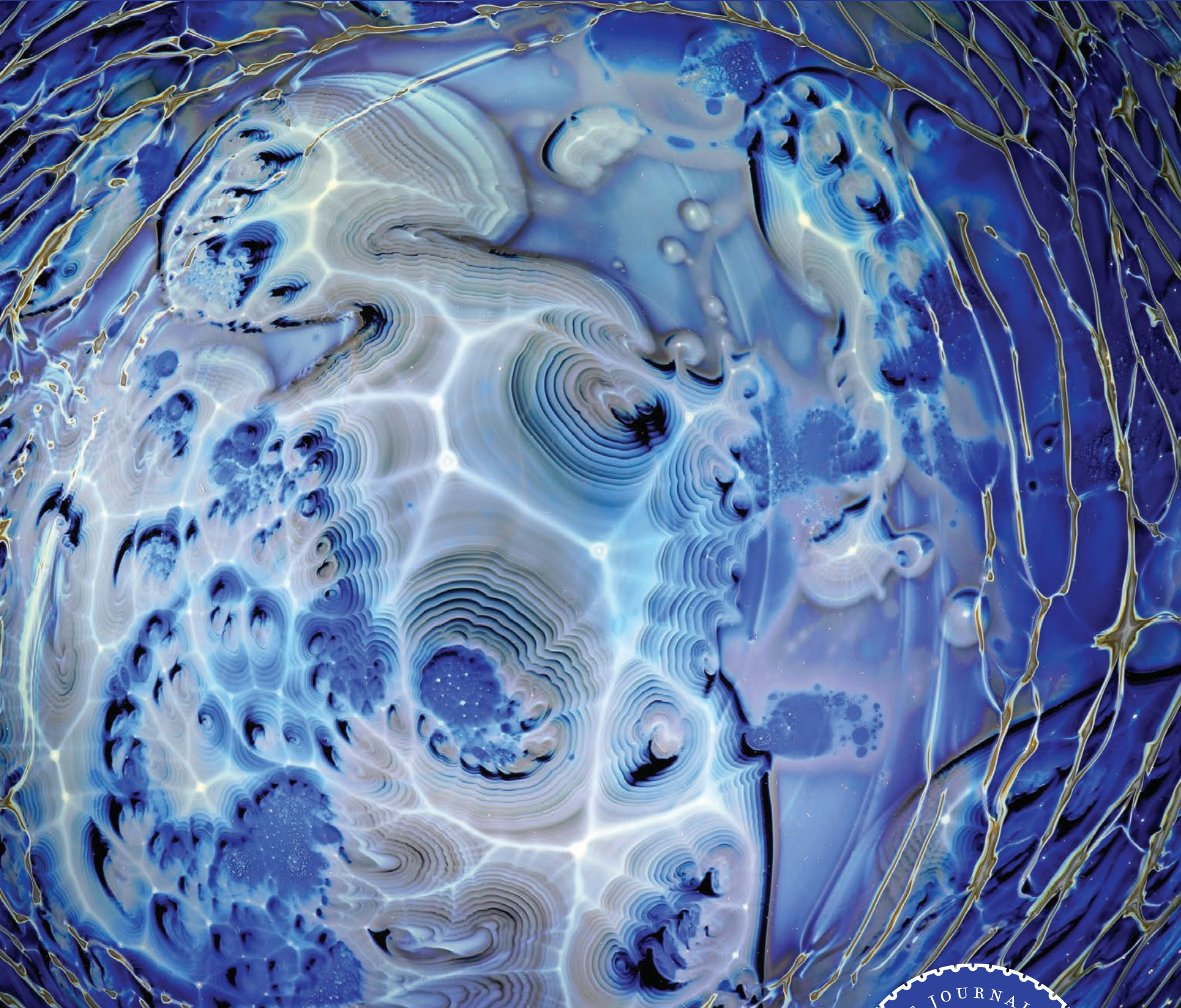


Journal

OF ANTIQUES & COLLECTIBLES

April 2023 | Vol. XXIII No. 2

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Made of Glass

Artist Josh Simpson: Configuring Glass
Glass Canes on Parade
How to Research and Identify Glass
Glass Resource Directory
Glass News and Notes



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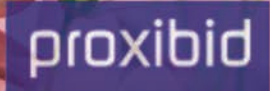
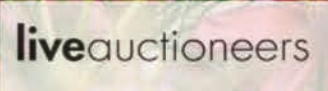
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Made of Glass

While the use of glass in the making of everything from jewelry to stained glass windows, optical lenses, architectural structures, decorative objects, and home furnishings is commonplace today, so is its use as a common metaphor: a “heart made of glass,” “glass houses,” “shattered glass” and “glass ceiling” all speak to both the strength and fragility of glass.

Glass Ceiling is used as a metaphor to refer to the invisible barrier that prevents someone from a given demographic from rising above social norms and other obstacles when seeking career advancement. Although initially applied to women in the workplace, today the metaphor has expanded to include anyone of any gender, color, or racial background. When they are the first from their group, they “shatter” the glass ceiling, leaving a clear path for others from their marginalized community to follow.

In this issue, we explore the “Glass Ceiling” metaphor as it relates to women and the role they played during the Golden Age at Tiffany Studios. Here is a story that might never have been told had it not been for one woman—Tiffany Lead Designer Clara Driscoll—who wrote hundreds of letters to her mother and sisters back home in Ohio during her tenure at Tiffany Studios in New York City from 1888 to 1909. Driscoll’s letters, only discovered in the past two decades, provide glass historians and scholars a rare first-person account of the activities at Tiffany Studios at that time, as the company’s corporate records did not survive. They also shine a light on Driscoll’s cohort, known as the “Tiffany Girls,” and their contributions to designing and working on some of Tiffany’s most iconic pieces.

In some ways, Louis Comfort Tiffany would be considered progressive for his time when it came to hiring women. He was known to employ dozens of women workers in his glassworks in the last decades of the 19th century and even placed some such as Clara Driscoll, Agnes Northrop, and Julia Munson in managerial and lead designer positions. He also recognized and capitalized on the unique skill set and aesthetic women artisans brought to their work. And, he was known to compensate his Tiffany Girls equal to their male counterparts. On the other hand, women still needed to know their place in Mr. Tiffany’s world. Once a woman in his employ married they needed to leave the company, no matter who they were or the work they performed. And, as he considered his name to be a brand, he rarely spoke publicly of his designers or gave them the credit they deserved. That has come posthumously thanks to the Clara Driscoll letters which re-connect some of Tiffany’s most iconic designs with their makers and share the story of women in the workplace at that time.

You can read more about the Tiffany Girls and their contributions to Tiffany Studios in my article “Glass Ceiling” on page 32.

While Driscoll and the other Tiffany Girls may have broken the proverbial glass ceiling, it shattered quietly. It wasn’t until the United States Commission of Labor issued its Annual Report in 1902 that women in the field of glassmaking got their public due: “Some manufacturers do not want female designers ... Once employed, they are preferred, because they are naturally of a more artistic temperament. They display more taste, are always reliable, and can do fully as good work as men. It is the opinion that the competition and employment of

women in the field of design ... has tended to improve the work of men.”

This report only reinforced what many glass insiders such as Louis Comfort Tiffany already knew: women had an important and equal part to play when it came to glassmaking. It also made glassmaking a craft for suitable employment among a new generation of 20th-century women designers and artisans; however, their right to work did not necessarily extend to receiving credit for their contributions. That would take a few more decades.

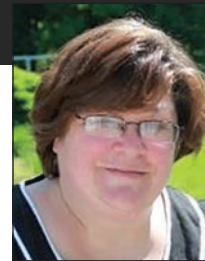
As we think about the glass that people collect when we pull together our editorial features for this annual glass issue, we also keep our eye on emerging collectibles and glassmakers in the contemporary art glass world. Here, Managing Editor Judy Gonyeau had a unique opportunity to visit with Josh Simpson, a contemporary American artist who just celebrated 50 years of producing glass objects at his studio in Shelbourne Falls, MA. Simpson creates one-of-a-kind, space-inspired glass art held in the collections of museums such as the Corning Museum of Glass; the Museum of Fine Arts, Boston; and the Renwick Gallery. His universe of glass art is coveted and collected and his vision for glass is worth sharing, as Judy does in her article on page 36.

Also in this issue, we share an article with information from the Corning Museum of Glass along with Peach Ridge Glass on the history and use of glass canes, and Peter Wade helps us navigate the internet to learn more about and identify our glass.

As always, thank you to the many glass clubs, collectors, museums, and auction houses that continue to participate in this, our 16th annual glass issue. We continue to be inspired by the history and stories you share with us. After 16 years, we still think there are more to tell.

If you have an interest in glass and want to connect with fellow enthusiasts, zoom in on a lecture, see a museum exhibition, or attend a show or convention, consult our Resource Directory of Glass Clubs and Museums on page 45, and special News & Notes throughout the glass section starting on page 25. Want more glass? You can also read features from the past 16 years of glass issues by visiting the Editorial Archives page of our website at www.journalofantiques.com and searching “Glass” under “All” categories. Like glass itself, our editorial covers glass from the hundreds of different angles that make it so alluring.


