern art. This impact would encompass the global marketplace.

In addition to the famous names mentioned, a whole array of well-known glass companies made the Victorian era a rich and wonderful place for glass collectors to explore. Mount Washington Glass, U.S. Glass, Webb Glass, Stevens & Williams Glass, and many, many more, produced wonderful art glass that is avidly sought after today. This was complemented by the many cut glass companies from the American Brilliant Period.

As technology improved the art of glass making, the production of glass for everyone expanded. Pressed and molded glass makers expanded exponentially.

The elegant glass companies: Tiffin, Cambridge, Heisey, Northwood, and Paden City produced beautiful glass affordable to the average family. Some options included hand-blown, mold-blown, and pressed with hand finishing.

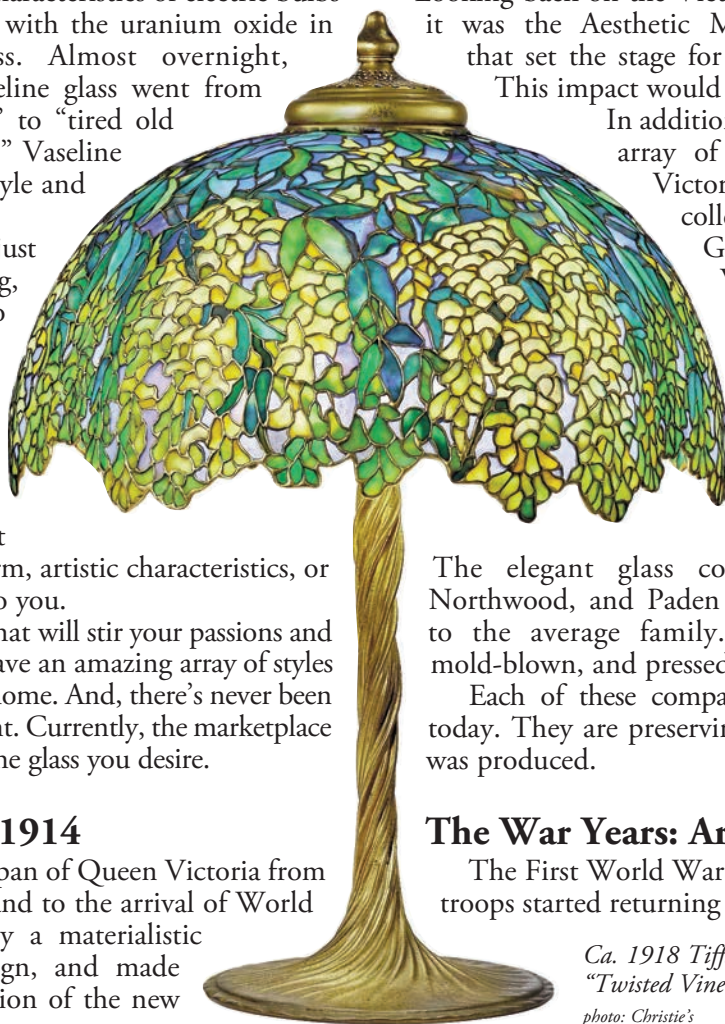
Each of these companies has a devoted, passionate following today. They are preserving for future generations the best of what was produced.

The War Years: Art Deco & Art Moderne

The First World War put the glass world on “pause.” When the troops started returning in 1918, there was an explosion of activity

Ca. 1918 Tiffany Studios “Laburnum” table lamp with a “Twisted Vine” base sold for \$214,200 in March 2022.

photo: Christie’s



Mt. Washington Glass Co. peach blow Queen’s decoration vase ca. 1886-1890 for sale at Etsy for \$3,900.



Below: American art deco fixture with a central glass bowl surrounded by 5 glass slip shades. All original glass; rewired. Selling for \$2,950 at appletonlighting.com

Steuben Glass Works (American, founded 1903 – closed 2008) Frederick Carder (English, 1863 – 1963) Art Deco glass vase currently on display at The Biggs Museum of Art through February 20, 2023

on the home fronts. The glass world exploded, too. Everyone was ready for something new and it arrived in the style of Art Deco, or Art Moderne, as the French would call it. The Art Nouveau style had played out, morphing into the Arts and Crafts style of the early 1900s and then into the Art Deco Movement. Art Deco design represented modernism turned into fashion. Its name is derived from the 1925 Paris International Exhibition of Modern Decorative and Industrial Arts.

Art Deco was influenced by the geometric forms of Cubism and the Vienna Secession, the bright colors of Fauvism, and the exotic styles of the Orient. It featured rare and expensive materials and exquisite craftsmanship. It perfectly fits in with the “Roaring ‘20s.” It was the first truly international art movement. In glass, René Lalique is perhaps the most famous practitioner. Marius Sabino is another famous glass name from this period.

This was also the time when “Modernism” spread throughout the glass world. Scandinavian modernist glass took hold in the Nordic countries. Orrefors became famous for its “Graal” glass. Nearly every country had a standout company producing exquisite glass designs. Here, in America, you had the works of Frederick Carder and Steuben Glass plus modernist glass from Tiffin, Paden City, Cambridge, Heisey, Imperial, Fenton, and more.

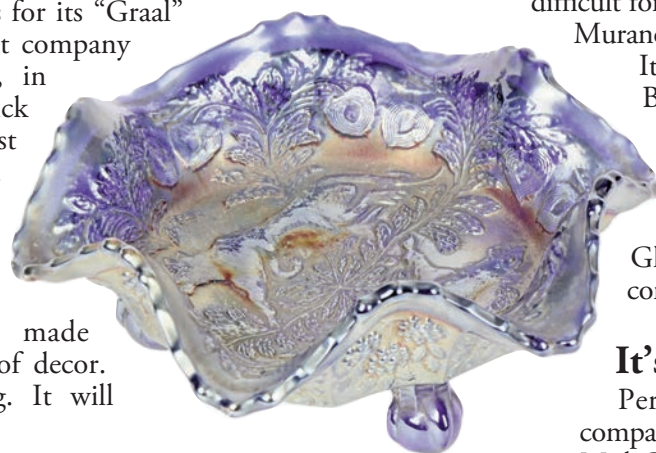
Even though the depression dulled the exuberance of the 1920s, Art Deco design flourished during the 1930s. The ubiquitous depression glass companies made affordable glass for every table and style of decor. Much of this glass is now disappearing. It will become the future of collecting treasures.

Post-War – Mid-Century Modern

World War II brought the heady days of the Art Deco era to an end. The glass market paused and, yet again quickly got going after the war.



An example of Brilliant Cut Glass in the form of a compote.



This Fenton is made from blue “carnival” glass and features the Panther design. The dish stands raised on three molded claw feet and has a rounded shape with a crimped rim. Selling at 1stdibs.com for \$329.



Circa 1930s Paden City round, clear glass server with a swan neck handle decorated with a sterling silver deposit motif currently selling for \$82 at rubylane.com

However, the market had changed. The forces of modernism behind the Art Deco/Art Moderne market were still in force, now accelerated by improvements in technology and design.

Modern glass of this period was defined by its organic shape, sculptural appearance, its color, and the way it reacted to

natural light. Its usage was less important, whether for the table or for decorative use.

The shapes and forms of Scandinavian Modernist glass fit this concept perfectly and Scandinavian Modernism soared in its influence with many companies imitating them or using their concepts to launch their own designs.

This was really the beginning of what we now call Mid-Century Glass. Glass from named companies such as Orrefors, Kosta, Stromberg, and Riihimaki are sought after by 1950s and 1960s home furnishings enthusiasts.

Mid-Century Modern – Europe & Murano

Glass made in Bohemia and Murano pre-date the Mid-Century era by a long shot. Art glass from Loetz easily competes with Tiffany and the French makers. Bohemian art glass from the Victorian era took market share from the American glass companies and made life difficult for some of them. The same is true with respect to Murano glass.

It was after the war, however, that glass from Bohemia and Murano really made inroads into the mainstream American marketplace. Troops brought back souvenirs. Tourists loved Italian glass. Venetian and Murano glass was colorful, innovative, and very popular with collectors. Glass made by Venini and Dino Martens both command premium prices today.

It’s All About Country

Perhaps the two best-known American companies that made glass that complemented the Mid-Century Modern decor were Blenko and Pilgrim glass. Both of these companies made wonderfully innovative and colorful glass that fit into the modernist lifestyle. The glass had brilliant colors, and organic, sculptural designs. It was hand blown and also mold-blown. And, it was mostly unmarked.



Vintage Mid-Century Modern Blenko amber glass table lamps with original finial.



Rochester brass and milk glass electrified hurricane oil lamp. A spherical milk glass shade hand painted with a pink tulip flower. The shade is held by a brass burner that is attached to a font. This font is decorated with a relief of C-scrolls with small leaves alternated with eggs. Below the font, there is an upside-down crown made of large scrolls of branches of acanthus leaves that were welded by the former owner and it forms the base of the lamp. On the upper border of the font, it is inscribed “The Rochester, made in the U.S.A.”



This square beaded honey dish is a heavy high-quality piece of American milk glass that was made by the Westmoreland Glass Co. and it is pressed glass pressed in the Paneled Grape pattern they produced from the 1950s-1970s. The Paneled Grape pattern is a lovely, raised glass pattern featuring clusters of grapes and grape vines that cover the whole outside of the piece.

By the mid-1950s, the country style became a fashion trend. It didn't replace the modernist design trends of the mid-century glass movement but offered an alternative.

Fenton Glass was one of the many companies that produced multiple lines of milk glass. This white glass blended nicely with the country style and became very popular.

The country style also witnessed the introduction of whimsical forms of glass, such as figural, and animals. It was a less serious, but "fun" glass.

American Studio Glass Movement

The American Studio Glass Movement began in a small glassblowing workshop on the grounds of the Toledo Museum of Art in 1962 under the guidance of Professor Harvey Littleton, Dominic Labino, and Harvey Leafgreen. The focus of this movement was and still is, on the individual artist as the designer and maker of one-of-a-kind glass objects in a small studio setting. Professor Littleton proved that doing this was a viable business model.

Originally, before the Industrial Revolution in the 19th



Vintage Crystal Cocktail glasses with an amazing stem and foot. Made by Fostoria, the pattern is called American Lady, ca. 1943.



An example of an artwork created by one of the founders of the American Studio Glass movement, Harvey K. Littleton. A native of Corning, NY, Littleton's career spanned the 1960s to the 1980s.

photo: Corning Museum of Glass

Century, glass blowing was done in small workshops by a small number of artisans producing small runs of blown glass. With the Industrial Revolution's arrival, this kind of small workshop disappeared. Art glass was made in factories, led by a talented designer and a team of skilled workers to produce the basic forms of glass in large quantities. This is how René Lalique, Emile Gallé, and Louis Comfort Tiffany worked. The same is true of the many famous European glass designers.

What we're seeing today is a return to this original small glass workshop, which has been with us since ancient Roman times and earlier. Examples of this today are the highly collectible works of Lindberg Studios, Lotton Studios, Vandermark Studios, and many others.

Contemporary Glass

In today's marketplace, Contemporary Glass is a further refinement of the American Studio Glass Movement. Here, the glass artist is adding "concept" as part of his or her creation of a one-of-a-kind work of glass art. The artist is elevating the art of glass blowing to a higher level of fine art like a painter or sculptor would, producing a work of art for the sake of sculptural enjoyment and visual pleasure.

In many ways, the art of glass blowing has returned to its origins. The large factories that used to produce art glass are fewer today.

The New Historians ... Curators & Glass Custodians!

As a collector or buyer of glass, did you know you are the historian, the curator, and custodian of the glass treasures that will be saved for the future? You can choose any style, color, or form of glass – make it your passion and contribute to those who will follow. Museums can't do it alone without you. They don't have the budget, time, and often, expertise. There are also glass clubs, organizations, and societies that will welcome your passion! Join them!

This 15.5" iridescent "Pulled Feather" fan vase was made at the Vandermark studios in the 1970s. It is presently selling on Etsy for \$650.



Rare John Lotton Tall Art Glass Floral Vase 14.66" on offer at \$3,800 on eBay



A charming Pre-Mid-Century ice bowl, American clear glass, circa late 1930s-early 1940s. The Scotty dog glass collectible craze began when President Franklin D. Roosevelt's Scottish Terrier, named Fala, won the adoration of the American public. In the Art Deco style by Hazel-Atlas Glass selling online for \$200.



Paperweight Corning Museum of Glass: This paperweight is an example of glass created within an art studio. This example made by Paul Stankard contains fine forms within the glass itself.

photo: Corning Museum of Glass

Take a Seat ... or Two ... or Three ...

by Judy Weaver Gonyeau, managing editor



*American Country
Rustic-style wooden
scalloped ladder back side
chair with a woven
rush seat and
box form stretcher.*

Early American Seating

The European settlers coming to North America had very little furniture to place in the home – just the basics. Each piece was handmade with only a very few pieces that could be purchased by fellow immigrants. Early Americans made and used furniture that was inspired by the memories of those pieces in their European homes. Jacobean style chairs with heavy carving and sturdily built, but lacking a certain finesse that comes from having the right tools and skills meant these chairs were

rough in character and a bit simpler in design. And as for comfort, that was not necessarily the goal in these times.

Above, the Wainscot chairs kept all the decoration to the front with simple squared supporting wood elements toward the back. Other chairs, referred to as Turned chairs, were more Elizabethan in nature and also referred to as Spindle chairs.

Spindle-back armchairs of this type (ca. 1660-1700) were produced by turners. The chair's components were quickly fashioned on a lathe, easily assembled, and finished with seats woven from rush or another inexpensive fiber. This particular chair is one of a minority of seventeenth-century turned chairs with posts ornamented below the seat and it represents a rare occurrence of turnings on both the rear and front legs. photo: The Met



Wainscot chairs with elaborately carved wooden back. These 17th century American chairs come with or without arm supports.

Everyone has their favorite chair, whether it is an ergonomic masterpiece or an overstuffed recliner. Even our pets tend to own their spots when allowed on the furniture.

Across the centuries of our ever-changing country, American furniture was not only influenced by other countries, but by purpose, comfort, status, and things that were pleasing to the eye within the decor of the household. While some may give a chair a passing glance, others admire the lines, decorative elements, and structure, along with the history and provenance placed before them on four, and sometimes three, legs.

Colonial / William and Mary / Queen Anne

Makers still turned to England for style ideas as towns and cities were being established in the New World, and a simplified version of their cousin's decor began to take on a more "American" look. The woods used were elm, walnut, and mahogany. Better and more intricate construction was starting to show up, including the use of dovetails. Finishing meant applying paint, oil varnish, or a layer of wax.

Within the realm of Colonial furniture came other influences of design and structure which include the William and Mary (W&M) style, and the Queen Anne Style. W&M-style chairs had an emphasis on the purpose of the piece. Strong, high-relief carving and curves with different woods are used to create different tones or colors. W&M trended from 1710-1735 in America, ten years longer than in England.



At right, this ca. 1750 Queen Anne style corner chair has the expected solid splats, (no open-piercing as in later examples) and is composed of the desirable walnut indicative of an earlier construction date. The Queen Anne pad foot is typical. This chair is in excellent condition with no breaks. Generally, these chairs receive much use. The walnut retains an older surface that has been waxed, and the chair was reupholstered in a traditional fabric. photo: 1stDibs.com



Above is an original William and Mary walnut armchair, circa the 1690s. Scrolling arms turning outwards in the typical William Mary flamboyant style, scrolling front legs connected by central arched support. Cane seat and back slat. Beautifully carved throughout with a wonderful all over rich patina. Selling for \$5,600 online. photo: Charish

The Queen Anne style could be considered the "smaller, lighter, and more comfortable" relation to William and Mary. You need go no further than Independence Hall in Philadelphia to see fine examples on display that are attributed to William Savery. Dates for the Queen Anne trend run from the mid-1720s to around 1760.

Pennsylvania Dutch

The heavy immigration of German people to American shores starting in the late 1600s brought another set of skills and aesthetics to this growing country. The true heyday of the Pennsylvania Dutch style took place from 1730 to about 1830. According

This ca. 1720 antique settle is made from Pennsylvania pine with three drawers built under the seat. The hooded top is curved, and some of the original blue paint is still intact. This settle sold for \$1,410 at a 2020 estate sale.



to Study.com, “They brought German woodworking techniques with them, but also began to incorporate techniques and styles found in nearby English colonies. Ultimately, Pennsylvania Dutch furniture represented a distinct interpretation of many other styles popular in Europe, and the colonies throughout this time, all created foremost with a focus on utility. ... it was more important for things to be practical than stylish. Pennsylvania Dutch furniture was noted for its stability and longevity.”