Maxine Carter-Lome, Publisher



Maxine Carter-Lome

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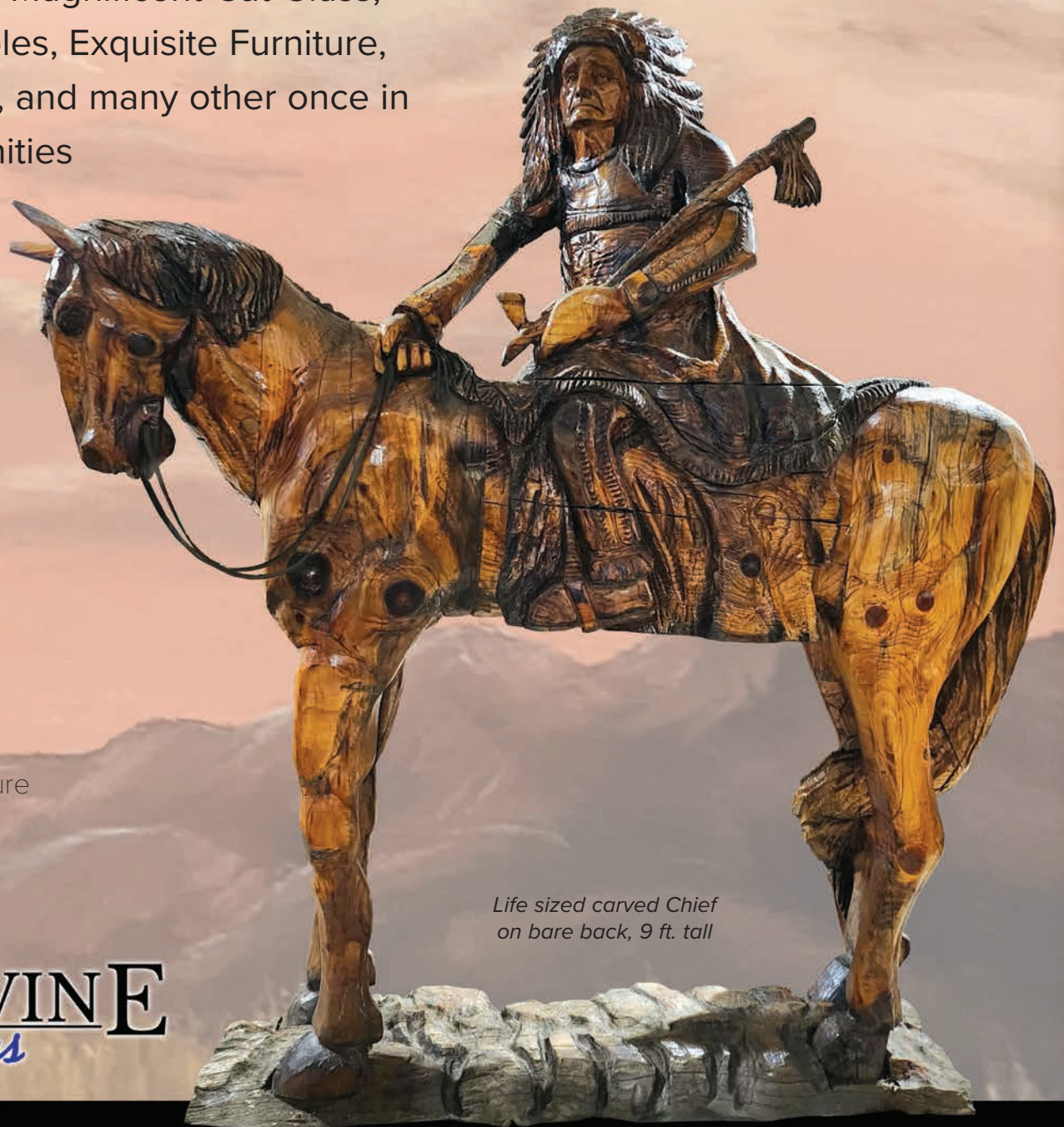
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April 2023

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Antique Advertising Convention and Sale July 19-22

YORK, PA – The Antique Advertising Association of America (AAAA) will be conducting its annual Convention on July 19-22, 2023 at the Wyndham Garden York Hotel in York, PA. From Wednesday evening to Saturday morning, the busy convention schedule will include seminars, time for “room hopping” (room sales) each day, a silent auction, banquet meals, raffles and games with great prizes, and fellowship! The all-star line-up of seminar presenters will proudly feature legendary Coca-Cola and soda pop guru, Allan Petretti; noted baseball-related tobacco authority, Jon Canfield; and President of the National Barber Shop & Shaving Collectables Association, Justin Nash.

Dozens of dealers from throughout the US will be bringing thousands of vintage advertising items for sale including antique and collectible signs, tins, displays, general stores, drug stores, soda

fountains, ephemera, gas and oil, tobacco, bottles, jars, soda pop, breweriana, premiums, and much more at all price points. Registration costs \$130 per person, which includes all activities, two banquet dinners, one buffet lunch, and, for hotel guests, a free Deluxe Continental Breakfast each day. To register online: go to aaaa.regfox.com/2023.

For those unable to attend the entire convention, there will be a FREE Antique Advertising Show, Auction, and Sale at the Wyndham Garden York on Friday, July 21 from 10 a.m.-10 p.m. For further information, contact plefkov@gmail.com or call 317-594-0658.

AAAA is the only national club representing all facets of antique and collectible advertising. Interested individuals can join AAAA for \$40 per year on its website: www.pastimes.org/join.

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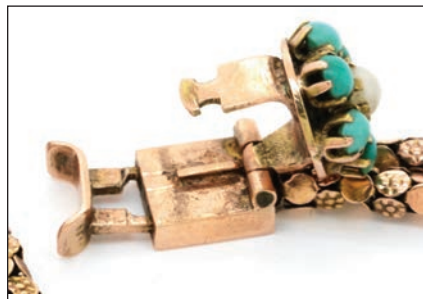
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WHAT'S SELLING ON eBay

\$890 (77 bids, 24 bidders) Antique 14K Gold, Pearl, and Natural Turquoise Adjustable Lariat Tassel Necklace. Antique 14k Gold Pearl + Natural Turquoise Adjustable Lariat Tassel Necklace. This fashionable antique adjustable lariat tassel necklace is made from solid 14k yellow gold. The clasp of the lariat tassel necklace has a single pearl in the center with 6 amazing turquoise beads set around it. The necklace has two spikes as tassels at the tip. A fantastic piece of antique jewelry with tons of style and shine sure to please any buyer!



WT: The terms bolo necklace and lariat necklace are often used interchangeably, but I've often seen them used in reference to slightly different designs. A lariat necklace is Y shaped. The bottom part of the Y hangs below the neck and is often beaded or has tassels. Bolo is typically used to describe a necklace (or tie) with two pieces hanging from the main portion that circles the neck, with a clasp or slide that holds them together. For further context, lariat comes from the Spanish word *la reata* which translates to "the rope." A lariat was a rope used to lasso or tether cattle.

Looking at past auction results, a gold lariat necklace with a treated ruby and treated emerald weighing 77.5 grams sold for \$2,400 at New Orleans Auction Galleries in May 2019. Treated gemstones are those that have been enhanced by heat or other methods to improve their color and/or clarity. A "stunning 14K yellow gold w/slider lariat necklace" with a fleur de lis design slide and small turquoise stones that also weighed 77.5 grams went for \$2,800 at DejaVu Estate Sales & Auctions, LLC in March of 2020.

The price of gold is a big factor when evaluating gold jewelry. The gold weight wasn't included in the eBay listing. At the time of writing, 14 karat gold melt value is \$33.92 per gram. The necklace would only need to weigh a little over 26 grams to equal the \$890 it sold for.

It appears the necklace likely weighed more than that example. Based on comparable values of other necklaces and the apparent weight of this item, the buyer lassoed a great deal.

\$1,610 (50 bids, 9 bidders) Fenton Burmese Hand-Painted Landscape Vase, Signed, Mint Fenton hand-painted vase. Beautiful Burmese style yellow and pink bottom to a pinkish top. Rural landscape with church, pines, and glittery trees. Mint condition, supplied with Fenton box. Hand-painted by J. Cutshaw. From an estate. No condition issues. photos: dufflite95

WT: Fenton Glass was the largest manufacturer of colored glass in the United States. The company was formed by brothers Frank and John Fenton in Martin's Ferry, Ohio in 1905. They painted glass blanks that were produced by different glass manufacturers. In 1907, the brothers moved their operation to Williamstown, West Virginia, where they started manufacturing iridescent (Carnival) glass. It earned the name carnival glass because it was often given out as prizes at fairs and carnivals. If a fairgoer won a carnival glass punch bowl, they could buy matching cups from the Fenton Glass Company.

When the Great Depression hit, Fenton nimbly took on contracts from other companies to stay afloat. They also survived a downturn in the glass industry in the 1940s and 1950s by producing milk glass, which was very popular at the time. The white glass resembled porcelain and the hobnail pattern was particularly successful for them.

Fenton formed an art department that hand-painted some of their pieces during the 1960s. Well over 100 artists painted Fenton art glass pieces, and many also signed them.

Fenton began producing Burmese glass in 1970 and it remained very popular in the 1980s. Burmese glass is made with uranium oxide and some gold. The base is a soft yellow color that blends into a salmon color on top.

The vase that was sold on eBay featured three things that made it attractive to collectors. It was in Fenton's popular Burmese pattern, it was hand-painted, and it was signed by the artist.

When researching other pieces by J. (Jeanne) Cutshaw, I found that a "Fenton Glass Amberina Decorated Vase" signed by Cutshaw sold for \$80 at Tom Harris Auctions in 2012. A "Fenton Ball Vase Hand Painted by J Cutshaw" brought \$70 at Denotter Auctions, LLC in January this year.

Signed glass vases went for similar prices at auction. Aarity Auctions sold a "Fenton Art Glass Burmese Vase by Robinson" for \$88 in April 2022. A "Fenton Hand Painted Burmese Glass Vase" fetched \$90 at Matthew Bullock Auctioneers last month.

With a selling price in the mid-thousands, the eBay seller must have been glowing, and not from the uranium oxide in the glass.



Tri-State Antique Market Starts Up May 7th

LAWRENCEBURG, IN – The Tri-State Antique Market, Indiana's largest monthly antiques and vintage only market, kicks off the 2023 season May 7th. The market will feature over 200 vendors selling a wide variety of antique, vintage, and retro goods spanning the last several decades with rare finds and exceptional bargains around every corner. Merchandise from virtually every time period will be represented, from early 1800s furnishings to pop culture memorabilia from the 1980s, with everything in between.

Now in its 38th season, the market continues to evolve to the current vintage shopping trends and to make each event a fun, relaxing and exciting shopping experience. Over the past few years, the market has added extra shaded seating where shoppers can relax and refuel. Smaller attractions include a photo booth and face board to add a little fun to the events. This year the market has some special surprises cooked up to create a more festive shopping atmosphere. The market continues to offer free parking, modern restrooms, and local food and beverage concessions.

The Tri-State Antique Market is always held the first Sunday of the month from May through October, and is located at the Lawrenceburg Fairgrounds, a five-acre facility located in southeast Indiana, approximately one mile west of exit 16 off I-275. The grounds are wheelchair accessible, and over half of the vendor booths are indoors or under cover, so the show is held rain or shine.

Official Market hours are from 7 a.m. to 3 p.m. ET, but "earlybird" shoppers are admitted during vendor set up at 6 a.m. for no additional charge. A \$5 adult admission is charged at all times during market hours. Attended pets and children are welcome for no charge.

Complete Tri-State Antique Market information, including directions, accommodations, and photos is available at www.lawrenceburgantiqueshow.com as well as the Facebook and Instagram pages, or contact Aaron Metzger at 513-702-2680 or info@lawrenceburg Later 2023 Sunday dates include: June 4, July 2, Aug. 6, Sep. 3, and October 1.

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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

Chippendale walnut table, \$22,500, Nye & Company



A Chippendale carved and figured walnut dressing table (Philadelphia, circa 1765), sold for \$22,500 in an online-only Chic and Antique Estate Treasures auction held Jan. 25-27 by Nye & Company Auctioneers in Bloomfield, NJ. Also, an Edison Electric Pen, including the original box, wires, and stone sharpening tool, fetched \$21,250; a Daum Nancy Blackbird frosted vase, 24 inches tall, rose to \$18,750; and a set of six Queen Anne dining chairs attributed to William Savery hit \$10,880.

Maud Lewis oil painting, \$32,500, Miller & Miller



An oil on board painting by the renowned Canadian folk artist Maud Lewis (1903-1970), titled *Three Black Cats*, sold for \$44,250 in an online-only Canadiana & Folk Art auction held February 11th by Miller & Miller Auctions, Ltd., based in New Hamburg, Ontario, Canada. Seven paintings by Ms. Lewis in the auction brought a combined \$145,731. Also, four paintings by Nova Scotia artist Joe Norris (1924-1996) realized a total of \$36,407.

Old West author/historian archive, \$2,625, Holabird Western Americana



An archive of material pertaining to Old West author, artist, and historian Ernest L. Reedstrom (1928-2003) sold for \$2,625 in Holabird Western Americana Collections, LLC's two-day Treasures from the Shelves auction held Feb. 18-19 in Reno, NV. Also, a *USS Utah* photo diary of the Tampico Affair of 1914 and the invasion of Veracruz, Mexico brought \$1,750; and a circa 1894-1896 Oriental coffin flask bottle out of Lamar, Colorado, lavender in color, realized \$1,500.

B. C. Gilman shelf clock, \$51,250, Bruneau & Co.



A 19th century B. C. Gilman (Exeter, NH) Boston shelf clock sold for \$51,250 at a Couture, Jewelry, and Fine & Decorative Art auction held February 27th by Bruneau & Co. Auctioneers in Cranston, RI. Also, an early 20th century Duffner & Kimberly (NY) heraldic armorial table lamp brought \$4,062; a Jose Reyes (Mass./Philippines, 1902-1980) Nantucket friendship basket hit \$3,750; and an Old Master oil painting of Christ by Charles Robert Leslie made \$3,750.

1952 Topps baseball brick, \$873,300, Morphy Auctions



An unopened 1952 Topps baseball brick containing eight factory-sealed 5-cent wax packs sold for \$873,300 at a Toys, Sports Cards & General Collectibles Auction held Feb. 1-3 by Morphy Auctions in Denver, PA. Each of the eight packs held five cards and it was widely speculated they were likely from Topps' first series. The brick could be traced back to a private purchase in Seattle in 1991. The new owner is a collector who wished to remain anonymous.

Alphonse Mucha suite, \$40,625, Everard Auctions



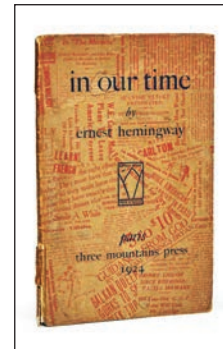
A complete suite of four lithographs by Alphonse Mucha (1860-1939), titled *The Seasons* (1896), sold for \$40,625 at a Winter Southern Estates and Collections auction held February 28th and March 1st by Everard Auctions and Appraisals in Savannah, GA. Also, a gorgeous Tiffany Studios (NY) 12-light favrile glass gilt bronze Lily lamp, circa 1910, brought \$35,000; a signed Tabriz figural carpet fetched \$8,125; and an Eldred Wheeler maple secretary bookcase gaveled for \$6,875.

Five-volume maritime atlas, \$38,525, Old World Auctions



A five-volume maritime atlas from 1764 by J. N. Bellin, including 581 maps of the world and continents, plus many regional maps and city plans, and coastal charts, sold for \$38,525 in an auction held Jan. 25 - Feb. 8 by Old World Auctions in Richmond, VA. Also, *A New Map of Texas, with the Contiguous American & Mexican States* (1837), by Samuel Augustus Mitchell, earned \$14,950; and a carte-a-figures world map created in 1652 by Claes Janszoon Visscher achieved \$10,925.

Hemingway book, \$277,200, Freeman's



A rare and highly sought-after 1924 first edition copy of Ernest Hemingway's book *in our time* sold for \$277,200 at a Books and Manuscripts auction held February 2nd by Freeman's in Philadelphia. Also, a Reconstruction-era map of Galveston, Texas—the only known copy to have ever been offered at auction—brought \$30,240; and an inscribed association copy of *Stride Toward Freedom*, Martin Luther King, Jr.'s memoir of the Montgomery Bus Boycott, finished at \$12,600.

1958 double die Lincoln penny, \$1.136 million, GreatCollections



A 1958 "double die" Lincoln cent, mistakenly made with doubling in some letters on the coin's obverse, sold for \$1.136 million at a series of six auctions for the collection of the late Stewart Blay ending January 29th by GreatCollections of Irvine, CA. It was the most ever paid for a Lincoln cent and was the finest of the three '58 double dies known. Blay's collection of 276 Lincoln cents, dating back to 1909 and all in mint condition, sold for a combined \$7.732 million over the six days.

Eminem's Nike sneakers, \$40,625, Julien's Auctions



Musical artist Eminem's signed and worn Nike Air Max sneakers sold for \$40,625 at a MusiCares Charity Relief Auction held February 5th by

Julien's Auctions in Beverly Hills, CA. Also, Paul McCartney's personally signed *The Lyrics* book brought \$25,600; Taylor Swift's signed 2020 Epiphone acoustic guitar garnered \$25,000; a Joe Perry stage-played and signed Gibson Les Paul electric guitar made \$22,400; and a Slash signed Gibson Les Paul electric guitar commanded \$22,400.