As you can see with the circa 1820-30 chair shown at right, the chair is embellished to a level that is decorative without being overtly ostentatious.



A set of set of six 19th century American country dining chairs retaining their original light green painted surface, the crests of each decorated with stenciled designs of fruit and foliage, possibly New England, ca. 1820-1830. The set sold online for about \$3,200.

(the central support panel of a chair back), knees and skirts (or horizontal façades) of chairs and case pieces, which frequently sit on ball-and-claw feet.”

Many makers of this furniture were living and working in the Philadelphia area, including Thomas Affleck, Benjamin Randolph, and Henry Clifton. Carvers who had the hand to create all those scrolls included John Pollard and Nicholas Bernard, among others.

Being able to discern a “real” Chippendale from others could mean a great deal when it comes to value. Things to be aware of include his use of cross-grain wood when working with mahogany, concealed screw holes that tell how chairs were transported, and the positioning of the arms, among others. The best route to take is to consult a professional.

Chippendale – Real Chippendale

Dating between 1755 and 1780, the Chippendale chair brought the best of the Queen Anne style and added a more refined and delicate look to the furniture. According to christies.com, “many of the pieces were based on the designs in Thomas Chippendale’s *The Gentleman and Cabinet Maker’s Director*, first published in England in 1754.

“The style combined decorative elements from three distinct sources: French Rococo, Chinese ornamentation, and Gothic architectural details. Overall, Chippendale is characterized by a profusion of carving, predominantly on mahogany, with features including acanthus—an ornament resembling foliage—opposing ‘C’ scrolls, and ruffled, rocaille motifs on the splat



Chair designs by Thomas Chippendale, illustrated in The Gentleman and Cabinet-Maker’s Director, engraved by Isaac Taylor 1762.

This enormous ca. 1755 armchair is ambitious in both scale and design. Its bold contours are enabled by the dense mahogany that came from the colonized West Indies. Distinct in its beautiful grain and light-reflecting sheen, mahogany became eighteenth-century Britain’s “national wood.”

Thomas Chippendale’s design for this “French Chair,” published in *The Gentleman and Cabinet-Maker’s Director* (1754), specified that it “must be covered with Tapestry, or other sort of Needlework.” Here, the needlework depicts a scene of the Annunciation, the feast day when contracts for trades and craftspeople were renegotiated.

photo: The Met



Shaker Chairs (1820-1860)

Just as Chippendale chairs involved incredibly intricate design elements, the Shakers and other communities like them worked to keep things simple with clean lines, but makers paid no less attention to detail and careful craftsmanship than other furniture makers.



These six chairs from the Harvard, MA and Canterbury NH communities were deaccessioned from a Massachusetts institution. They were sold at a Willis Henry auction for \$1,680 in 2016.

As noted in the September 2022 issue of the *Journal* (“Shaker Life”), the goal was to create a chair with minimal ornamentation or decoration. Shaker ladder-back chairs were also customized to fit the sitter or community member. The overall profile of the chairs remained adherent to the style guidelines shared among the Shakers.



Early American pine Shaker ladderback dining chairs featuring rush seats and tall finials.

Each element of the chair was made to be useful. The finials made the chair easy to move. The wood used and its construction made them lightweight and easy to handle. Chair legs were smooth so they could be picked up and hung on the wall – upside down so the seat would not accumulate too much dust.

Shakers did not dismiss modern machinery when making their chairs. At Mount Lebanon, where they made chairs to sell to the public, the craftsmen often used steam-powered lathes, circular saws, and other mechanical devices to achieve the perfection of these ingenious chairs. Their popularity then and even now has resulted in fakes being made to take advantage of the market, so it is important to meet with an expert when making a purchase.



At left and below, this mid-19th century stenciled Hitchcock chair features a colorful fruit basket stencil across the shaped back splat and a cane seat. This chair is currently selling for \$450 online.



The Age of Hitchcock & The "Fancy" Chairs

In an article posted at connecticuthistory.org, author Anne Guernsey refers to a craze happening in the 1800s as the age of "fancy" chairs as kicked off by Lambert Hitchcock (1795-1852). These days were filled with more entertaining at the home as well as taking "callers" into the home and establishing the members of the household on the social ladder. "During the second quarter of the 19th century, 'fancy chairs' were all the rage for middle-class American parlors and dining rooms." Comfortable, attractive, well-made seating became more important within an attractive home.

Making such highly decorated chairs that were often customized using a variety of decorative stencils made the Hitchcock chairs very time consuming. Using his manufacturing ingenuity, Hitchcock increased production speed and output by developing a line of interchangeable chair parts. According to the Connecticut History article, "Hitchcock manufactured all types of furniture: adult straight chairs and armchairs, smaller chairs for children, long benches with detachable front rails called 'Cape Cod Rockers' or, invoking a then more common stereotype, 'Mammy Benches.' His furniture was inexpensive and beautifully decorated with stencils filled in with oil paint or inexpensive metallic powder. Men made the chairs, children painted them, and women applied the stencils." Hitchcock went bankrupt more than once and had more liabilities than assets at his death in 1852. In the 1940s, John Tarrant Kenney started the Hitchcock Chair Company in Riverton, CT, and made Hitchcock chairs until 2006. Recently, antique dealers Rick Swenson and Gary Hath from New Hartford, CT, invested and are once again bringing back these ageless traditional chairs.

American Furniture in the Victorian Era

It is no surprise that American furniture of the Victorian era was obviously heavily influenced by the phenomenon of Queen Victoria and her influence over the style of almost everything in her kingdom. The furniture was ornate, with craftsmen and women striving to achieve perfection in design, manufacturing, and in upgrading the world of upholstery to include needlepoint, silks, velvet, and the use of tufting and draping.

Status in England weighed heavy on the minds of those in the upper tiers of social status. The more ornate, the better. Mahogany was the order of the day, with walnut being used for smaller pieces.

For other wood, fancy Flame Mahogany veneers were applied to other

Pair of companion American Victorian parlor chairs. American, late 19th century, walnut. His and her companion parlor chairs with well-formed crest above oval tufted brocade back and seat terminating on cabriole legs and casters, sold for \$250 in April, 2021. photo: selkirkauctions.com



woods to give the look of the times without the expense. Inlay of rosewood and other specialty woods such as cherry, birch, and maple would be brought to a high shine, making intricate designs possible. The timeline of this design period went from 1840 to 1910.

Victorian furniture was the first furniture style to be mass-produced. According to the blog at newel.com, "During the Victorian era, furniture manufacturing shifted largely from hand-made to machine-made, making it far more accessible, and because of this, Victorian Furniture was an all-encompassing genre that included all types of furniture, from chairs, settees, and sofas to end tables, coffee tables, beds, and case goods."

American Victorian natural wicker arm chair with fan shaped back with scroll and filigree design selling for \$6,750 online at Newel.com



When it came to seating, American Victorian design was on full display indoors as well as outdoors. The use of painted metal formed into delicate shapes, wicker bent into fanciful ornamentation, or bringing settees and rockers into nature made the Victorian lifestyle complete when entertaining, reading, or just relaxing in the shade.

A chair's design elements were often the result of other influences of trending ideas taken to their highest form. As noted by Newel, "Victorian Furniture cannot be identified by its style of legs or feet, as it drew upon influences from many other styles. For this reason, it can be said that Victorian, itself, is not a style but a period."

Mission Furniture/Arts & Crafts

And to think this design movement started with a chair.

In around 1894, AJ Forbes made a solid wood chair for San Francisco's Swedenborgian Church. It was anything but Victorian. This handcrafted chair featured a simple, straight-line construction with a comfortable seat and was built to last. Joseph P. McHugh was a furniture maker and retailer in New York who knew a good thing when he saw it – and copied it. McHugh called the style "Mission" to reference the many Spanish missions in California, although it had little to do with them.

In 1901, Mission furniture made an impact at the Pan-American Exposition in Buffalo, New York, as people were looking to simplify their furniture choices after the heavily-manufactured Victorian movement during the Industrial Revolution. A return to hand-craftsmanship was in order. Gustav Stickley (1858-1942) referred to the style as "Arts and Crafts" after noting the "Mission" name was misleading. While the Arts & Crafts era was started in England, Stickley, along with others including Charles Rohlf (1853-1936), and Arthur J. Stone (1847-1938), an immigrant from England, focused on man-made items, not machine-made.

Characteristics of Arts & Crafts chairs and furniture include:

- Handcrafted from oak or quarter-sawn white oak.
- Simple, straight-line construction.
- Often features a medium or dark stain.
- Heavy and substantial, but well proportioned.
- Absence of ornamentation.
- Functional and durable.
- Emphasis on simple horizontal and vertical lines, and flat panels accentuate the grain of the wood.

Gustav Stickley "Model #367" Spindle Morris Chair, Eastwood, New York, 1904-1912, quartersawn oak, with corbel supports under each arm, thru-tenon construction, replaced sling seat with recovered leather seat and back cushion, original finish, marked with red decal sold for \$2,635 at a 2020 Skinner auction.



Know Your Architectural Elements

How to Tell Greek Revival from Colonial Revival and More

Excerpts from the Architectural Style Guide reprinted with permission from Historic New England, historicnewengland.org

This *Architectural Style Guide* is intended as a general introduction to American domestic architecture, and common stylistic trends of New England architecture, beginning with seventeenth-century colonial architecture through the Colonial Revival architecture of the early twentieth century.

Post-Medieval English: 1600-1700



Built in 1692 for the family of William Boardman, a joiner, the Boardman House survives remarkably intact from its original construction.

photo: Historic New England

Built during the first generation of settlement by English colonists, Post-Medieval English (or First Period) architecture owes much of its appearance to building traditions from Europe. In New England, colonists departed from traditional European wattle and daub (woven lattice of wooden strips covered with a material made with some combination of wet soil, clay, sand, animal dung, and straw), constructing wood-frame homes covered with weatherboard, clapboard, or shingles. This was a direct result of the prevalence of local timber. In addition, New England seventeenth-century homes were typically two stories tall with steeply pitched roofs, essential for shedding heavy snow loads. Central chimneys were also standard, being the most efficient way to heat these buildings during cold New England winters. Today, surviving examples have almost all been restored to their early appearance and thus retain very little original material.

Post-Medieval English architecture is limited to those areas of the country settled before 1700. Connecticut and coastal regions of Massachusetts contain the highest number of these structures, although other examples can be found moving inland along major waterways such as the Hudson River.

Georgian: 1700-1780

The dominant style for domestic construction in the United States from 1700 to 1780, Georgian architecture grew out of the Italian Renaissance in Europe. Andrea Palladio (1508-1580), an Italian architect, devised a set of design principles based on the Classical proportions of Roman ruins. In turn, these principles were brought to the colonies, gaining popularity beginning around 1700 principally through architectural pattern books.

Georgian architecture gets its name from the succession of English kings named George (beginning in 1715). In the United States, the



Overlooking a farm and pleasure grounds, this country seat, also known as “the Grange,” was a powerful force in the lives of five generations of the Codman family. In the 1790s, John Codman carried out extensive improvements to the original Georgian house and surrounding grounds. photo: Historic New England

style included innumerable variations on a simple English theme: a symmetrical, two-story house with a center-entry façade, combined with a two-room-deep center-passage floor plan. By the end of the seventeenth century, the upper classes in the colonies began to embrace the European concept of gentility, displaying their elevated taste and station by maintaining codes of dress, speech, and behavior. This status was also aptly displayed by the orderly symmetry of Georgian architecture, a legacy that survives today.

Federal: 1780-1820



Barrett House, also known as Forest Hall, was built c. 1800 by Charles Barrett Sr. for his son Charles Jr. and daughter-in-law Martha Minot on the occasion of their marriage. photo: Historic New England

Like the preceding Georgian period, domestic architecture in the Federal style typically came in the form of a simple box, two rooms deep, with doors and windows arranged in strict symmetry; however, creative floor plans with elliptical and round spaces were introduced during this period and the simple exterior box was often modified by projecting wings (particularly in high-style examples). In addition, there is a lightness and restrained delicacy to Federal architectural components in comparison to their heavier, more ponderous Georgian counterparts.

The Federal style is often described as a refinement of the Georgian style drawing on contemporary European trends. During this period, the first true architects appeared on the American scene. Among them was Charles Bulfinch (1763-1844) who is credited with bringing the Federal style to the United States after his own European tour. Asher Benjamin's (1773-1845) famous pattern books brought Bulfinch's interpretations of the Adam style to thousands of American carpenters and house wrights.

Federal architecture was a sign of urban prosperity, reflecting the growing wealth of the new nation.

Greek Revival: 1825-1860



The Russell House on the grounds of Wesleyan University in Middletown, CT was built in 1828 to a design by architect Ithiel Town, and is described as one of the finest Greek Revival mansions in the northeastern United States. photo: Joe Mabel

Increasing interest in classical buildings in both western Europe and the United States at the end of the eighteenth century first focused on Roman models. The Roman legacy can be seen in Early Classical Revival homes in the southern regions of the east coast, particularly Virginia. Increasingly, however, archaeological investigations of the early nineteenth century focused on Greece (as the mother of Rome) and shifted interest to Grecian architectural models. At the same time, the War of 1812 increased American resentment of British influence. These factors led to the flowering of what is now known as Greek Revival architecture.

"Grecian Style" swept through the country with western expansion. Taking many shapes, it was the classic form of the Parthenon that inspired the design of the Bank of the United States in Philadelphia (1818), and served as a catalyst, identifying Grecian architecture with economic security. The National style, as it came to be known, became the universal fashion for public buildings, churches, banks, and town halls.

Greek Revival was the dominant style of domestic architecture between 1830 and 1850.

Gothic Revival: 1840 - 1880

As in previous centuries, Americans of the early nineteenth century were influenced by the cultural movements of Europe, including the Picturesque. In 1832 the first example of Gothic Revival architecture in the United States was designed by architect Alexander Jackson Davis (1803-1892). Americans put their own twist on the Gothic style, using details such as pointed arches on light wood-framed construction in a variation that is known as Carpenter Gothic.



While the house is instantly recognizable for its pink exterior, Roseland Cottage has an equally colorful interior, featuring elaborate wall coverings, heavily patterned carpets, and stained glass, much of which survives unchanged from the Victorian era.

photo: Historic New England

By 1865 the Gothic Revival style was declining in popularity. It enjoyed a brief resurgence in the 1870s, stimulated by the writings of English art historian critic John Ruskin. This High Victorian Gothic phase was principally applied to public buildings such as churches and libraries with a few landmark houses with the definitive polychrome cladding (distinctive linear patterns in masonry distinguished by horizontal bands of contrasting colors or textures of brick or stonework).

Never as popular as the contemporary Greek Revival or Italianate styles for domestic architecture, most surviving examples exist in north-eastern states where architects first popularized the style.

Italianate: 1840-1885



The George W. Loomis house in Suffield, Connecticut, was built in 1860 as a gift from father to son. photo: Historic New England

As with the Gothic Revival, the Italianate style began in Europe as part of the Picturesque movement, a reaction against the formal classical ideals in art and architecture that had dominated the previous two centuries. It was inspired by the rambling, informal Italian villas of northern Italy with their characteristic square towers and asymmetrical, open floor plans.

The first Italianate houses in the United States were constructed in the late 1830s, popularized by the pattern books of Andrew Jackson Downing similar to the Gothic Revival. By the 1860s however, the Italianate style surpassed the slightly earlier Gothic Revival in popularity. In the United States, two separate approaches can be seen in domestic examples. One was more directly inspired by the traditional Italian villa with its masonry construction, square towers, and irregular massing and floor plans.

This is distinguished from a more formal, symmetrical, and familiar townhouse or detached Greek Revival box to which Italianate ornamentation such as eave brackets and arched windows were applied. The combination of a familiar form and the “picturesque” decoration helped the style maintain its dominance through the third quarter of the nineteenth century. In fact, vernacular examples developed into a truly American style with only passing reference to Italian models. The financial panic of 1873 and the subsequent economic depression directly led to the decline of the Italianate style.