Tiffany Studios window, \$237,500, Fontaine's



A Tiffany Studios *Jesus in a Field of Lilies* window sold to a church for \$237,500 at a Fine and Decorative Arts auction held January 28th by Fontaine's Auction Gallery in Pittsfield, MA. Also, a grouping of yellow diamonds from one estate,

led by an 18kt white gold, yellow gold, and diamond ring, rang up \$181,250; a circa 1910 Tiffany Studios "Curtain Border" floor lamp achieved \$100,000; and a circa 1905 Tiffany Studios "Moorish" and "Turtle Back" chandelier rose to \$81,250.

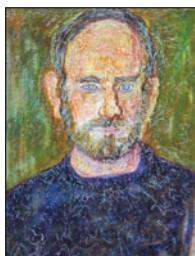
Marc Chagall artwork, \$8,400, Nadeau's Auction



An artwork by Marc Chagall (1887-1985), titled *Daphnis et Grathon*, signed and numbered (26/60), sold for \$8,400 at a Midcentury, Modern Art & Contemporary Sale held January 28th by Nadeau's Auction

Gallery in Windsor, CT. Also, a pair of Mies van der Rohe Barcelona leather lounge chairs left the room for \$5,000; a 1981 landscape by Charles Griffin Farr (1908-1997), titled *Tuolumme*, reached \$4,305; and Salvador Dali's *Manhattan Skyline* finished at \$5,700.

Delaney pastel portrait, \$48,000, Case Antiques



A vivid pastel portrait of a blue-eyed man by the Tennessee-born African American abstract expressionist Beauford Delaney sold for \$48,000 at a Winter Auction held Jan. 28-29 by Case Antiques, Inc. in Knoxville, TN. Also, a

church picnic scene by the self-taught African American artist Helen Lafrance realized \$25,600; a painted blanket chest from Wythe County, Virginia brought \$40,960; and a Korean silver inlaid iron censer went to a determined bidder for \$37,500.

Agnolo Bronzino painting, \$10.7 million, Sotheby's



A painting by Agnolo Bronzino (Ital., 1503-1572), titled *Portrait of a young man with a quill and a sheet of paper*, sold for \$10.7 million—more than doubling its high estimate—at an Old Masters Paintings auction held January 26th by Sotheby's in New York City. It was a new world auction record for the artist. Also, Sir Peter Paul Reubens' (German/Belgian, 1577-1640) masterpiece titled *Salome presented with the head of St. John the Baptist* (1609) changed hands for \$26.9 million.

Orville Bulman work, \$63,000, Doyle



A tropical landscape painting by Orville Bulman (American, 1904-1978), titled *Les Nouveaux Familles* (1967), sold for

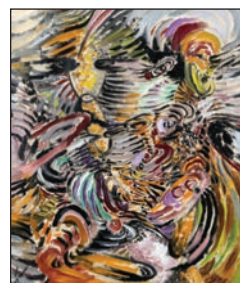
\$63,000 at a Fine Art auction held February 15th by Doyle in New York City. Also, a sculpture by Olbram Zoubek (Czech, 1926-2017), titled *Eve-Arrow* (1991), finished at \$9,825; an unframed color lithograph after Pablo Picasso, titled *Tête de Bouffon*, realized \$9,450; and a painting by Hunt Slonem (American, b. 1951), titled *Chandelier 8* (1992), hit \$8,820.

Colescott's Miss Liberty, \$4.5 million, Bonhams



Miss Liberty (1980), a seminal work by Robert Colescott (1925-2009), sold for \$4.5 million at a Post-War & Contemporary Art auction held February 17th by Bonhams in Los Angeles. Also, an *Untitled* (c. 1951) work on paper by Franz Klein (1910-1962) settled at \$138,975; a painting by Janet Fish (b. 1938), titled *Purple Pitcher, Cakes and Peonies* (1982), achieved \$126,375; and two works by Liza Lou (b. 1969), titled *Ruffles* and *Smacks*, combined for \$39,525.

Wolfgang Paalen painting, \$163,000, Hindman



A vibrant *Untitled* painting from 1943 by Wolfgang Paalen sold for \$163,000 at a Figuratively Speaking auction held February 10th by Hindman in Chicago. Also, two other works by Paalen, from 1947 and 1943, went

for \$47,250 and \$20,160, respectively; two paintings by Alice Rahon, Paalen's wife, one *Untitled* from 1946 and one titled *Le Chat* from 1943, each went for \$13,860; and a portrait of the artist and critic Florence Arquin by Kathleen Blackshear gaveled for \$9,450.

2007 factory-sealed iPhone, \$63,356, LCG Auctions



A 2007 factory-sealed first-edition iPhone sold for a new record price of \$63,356 at a Winter Premier Auction held February 19th by LCG Auctions in Baton Rouge, La. Also, a 1978 *Star Wars* Boba Fett action figure (Canada 20-Back AFA 85) realized

\$22,206; a 1982 *Masters of the Universe* Battle Ram vehicle (AFA 85) sped off for \$20,920; a 1983 *G.I. Joe* Dragonfly vehicle (XH-1 AFA 85) brought \$9,418; and a 1984 *Transformers* Bumble Bee (AFA 85) finished at \$18,353.

Colt Model 1847 revolver, \$105,750, Rock Island Auction



A rare and historic C Company U.S. Colt Model 1847 Walker percussion revolver sold for

\$105,750 at a Sporting & Collector Auction ending February 17th by Rock Island Auction Company in Rock Island, IL. Also, an engraved Civil War New Haven Arms Company Henry lever action rifle hit the mark for \$41,125; an early serial number 5 Colt black powder SAA in scarce 44 Rimfire made \$18,880; and a Civil War-era LeMat "Grape Shot" changed hands for \$16,450.

W. W. Jacobs' Salthaven, \$31,250, Potter & Potter



A first-edition presentation copy of W. W. Jacobs' (British, 1863-1943) book titled *Salthaven*, inscribed to and by Samuel C. Clemens (Mark Twain, 1835-

1910), sold for \$31,250 at a Fine Books & Manuscripts auction held February 16th by Potter & Potter Auctions in Chicago. Also, a near fine set of J.R.R. Tolkien's (1892-1973) *The Lord of the Rings Trilogy* brought \$19,200; and a 37-volume collection of *The Works of Mark Twain* (Gabriel Wells, NY) fetched \$16,250.

Daniel Boone's compass, \$109,375, Heritage Auctions



A compass that was owned by legendary frontiersman Daniel Boone sold for \$109,375 at an Americana & Political Signature Auction held Feb. 25-26 by Heritage Auctions in Dallas. Also, a *carte de visite* signed by President Abraham Lincoln

as a donation to a Sanitary Fair held Oct. 18, 1864, in Tazewell City, IL, earned \$106,250; a double partner's desk, circa 1857, designed by Thomas U. Walter, made \$40,000; and a display with signatures of both Lincoln and John Wilkes Booth rose to \$37,500.

VARIETY – Sesame Workshop is introducing the first digital collectibles based on the iconic Sesame Street kids’ brand. The first NFTs from the initiative will feature Cookie Monster, the beloved blue cookie fiend from the show, whose image dropped March 19 on the VeVe digital collectibles app. There will be one Cookie Monster NFT collectible with 5,555 editions for sale, priced at \$60 each. According to Sesame Workshop, additional Sesame Street collectibles will be released later this year. “Sesame Street is one of the most iconic brands of all time, so we jumped at the opportunity to partner with Sesame Workshop on a series of digital collectibles,” said Dan Crothers, co-founder and COO of VeVe.



10 PHILADELPHIA – On March 13, The Federal Bureau of Investigations helped return dozens of artifacts that had been stolen from museums and historical societies from all across the country thanks to following up on several cold cases from between 1968 and 1979. A confidential source turned over several antique firearms believed to have been stolen from museums in Pennsylvania, including an 18th century flintlock musket stolen from the Valley Forge Museum in 1970 and a 1775 musket that was stolen from a museum in Schoharie, NY.



During a ceremony held at the Museum of the American Revolution, the agency returned fifty items—including many valuable firearms—to 16 different museums and historical societies after they were stolen more than 50 years ago. The perpetrator was Michael Kintner Corbett, who was indicted by a grand jury for possession of firearms and other items stolen from museums in the 1970s.

ARTFIX DAILY – A fine 17th century gold seal ring discovered in Branton, North Devon, England, on November 12, 2012 was recently sold at auction for much more than the finder, a retired schoolteacher, ever thought it was worth. He was landscaping the garden of his Grade II listed 16th century farmhouse and found the ring by chance while planting a ceanothus bush, at a depth of 10 inches. It very likely belonged to Humphrey Cockeram of Cullompton in Devon. At a March 14 auction, the ring sold for \$14,456. The finder was thrilled with his find, and carried on to say: “We were amazed when Noonans told us the value and we are planning to use the proceeds from the sale to help our children.”



LANCASTER COUNTY, PA — Columbia Borough Police are investigating the theft of a statue from a business in the Lancaster County borough last month. According to police, a six-foot-tall, 300-pound bronze statue depicting a woman holding a vase was taken from Toolbox Antiques on the 200 block of Chestnut Street sometime between February 27-28. The victim reported the theft of the statue, valued at \$2,400, on March 13, police said. “Somebody might’ve walked out with it, somebody may have come in at night, but we haven’t seen anything in the cameras, so we don’t think that’s the case,” said Dave Doolittle, the owner of Toolbox Antiques. Doolittle also noted that the shop has over 10,000 items across a large space. The robbery is still under investigation.



NPR – The BBC was forced to scrap much of its weekend sports programming as the network scrambled to stem an escalating crisis over its suspension of soccer host Gary Lineker for comments criticizing the British government’s new asylum policy. As a growing number of English Premier League players and BBC presenters rallied to Lineker’s support and refused to appear on the airwaves on Saturday, the broadcaster said it would air only “limited sport programming” that day. The lunchtime TV program *Football Focus* was replaced with a rerun episode of antiques show *Bargain Hunt*, while early evening *Final Score* was swapped for *The Repair Shop*. For those interested in antiques, the play went their way.



ONFOCUS – Fanatics, a leading global digital sports platform, has completed the acquisition of Topps trading cards, the preeminent licensed trading card brand that has serviced collectors, fans, and retailers for more than 70 years. The acquisition of Topps’ sports and entertainment division includes all parts of its iconic worldwide trading cards and collectibles business—both the physical and digital divisions—which sells in more than 100 countries and has physical operations in 10 countries, including the UK, Germany, Brazil, Italy and Japan. The combined vision and distinct strengths of both Fanatics and Topps will improve the collector experience, while maintaining vital parts of the hobby.



GUITAR.COM – No, you don’t need a stronger pair of glasses – The Who are headlining a vintage transport festival just so frontman Roger Daltrey can drive a train. It’s a “dream come true” for the front man. In a bizarre deal with a train owner, the legendary rock band will play a one-off gig before Daltrey takes the wheel of a steam train. The steam festival is taking place at Fawley Hill country estate in Buckinghamshire, England, and has a mile-long track as well as a Victorian station. The event is in aid of Macmillan Cancer Support and boasts a range of vintage transport from camels to the famous steam train. “Roger is a massive model railways fan,” says a source close to the band. “When he heard they were looking for a headliner for their vintage transport rally, he offered up the band’s services — but with a special request. This is not the first time Daltrey has shared his admiration for trains, as he is a keen model railway enthusiast and has proudly built a model railway at his home in East Sussex, England.

NYC – The agents for the Federal Bureau of Investigation who have the very specific job of investigating art crime now have a higher profile, in part because of a case the Art Crime Team began tracking last summer. It broke into public view with a raid on the Orlando Museum of Art, where agents seized 25 works that the museum had said were created by Jean-Michel Basquiat. Enough questions had been raised about the history of the Orlando works that agents began investigating their authenticity. The investigation is continuing, but the Art Crime Team, which in recent years has expanded to two dozen agents stationed around the country, is now at the center of an art scandal being watched around the world.

Earlywine Auctions Liquidation of Gary David Designs April 5-8

KOKOMO, IN – The famed showroom collection of Gary David Designs of Bonita Springs, Florida, will be coming to auction April 5-8, 2023 online through Earlywine Auctions of Kokomo, Indiana.

After 40 years, founder Gary David and his wife, Sue Purcell, are retiring, bringing a showroom collection of unique, one-of-a-kind items, antiques, and home furnishings to market. Many of these items were collected and purchased for their Bonita Springs showroom from shops and markets around the world.

Gary David Designs is a self-styled old fashion design firm specializing in upper-middle-to-high-end interior design services and home furnishings, that worked with clients from Lee County, Florida to Marco Island and beyond since it opened in 1981. "Clients come with their architect and we work with them on everything from wallpaper and drapery to furniture and accessories," says Purcell. But, she adds, it

is time for them to retire, the impetus behind bringing these unique pieces, lovingly collected, to auction.

Highlights in the 1,300 lot auction include a pair of late 1700s Chinese temple brackets (24-27" high) with a four-inch coral stone top made into a console table, a collection of bronzes, tempera paintings of Chinese emperors and empresses from the 1800s, gates and grill works from India, and many decorative accessories.

Earlywine Auctions will hold a public inspection of auction items at the Gary David Designs studio, located at 24940 Tamiami Trail, Ste. 201, in Bonita Springs, Florida, April 5-8, noon to 5 p.m. The daily auction will commence at 6 p.m.

Register to bid at www.earlywineauctions.com or call 260-403-4227. Brent Earlywine is a third-generation auctioneer who has conducted auctions in over 30 states.



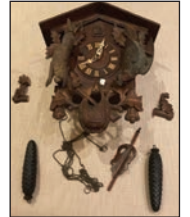
Lot 7: Set of 3 vases

GARY DAVID DESIGNS

Closing After 42 Years



Lot 59: Large and small baskets



Lot 1223: Antique cuckoo, clock



Lot 13: Obelisk hand painted



Lot 29: Red floral painting



Lot 48: Pair of hand painted jars with lids



Lot 78: Art pickwais hand painted fabric



Lot 878: 3 vases and 2 bowls

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Lot 96: Large bronze lion head door knocker



Lot 373: Panel



Lot 1674: Handles

Lot 1003: One bamboo box & 7 Maitland, smith, balls



Lot 434: 2 mosaic penshell table lamps with shades



Lot 898: Caspian metal vases - 5

Lot 418: 3 Hartman weathered suitcases



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California Gold Rush Sunken Treasure From Legendary “Ship of Gold” Sold At Holabird

RENO, NV – From lumps of coal and crewmembers’ keys to tableware and exquisite jewelry, collectors bid \$1.1 million to acquire 422 lots of historic, sunken treasure California Gold Rush-era artifacts recovered from the 1857 sinking of the fabled “Ship of Gold,” the *S.S. Central America*. The two-day auction, March 4 and 5, 2023, was conducted in Reno, Nevada and online by Holabird Western Americana Collections (www.HolabirdAmericana.com).

“We had about 7,000 registered bidders, including some from Canada, Europe, and South America. Many collectors were waiting for these extraordinary items to come on the market since the legendary, submerged ship was located in 1988 and *Life* magazine proclaimed it America’s greatest treasure ever found,” said Fred Holabird, President of Holabird Western Americana Collections. “This was an incredible time capsule of the California Gold Rush era.”

One of the auction highlights was a massive 32.15-ounce gold bar created in San Francisco by prominent Gold Rush assayers John Glover Kellogg and Augustus Humbert. The two-pound gold ingot sold for \$138,000, far above its current gold content value of about \$59,000. The assayer’s value at the time it was created was \$586.17.

“The *S.S. Central America* was carrying tons of Gold Rush treasure from San Francisco and the northern California area when she sank 7,200 feet deep in the Atlantic off the North Carolina coast in a hurricane while on a voyage from Panama to New York City in September 1857. Recovery from the shipwreck site occurred in several stages between 1988-1991 and again in 2014,” explained scientist Bob Evans who was on each of the recovery missions and assisted with the auction.



Among the recovered jewelry items was a large 18-karat gold quartz engraved brooch that prominent San Francisco businessman Samuel Brannan—California’s first millionaire—was sending to his son in Geneva, Switzerland, as a gift to the son’s teacher. It sold for \$49,200.

Among the 45 other recovered jewelry pieces in the auction was a REGARD ring, named for the first letter of each of the five gemstones it contains: ruby (missing from the ring), emerald, garnet, amethyst, ruby, and diamond. It sold for \$14,400.

Other highlights included:

- A winning bid of \$73,200 for a superb resolution, 19th-century daguerreotype metal plate photograph of a young woman. The scientific mission recovery team nicknamed the unidentified woman, “Mona Lisa of the Deep,” after retrieving the photo in 2014 from the seabed where it was discovered in a scattered pile of the ship’s coal.

- The only known, complete treasure box from the 1850s California Gold Rush period brought \$6,300. An embossed wax seal on the box is still easily readable as “Alsop & Co.,” renowned merchants and gold treasure shippers of the era.

- A porthole from what is believed to be Captain William Lewis Herndon’s topside cabin went for \$22,200.

- Gold wire-rim eyeglasses retrieved from the wreck site a mile-and-a-half below the Atlantic Ocean surface sold for \$13,800.

- A set of gold cufflinks brought \$12,000.

- A small sign from the ship with the word SALOON went for \$13,200.

- Lumps of recovered ship’s coal sold for hundreds to thousands of dollars each depending on size.

This was the second and final auction of never-before-offered artifacts from the *S.S. Central America*. For additional information, visit Holabird Western Americana Collections at www.HolabirdAmericana.com, call 775-851-1859, or email info@HolabirdAmericana.com.