Second Empire: 1855-1885



This example is in the historic Lafayette Square neighborhood in St. Louis, Missouri, home to one of the nation's largest concentrations of French Second Empire architecture. photo: St. Louis Convention and Visitors Commission

Following the Civil War, a population explosion in the cities and towns of the northern and western United States naturally led to a huge demand for new housing. At the same time, house design books and building parts catalogs were becoming available nationally and streetcars and trains brought newer, more distant suburbs with space for large new houses within commuting distance of major cities. These factors along with postwar industrial and economic energy resulted in the flowering of a variety of new architectural styles. Overall floor plans and forms became more varied and complex, with styles increasingly defined by the shapes of door and window openings and applied decoration at windows, doors, porches, and particularly front entries.

The Second Empire (or French Second Empire) style was considered to be the modern fashion of the late nineteenth century, mimicking the latest French building styles. Its distinctive mansard roof was named for an early French architect, Francois Mansart (1598-1666), and was used extensively during the reign of Napoleon III (1852-1870), France's Second Empire. Exhibitions in Paris in 1855 and 1867 helped to popularize the style internationally. The mansard roof became particularly popular in urban areas where it provided a full attic story of living space and was also commonly used in remodeling older buildings. Houses in the Second Empire style are essentially defined by this distinctive roof type, with other detailing reflecting a number of different fashions (most commonly Italianate details) or even a combination of several different styles.

The Second Empire style rapidly faded from popularity following the panic of 1873 and the subsequent economic depression.

Stick Style: 1860-1890

The Stick Style is often considered to be a transitional style, linking



A textbook example of the Stick style for the average family is this house in Albany, Oregon, with its gable end nicely delineated by pronounced stickwork.

photo: Kenneth Haversen

the preceding Gothic Revival with the subsequent Queen Anne. All three were inspired by the building traditions of Medieval English half-timbered construction with its visible structural elements, steeply pitched roofs, and projecting gables. Unlike the Gothic Revival, the Stick Style stressed the wall surface itself rather than applying decorative elements merely at windows, doors, and cornices. Various patterns of wood clapboards or board-and-batten siding were applied within square and triangular spaces created by the raised stickwork. This detailing was applied to a variety of nineteenth-century building forms, making it the defining element of the style.

The Stick Style is a celebration of wood construction and in many ways, the “structure” as defined by the stick work is the decoration. The undecorated, square-milled lumber gives a precise, geometric quality to Stick Style homes. Advocates additionally promoted the Stick Style's structural “honesty” because the stick work was meant to express the building's internal structure; however, unlike true half-timbering, stick work was merely applied decoration with no true relation to the underlying balloon-frame construction. During the 1880s the Stick Style was rapidly replaced by the related Queen Anne movement, which was both more widespread and influential.

Examples survive primarily in the northeastern United States and date from the 1860s and '70s. It is likely that many original examples are now obscured, as their characteristic wall patterns and detailing, susceptible to deterioration, have been removed rather than repaired or replaced.

Queen Anne: 1880-1910

The standard for domestic architecture during the Victorian era in the United States, the Queen Anne style is difficult to define, encompassing a wide range of architectural elements and borrowing and combining features from multiple stylistic traditions. The initial inspiration came from England but developed into something uniquely American.

American architect Henry Hobson Richardson (1838-1886) designed the first Queen Anne home in the United States in 1874, the Watts-Sherman House in Newport, Rhode Island. The style also gained popularity as a result of exposure at the Philadelphia Exposition of 1876, promotion in the country's first architectural magazine, *The American Architect and Building News*, and in new plan books available by mail order nationwide. Advancing technology also played a role in spreading the Queen Anne style across the country, with pre-cut architectural details readily available and affordable thanks to mass production and railway distribution.

The defining feature of the American Queen Anne style is the use



A rare surviving example of late nineteenth-century architecture and design. Designed by renowned Boston architect William Ralph Emerson and built in 1878.
photo: Historic New England

of varied wall planes and forms using bays, towers, overhangs, wall projections, and multiple wall materials and textures to avoid any flat or plain expanses.

Queen Anne homes are nearly ubiquitous throughout the country, particularly west of the Appalachians and prominently in California from San Diego to San Francisco, with both townhouses and free-standing examples.

Shingle Style: 1880-1900



The Isaac Bell House located in Newport, Rhode Island, 1883, designed by McKim, Mead & White, considered one of their most sophisticated and unified designs. photo: Historic New England

Unlike preceding architectural styles, the Shingle Style is not defined by applied decoration, and therefore there is little in the way of applied detailing at the doors, windows, cornices, porches, or on wall surfaces of Shingle Style homes. Instead, the focus of the Shingle Style aesthetic was complex shapes and forms encased within a smooth surface of wooden shingles meant to unify the irregular outline of the house. Also unlike preceding styles, the Shingle Style was uniquely American. Even so, it borrowed certain design elements from a variety of contemporary styles, such as the wide porches, shingled surfaces, and asymmetrical forms from Queen Anne designs. It also adapted gambrel roofs, lean-to additions, classical columns, and Palladian windows from the Colonial Revival movement and Syrian

arches and the use of stone at the ground story from the concurrent Richardsonian Romanesque style.

The Shingle Style was never adopted or adapted for mass or vernacular housing, remaining a largely high-style, architect-designed aesthetic. As a largely architect-designed style, it was a consciously created American form and a reaction to the mail-order architecture that was popular during the 1880s.

The Shingle Style reached its highest expression in seaside resorts of the northeastern United States - summer destinations such as Newport, Rhode Island; Cape Cod, Massachusetts; eastern Long Island; and coastal Maine. Scattered examples were constructed in all regions of the country though few vernacular examples exist. Despite being well-publicized in contemporary architecture magazines, the Shingle Style never gained the popularity of Queen Anne designs and thus surviving examples are unusual outside of coastal New England. It was also unsuitable for dense urban areas because of its typically expansive floor plan and wood construction.

Colonial Revival: 1880-1955



An example of a Cape Cod style Colonial Revival home.
photo: housekaboodle

The Philadelphia Centennial of 1876 is usually credited as the starting point for a rebirth of interest in the colonial architectural heritage of this country. It is not surprising that in celebrating one hundred years as an independent nation Americans proudly looked to the past for inspiration. The simplicity of colonial designs and honest use of materials with more economical plans than the recently popular Picturesque homes also contributed to the growing popularity of the style.

Early Colonial Revival examples were rarely historically accurate, with exaggerated forms and elements that took inspiration from the details of colonial precedents. Georgian and Federal examples had the largest influence on the revival with elements such as colonial door surrounds, multi-pane sash windows, and cornice dentils on a symmetrical façade. Secondary influences came from Post-Medieval English and Dutch Colonial examples, evident in gambrel-roofed examples or later Colonial Revival examples with second-story overhangs. More researched and accurate examples appeared between 1915 and 1935, aided by the publication of a large number of books and periodicals on the subject of colonial architecture; however, the economic depression of the 1930s followed by World War II led to a simplification of the style in later examples with stylized door surrounds, cornices, or windows merely suggesting a colonial precedent.

Historic New England is the oldest and largest regional heritage organization in the nation, with a mission to save and share New England's past to engage and inform present and future generations. Its more than three dozen museum properties span five states and four centuries of New England life. For more information, visit historicnewengland.org.

Typical Period Architectural Features

Post-Medieval English: 1600–1700

- Steeply pitched roof (usually of wood shingles) with little or no rake or eave overhang
- Side-gabled entrance
- Massive central chimney (in the north), paired chimneys (in the south), stone-end chimneys (Rhode Island)
- Small casement windows with leaded diamond panes
- Second-floor wall overhang, sometimes decorated with brackets or pendants
- Batten doors
- Asymmetrical door and window openings

Georgian: 1700–1780

- Symmetry, centered façade entry with windows aligned horizontally and vertically
- One- or two-story box, two rooms deep
- Commonly side-gabled and sometimes with a gambrel or hipped roof
- Raised foundation
- Paneled front doors, capped with a decorative crown (entablature); often supported by decorative pilasters; and with a rectangular transom above (later high-style examples may have fanlight transoms)
- Cornice emphasized by decorative moldings, commonly dentils
- Double-hung sash windows with small lights (nine or twelve panes) separated by thick wooden muntins
- Five-bay façade (less commonly three or seven)
- Center chimneys are found in examples before 1750; later examples have paired chimneys
- Wood-frame with shingle or clapboard walls (upper windows touch cornice in most two-story examples)

Federal: 1780–1820

- Two-story, rectangular construction
- Side gable or low-hipped roofs
- Raised foundations
- Semi-circular or elliptical fanlights over front entry
- Elaborate door surrounds with decorative crowns or small entry porches
- Cornice emphasized with decorative molding
- Double-hung sash windows (six over six)
- Sash separated by thin wooden muntins
- Windows arranged in symmetrical rows, usually five-ranked
- Northern preference for wood frame, clapboard siding; southern examples used brick construction
- Louvered shutters

Greek Revival: 1825–1860

- Heavy entablature and cornices
- Gable-front orientation common in northeast; also gable-front and wing subtype
- Generally symmetrical façade, though entry is often to one side
- Front door surrounded by narrow sidelights and rectangular transom, usually incorporated into more elaborate door surround
- Windows typically six over six double-hung sash
- Small frieze-band windows set into wide band trim below cornice not uncommon

- Chimneys are not prominent
- Gable or hipped roof of low pitch
- Cornice lines emphasized with wide band of trim (plain or with incised decoration, representing classical entablature)
- Porches common, either entry or full-width supported by prominent square (vernacular) or rounded columns (typically Doric style)
- Columns typically in Greek orders, many still have Roman details (Doric, Ionic or Corinthian), vernacular examples may have no clear classical precedents

Gothic Revival: 1840–1880

- Common forms are side-gabled with prominent central cross-gable and asymmetrical L-shaped plan
- Steeply pitched roofs
- Gables commonly decorated with bargeboards or vergeboards
- Open cornices and exposed rafters
- Wall surface extends into gable without break; no eave trim
- Wood-frame “Carpenter Gothic” predominate
- Vertical board-and-batten siding common
- Windows commonly extend into gables, frequently with pointed arches
- Square-topped windows with hood molds common
- Doors with pointed arches or Gothic motifs and decorative crowns; some batten doors
- Broad one-story porches common (entry or full-width) usually supported by flattened Gothic arches
- Chimneys tall and slim, sometimes medieval in character
- Looser/irregular floor plans allowed because of advances in framing technologies (balloon frame)

Italianate: 1840–1885

- Two or three stories; typically asymmetrical, two-story L- or T-shaped plans
- Low-pitched, hipped roof with widely overhanging eaves
- Large eave brackets dominate cornice lines arranged singly or in pairs
- Tall, narrow windows, with 1:1 glazing; commonly arched or curved upper sash
- Paired and triple windows frequent; bay windows common
- Windows frequently embellished with heavy crown molding or pediments in inverted U-shape
- Smooth exterior finish, often stucco; less commonly clapboard or board and batten siding
- Porches nearly universal, centered, or full-width; small entry porches most common
- Paired doorways common; large-pane glazing in door itself; arched doors; elaborate framing decorations

Second Empire: 1855–1885

- Mansard (dual-pitched) roof with dormer windows on steep, lower slope; roof profile can be straight, flared, or curved; colored roof shingles and slate or tin tiles form decorative patterns
- Molded cornices bound lower roof slope above and below
- Decorative brackets beneath eaves
- Beneath roofline decorative details are usually similar to Italianate
- Typically square or L-shaped blocks of between two and four stories
- One or two-story bay windows common

- Full porches common
- Tall first-story windows; elaborate window surrounds (arched, hooded, pedimented, or dented)
- Tall chimneys
- Typically stone but also brick or wood frame with clapboard siding

Stick Style: 1860–1890

- Asymmetrical two or three-storied form with emphasis on vertical
- Complex gable roofs, usually steeply pitched with cross gables and overhanging eaves
- Decorative trusses at gable ends common
- Exposed rafter tails
- Wooden wall cladding (either clapboards or board-and-batten siding) interrupted by patterns of horizontal, vertical, or diagonal boards (stick work) raised from the wall surface for emphasis and meant to represent the underlying framework
- Extensive porches and verandas; porches plainly trimmed but commonly have diagonal or curved braces
- Large 1:1 or 2:2 windows; frequently paired; fit within patterns created by stick work
- Corbeled chimneys

Queen Anne: 1880–1910

- Asymmetrical two or three-storied, multifaceted form
- Complex intersecting gabled or hipped roofs
- Projecting upper floors
- Bay windows, often cut away from upper stories
- Extensive porches and verandas with turned porch posts and balustrade spindles
- Irregular floor plans
- Towers, turrets
- Multitude of applied features such as brackets, roof cresting, and ornamental chimneys
- Mixing of stylistic details from various architectural styles including reinterpreted classical forms
- Textured wall patterns including decorative shingles typical
- Lacy ornamentation around porch entries and at gable ends common
- Large 1:1 windows; upper panes often edged with leaded or colored glass
- Rich, bold paint color schemes
- Usually wood-framed; sometimes first story of brick or stone masonry with wood frame above

Shingle Style: 1880–1900

- Wall cladding and roofing of continuous wood shingles; masonry first story with shingles above also common
- Two or three-storied; asymmetrical façade, form and floor plan
- Irregular roof line; hipped, gable, or gambrel; intersecting cross gables and multi-level eaves common
- Extensive porches and verandas
- Shingled walls continue without interruption; no corner boards
- Decorative detailing used sparingly; Palladian windows and simple classical columns most common details
- Porch posts simple wood elements or massive piers of stone or clad in shingles
- Large simply adorned windows with small panes; bands of windows common
- Bay windows common; multiple window arches common
- Rounded turrets and towers; often partial or half-towers integrated into the main volume of the house

- Romanesque Syrian arches used at porches
- Prominent chimneys corbelled
- Eyebrow dormers

Colonial Revival: 1880–1955

- Accentuated front door with decorative pediment supported by pilasters or extended forward and supported by slender columns to form entry porch
- Fanlights and sidelights common; Palladian windows common
- Façade symmetry; centered door; aligned windows
- Double-hung sash windows usually with multi-pane glazing; frequently in adjacent pairs; multi-pane upper sash with single pane lower sash and bay windows (not historically accurate) were popular
- One-story wings, usually with a flat roof and commonly embellished with a balustrade
- Broken pediments, rare on original colonial structures popular in Colonial Revival examples
- Door surrounds tend to be shallow (less deep) than originals and exhibit machine-planed smoothness
- Dormers, often with exaggerated, eclectic pediments
- Masonry cladding grew in popularity as technology for using brick or stone veneer improved after 1920
- Gable, hipped, or gambrel roofs
- Details tend to be exaggerated with larger proportions than original elements
- Details from two or more types of Colonial styles often combined
- Interior floor plans are not symmetrical and are more open than historic examples

Continued from page 24

Post-War/Mid-Century Modern

After suffering through the two World Wars and the Great Depression, it was time for America to focus on a bright, modern future. Inexpensive housing and everything that goes in it meant a return to manufacturing cheaper options for this new lifestyle.

According to an essay by Jared Goss at metmuseum.org, “The elaborate households of the prewar years were gone ... Gone, too, was the conventional approach to furnishings as expensive and permanent status objects.”

Designers from across the globe, including Finn Juhl and Eero Saarinen, to Americans Harry Bertoia, Frank Lloyd Wright, and Charles and Ray Eames reveled in all things new – new lines, new materials, sleek functionality, forms that went in all directions, and new color.



Eames lounge chair and ottoman, made by Herman Miller and designed by Charles Eames (Amer., 1907-1978) and Ray Eames (Amer., 1912-1988). Made of Rosewood veneer shells with green leather cushions and cast aluminum bases. Sold for \$11,520 at a Case Auction in 2021.



George Nelson, Edward Wormley, Eero Saarinen, Harry Bertoia, Charles Eames and Jens Risom. Playboy Magazine, July 1961.

There is a wide variety of designs made over the years for Americans to take a load off. This can make anyone want to collect more than just one, so try a couple out. Settle in for a good read or a bit of work. Take a seat – or two.



AMERICAN POTTERY

through the Growth and Change of the 18th and 19th Centuries

Taken from *The Complete Color Encyclopedia of Antiques*. Preface by Bevis Hillier, Editor of *The Connoisseur*.
Compiled by The Connoisseur, London. New York: Hawthorn Books, Inc. 1962.
Further editing by Judy Gonyeau, managing editor

“I like fine things Even when They are not mine, And canot [sic] become mine; I still enjoy them.” This translated from the Pennsylvania dialect, appears on a sgraffito plate signed by Johannes Leman, made before 1830 at the Friedrich Hildebrand pottery near Tyler’s Port, Montgomery County, Pennsylvania.

Clay in American Soil

As waves of immigrants came to America to begin a new life, the continent had everything needed for the production of pottery. Potter’s clays were abundant. The common red-burning clays [for bricks, roof tiles, coarse redware] occurred in shales at or near the ground’s surface, and their use since earliest days had called for only the simplest kilns and equipment. Buff-burning clays of finer texture were employed since the 17th century for experimental wares of every grade, and in the 1800s provided a range of factory-made wares from Bennington to Baltimore, and westward along the Ohio River.

Through the colonial years and far beyond, coarse red-clay pottery—jugs and jars, plates and bowls, mugs and milk



This jug was probably made by John Crolius, whose family worked in New York City in an area known as Pot Baker’s Hill, just north of what is now City Hall Park. He and his brother, William, were among the area’s first potters. Their father had emigrated from Germany and founded a pottery, which the family ran until the mid-19th century. The jug is signed and dated, which is rare in 18th-century American stoneware.

pans—formed the principal output of small potteries everywhere. New England’s glacial clays made excellent redware, which was partly supplemented by grey stoneware from the time of the Revolution, or more extensively after 1800. Always popular, ordinary redware survived the competition offered by cheap and serviceable factory-made wares from the 1830s. In countryside districts, lasted through the 19th century.

Early New England Potters

New England must have been brimming with small but able potters. In 1775 [says John Ramsay in *American Potters and Pottery*] the two Essex County, Massachusetts, towns of Danvers and Peabody had seventy-five potters, and there were twenty-two Peabody potters at the Battle of Lexington.

Illustrations of the day show what Puritan austerity characterized the general output. Simple and appropriate forms were enough, with richly colored glazes to satisfy the eye and only with occasional attempts at further decoration.

Pennsylvania-German

In the Dutch counties settled in the 18th century by Swiss Mennonites,



Exceedingly Rare and Important Shenandoah Valley Redware Dish, Inscribed “JE / his Dish / 1808,” attributed to Peter Bell, Hagerstown, MD, tapered dish with rounded rim, profusely-decorated on the interior with a central flowering daisy plant in cream and dark-brown slip, surrounded by a cream slip band with wavy brown stripe. Decoration is bordered by the highly unusual inscription “JE 1808 his Dish,” interspersed with four large clusters of cream slip circles with brown-spotted interiors. Surface is covered in a clear lead glaze over an orange clay ground. This significant example of early Shenandoah Valley pottery is one of the finest surviving works attributed to the early Hagerstown, MD and Winchester, VA potter, Peter Bell (1775-1854). Sold at Crocker Farm in 2013 for \$10,350.

Title images: 1. Among the most outstanding examples of incised American stoneware still in private hands, this cooler’s mermaid motif is noteworthy for its subject matter, size, detail, and artistic merit. This design, akin in artistic quality to an early 19th century folk portrait, establishes the cooler’s maker, Moses Clark Bell, as a true master of his craft. This sold at Crocker Farm for \$70,800 in October, 2019. 2. Antique Majolica serving bowl. American in origin, ca. 1880s. It is rendered in a classic aesthetic Victorian embossed basket and flower motif. It has rich traditional Majolica color combinations. 3. This redware double-handled pot with lid from the Oysterponds Historical Society in New York was made by an unknown maker ca. 1800. Written on the pot is “Captain Jonathan Terry / Oysterponds / October 6th 1800.” It was most likely made on eastern Long Island or Connecticut. There is another almost identical piece in the collection of Winterthur Museum in Delaware that was inscribed just one day later, “Octr 7 1800.” The remainder of the inscription on this pot reads, “Mr. Silas Ruiment / Sag-Harbour – Long Island.” Captain Jonathan Terry was born in 1770 and died in 1820. Augustus Griffin in his Journal writes that he and his brother “for may years sailed handsome coasting vessels from this village.” There have been Terrys in Oysterponds since the 17th century. 4. This plate, ca. 1790-1800, was possibly made by Heinrich Roth in the White Hall Township in Northampton County. photo: Brandywine Museum

and by Germans from the Palatinate, pottery was made which was in wide contrast to New England work, marked by a love of color, a play of ideas, and an engaging humor.

The flat Pennsylvania fruit pie dish or poischissel was a distinctive article: or the pots for apple butter called epfel buther haffa, the saucered flowerpots of bluma haffa. Fluted turk's head cake molds were produced in all sorts and sizes, and there were standing pottery grease lamps not seen in New England, quaint banks and bird whistles, and double-walled tobacco jars displaying skillful pierced work.

Shenandoah Valley

Just south of Pennsylvania, a numerous and flourishing group of potters worked throughout the 19th century in a hundred-mile stretch of the Shenandoah Valley. Foremost were the Bell family, founded by Peter Bell, who from 1800 to 1845 produced "erthing-wear" at Hagerstown, Maryland, and Winchester, Virginia. His eldest son, John Bell [1800-80], worked 1833-80 at Waynesboro, Pennsylvania, and was followed by five sons who continued the business until 1899. John's brothers, Samuel and Solomon, were in partnership from 1833 at Strasburg, Virginia, where the factory continued until 1908.

Midwest

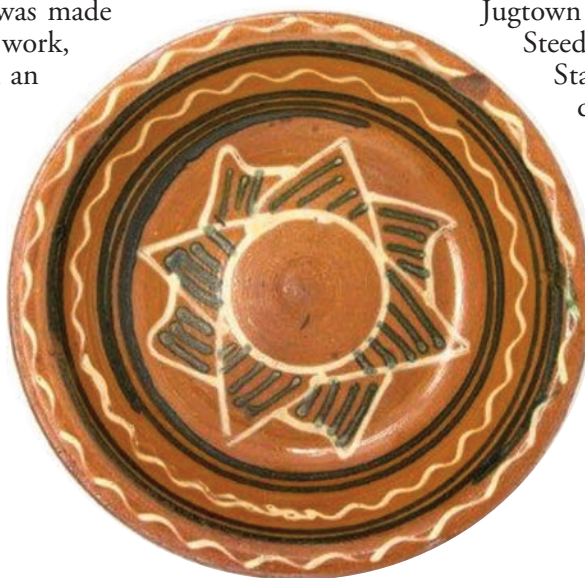
Fairly typical of what was made through Ohio and Indiana, where a variety of pottery and stoneware clays were abundant, the Society of Separatists [called Zoarites] was one of many religious sects gathered in communal settlements that flowered and died in the 19th century. In a long list of trades and crafts practiced here, we find weavers and carpenters, a printshop and bindery, a fine blacksmith shop, and of course a pottery. Red roof tiles [one is dated 1824] are still seen on a few houses, and in 1834 the Society was selling 'porringers' to farm folk in the vicinity. The services of an outsider were engaged, Solomon Purdy, a potter recorded in 1820 at Putnam; in 1840 at Atwater. Until 1852-3 the Zoar associates still produced common brownware, and black- or buff-glazed redware.

Redware

In kitchen and dairy, or for table use alongside pewter and common woodenware, the simple forms of this sturdy folk pottery were washed or splashed with pleasant color – glazed with browns and yellows, rich orange to salmon pink, copper greens, a brownish black made from manganese. For this the least equipment was needed: a horse-powered mill for grinding and mixing clay, a homemade potter's wheel, a few wooden tools, with perhaps a few molds as well. The maker might be no more than a seasonal or "blue-bird" potter who worked when his other affairs permitted and carried his output by wagon through the near vicinity, or the larger and full-time potshops might employ untrained lads [William Scofield of Honeybrook got "one skilled potter from every 16 apprentice boys"] or migrant journeyman potters of uncertain grades.

There were no secrets in this simple manufacture. Since 1625-50, at the Jamestown colony, potters everywhere had made useful everyday ware of much the same sorts, in its own time used up, smashed up, never regarded as worth preserving.

Another venture in this region was the so-called



John Bell trained with his father in Hagerstown, MD and Winchester, VA. He worked with Jacob Heart in Chambersburg and spent time in Baltimore. Bell was very successful in producing a line of utilitarian pottery that included storage jars and flower pots. The Bell Pottery produced approximately 15,000 pieces a year and over 800,000 pots in its 63 years of operation.

Bell used many glazing techniques to decorate his pottery, including common house paint. He used manganese dioxide to obtain browns, copper oxide to produce green and a tin glaze that produced a white finish, similar to stoneware. This redware bowl was used to serve stew during the Love Feasts, a special Communion meal, at the Snow Hill Cloister, Franklin County, Pennsylvania.

Jugtown Pottery, in a settlement peopled c. 1740-50 at Steeds, North Carolina, by a group of colonists from Staffordshire. Apparently, the plainest of "dirt dishes" were made here [1750?] by Peter Craven, first of his family, and latterly the place became known as Jugtown, for the common vessels it supplied to Southern distilleries. Languished and long forgotten, the pottery was revived in 1917 at a hamlet amusingly named Why Not?

Decoration and Slipware

Last of the everyday wares, and different from the others, a buff pottery painted [sometimes stenciled] with manganese brown belonged to New Geneva, Pennsylvania. So wholly unlike the Dutch county pottery seen farther east, this sober stuff with a hard, unglazed tan body was made in 1860-90 by James Hamilton of New Geneva, in the southwestern corner of Pennsylvania, and very likely also across the river at the A. & W. Boughner pottery in Greensboro.

Long employed by redware potters everywhere, a simple and most effective method of decoration was by the use of diluted clay or "slip," which from a cup fitted with one or several quills was trailed on the surface of a piece in flourishes or perhaps words like Lemon Pie, names like Louisa. Those made by George Wolfkiel at Hackensack, New Jersey, during the panic of 1837, slipware platters were woefully inscribed "Hard Times."

Stoneware

The family of stonewares has a variety of values due to the use of finer and denser clays fired in a kiln much hotter than for earthenware [above 2,000° F], resulting in a hard body for which "no other glazing need be used than what is produced by a little common salt strewed over the ware" [1785]. The salt vapor supplied a roughish, glassy coating that was colorless. According to the clays used and the temperature of the kiln, wares ranged from the familiar grey body to buff or cream, even a dark brown.

Fine grades of stoneware approached the quality of porcelain, such as the "white stone Tea-cups and sawcers" sold in 1724 in



A Westhafer and Lambright stoneware jug from Tuscarawas County, Ohio. The ovoid just has a wide mouth, two strap handles, cobalt decoration and stands 18.5" high. photo: Garths.com



This slip decorated pie plate, ca. 1800-1825, measures 13.5" in diameter and was made in Connecticut by an unknown maker.



Ca. 1820 jug with an impressed maker's mark "S. Purdy," 12" high. Solomon Purdy operated in Putnam, OH around 1820 and lived in Zoar between 1820-1850.

photo: Cowan's Auctions



Ca. 1902 Jacques Sicard (1865-1923) jardiniere with iridescent glaze and floral decoration symbolic of the burgeoning Art Nouveau style. Earthenware, cast, glazed and hand-decorated in Zanesville, OH.



19th century stoneware butter churn with blue design selling online for \$150 at ardesch.com

Boston. In the next century, a middle grade of "figured stone pitchers" and Toby jugs of superior stone in buff and brown earned praise and awards in 1829-30 for David Henderson of Jersey City.

A favorite decoration was freehand painting in cobalt blue, or rarely brown. Initials and dates, birds or flowers and scrolls, might be emphasized with scratched lines or die-stamped flowerets, though after about 1850 stenciled designs were widely used.

The popular class of stonewares was chiefly utility articles: common crocks, jugs, or churns, along with other things made for amusement, such as whistles and money banks, and bird or animal figures. Most of it was greyware, and after about 1800 the vessels were usually coated inside with brown Albany slip.

Advances in Stoneware

In Ohio, the earliest recorded stoneware potter was Joseph Rosier, working by 1814 near Zanesville; but by 1840 [says John Ramsay] there were more than fifty such potters through the area. Excellent clays were here in plenty, and potters of all sorts were attracted to the Midwest. East Liverpool with its fine Ohio River clays was to overtake northern New Jersey, which itself has been called "the Staffordshire of America."

By the 1850s, stonewares were a factory-made product that devoted less attention to form, and more to decoration, including free-drawn images painted in blue. Later, the decorations might be stenciled, to save labor. After the mid-19th century, a cylindrical shape was much used for crocks.

Government reports in 1900 showed an American output of stoneware valued at \$1,800,000, but of redware only \$400,000, and the latter mostly from Ohio and Pennsylvania. The old order of work was indeed disappearing.

And where are their products, of which enormous amounts once existed? An answer might be that because American work of the better grades must compete with the imported, it attempted close imitation,

and nowadays the American ware [so seldom marked, until after 1800] languishes unrecognized, mistaken for English.

Majolica

During this same period, a new pottery called majolica won wide favor; a coarse earthen body with colored lead glazes, it appeared in useful wares, leaf-shaped dishes, and ornamental work of every description. In 1851 Minton had exhibited majolica at the Crystal Palace, and Wedgwood was producing it by 1860. Meanwhile, American potters adopted it; Edwin Bennett by 1853 at Baltimore, and Carr & Morrison of New York in 1853-5. In the 1880s it was a staple of potters everywhere, from the Hampshire Pottery [James Taft's] at Keene, New Hampshire, to the Bennett and Morley firms in East Liverpool. Best known is Etruscan majolica, made in 1879-90 by Griffen, Smith & Hill at Phoenixville, Chester County, Pennsylvania.

Late Wares

It might be felt that Rogers Groups have no place here, being not of fired clay but plaster casts taken from clay models. But in their day these enormously popular figure groups were fondly accepted as ceramic sculpture, an "art" expression that filled bare space in the Victorian parlor. And indeed they exerted a large influence upon potters who then produced Parian or other figure work.

John Rogers [1829-1904] created his patented story-telling groups in New York, from 1859 to 1893. Cast in reddish plaster and painted a sad putty color, these low-priced groups were issued in vast editions, in 1886 *The Elder's Daughter*

[weight 100 lbs packed, price \$12]. If sentimental, obvious, and sometimes silly, the subjects were well modeled; and their themes were from the Civil War, from the domestic life of the time, or from popular legends. Collections may be studied at the New York Historical Society and at the Essex Institute, Salem.



Ca. 1869 Rogers Group Challenging the Union Vote cast plaster "pottery" (made to look like pottery). This statue depicts the Reconstruction Period with voting day bringing an older Unionist and granddaughter to register his vote. The ex-confederate now the registrar is opposed to his views on politics and pushes his hand away while he reviews his register. Selling for \$4,500 on eBay.

Pottery in the 20th Century

No matter what era or area you collect your pottery from, finding those made in the time of our Founding Fathers always brings strong historic references with it. But when reviewing the incredible makers of the 20th century—names that include Grueby, Marblehead, Roseville, Pewabic, Weller, Fulper, and more, the exploration of pottery takes a turn to a freer approach to design, decoration, and color with the century kicking off with both Arts & Crafts and Art Nouveau. You can learn and see more when you search for “pottery” at the Journal of Antiques and Collectibles website, here. The arrival of the American Art Pottery movement takes these wares into a whole new world of form without too much function, but became all about form and beauty.

Notable Makers of American Art Pottery

A Wiki(pedia) Walk through the American Art Pottery Movement

Dedham Pottery - The Dedham Pottery, which operated in Dedham, Massachusetts, between 1896 and 1943, was founded by ceramicist Hugh C. Robertson, who had previously worked with his father and brothers at another pottery. Robertson was deeply interested in glazes, and he developed both an oxblood glaze (inspired by the Chinese glaze) and a fine crackle glaze, the latter of which became Dedham’s signature, along with its frequent use of a crouching rabbit motif.

Dryden Pottery - Dryden Pottery was founded in Ellsworth, Kansas in 1946 by Alan James Dryden Jr. There he developed a Volcanic Ash Glaze, and he created a popular pottery business with the imaginative slogan, “A Melody in Glaze.” Dryden made ceramics that were considered art pottery, but also advertising materials and tourist wares. The company’s signature piece is a Grecian pitcher (still being produced today), the mold form was sold to Van Briggles along with a Black Volcanic Ash glaze he developed, to supplement the company’s move to Hot Springs, Arkansas in 1956. It is now a third-generation, original family operated.