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The Syracuse Gun Show April 22 and 23 at NYS Fairgrounds

SYRACUSE, NY – The largest Gun Show held in New York State will be staged at the New York State Fairgrounds Empire Expo Center's Center of Progress Building on Saturday, April 22 from 9 a.m. to 5 p.m., and Sunday, April 23 from 9 a.m. to 3 p.m. There will be 800 to 1,000 exhibits and displays provided by collectors and dealers from all across the U.S.

Featured displays and sale tables will be Colt revolvers, high-grade double-barreled shotguns, Remingtons, muskets, Smith & Wesson, Kentucky rifles, gun parts and accessories, Native American items, Frontier and Western paraphernalia, swords, Springfields, Winchesters, vintage firearms, bowie knives, powder horns, targets, optics, books, Western art, equipment from before the Revolutionary War to the present. Bring the family and discover the history on display.

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

The Onondaga County Sheriff's pistol license unit will be in attendance on both days. Admission: \$8 per day/adults; \$6/senior citizens; children under 12 admitted free when accompanied by an adult. For more information, contact Sandy Ackerman Klinger at 607-748-1010 between 1-6 p.m.

New York State law requires that a National Instant Criminal Background check must be completed prior to all firearm sales or transfers, including sales or transfers of rifles or shotguns. The sale or transfer of a firearm, rifle, or shotgun at a Gun Show without first conducting a Background Check is a crime. It is also a crime to offer or agree to sell a firearm, rifle, or shotgun at a Gun Show and then transfer it at another location for the purpose of avoiding a National Instant Criminal Background Check. All federally licensed Dealers can perform a background check at a cost.

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May 2023 Brimfield Show Schedule

Dealer	Opening Day	Tue	Wed	Thu	Fri	Sat	Sun
Brimfield Antique Shows, Hertans 781-420-3375, www.brimfieldlive.com	Wed. 12 pm		★	★	★	★	★
Brimfield Auction Acres 413-245-3436 www.brimfieldauctionacres.com	Fri. 8 am, Sat. 9 am				★	★	
Brimfield Barn , 727-415-2081	Tues. 7 am	★	★	★	★	★	★
Central Park Antique Shows 413-455-4655, www.brimfieldcentralpark.com	Tues. Daybreak	★	★	★	★	★	★
Collins Apple Barn Antique Show , 413-237-6659, Showtime No. 413-245-4575	Tues. Daybreak	★	★	★	★	★	★
Crystal Brook , 413-245-7647	Tues. Daybreak	★	★	★	★	★	★
Dealer's Choice , 508-347-3929 www.brimfieldantiquescenter.net	Tues. 11 am	★					
Grand Trunk Antique Shows , 866-858-0789 413-245-3145	Tues. Daybreak	★	★	★	★	★	★
Green Acres , 413-245-6118	Tues. Daybreak	★	★	★	★	★	★
Heart-O-The-Mart , 413-245-9556	Wed. 9 am		★	★	★	★	★
Mahogany Ridge , 413-245-7220	Tues. Daybreak	★	★	★	★	★	★
May's Antique Market , 413-245-9271 www.maysbrimfield.com	Thurs. 9 am			★	★	★	
Midway , 508-347-3929 www.brimfieldantiquescenter.net	Tues. 6 am	★	★	★	★	★	★
N.E. Motel Antique Shows , 508-347-2179 Showtime Number: 413-245-3348	Wed. 6 am		★	★	★	★	★
Quaker Acres Antique Shows , 413-245-6185	Tues. Daybreak	★	★	★	★	★	★
Shelton Antique Shows , 413-245-3591 www.brimfieldsheltonshows.com	Tues. Daybreak	★	★	★	★	★	★
Stephen's Place , 413-245-3185	Tues. Daybreak	★	★	★	★	★	★
Sturtevant's Antique Shows , 413-245-7458 www.sturtevantantiqueshow.com	Tues. Daybreak	★	★	★	★	★	★
The Meadows , 212-300-5999 www.brimfieldantiqueshow.com	Tues. 8 am	★	★	★	★	★	★
Treasure Trunk Tuesday , 413-245-3436 <i>Held at Brimfield Auction Acres</i>	Tues. 8 am	★					
Weekend Warrior Show , 781-420-3375 <i>Held at Brimfield Antique Shows, Hertans</i>	Sat. 8 am					★	★

Here Before Brimfield Week? Check Out These Nearby Shows:

Marier's Antique Flea Market, Rte 20, Palmer, MA *Th May 4 through Mon May 8*, Open 7am

The Sturbridge Show Sturbridge Host Hotel, Rte 20, Sturbridge, MA

Mon, May 8 Early Bird at 8 am, General Admission at 10 am



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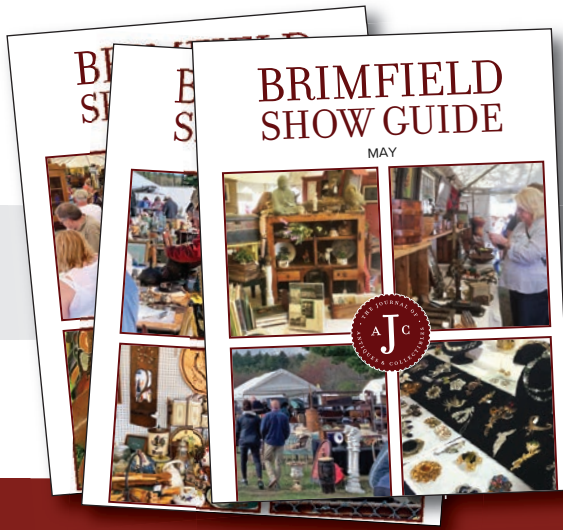
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May Show Guide

Ad deadline March 27 (for April & May Distribution)

Let show-goers & dealers know you're here while they're here.

July Guide | Ad deadline May 26 (for June & July Distribution)

September Guide | Ad deadline July 19 (for August & September Distribution)

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Northeast Decoy Collectors Association Antiques and Outdoor Sporting Collectibles Show May 20



WESTBROOK, CT – The Northeast Decoy Collector's Association will be hosting their much-anticipated 12th Antiques and Outdoor Sporting Collectibles Show Saturday, May 20th, at the Westbrook, CT Elks lodge #1784 from 10 a.m. to 3 p.m.

The show sports all things hunting – duck decoys, advertising, paintings, memorabilia, fish decoys, nautical, Americana, and many other cross-collectibles.

The Westbrook Elks Club pavilion has been a great place for this show with protec-

tion from the hot sun and weather outside by being under the pavilion. There is a fantastic view of Long Island Sound, and the fare offered is noteworthy. Plenty of parking is available (handicap access).

This year, we have some show favorites back! Association friends and champion world-class decoy carvers Clint Chase, Pete Revicki, and Larry Appleton will offer pointers to enthusiasts about their techniques in the creation of their masterpieces and the importance of Connecticut's heritage as it relates to

hunting and decoys.

Many of each carver's pieces will be on display at the show.

Decoy scholars are available for free appraisals, and many actively seek out decoys and collections with finder's fees paid!

The show starts at 10 a.m. and wraps up at 3 p.m. Vendor space is limited. Call Tom for details at 860-324-4001, or email him at reileythomasj@gmail.com



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Find us on Facebook: Hand Fan Collectors

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Contact Tom Reiley
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The Original Manhattan Vintage Book, Ephemera, & Fine Press Book Fair aka The Shadow Show April 29

NEW YORK, NY – Who Knows The Best Book Fairs In New York City? The Shadow Show Knows! Once again, Flamingo Eventz and Lamont Cranston step out of the shadows to celebrate Rare Book Week in New York City with the 15th Anniversary Show of The Manhattan Vintage Book, Ephemera, & Fine Press Book Fair! Known as “The Shadow Show” because it is held in conjunction with, and directly across the street from, the well-known New York Antiquarian Book Fair at the Park Avenue Armory. This year, it will be held on Saturday April 29, 2023.

This show has grown steadily since its inception to present some of the finest Vintage & Antiquarian Book and Ephemera Dealers in America, Canada and Europe – many of whom are members of ABAA, ILAB, ESA, PADA, MARIAB, MABA, LIABDA and other professional groups – alongside the finest purveyors of Contemporary Book Arts, all gathered together for one fabulous day to offer an incredible Vintage Book, Ephemera, and Book Arts adventure!

As always, the fair will present an outstanding array of fine, rare and unusual old books, as well as poetry, prose, political, social, historical, children's series, maps, postcards, autographs, prints, posters, World's Fair, and much, much more. A special feature found only at Flamingo Shows will be Antiques Appraisals by John Bruno and guest Appraisers from 1-3 p.m. at \$5 per item!



Exhibitor Specialties include virtually every aspect of interest and study. Be sure to check our website: FlamingoEventz.com, and our Facebook Page: facebook.com/manhattanvintagebookfair for complete details and easily downloaded Discount Coupons.