The Grueby Faience Company, founded in 1894, was an American ceramics company that produced distinctive American art pottery during the Arts & Crafts movement. This seven-handled glazed earthenware vase was designed by George Prentiss Kendrick, ca. 1898. photo: Sotheby's

Grueby Faience Company - Founded in Revere, Massachusetts in 1894, the Grueby Faience Company produced vases and glazed architectural terra cotta and faience tiles. Grueby vases were notable for their simple shapes and a hallmark matte cucumber-green glaze. New York City’s Astor Place subway stop is decorated with large Grueby tiles featuring a beaver, in honor of the fact that John Jacob Astor’s fortune derived from trade in beaver pelts. The company ran into financial difficulties in the early 1900s and went out of business in 1920.

Marblehead Pottery - The Marblehead Pottery was founded in Marblehead, Massachusetts in 1904 as a therapeutic program by a doctor, Herbert Hall, and taken over the following year by Arthur Eugene Baggs. The pottery’s vessels are notable for simple forms and muted glazes in tones ranging from earth colors to yellow-greens and gray-blues. It closed in 1936.

Newcomb Pottery - The Newcomb Pottery, also known as the Newcomb College Pottery, was located at H. Sophie Newcomb Memorial College in New Orleans, Louisiana, between 1895 and 1940. Vessels of various types were produced for the pottery by the college’s students, who were all women. Typically these were vases with floral decorations in a strongly Art Nouveau style, often incised as well as painted and glazed.

Niloak Pottery - The Niloak Pottery was founded in Benton, Arkansas, in 1909 by potter Charles Dean Hyten as the art pottery branch of the family’s Eagle Pottery Company, which produced utilitarian wares. The name is the reverse spelling of the word “kaolin,” an important component of the local clay. Niloak became known for its “Mission Swirl,” a multicolored pattern resembling marbled paper made by mixing colored clays together. Niloak popularized the style, however, and apart from a three-year hiatus in the late 1910s, Niloak was successful until the Great Depression put sales into a slump. It struggled for some years and went out of business in 1947.

Paul Revere Pottery - The Paul Revere Pottery was founded in Boston in 1908 by Helen Storrow, Edith Guerrier, and Edith Brown to provide employment and skills to young women. It grew in part out of a reading group formed by Guerrier, the Saturday Evening Girls club, and it was managed entirely by the club members. For this reason, the Paul Revere Pottery is sometimes referred to as the Saturday Girls. It lasted up to World War I. The pottery produced vessels with floral and animal motifs in a highly simplified graphic style, with matte or low-luster glazes predominantly in tones of green, blue, ochre, and brown.



Saturday Evening Girls / Paul Revere Pottery rabbit band plate decorated with a white rabbit and cabbage border designed against a yellow band.

Rookwood Pottery Company - The Rookwood Pottery Company was founded in Cincinnati, Ohio, in 1880 by Maria Longworth Nichols Storer, who was influenced by Japanese and French ceramics. Rookwood was known for experimenting with glazes and for the exceptionally high quality of the painted and incised work. The company was badly affected by the Great Depression and declared bankruptcy in 1941. It reopened in 1959 in Mississippi and struggled through various ownerships for several decades. In the early 2000s, it moved back to Cincinnati, where it now operates.



1931 Roseville Pottery vase, Red Ferella, small, handled, #500-5

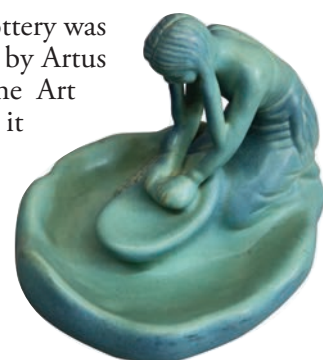
Roseville Pottery - The Roseville Pottery was founded in Roseville, Ohio, in 1890 and moved to Zanesville eight years later. It began by making housewares and only began making art pottery around 1900. Frederick Rhead was Roseville’s art director for five years (1904-09). Many Roseville pots carry floral decoration, frequently in low relief. Roseville ceased producing original art pottery in 1953.

Teco Pottery - The Teco Pottery was founded in Terra Cotta, Illinois, in 1899 by William Day Gates, as a specialty branch of his American Terra Cotta Tile and Ceramic Company, which made architectural terra cotta items like drain tiles and chimney tops.

Gates’s experiments with glazes and forms led him to found Teco (an acronym for Terra Cotta) to create art pottery, especially vases. Teco became known for its distinctive architecturally styled wares with little to no surface decoration and for a medium-green matte glaze. Gates’s ceramics business closed as a result of the stock market crash of 1929 and the ensuing Great Depression, taking Teco Pottery down with it.

Van Briggles Pottery - The Van Briggles Pottery was founded in Colorado Springs, Colorado, in 1901 by Artus and Anne Van Briggles. The pottery favored the Art Nouveau style. It is still operating today, making it the oldest continuously operating art pottery in the United States.

An antique Van Briggles Arts & Crafts sculptural art pottery dresser pin or ring tray, depicts a young American Indian girl grinding corn, signed on base, 20th century



Get Your Motor Runnin'

Style is a matter of personal preference for everyone. Motorcyclists are no exception. Many motorcycle enthusiasts have particular brands or models they favor. Antique and vintage American motorcycles are especially popular. Let's take a peek at some of those American motorcycles and how to choose between them.

Harley-Davidson

Many motorcyclists love Harleys, and for good reason. They are known for being some of the most durable and sturdy motorcycles ever made. The brand got its start in Milwaukee, Wisconsin over 100 years ago. The year was 1903. Although, the first Harley factory didn't open until 1906. Earlier Harley prototypes were built in a shed by Arthur Davidson and William Harley.

During the first year, the original factory was open, and only 50 bikes were produced. By 1917, approximately half of the motorcycles produced were made for the armed services of the United States. That military connection helped the company grow in both popularity and production capabilities. Approximately 88,000 Harleys were produced for the military throughout World War II.



1938 Knucklehead

Not every popular Harley was a military bike, obviously. There are several vintage Harley models that have been built strictly for civilians over the years. Some early models paved the way for the civilian and military successes the company has had since. One example is the EL, which is better known as the Knucklehead. The first EL was produced in 1936. One produced a year later sold at auction in 2022 for \$110,000.

Hendee Manufacturing Company/Indian Motorcycle Company

Hendee Manufacturing Co. was founded around the turn of the 20th century in Springfield, Massachusetts. It eventually became known as the Indian Motorcycle Company. By 1905, it was known for producing racing bikes. That association with racing and breaking speed records may have saved the company, which was one of only two motorcycle-producing companies in the

United States to stay open throughout the Great Depression.

In the late 1920s, Indian began producing the Chief and the Scout. They would become the two models for which the company has been best known ever since. The Indian Chief in particular is highly coveted among motorcycle riders and collectors. New Chief models were produced almost every year through 1953, with the notable exception of 1949. Since 1953, several companies have owned the Indian Chief trademark and produced their own bikes as Indian Chief. However, true enthusiasts look for those produced in or before 1953.



1927 Indian Big Chief

Ace Motor Corporation

Ace Motor Corporation was founded by William G. Henderson. Mr. Henderson was originally producing four-cylinder motorcycles in Chicago under the company name Henderson Motorcycle. Many collectors covet Ace motorcycles, which are fairly rare. They were only produced by Mr. Henderson through his later Ace Motor Corporation business from 1920 to 1924. After that point, the company went into bankruptcy. Indian eventually purchased the rights to the Ace design.



1912 Flying Merkel Model W-S

Crocker Motorcycle Company

Albert Crocker operated the Crocker Motorcycle Company in Los Angeles California. His company quickly developed a reputation for producing custom-ordered V-twin engine bikes. Approximately 100 custom bikes were produced between 1932 and 1942. There are only 68 known Crocker V-twins still in existence today. Crocker V-twins are so rare and coveted that some of them are valued at over \$750,000.



1939 Crocker

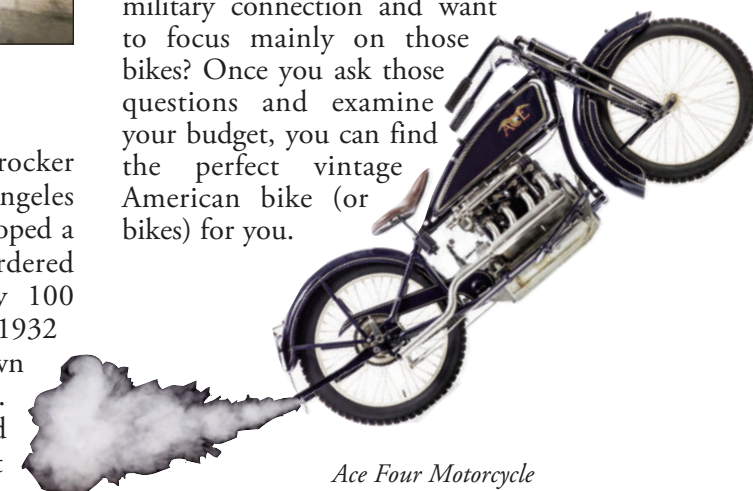
Ideal Vintage American Motorcycles for Riders

If you want to purchase a vintage American motorcycle to actually ride, a Harley is one of the better options. You can enjoy the pride that comes with riding the top American brand still produced today. You can also reap the benefits of the company's ongoing success. Many Harley models were produced in large quantities, so they are often easy to find and relatively affordable today, except for rare coveted models. That also means parts for your vintage motorcycle might be easier to find when it needs repairs. The Harley-Davidson Sportster Ironhead is a prime example. It has been in continuous production since 1957. Although, those produced from 1986 onward have had superior engine designs.

Top American Motorcycles for Collectors

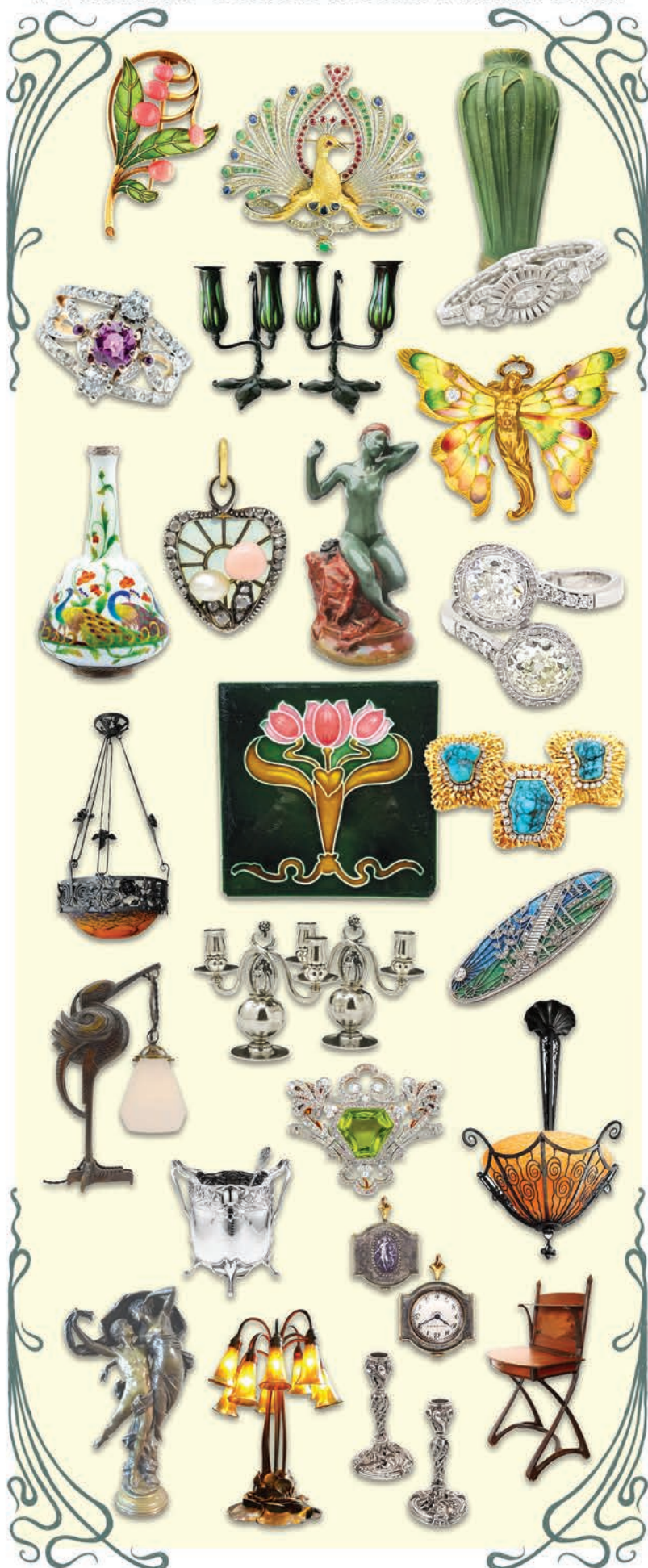
As a collector, there are many motorcycles made in America that may warrant your attention. Crocker and Ace are not the only producers of rare or expensive models. Many of the best were produced before World War II, such as the Flying Merkel out of Milwaukee, Wisconsin. However, some great motorcycles were also produced post-war.

The best way to collect vintage American motorcycles is to decide which ones suit you. Are you more interested in bikes designed for the open road? What about racing bikes? Does one particular brand stand out to you? Does a certain era fascinate you? Do you have a military connection and want to focus mainly on those bikes? Once you ask those questions and examine your budget, you can find the perfect vintage American bike (or bikes) for you.



Ace Four Motorcycle

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ANTIQUING 24 / 7

The Comeback of Art Nouveau in 2025

By Regina Cole, Contributor,
Forbes, January 1, 2023

Every style comes back sooner or later, they say, and this may well be the year we reawaken our passion for the early 20th century style called Art Nouveau. Popular between 1890 and 1910 during the Belle Epoque period, the short-lived style quickly became wildly popular as a reaction to the academic art, eclecticism, and historicism of 19th century architecture and decoration. It was often inspired by natural forms such as the sinuous curves of plants and flowers and became a dominant force in architecture, painting, sculpture, jewelry, furniture, typography, and other design of every kind. Its undulating lines, swirling excesses, and propulsive forms could be found everywhere; its signature whiplash shape was appealing because it was blatantly sexy and even a bit vulgar. The novel aesthetic of Art Nouveau wrapped modernism in the garb of pleasure, instead of in the hair shirt of social obligation and moral uplift.

Implicitly antiestablishment and insinuatingly revolutionary, Art Nouveau was the essential expression of the period's uncertainty about a new century. Its first houses were those Victor Horta designed in Brussels, Belgium; later style exemplars included Catalan architect Antoni Gaudi, the kinky black-and-white drawings of British author and illustrator Aubrey Beardsley, the glassware of American Louis Comfort Tiffany, the Austrian bentwood furniture of the Thonet brothers, and the radical white-on-white interiors of the Scottish couple Charles Rennie Macintosh and Margaret Macdonald Macintosh.

The anti-establishment quality of Art Nouveau made it a natural for the style's first revival during the counter-cultural 1960s. Its rhythmic, sinuous lines were adopted for poster and album cover art of the psychedelic age, as well as for such products as the wrappers of rolling papers. Art Nouveau-like designs had already returned with the flower patterns popular in fabrics at the time. In the 1960s, graphic designers saw these seductive styles as the key to a new psychedelic vision. It's easy to see why. Flowers, curves, peacocks, and updates of Art Nouveau images from the past (including skeletons and roses) dialed up with "eye-vibrating" colors made the perfect visual accompaniment for the acid-flavored Romanticism that took root during the Vietnam era. Even the fonts were poached from turn-of-the-century graphic art. Art Nouveau became the house style for the counterculture of the mid-20th century.

Today, Art Nouveau appears to be making another comeback, heralded by a series of museum exhibitions and books. Among them is Hector Guimard: How Paris Got Its Curves, an exhibit at the Cooper Hewitt, Smithsonian Design Museum in New York City now through May 31, 2023; and then the Richard H. Driehaus Museum, Chicago, from June 22, 2023, to January 7, 2024. It is a celebration of France's most famous art nouveau architect, Hector Guimard, who is perhaps best known for his iconic Paris Métro entrances.

Interestingly enough, New York's Museum of Modern Art decided in 1958 to permanently install one of Guimard's cast-iron Paris Métro entrances of circa 1900 in its Abby Aldrich Rockefeller Sculpture Garden, where the patinated metalwork of its sinuous vegetal forms harmonize perfectly with nearby sculpture by Rodin, Matisse, and Picasso. It, no doubt, presaged the worldwide Art Nouveau revival craze that was about to begin. Maybe it even helped to spur it.

But whether Art Nouveau is out of style or not, we never quite get enough of those sexy lines that speak of constant movement, uncertain boundaries, and inevitable change. These are elements we recognize and respond to. And that may be Art Nouveau's most compelling characteristic: more than other styles, it reflects the human condition at its most seductive, inevitable, and fragile best.



Poster for "JOB" cigarette paper (1896), by Alphonse Mucha; Right: Big Brother and the Holding Company Poster by Stanley Mouse and Alton Kelley (1966)
(Graphic: Kevin L. Jones)



Collector's Lane

Jewelry in the Era of Art Nouveau

by Sunseria Morgan, Jewelry Curator, RubyLane.com

Emerging like the first wildflower in spring from a meadow of melting snow, slowly unfolding its petals to unveil new life, the style of Art Nouveau bloomed and stood out in stunning contrast with the surrounding landscape.

Art Nouveau style was deeply influenced by the essence and delicate beauty of the natural world and organic forms. Like the fleeting life of the flower, Art Nouveau captured our attention for a brief moment in time and grew and thrived between 1890 through 1914.

Artists and designers created a new style of ornamental art, abandoning typical historical or classical subjects and themes. Art Nouveau was not confined within the boundaries of metals or the cuts and facets of gemstones. Jewelers were free to express their creativity in new unique and imaginative designs.

Some of the finest jewelry was crafted during this time by inspirational designers. René Jules Lalique, and Louis Comfort Tiffany, who might be better known for their glass. However, both were talented and successful jewelers. Alphonse Mucha is best known for his theatrical posters and was also a jewelry designer who collaborated with the French jeweler Georges Fouquet.

Art dealer Siegfried Bing, who was fascinated by the new style of art, opened an art gallery appropriately named Maison de l'Art Nouveau ("House of the New Art") at 22 Rue de Provence in Paris on December 26th, 1895. The gallery specialized in modern art and sold Tiffany glass and jewelry by Lalique. The gallery was very successful and ultimately popularized the term Art Nouveau, forever changing the world of art and design.

Characteristics of Art Nouveau Style

Leaves and vines that weave wind around gems or pearls. Lilies, orchids, and irises in bloom. Cranes, herons, and swans with their delicate long swooping necks. Insects were also frequently used in Art Nouveau jewelry. Butterflies and dragonflies with wings extended, fluttering in full flight. Grasshopper and beetle brooches are alive with motion.

Curved scrolling lines and asymmetrical designs complimented the natural forms, providing the ideal frame and setting for the jewelry. Ethereal feminine faces or figures surrounded by flowers and endless flowing locks and tendrils of hair that appears to be gently blowing in the soft breeze, it's enough to make you swoon!

Enamel Techniques

Jewelers used a number of highly skilled enameling techniques during the Art Nouveau era.

Layers of different color enamel were applied to bring depth to the flat metal surface. Blended shades of green and gold were added to the leaves. Iridescent enamels produced an eye-catching vibrant velvety texture.



14k Gold Art Nouveau Locket set with Diamonds and Rubies

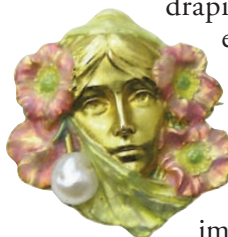
Enamel is so convincing, intricately detailed, and lifelike that you can imagine the petals beginning to wilt in the palm of your hand.

Plique-a-Jour enamel was made by filling empty window-like spaces in settings with enamel. The empty spaces have no front or back and only the sides of the setting hold the enamel in place. The effect is quite impressive and resembles stained glass or gemstones when the light filters through the enamel.

Plique-à-jour Enamel & Chrysoprase Cabochons

Materials and Gemstones

Cabochon cut gemstones were also often used instead of faceted stones which gave the jewelry a softer and more whimsical appearance. The subtle glow and glimmer of moonstones decorated draping festoon necklaces. Large oval-shaped opals, embodying the earth and ocean with swirling blue-green flashes of color are set as the focal point in evening rings.



Antique 14K Pearl and Enamel Brooch by Carter Gough

Pearls with their luminous luster were also the perfect choice for Art Nouveau jewelry. Pearls could be incorporated into the design and imitate a grape cluster or dangle from the end of a leaf like a dew drop ready to fall. Small seed pearls were used to accentuate curved lines and define shapes such as crescent moons and clovers.

The End of an Era

Art Nouveau-style objects were labor-intensive and required skilled artisans to construct. The simple straight lines and geometric shapes of the developing Art Deco era were more economical and faster to produce. By the end of the first World War, Europe was ready for change and Art Nouveau faded out of fashion but has never been forgotten.

Even though Art Nouveau was only popular for a short period of time, the significant contribution to the art and jewelry industry is everlasting and eternal, serving as an important transition at the turn of the century.

As a passionate collector myself of many things, old and new, my jewelry collection is by far the most rewarding. Out of all the wonderful jewels in my possession, perhaps one of my favorite pieces is a tiny single-leaf brooch with its coiled stem wrapped around the pin as if it was holding on in the cold autumn wind. Its rarity, simplicity, realism, and seemingly endless life continues to charm me.

If you were not in love with Nouveau already, you have now fallen into its alluring dream-like fantasy of beauty, mystery, and intrigue.

Jewelry of the Art Nouveau era can easily be found in all price ranges. A fine example of Art Nouveau jewelry is certainly a must-have in every collection and is sure to become one of your most loved and treasured.

All items pictured are available on RubyLane.com. To discover more Art Nouveau jewelry at Rubylane.com, click [here](https://www.rubylane.com).



My tiny treasure, 14k & Enamel by Krementz, actual size



14K Gold Enamel Flower Brooch by Whiteside & Blank



14K Enamel Brooch with Swans and Tulips by Krementz

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Amelia Earhart Hangar Museum to Open this Spring in Atchison, Kansas

ATCHISON, KS – Opening this spring at Kansas' Amelia Earhart Memorial Airport in Atchison—the same town where Earhart was born and raised—the Amelia Earhart Hangar Museum aims to honor the pioneering aviator's enduring legacy with a range of exhibitions that capture her adventurous spirit.

A true trailblazer, Earhart led the advancement of women in aviation, becoming the first woman to fly solo across the Atlantic Ocean and the first person to fly solo from Hawaii to the U.S. mainland.

The 17,000-square-foot hangar facility features Art Deco design motifs that call to mind the 1920s and '30s, formative decades in aviation history. Inside, visitors can experience Earhart's life through 14 interactive and immersive exhibitions, from her early Kansas childhood through her work as a mechanic and nurse to her many aviation successes. Don a pair of virtual reality goggles and experience a

trans-Atlantic flight, encountering the same weather challenges as Earhart did in her bright red Lockheed Vega 5B. Browse a digitized version of her in-flight logbook. Or take in 3D holograms that showcase technological innovations in aviation.

The museum's displays also describe the feats of other female aviators; detail the impact of celestial navigation, and showcase Muriel—the world's last remaining Lockheed Electra 10E and that's identical to the aircraft Earhart flew on her final trip. A full-scale replica of Muriel's cockpit, which is akin to Earhart's own "flying laboratory," is on hand for visitors to explore. Visit ameliaearhartmuseum.org



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A Medical Curiosity

This is from the email bag:

Hello, Jim -

I was at my favorite thrift shop which is a nonprofit that benefits people with disabilities. They had a book in the back and they wanted to show it to me, so I took a look and it's an old medicine book. It is in nice condition – it has a dust cover and everything. It is the revised edition. Could you take a look at these images and let me know if it's something that they can make money on or just sell really cheaply?

Thanks for your help. It really means a lot.

Judy

Dear Judy,

It's a 1948 reprint of a home medical book *LIBRARY OF HEALTH* that first came out in 1916. At 1,774 pages long, it touted itself as "The most Complete, Practical, and Up-to-Date Guide to Health and Care of the sick ever published."

This is especially interesting for the full-color plates with hinged layers called flips which showed various parts of the human body, and each time you flipped open one of the layers you saw deeper into the body. I had one once from the 1890s where one of the flips was a pregnant woman. The top view showed an obviously pregnant woman wearing a Victorian dress, then the next flip showed her undressed, then the next showed internal organs including the womb, and when you flipped open the womb to see what was inside – there was the fetus! And somehow this was all done in a manner not to offend anyone then.

The copy you saw seems to be in very good condition which is unusual for any older book that has moving parts and it even has the original dust jacket.

There are about 15 or 20 copies for sale online at various prices from \$49.99 to \$199.99. I'd guess the copy you saw would have a realistic retail value in the \$75 to \$95 range.

As I said, it's an interesting book, but it is a later reprint.

Thanks –Jim

A wide range of prices for books for sale online is not at all unusual. It's the internet, so anybody can ask any price for any book. These prices are asking prices only and don't mean anything until someone actually pays that asking price. If I want to list a common paperback for sale online for say \$1,000, there's nothing to stop me, even though realistically the book might only be worth a couple of dollars at best. I don't quite understand this approach, I guess some people assume that somebody out there somewhere would buy it, even though there might be other copies for sale in as good or better condition for a fraction of that astronomical asking price. Maybe they believe that there's a sucker born every minute (as the comedian W.C. Fields put it).

And then other sellers of the same item might actually believe that the book is valuable and list their own copies for inflated prices. But I think sooner or later, the price would drop. So as far as finding reasonably priced copies for sale online, my advice would be to visit several book sites, take some time to review all the copies that are for sale, and don't just look at the first copies that come up. Those are often the highest-priced copies anyway.

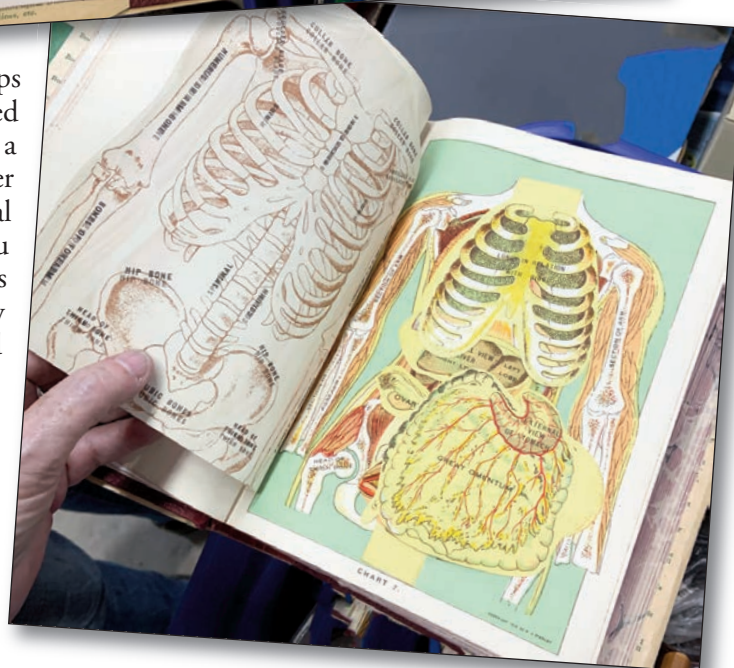
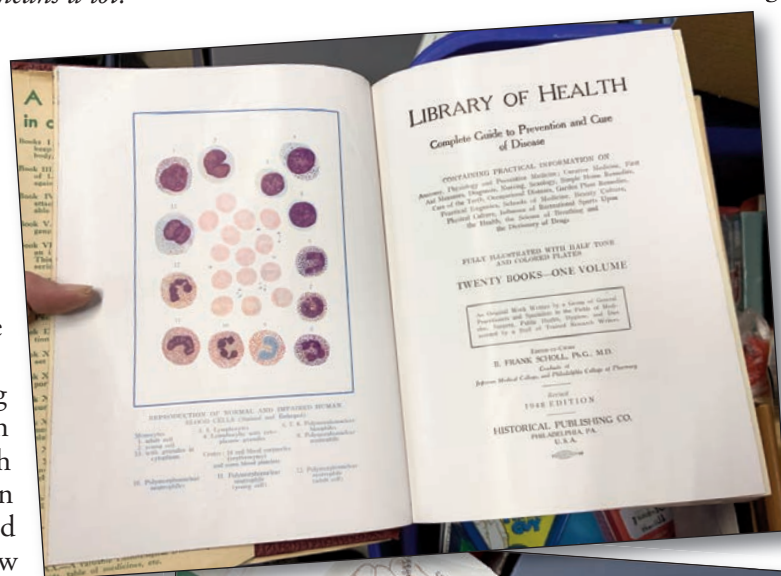
And, also, in real life and especially online, patience often has its rewards.

So, if you are not in a hurry for a title and there are no realistically priced copies available or even no copies at all just then, then sit back and check again in a few weeks, and sooner or later you will find what you are searching for.

On other matters, I've had a run on *The Hobbit* and *Lord of the Rings* books by J.R.R. Tolkien lately – probably because of the new movie coming out, but there they are still popular anyway.

Some of the fans are very dedicated, to say the least. One customer told me that she read the *Lord of the Rings* trilogy once a year! And another customer said a friend was so into *Lord of the Rings* that he had replica swords in his house with spotlights trained on them. He had a Hobbit-themed wedding with all sorts of obscure references that only a true fan would have recognized. He even taught his dog commands in Elvish which is the made-up language the Elves used.

Ná merye I turuhalmeri! (That's "Happy New Year" in Elvish.)



Medical foldout book

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



The Civil War Collector

by John Sexton

Q: Hello – I am a history teacher who has had framed Civil War Bonds in my possession for a number of years. I am curious if they are worth anything? Thank you for your time. – Levi

JS: There are over 300 types of Confederate bonds. Both bonds here were printed by B. Duncan in Columbia, South Carolina.

The \$100 has a vignette of RMT Hunter, Confederate Secretary of State, signed by Robert Tyler registrar of the treasury, numbered 672 of 857 issued, complete with 30 attached coupons for 8% interest each quarter until its maturity in 1868.



The \$500 bond has a vignette of Thomas Bragg, Attorney General surrounded with allegorical figures, printed by Duncan, Columbia, SC. Thirty coupons are still attached though the last one is marked “void” – usually coupons clipped off.

Neither bond is rare and average examples can be found for about \$125-\$150 each as can be another 30-40 varieties. The reductions in the paper detract at least half of the value. Paper Civil War collectibles are driven by aesthetics and condition.

Two examples of Civil War Bonds appreciated for their aesthetic more than the monetary value of \$125-\$150 each.



Q: I have my great-great-grandfather's service pistol from his days in the civil war. It has been handed down through the generations since he was killed in the war at Suffolk, VA. on Jan. 30, 1863, at the age of 29. When my father received it, he had it restored and it is complete with all allied equipment in the original box. I would appreciate an estimate of its value. – Herb

JS: Herb, your Colt model 1851 Navy revolver appears to be in beautiful condition retaining most of its original blue and case-colored finish.

I would need to see the revolver in person to give a definitive opinion of originality, but I would be surprised if the restoration your father had performed involved the metal portions of this gun. Based on its serial number, 79057, it was made in 1857. The U.S. Army contracted for many guns to be made in this serial range and all were noted by the small “US” on the left side of the frame and the small stamped sub-inspector letters on various parts. The grips would have also been inspected with a final inspection cartouche if it was for the military.

Army-purchased “navies” were not cased. Most likely (if all original) this revolver was made for the civilian market given the uninspected varnished walnut grips and silver-plated grip frame. Military and civilian blue finishes are different but difficult to tell from photos.

Samuel Colt was frugal and extra parts were often used on civilian-issue guns. Surplus military parts are often observed on revolvers sold in the civilian market, especially navies. The compartmented purple velvet-like lined casing appears to be original also. The pack of cartridges with string ties, loose bullets, and round caps box all appear contemporary to the gun and probably original. The flask is not a Colt flask, wrong size and has been added.

Hopefully, the only restoration your father did was to add components to the casing and did nothing to the gun itself. Colt percussion navy revolvers are not rare – over 200,000 were made. Revolvers without presentations or special histories are valued based on their condition. An average example in this serial range complete and original grading by NRA antique standards “good” is valued at \$800-\$1,200. Your gun appears to grade NRA “excellent” and is valued at

\$7,000-\$9,000. Condition dictates price and that is a reason to have a professional opinion as to originality. I am guessing our ancestor's name is not found on the gun or casing. That identity would add more value.

Right, “U.S.” government ownership markings are found on surplus civilian market navies, also. Note the inspector's initials “V” on the trigger guard and “C” on the cylinder behind the serial number.