Date/Hours: Saturday, April 29, 10 a.m.-5 p.m.

Location: The Church of St. Vincent Ferrer, 869 Lexington Avenue at 66th Street, New York, NY

Admission: Adults: \$18, Youths 12-21: \$8, under 12: free w/Paid Adult.

Appraisals: 1-3pm, \$5/item by John Bruno and other Guest Appraisers.

Directions: Found by checking our website: FlamingoEventz.com and our Facebook Page,

facebook.com/manhattanvintagebookfair for easily downloaded point-to-point maps.

Flamingo Eventz, LLC presents the finest, most innovative, successful, and respected Vintage Book & Ephemera Fairs and Antiques Shows in the Northeast. The Bruno's have over 40 years experience as antique dealers and over 30 years experience as professional show promoters. They are members of the Antiques & Collectibles National Association (ACNA), and John Bruno is a respected antiques appraiser and television personality who has appeared on numerous national shows appraising and discussing antiques, collectibles & memorabilia.

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Thursday, May 25th
Thursday, June 22nd
Thursday, July 20th
Thursday, August 24th
Thursday, September 14th
Thursday, October 19th
Thursday, November 16th

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Spring Antiques at Rhinebeck May 27th & 28th

RHINEBECK, NY – Mark your calendar for May 27th & 28th, Memorial Day Weekend, and come join Barn Star's Spring Antiques at Rhinebeck where treasures blossom around every corner!

Whether you are a beginning collector, advanced connoisseur, decorating a new home or just intrigued with beautiful objects, Spring Antiques at Rhinebeck has it all.

From 18th century European and American furniture to sterling silver, fine Hudson River Valley art, plush Oriental rugs, estate, vintage jewelry, art pottery, iconic Mid-Century Modern, folk art, quilts, samplers, Native American jewelry, textiles and baskets, outsider art, lighting, sculpture, garden decor, architectural elements, folk signage, early toys and cast iron banks, prints, photography, stoneware pottery, early ceramics and much more await your visit.

Comments event organizer, Frank Gaglio, "Over the years, our goal has been to keep Rhinebeck evolving into the event it has become, where families plan their spring vacations around our show and come back year after year.

"What I find most exciting are the number of young families who bring their 'young collector' children to the show as a fun, educational and visually intriguing experience.

"Lastly, this Show is a welcoming place for everyone with six passenger golf carts to bring you from the free parking lot to the ticket booth, admission that is good for both days, gourmet food trucks, the merchandise pick up tent, 'No Waiting' online ticket sales, and the best 125 antiques dealers from thirteen states."

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Fan Association of North America (FANA) Annual Meeting in Las Vegas, Nevada on April 26-30, 2023

LAS VEGAS, NV – Calling all hand-fan enthusiasts! Check out this year's Fan Association of North America (FANA) annual meeting that convenes in exciting Las Vegas, Nevada on April 26-30, 2023. Get ready for some eye-opening off-the-beaten-path museums and exhibits. FANA members will gather to view and learn about all types of fans – feather, historic, novelty, stylish, and more. Become a FANA member and participate in this 3-day, jam-packed fan-focused gathering.

Meeting organizer Kelly Pierce says, "Our fun, educational agenda will delight fan enthusiasts with numerous fan-viewing opportunities. FANA members will take part in several guided field trips including a visit to the Nevada State Museum to see the fans from the 'Follies Bergère' collection of costumes, props, and accessories that was donated to the museum. The group will also visit the Las Vegas Showgirl Museum to see Grant Phillip's (a performer and costume designer) 40-year collection of costumes, accessories, props, feather headdresses, and fans. These museum visits are especially exciting because their fans are rarely on public display due to their fragility. Another highlight for this year's meeting will be viewing several FANA members' personal collections."



A favorite FANA meeting tradition is the members' fan sale that offers extraordinary antique fans along with other fans – advertising, trick, 19th century, novelty, fashion, ethnic, doll, etc., in all price ranges. A fun charity fan auction to benefit FANA's grant program is another opportunity to add to one's collection. "FANA members are always delighted to find that 'special fan' (or two or three) that they have always wanted," said former FANA president, Katherine Lukas. The meeting will culminate with a gala banquet where members are encouraged to bring their favorite glitzy fan.

The FANA annual meeting is one of the best places for new fan enthusiasts to get their feet wet because of all the opportunities to meet other members, learn about interesting fans, and have fun. FANA welcomes new members who can join by visiting FANA's website, www.fanassociation.org. In addition to the annual meeting, member benefits include Zoom presentations, the FANA newsletter and journal, extensive online member content, and more. Also, check out the illuminating fan discussions on Facebook at "Hand Fan Collectors."

For further information contact Kathryn Hanna at westonkafan@gmail.com or call 952-200-9727.

56th Annual BARDSTOWN ANTIQUES SHOW
Fri., 4/7, 4-8 p.m.
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Friday Early Bird Shopping:
 \$10/person (Admission good for both days);
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2023 Glass & Lighting



Spring 19th & 20th c. Glass - Thursday, April 20, 9:00 am ET: Featuring the paperweight collection of the late Don Eckel of Lancaster, PA plus art glass, studio glass, &c.

Important Miniature Lamp Collection - Friday, April 21, 9:00 am ET: The 40-year collection of Gerry and Kathy Turner of Colorado Springs, CO.



EAPG Timed – May 12-22: Institutional and private collection. All bidding will be through the JSEALive bidding platform only.

18th & 19th c. Glass & Lighting - Thursday, June 15, 9:00 am ET: Featuring property from the estate of Peter Tillou, Litchfield, CT; material deaccessioned by the Bennington and Sandwich Glass Museums; plus others.



The Catherine Thuro Collection of Important 19th c. Lighting – Thursday, July 20, 9:00 am ET: Consisting primarily of early kerosene stand, hand, and hanging lamps plus related parts, along with her research library. To be followed by the John Laughlin, Conway, AR collection of outstanding Victorian hanging lamps, gas lights, parlor lamps, and associated parts.



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Roger Thomas: Milk Bottle Collector

FARMLIFE - Remember when the milkman, not the grocery store, was the source of fresh milk for most people? That connection to our past is the impetus for many a collector of glass milk bottles, including Roger Thomas, who has assembled a collection of more than 20,000 over the past 32 years.

He can't display all his bottles at once, but every year at the New York State Fair in late summer and the New York Farm Show in winter, he brings what he calls "the cream of the crop" to the Witter Agricultural Museum. Hundreds of glass bottles line shelves in the museum's dairy wing.

Thomas' collection, mostly finds from flea markets, antique shows, and garage sales has unearthed some real gems along the way. "The fun is in the chase and the hunt," he says. "That's where most of the fun is, and you meet some great people along the way."

For Thomas, who grew up on a dairy farm in Baldwinsville, NY, it was the memory of watching his grandfather bottle his own milk that inspired him to have a collection in the first place. One was in his grandfather's garage for many years, and 20 more were found in a barn when the farm's estate sale was held.

Thomas stores his collection in two rooms in the basement of his house. He also has bottles in a few storage units and a trailer, and he even rents space in a neighbor's barn to store bottles.

To learn more about his collection and see examples, visit here: www.farmprogress.com/farm-life/0306w-3713-slideshow

And be sure to attend the National Association of Milk Bottle Collectors' Annual Convention taking place on May 19 and 20 at the Sturbridge Host Hotel in Sturbridge, MA. For more information, visit milkbottlecollectors.com

American Bottle Auction

Auction 73 Slated for April 7th!

We've battled Covid, surgery and horrific weather but we are up and running with a fine group of bottles for our next Auction 73. This auction promises to be a great one with a terrific selection of western medicines, whiskeys, sodas, bitters and more.

There are even two Anna Pottery pigs in this sale! We are excited to present our first auction since last year and this one has so much in different categories, we can't wait to get our catalogs out. Speaking of which, anyone on our current list will receive one in the coming weeks, if you're not on our list just let us know and we'll include you.

We appreciate everyone who participates in our auctions, and we believe there will be something for everyone in Auction 73.



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The Stretch Glass Society is your #1 Source for Stretch Glass Identification, New Discoveries and Upcoming Events.



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THE STRETCH GLASS SOCIETY PROVIDES A WIDE ARRAY OF RESOURCES TO ENHANCE YOUR EXPERIENCE:

- The 2023 Annual SGS Convention – August 10, 11 & 12, 2023 at the Comfort Inn, Denver, PA
 - Stretch Out Discussion Calls – talk with experts and learn about stretch glass
 - Facebook Page & Group – join and share your favorite pieces or get your questions answered
 - The Stretch Glass Society Quarterly – subscribe for educational and entertaining articles and all the latest discoveries
 - www.stretchglassociety.org – news, events, extensive photo library & more
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THE STRETCH GLASS SOCIETY

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Vaseline Glass Collectors, Inc. 24th Annual Convention



October 19–21, 2023

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.....
• Includes welcome reception, speakers, display competition and room-to-room shopping.
• Featuring visits to the Imagine Museum, Chihuly Collection and Duncan McClellan Gallery.