Left, very crisp rolled cylinder “naval battle” scene and a strong original blue finish. The military sub-inspection initial “S” on top of the barrel is not normally found on civilian market revolvers.

Right, grips appear varnished, not oil-finished and inspected with no military cartouche. The trigger guard is silver-plated which was not done on military revolvers.



Below, Colt Model 1851 Navy revolver in a display case, \$7,000-\$9,000.



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: jsextonatl.com.ne@mindspring.com.

KOVELS *on Antiques & Collectibles*

By Terry Kovel and Kim Kovel



Terry Kovel

Some collectibles aren't what they seem at first glance. This green enameled piece that sold for \$252 at Morphy Auctions looks like a covered jar. A closer look at the finial, shaped like a seated cherub or putto playing a stringed instrument, suggests its true purpose. It's really a music box that plays two tunes.

That's not all it is: Wind it up and the panels open, revealing a silver toned pocket behind each panel. The pockets were originally meant to hold cigarettes. It's a music box and a cigarette dispenser!

It's well-known that smoking was much more common in the first half of the 20th century before its links to lung cancer had been determined. Smoking is less popular today, but smoking paraphernalia and tobacciana are collectible. Ashtrays, especially with advertising, are popular and often inexpensive. Collectors of advertising and packaging look for antique tobacco tins. Lighters have their own category in Kovels' price guide. Smoking stands appear in antique furniture collections.

Some collectors may repurpose their smoking collectibles by using ashtrays as ring dishes, cigarette cases as credit card holders or smoking stands as plant stands. This cigarette dispenser's decorations and multiple functions could make it part of a collection of tobacciana, enamels or music boxes.

This musical cigarette dispenser dates to the 1950s. Smoking was fashionable at the time; the link between smoking and lung cancer had not yet been proven.



The legal definition of an antique is that it is at least 100 years old. This means the art deco era is officially reaching antique status. The name "art deco" is believed to come from the Exposition Internationale des Arts Decoratifs et Industriels Modernes (International Exhibition of Modern Decorative and Industrial Arts) in Paris in 1925, but the style already existed by the time of the exhibition.

World War I is generally considered the end of the art nouveau period and the beginning of art deco. People were moving into smaller homes and wanted inexpensive furniture where form followed function. The new machinery, manufacturing techniques and materials of the time lent themselves to the sleek geometric shapes that define the era.

This cabinet, made in Italy in 1934, shows characteristics of art deco style. It is constructed from smooth, simple shapes in veneers, acrylic and lacquered wood. Decorations are contained within the cabinet's shape. Instead of ornate carvings, the cabinet has burl veneer, bands and squared spirals of dark wood. The cabinet sold for \$2,322 at a Cowan's auction.

The art deco period began about 100 years ago and has not lost its appeal. This geometric cabinet with wood veneers shows the style.



CURRENT PRICES

Photograph, sepia print, Martin Luther King's speech, "I Have A Dream," crowd around Tidal Basin and Washington Monument, Washington, D.C., 1963, on heavy card stock, 11 x 14 inches, \$70.

Cut glass cruet, Ramona pattern, hobstar, vesica, strawberry diamond, prism and fans, oval, double notched handle, rayed base, bulbous stopper, American Brilliant, Pairpoint, 6 1/4 x 3 3/4 inches, \$200.

Pair of Sevres vases, porcelain, painted scenes in oval reserves, cobalt blue ground, gold trim, gilt bronze high arching acanthus scroll handles with ladies' heads, square bronze base, blue Sevres mark, entwined L's, c. 1880, 33 x 17 inches, pair, \$3,120.

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

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

Political button, Martin Luther King, celluloid, sepia photograph, pinback, integral stand and hanger, 1968, 9 inches, \$465.

Doorstop, two bathing beauties, huddling together under umbrella, art deco style, cast iron, Fish Series, Hubley, 11 inches, \$740.

Cut glass bowl, colorless, engraved oranges and cherries on stems, shaped edge, American Brilliant, signed, Tuthill, 3 3/4 x 9 inches, \$115.

Jewelry, men's dress set, onyx disc, diamond border, 14K yellow gold mount, cuff links, shirt studs, Krementz & Co., cuff links 1/2 inches, \$435.

Toy, Busy Cart Robot, construction robot, pushes wheeled cart, yellow and black, battery operated, Horikawa, Japan, original box, 12 inches, \$800.

Lamp, electric, desk, two tapered black metal rods, ring base, cream colored perforated enameled metal shade, Ben Seibel for Raymor, 25 1/2 x 7 1/4 inches, \$1,495.

Magazine, TIME, Feb. 18, 1957 issue, Rev. Martin Luther King picture on cover, signed and inscribed, sold with letter of authenticity, \$3,120.

Pottery tile, peacock and small bird in tree, multicolored, glossy finish, marked, Paul Revere Pottery, c. 1915, frame, 5 1/4 x 5 1/4 inches, \$985.

Collecting Tip:

To loosen a rusted metal part on a toy, try soaking it in cola.

Q: *My mother left me her Pfaff sewing machine, which she bought in 1925 as part of her trousseau. It's a heavy, treadle type machine. It came across the ocean on the ship my family took when we came to the United States. I don't know what it's worth or what to do with it. I thought of donating it to a fabric shop to be used as a curiosity.*

A: Georg Michael Pfaff (1823-1893) made musical instruments. He made his first sewing machine by hand in 1862. Sewing machines continued to be hand-made for several years. The first machines were made to sew leather shoes. Pfaff opened a shop in London in 1885. By 1910 the company had made a million sewing machines. Programmable computer-operated machines were made beginning in 1983. Pfaff was sold in 1999. It is now part of DAP Industrial AG. Old treadle machines sell for about \$100. Those with ornate decorations and gold trim sell for more. Donating an old machine is easier than trying to sell it. Try a local historical museum.

Q: *My mother gave me several sets of antique teacups and saucers she found at an estate sale two years ago. I've bought about five more sets since then and haven't paid more than \$5 for any of them. I've been able to validate the authenticity of all of them except one. It's marked "Hand Painted" above the initials "T.P." in a diamond shape. Below that it says "Nippon." Can you tell me if the mark is authentic?*

A: Goods imported into the United States had to be marked with the country of origin after the McKinley Tariff Act was passed in 1890. Some manufacturers didn't want to use the word "Japan" because Japanese goods were often thought to be inferior, so they used "Nippon," the Japanese word for "Japan." Beginning in 1921, the United States required the word "Japan" instead of "Nippon" on goods imported from Japan. Many different Japanese companies used the word "Nippon" in their marks. You can find pieces online with the "T.P., Nippon" mark like yours. The maker is unknown but that does not mean it's not made in Japan.

Q: *My father was an official of a Merchant Marine union. The seamen would often bring back gifts, such as rugs, from overseas. I have several rugs in different colors and sizes. I have no idea of their country of origin or value. How can I find out something about them and their value?*

A: An expert on rugs would have to see the rugs to determine their value. It may not be possible to determine the country or origin unless there is something unique in the design or technique that identifies them. Contact stores in your area that sell authentic Oriental rugs to see if they can help. If you have a friend who has old Oriental rugs, they may be able to tell you who to contact.

POP CULTURE COLLECTING

BY J.C. VAUGHN & AMANDA SHERIFF

Exploring Lost Comic Book Universes: Milestone Media

For many years, comic book collectors have referred to “dead universes,” by which they meant comic book imprints or publishers that were going well at one point and then ceased to be. In comics, of course, dead doesn’t always have the finality that it does in real life. Just ask the fans of any number of heroes, villains, or supporting characters.

Given that they can indeed return from the world of cancellation, we chose the term “lost universes” rather than calling them “dead universes.” Not only can they come back, they’re also still out there, waiting to be discovered by collectors.

There have been many of these comic book universes that have come and gone over the decades, and several have actually come and gone and come again. The 1990s was a particularly rich period for the development of continuities designed to compete with Marvel and DC, the industry’s giants.

Archie Comics, for instance, originally known as MLJ, led with superheroes before Archie even arrived and then more or less took over. Their superhero characters, known collectively as The Mighty Crusaders, have had at least six full iterations over the roughly 80 years since they first appeared.

Some of those Archie/MLJ issues are quite rare and accordingly pricey, but average lost universe collections will cost significantly less than a single top Marvel or DC issue. They are, in a word, accessible.

Milestone Media was formed by comic book industry veterans Dwayne McDuffie, Denys Cowan, and Michael Davis, and business executive Derek T. Dingle to increase minority representation in comic books. The company arranged a relatively unique deal through which their comics would be published by DC Comics with Milestone retaining full editorial control over the content.

In what would later be dubbed the “Dakotaverse,” the main action was set in the fictional midwestern city of Dakota based on an extensive story bible created by McDuffie with character designs by Cowan.

In addition to editor Matt Wayne, Milestone recruited both established and then-up-and-coming talent, including M.D. Bright, Mike Gustovich, Noel Giddings, Robert Washington III, John Paul Leon, Shawn Martinbrough, John Rozum, Christopher Sotomayor, J.H. Williams III, Joseph Illidge, Ivan Velez, Jr., Tommy Lee Edwards, Humberto Ramos, Eric Battle, Prentis Rollins, ChrisCross (Christopher Williams) and J.Scott.J (Jason Scott Jones), among others.

The precipitating event for the arrival of most of the superpowered individuals in Dakota was “The Big Bang,” a conflict between rival gangs in which the authorities intervened and used a dangerous gas to control the situation. The unintended consequences were many ended up dead and others transformed. The survivors who manifested powers, “Bang Babies,” were not always clearly cut good guys or bad guys.

The company launched its first four titles, *Hardware*, *Icon*, *Blood Syndicate*, and *Static*, in 1993. At about the same time, the trading card company SkyBox released a card set, *Milestone: The Dakota Universe*,

which focused on the characters and creators behind the company.

The non-Bang Baby series, *Icon*, an alien in human form, was written by McDuffie and illustrated by M.D. Bright. The technology-centric action-drama *Hardware* was written by McDuffie and illustrated by Cowan. The fluidity of superpowered gang life, which really explored the gray areas of good guys and bad guys, *Blood Syndicate*, was written by Ivan Velez, Jr. with the early issues illustrated by Trevor von Eeden, James Fry, ChrisCross, and Arvell Jones before settling on ChrisCross.

Static, co-written by McDuffie and Robert Washington III, and illustrated by John Paul Leon, was about teenage life and struggles, bullies, popular people, romance, would-be romance, true friends, plenty of jerks, and a witty, brainy kid with newly acquired powers, just brimming with possibilities.

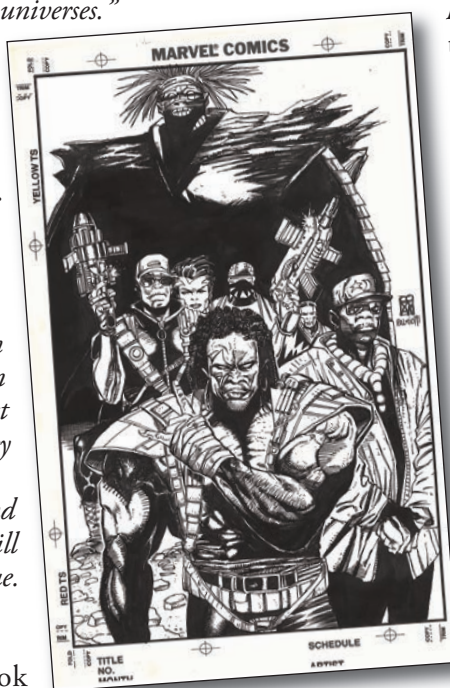
Shadow War, a crossover event that ran through the Milestone title in early 1994, introduced two new titles, *Shadow Cabinet* and *Xombi*. Later that year, *Kobalt* was rolled out as another new title and the Milestone titles crossed over with the DC Universe in a 14-part event called *Worlds Collide*.

Davis left Milestone in 1995 to found Motown Machine Works, a comic book imprint published through Image Comics. Cowan would soon join him as editor-in-chief.

With the comic market devastated by the speculator boom and bust of the mid-’90s, Milestone stopped publishing in 1997.

With *Static Shock* airing as a popular cartoon (September 23, 2000 – May 22, 2004, on Kids’ WB), the company released the four-issue mini-series *Static Shock: Rebirth of the Cool* in early 2001. That would be it for Milestone until 2010’s two-part *Milestone Forever*, which actually delivered something that most Lost Universes fans never get – an actual conclusion before the characters were merged into the DC Universe for a while.

In all, there are well under 300 original Milestone issues. DC revived the characters in 2021 in a series of limited series.



Denys Cowan and Jimmy Palmiotti’s original art for the cover of Milestone Media’s *Blood Syndicate* #1.

Image courtesy of Nick Katradis.

First Publication: *Blood Syndicate* #1, *Hardware* #1 (both April 1993)

Last Publication: *Hardware* #50 (April 1997)

Revival(s): *Static Shock: Rebirth of the Cool* #1-4 (2001), *Milestone Forever* #1 (2010). Characters appeared in DCU titles following that. “Milestone 2.0” begins with *Milestone Returns* #0 (2021), *Static Season One*, *Icon & Rocket Season One*, and *Hardware Season One* (all 2021).

J.C. Vaughn is the co-author of *The Overstreet Comic Book Price Guide To Lost Universes*, and the Vice-President of Publishing for Gemstone Publishing.



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Website: www.superworldcomics.com
Open by appointment only.

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

Lawrence

Canal Street Antique Mall & Design Center

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

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

Lee

The Uptown Store

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

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

Lenox

Route 7 Trading Post

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

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

Monson

Antiques and Uniques, LLC

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

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

New Bedford

Acushnet River Antiques

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

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

Palmer

Antique Junction

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

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



Palmer Antiques Co-Op

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

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

Paxton

Nu-Tiques at the Barn

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

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

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



ANTIQUE SHOP FINDER

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

Salem

Pickering Wharf Antiques Gallery

69 Wharf Street, Salem, MA 01970
Phone: 978-741-3113
Email: pwag2@gwi.net
Website: www.pickeringwharfantiquesgallery.com
Open every day Noon-5pm

Multi-dealer antique shop on the Salem waterfront.

Offering a great assortment of decorative arts, paintings, jewelry, coins, sterling, Salem, sports & political memorabilia, toys, books, vinyl LPs, postcards, vanity items, and more.

Sherborn

Heaven on Earth Antiques

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

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

Stoneham

Live More Hunt Less Consignment

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

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

Sturbridge

Past to Present Antiques & Collectibles

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

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

Sturbridge Antique Shops

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

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

Vintage and Antique Textiles

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

Antique & vintage clothing, trims, buttons, fabrics, quilts and antiques. On Instagram at vintageandantiquetextiles.

Sudbury

Antique Exchange of Sudbury

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

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



Swampscott

Bay View Arts LLC

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

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

Uxbridge

Bernat Antiques

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

Stanley Mill Antiques

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

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



West Boylston

Wayside Antiques & Collectibles

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

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

MICHIGAN

Niles

Michiana Antique Mall

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

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

NEW HAMPHIRE

Concord

Concord Antiques Gallery

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

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

Hampton

Village Vintage Shop

70 High Street, Hampton, NH 03842
Phone: 603-793-2620
Email: villagevintageshop@gmail.com
Open the 3rd weekend of the month,
Thurs-Sun, 11am-5pm or by appointment

Village Vintage, a monthly market shop on the Seacoast, is located next to the Catches Your Fancy Thrift Shop. The eclectic treasures include collectibles like Princess House and Annalee dolls, vintage Christmas decor and blow molds, linens, jewelry, glassware, china, books, Mid Century, small furniture, and more as well as offerings from other vendors. New inventory monthly. Venmo and credit cards accepted. Like us on Facebook.

Hampton Falls

Route 1 Antiques

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

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

Hillsborough

Parkside Gallery

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

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

Manchester

Antiques on Elm

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

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

Plaistow

Time Capsule Antiques & More

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

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

Rochester

Union Street Antiques & Collectibles Group Shop

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

One of the area's finest group shops, located in the heart of downtown Rochester, NH. We offer a diversified selection of vintage treasures, memorabilia, glassware, toys, home decor, jewelry, books, coins, sports cards, vinyls, primitive tools, seasonal collectibles, and much much more. Over 150 dealers and consignors. Come browse our climate-controlled 3 floors and 7 rooms. Like us on Facebook. Major credit cards accepted.

Stratham

The Collector's Eye

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

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

Westmoreland

Flying Pig Antiques

867 Hwy 12, Westmoreland, NH 03467
Phone: 603-543-7490
Email: flyingpigantiquesnh@gmail.com
Website: www.flyingpigantiquesnh.com
Open Daily, 10am-5pm

Quality group antiques shop with over 40 dealers of real antiques. Flying Pig Antiques hosts THE TAILGATE once a month on a Thursday at 9:00 am SHARP and live internet auctions on LiveAuctioneers.com.

NEW JERSEY

Bernardsville

Studio 7 Fine Art Gallery

5 Morristown Road, Bernardsville, NJ 07924
Phone: 908-963-0365
Email: psjkpalmer@verizon.net
Website: www.studio7artgallery.com
Open Wednesday-Saturday 10am-4pm, or by appt.

We carry antiques including paperweights and perfumes along with fine art by over 30 artists in a 2,500 sq.ft. gallery. Like us on Facebook and follow us on Instagram.

Burlington

Historic Burlington Antiques & Art Emporium

424 High Street, Burlington, NJ 08016
Phone: 609-747-8333 Fax: 609-747-8402
Open Sat.-Wed. 11am-5pm,
Thurs. & Fri. 11am-7pm, Closed Mondays

Voted Best of Burlington County
Antiques - Art - Collectibles. 14,000 sq.ft.
90 dealers. Complimentary refreshments daily.
Gift certificates available.

Columbus

Columbus Farmers Market LLC

2919 Route 206, South Columbus, NJ 08022
Phone: 609-267-0400 Fax: 609-261-8869
Website: www.columbusfarmersmarket.com
Open Thursday thru Sunday

Delaware Valley's oldest and largest Flea Market, Antiques Mall, & inside stores. Also flower row, produce row, Amish center, self-storage. John Deere Dealership.

Galloway

Days of Olde Antique Center

150 South New York Road (Route 9)
Galloway, NJ 08205
New Location. New Building
Located 1 mile south of Historic Smithville Village & 9 miles North of Atlantic City
Phone: 609-652-7011
Website: www.daysofoldeantiques.com
Open 7 days a week: 10am-6pm

22,000 sq ft of unique & exciting antiques and collectibles. Antique & vintage furniture, jewelry, gold & sterling silver fine china, crystal, coins, books, dolls, trains, decorative paintings, fine art, glassware, figurines, pottery, quilts, rugs, linens, bottles, tools, musical instruments, sports memorabilia, vintage clothing and much more. Select dealer space & showcases available. The Jersey Shore's largest co-op. Most credit cards accepted. Like us on Facebook.

Haddon Heights

Haddon Heights Antiques Center

531 Clements Bridge Rd.
Haddon Heights, NJ 08035
Phone: 856-546-0555
Fax: 609-726-0589
Website: www.haddonheightsantiques.com
Open 7 days: 10am-5pm, Fridays 'til 8pm

Friendly, active 80 dealer shop on three floors. Treasure trove of merchandise. Open 22 years. Conveniently located near Rte. 295 and Rte. 30.

Lafayette

Lafayette Mill Antiques Center

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

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

Lambertville

Golden Nugget Antique Flea Market

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

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

Little Falls

Main Street Antiques Center

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

Pemberton

Grist Mill Antiques Center

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

Red Bank

The Antique Center of Red Bank

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

Summit

Summit Antiques Center

511 Morris Avenue, Summit, NJ 07901
Phone: 908-273-9373
Fax: 908-273-5244
Website: www.thesummitantiquescenter.com
Open 7 days a week 11am-5pm

We buy and sell. Home to more than 50 quality dealers on two floors. We offer a wide variety of antique & vintage furnishings, china, glassware, pottery, silver, jewelry, artwork, lighting, etc. Like us on Facebook. Follow us on Instagram.

NEW YORK

Ballston Spa

Stone Soup Antiques Gallery

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

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

Bloomfield

Peddlers Antiques

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

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

Bouckville

Victorian Rose Vintage

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

Coxsackie

Coxsackie Antique Center

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

Geneva

Geneva Antique Co-op

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

Mohawk

Mohawk Antiques Mall

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

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

Owego

Early Owego Antique Center

Corner Lake and Main Streets, Owego, NY 13827
Phone: 607-223-4723
Website: www.earlyowego.com
Open daily 10am-6pm, Fridays 'til 8pm,
Closed Tuesdays

90+ dealers covering 21,000 sq. ft. in a clean, bright, modern building. Antiques, furniture, coins, gold and silver. Clock repair on premises. Like us on Facebook.

Rhinebeck

Antiques Center at Rhinebeck Antique Emporium

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

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

Beekman Arms Antique Market

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

OHIO

Cincinnati

Wooden Nickel Antiques

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





ANTIQUES SHOP FINDER

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

PENNSYLVANIA

Allentown

Weil Antique Center

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

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

Carlisle

Bedford Street Antiques, LLC

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

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

North Gate Antique Mall

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

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

Chambersburg

Black Rose Antiques & Collectibles

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

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

Clearfield

Historica Plus Antique Gallery

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

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

Fleetwood

Fleetwood Antique Mall

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

Hanover

Black Rose Antiques & Collectibles within North Hanover Center

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

Now a second location inside the Mall.

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

Paradise

Cackleberry Farm Antique Mall

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

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

Quakertown

Richland Antiques & Collectibles

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

RHODE ISLAND

Newport

Antiques at the Drawing Room of Newport

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

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

Pawtucket

Rhode Island Antiques Mall

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

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

Providence

Nostalgia Antiques & Collectibles

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

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

VERMONT

Chester

Stone House Antiques Center

557 Vt. Route 103 South, Chester, VT 05143
Phone: 802-875-4477
Open 7 days a week 10am-5pm
Website: www.stonehouseantiquescentervt.com

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

Essex Junction

5 Corners Antiques

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

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

Quechee

The Vermont Antique Mall

5573 Woodstock Road, Quechee, VT 05059

Exit 1 I-89; 2 miles West U.S. Rte 4
Phone: 802-281-4147
Website: www.vermontantiquemall.com
Open 7 days 10am-5pm
Closed Easter, Thanksgiving, Christmas Day &

New Year's Day.

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

VIRGINIA

Lexington

Duke's Antique Center

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

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

Verona

The Factory Antique Mall

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

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

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mall, or antique center
in the *Journal*
and online.**

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

ANTIQUE SHOWS

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 Association
Sandy Ackerman Klinger
607-748-1010

January 22: Devens, MA

EBW Promotions Devens Coin Show

SpringHill Suites Marriott,
31 Andrews Pkwy
9am-3pm
EBW Promotions, 978-658-0160
info@ebwpromotions.com
www.ebwpromotions.com

January 22: Milford, NH

Milford Antiques Show

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

January 22: Barre, VT

Montpelier Antiques Market

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

January 22: Brookline, NH

Winter Antiques Flea Market

Brookline Event Center,
32 Proctor Hill Road
5:30-11am
603-582-4491
Kpelletier34@gmail.com
nhbidcaller28@gmail.com
www.brooklineeventcenter.com

January 28-29: Millville, NJ

Mid-Winter Antique Show

Wheaton Arts Cultural Center,
100 Village Drive
Sat. & Sun. 10am-4pm
Wheaton Arts and Cultural Center
Taral Thompson, 856-825-6800
news@wheatonarts.org
www.wheatonarts.org

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

January 29: Milford, NH

Milford Antiques Show

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

January 29: Brookline, NH

Winter Antiques Flea Market

Brookline Event Center,
32 Proctor Hill Road
5:30-11am
Rachel Gurley, 207-396-4255
www.gurleyantiqueshows.com

February

February 1: Dover, NH

First Wednesday Antiques Flea Market

Dover Elks Lodge,
282 Durham Road
10am-2pm
Rachel Gurley, 207-396-4255
www.gurleyantiqueshows.com

February 3-4: York, PA

180th Original York, PA Antiques Show & Sale

York Fairgrounds Memorial Hall East,
334 Carlisle Avenue
Fri. 10am-6pm, Sat. 10am-5pm
Melvin L. Arion, 302-875-5326
302-542-3286
www.theoriginalyorkantiquesshow.com

February 3-4: Las Vegas, NV

Casinorama

Gold Coast Hotel & Casino,
4000 W. Flamingo Road
Fri. 10am-6pm, Sat. 10am-3pm
Jay Sands, 818-257-2177
jsands1@hotmail.com

February 5: Alameda, CA

Alameda Point Antiques Faire

3900 Main Street
6am-3pm
Michaan's Auctions
510-522-7500
www.alamedapointantiquesfaire.com

February 5: Boxborough, MA

The Boxborough Antique Shows

The Boxboro Regency Hotel,
242 Adams Place
10am-2pm
Rachel Gurley, 207-396-4255
www.gurleyantiqueshows.com

February 5: Milford, NH

Milford Antiques Show

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

February 5: Brookline, NH

Winter Antiques Flea Market

Brookline Event Center,
32 Proctor Hill Road
5:30-11am
603-582-4491
Kpelletier34@gmail.com
nhbidcaller28@gmail.com
www.brooklineeventcenter.com

February 9-12: 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

February 11: Sandwich, MA

The Winter Sandwich Flea Market

The American Legion Hall,
20 Route 130
8am-12 Noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

February 12: Auburn, MA

EBW Promotions Auburn Coin Show

Auburn-Webster Elks Lodge
754 Southbridge Street
9:30am-2:30pm
EBW Promotions, 978-658-0160
info@ebwpromotions.com
www.ebwpromotions.com

February 12: Milford, NH

Milford Antiques Show

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

February 12: Barre, VT**Montpelier Antiques Market**

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

February 12: Brookline, NH**Winter Antiques Flea Market**

Brookline Event Center,
32 Proctor Hill Road
5:30-11am
603-582-4491
Kpelletier34@gmail.com
nhbidcaller28@gmail.com
www.brooklineeventcenter.com

February 17-19: Chattanooga, TN**49th Annual Antiques Show & Sale**

The Read House,
107 West Martin Luther King Blvd.
Fri. & Sat.: 10am-6pm, Sun. Noon-4pm
Pam Reed, 423-267-7176
www.thehoustonmuseum.org

February 19: Nashua, NH**EBW Promotions Monthly Coin Show**

Eagle's Wing Function Center,
10 Spruce Street
9am-2pm
EBW Promotions, 978-658-0160
info@ebwpromotions.com
www.ebwpromotions.com

February 19: Milford, NH**Milford Antiques Show**

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

February 19: Waukesha, WI**The Milwaukee Scale Auto Hobby & Toy Show**

Waukesha County Exposition Center Forum
Building, 1000 Northview Road
10am-2pm
Unique Events
Jim Welytok, 262-366-1314
unievents1@aol.com
www.uniqueeventsshows.com

February 19: Brookline, NH**Winter Antiques Flea Market**

Brookline Event Center,
32 Proctor Hill Road
5:30-11am
603-582-4491
Kpelletier34@gmail.com
nhbidcaller28@gmail.com
www.brooklineeventcenter.com

February 24-28: Williamsburg, VA**Colonial Williamsburg's Antiques Forum**

Past, Present, & Future
Williamsburg Lodge, Virginia Room,
310 South England Street
www.colonialwilliamsburg.org/learn

February 25-26: Columbus, OH**Scott Antique Markets**

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

February 26: Milford, NH**Milford Antiques Show**

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

February 26: Barre, VT**Montpelier Antiques Market**

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

February 26: Brookline, NH**Winter Antiques Flea Market**

Brookline Event Center,
32 Proctor Hill Road
5:30-11am
603-582-4491
Kpelletier34@gmail.com
nhbidcaller28@gmail.com
www.brooklineeventcenter.com

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

ANTIQUE AUCTIONS

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/



February 10-11: Tomah, WI**Millers Auction Co. Two-Day Large Auction**

1625 Butts Avenue
9am
On-site & Online bidding
715-299-2543
wisconsinjunk@yahoo.com
www.millersauctionco.com

February 22: Dallas, TX**Heritage Auctions' Manuscripts Signature Auction**

Sandra Palomino, 214-409-1107
SandraP@HA.com
www.HA.com/6260

February 24-26: Thomaston, ME**Thomaston Place "Enchantment" Auction**

Thomaston Place Auction Galleries,
51 Atlantic Highway
Preview: Feb. 13-23, 9am-4pm, Sat. 10am-3pm
207-354-8141, info@thomastonauction.com
www.thomastonauction.com

February 25: Northport, AL**Hal Hunt Museum Auction**

5925 Hwy 43N
10am
205-333-2517, antiques@halhunt.com
www.halhunt.com

March 4: Reno, NV**S.S. Central America "The Ship of Gold"**

Gold Rush Treasure Artifacts Auction
Homabird Western Americana Collections
775-851-1859, info@fhvac.com
www.HolabirdAmericana.com

Continuous Shows & Markets

January-March: Brookline, NH

Winter Antiques Flea Market

Brookline Event Center,
32 Proctor Hill Road
Every Sunday thru March 26 (except 2/19)
5:30am-11am
603-582-4491, 603-673-4474
kpelletier34@gmail.com,
nhbidcaller28@gmail.com
www.brooklineeventcenter.com

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-12Noon, Afternoon 12Noon-3pm
Antiques By The Bay, 510-522-7500
randie@alamedapointantiquesfaire.com
www.alamedapointantiquesfaire.com

January-December: Jewett City, CT

College Mart Flea Market

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

January-December: Columbus, NJ

Columbus Farmers Market

2919 Route US-206
Indoor Market, Outdoor Flea Market, Amish
Market, Produce Row
Thurs. 6:30am-3pm, Sat. 7:30am-3pm, Sun.
6:30am-3pm
609-267-0400
columbusfarmmarket@comcast.net
www.columbusfarmersmarket.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: Washington, D.C.

The Flea Market at Eastern Market

7th & C Street SE, Capital Hill
Every Sunday, 10am-5pm
Diverse Markets, 202-215-6993
info@easternmarket.net
www.easternmarket.net

Sundays: Portland, ME

Portland Winter Antiques Shows

Check website for dates
Italian Heritage Center,
40 Westland Avenue
Goosefare Antiques & Promotions
Elizabeth DeSimone, 800-641-6908
goosefare@ghi.net
www.goosefareantiques.com

January 8-March 26: 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: Dover, NH

First Wednesday Antique Flea Market

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

January-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

January-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

April 5-October 25: Sandwich, MA

Sandwich Weekly Antiques & Collectibles Show

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

April 16-October 22: Sandwich, MA

Sandwich Weekly Antiques & Collectibles Show

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

April 30-October 29: Puslinch (Guelph), Ontario, Canada

Aberfoyle Market Sundays Only Market

57 Brock Road South
8am-4pm
877-763-1077
www.aberfoyleantiquemarket.com

May-October: Woodstock, NY

Mower's Saturday & Sunday Flea Market

Maple Lane
Sat. & Sun., 8am-6pm
Just Google Us
845-679-6744
woodstockfleamarket@hcc.rr.com
www.mowersaturdayfleamarket.com

May-September: Dover, NH

Dover Antique & Vintage Market

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

For updated information, visit
journalofantiques.com

Play it Safe Call For Updated Hours!



COLLECTOR CLUBS

Westchester Glass Club

"The object of the Westchester Glass Club shall be to promote the study & appreciation of glass, regardless of type and period, with emphasis on American glass."

westchesterglassclub.com

Zoom Meeting on 4th Tuesday of each Month at 11 am
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Jim Russell • 203-207-1525 • Jrussell9431@sbcglobal.net

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PEACH STATE DEPRESSION GLASS CLUB

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

413 Main Street, Beacon, NY 12508

Club Membership gives access to our monthly meeting either in person
or Zoom, book library, monthly newsletter, show and tell table, and
49 year history of knowledgeable speakers that review and present
a variety of glass and pottery from 1920-1970.

Meetings are held the 2nd Saturday of the month at 10am

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

Vaseline Glass Collectors, Inc.



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Vaseline Glass collectors
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annual convention.

www.vaselineglass.org



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- Join at: fanassociation.org
- Contact: admin@fanassociation.org



The Wallace Nutting Collectors Club est. 1973

www.wallacenutting.org



The source for collectors, enthusiasts and historians with an interest in early photography, colonial furniture, pastoral images & the Colonial Revival Movement. Hand-colored photography by Wallace Nutting, David Davidson, Charles Sawyer, Fred Thompson & others.

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www.founderschapter.org

President@founderschapter.org

National Association of Aladdin Lamp Collectors, Inc.

www.AladdinCollectors.org



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www.perfumbottles.org Teri: 407-973-0783

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