.....
• Optional Tour visiting The John and Mable Ringling Museum of Art, which includes the NEW Kotler-Coville Glass Pavilion.
.....

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For Convention or Membership Info:
Our Website: www.vaselineglass.org
Our E-mail: vaselineglasscollectorsinc@gmail.com

Vaseline Glass Collectors 24th Annual Convention Oct. 19-21

ST. PETERSBURG, FL – The Vaseline Glass Collectors, Inc. (VGCI) club invites members to attend its 24th Annual Convention in St. Petersburg/Tampa, Florida, October 19-21, 2023, at the Holiday Inn St. Petersburg North/Clearwater Airport.

The convention begins Thursday, October 19th, with an optional motor coach trip to The John and Mable Ringling Museum of Art. Friday will include a motor coach trip to the Imagine Museum, Chihuly Collection, and the Duncan McClellan Gallery. There will also be ample time provided to visit areas of interest in St. Petersburg (antique shopping), attend the annual membership meeting, play Vaseline Glass Bingo, and enjoy other glass-related presentations. Events that are held on both evenings will include a cocktail



hour (cash bar), a speaker on a glass topic, and dinner.

Attendees are encouraged to display their Vaseline Glass. Four \$100 prizes will be awarded in four different categories. Start planning your display now! A silent auction of Vaseline Glass will conclude on Saturday afternoon. A great way to add that special piece to your collection!

Most importantly, convention attendees are encouraged to participate in room-to-room shopping. Not only is this an incredible way to add to your Vaseline Glass collection, but it is a great way to make new friends or reunite with longtime friends.

For further VGCI convention or membership information, visit www.vaselineglass.org or email vaselineglasscollectorsinc@gmail.com.

2023 Stretch Glass Society Convention August 10-12

DENVER, PA – The Stretch Glass Society's Show and Convention will be held this year on August 10-12 at the Comfort Inn – Lancaster County North in Denver, PA. The show and convention are open to the public and there is no charge for participating in the networking and educational activities.

The Convention is the largest gathering of stretch glass experts, enthusiasts, and collectors in the U.S., as well as the most spectacular display of hundreds of examples of stretch glass. It brings together seasoned researchers, authors, and long-time collectors with those recently interested in, or looking to learn about, American iridescent stretch glass, providing a hands-on experience to see and touch both early and late-period stretch glass.



The schedule includes an evening welcome reception on Thursday, August 10, which is open to the public and offers presentations on stretch glass beverage sets and drinking vessels. Participants will also have an opportunity to see and learn about hundreds of examples of stretch glass in one place and get the history behind several companies that produced stretch glass in the 1920s-30s. Burns

Auction Service (Tomburnsauctions.com) will offer stretch and other glass at auction on Friday afternoon/evening.

For further information please visit www.stretchglassociety.com, info@stretchglassociety.com, and the Stretch Glass Facebook group and page.

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LOOKING AT GLASS?

Identifying It In The Age of The Internet



This c. 1900 amberina vase is likely from New England Glass, with no marks, pontil, and still researching.

By Glass Specialist Peter Wade

It's a beautiful, sunny day and you decide to go out for a ride and stop by an estate sale. You find a lovely piece of glass and buy it. You take your treasure home and display it and enjoy it. But, sometime soon, you may begin to wonder about this piece as you show it off to your friends and they ask you questions about your find. Was it handmade? What makes it special? Where did it come from? Who made it? Is it valuable?



Opaline glass large dresser box with enameled decoration, likely Pairpoint, or Continental. No marks, but obviously handmade.

You've just arrived in a world inhabited by many glass collectors who are passionate about the glass they own. Now, it's your turn to embark on a quest to discover more about what you've found.

YOUR TRANSFORMATION

You will quickly find that your knowledge will grow as you transition from being a casual buyer to becoming an informed buyer. In the past, glass collectors would build a home reference library to turn to for answers to these questions. Today, the home reference library now resides on the internet, and now glass collectors are becoming glass researchers.

All of that reference material you had in your personal library didn't make it online. You will have to be imaginative in your searching techniques.

It would be so nice if there was an easy way to discern what exactly you have in your hands by making just a few clicks. But that has really never been the case. While the internet provides a plethora of information, this does not necessarily mean it is correct. Many would say there is a lack of current reference material on identifying glass on the internet.

I could go on and on about these problems. I haven't even discussed the many concerns collectors have with intentional fakes, forged signatures, etc. The important question here is, what are the solutions? Where do you go to identify your particular piece of glass?

GATHER YOUR EVIDENCE

Because the amount of information available to you on the internet is so vast, the first thing you have to do is to narrow down your research to a manageable level. Plus, you have to set limits on how far you will go in researching your glass. Your time is valuable, too.



Know the History of Your Glass – Understanding the history of glass objects will help you on your quest to identify a new find. Apply what you know about the piece and see where it fits into glass history and world geography. Where the glass is from can also indicate how old it is and who made it.

Make a List of Visual Indicators – Build a list of what you observe about the piece of glass in question. Questions to ask yourself are: What is it similar to? What does it look like? Does it have a pattern? Are there any marks or labels? Does the glass have seams? How would you describe its form? What are its glass characteristics? What are its design characteristics (hobnail vs. cameo glass vs. lines vs. floral vs. enamel, etc.)? What is its age? Where do you think it came from? Did the place you acquired it from give you any clues about its provenance? For market valuation, what are its condition and rarity? What if it's damaged? (Note: Damaged glass significantly reduces value, but, if it's rare, it can still be quite valuable.)



Garage sale find. Papillon Oil Spot in Candia color on yellow vaseline glass. The owner knew it was Loetz. It pays to ask questions. Unmarked, polished pontil. Circa 1898 to 1905.

Take Pictures – Today, you can Google a photo and like magic images that are similar to the ones you take pop up and you can click to see if there is any valuable information attached to the picture.

THINGS TO CONSIDER

Production & Labor – It is important to understand the relationship these two have when it comes to making glass. During the late 1800s, the glass marketplace was mostly made up of small artisan-style glass studios. Glass was made individually, one at a time. A lot of time and labor went into each piece, which directly equated to the purchase price. The Industrial Revolution brought this cost down, making glass more affordable to the everyday person, but was the quality of the artist's touch still there?

Many glassmakers went out of business or were purchased by larger companies as the lower-cost competition took market share away. How many glass companies are still around today? Not many.

Currently, studio and artisan art glass is experiencing a resurgence because it still is a viable business model, albeit on a smaller scale. The level of creativity is on the upswing.

Garage Sale find. No marks, c. 1900. Not shown in the Baccarat catalog of the era. Identified as Baccarat Bambous Tors oval inkwell.

Design – The most sought-after collectible glass today is characterized by its inherent design, the quality of its craftsmanship, and the connection to its brand or manufacturer. The workers who applied their skill—the artisans who cut the glass, engraved it with beautiful embellishments, and make it appealing to the eye—built company’s reputation for hiring quality craftsmen, making some brands more valuable.

Often these artisans are unknown. Most of them were denied the opportunity to place their mark on their workmanship. The initial designer of the piece received all the credit. Still, some engravers were fortunate enough to become known publicly and their workmanship adds substantial value to a piece.

Value – Time is money and so it is with the art of glass making. It is important to keep in mind that countless examples of Art Nouveau, Art Deco, and Art Moderne glass couldn’t be made today because they would be too costly to produce now and sell in today’s cost-conscious marketplace. Hence, you don’t see much high-end engraved glass being made today.

The Marketplace – The retail antiques and auction market is now dominated by the internet. People buy and sell glass routinely online. This is inherently difficult when buying glass because handling it helps identify the quality and allows you to evaluate its authenticity.

Start Searching – Take your evidence together with your bulked-up knowledge and apply keywords to your search. Here is a great way to set up an inclusive first search:

Here is a good way to approach your search using these keyword terms: **AKA** (also known as) / **Form** (vase, bowl, plate, etc.) / **Manufacturer** (Fenton, Lalique, etc.) / **Dates** (estimate) / **Description** (shape characteristics) / **Pattern** (if any) / **Glass Characteristics** (footed, handblown, pontil mark, etc.) / **Design Characteristics** (Art Nouveau, Art Deco, Swedish Modern, etc.) / **Most prominent Glass Descriptors** (dots, stripes, color, etc.).

The more you can fill in, the better.

From this initial search, you will receive a plethora of options of resources to explore online. But be aware: the results of your search will be filled with ads and ways to get you to spend your money on more glass. Take your time, skip those results marked as “Ads” (typically the top half of the page), and open information in new tabs while preserving your initial results in its own tab. Don’t think solutions will show up on



Thrift Store find. Early American Pressed Glass (EAPG) triangular blue bowl that has so far stumped two glass clubs.



Estate sale find that I am currently researching. Unmarked Early American Pressed Glass (EAPG) nappy form, likely Flint glass, c. 1880s.

the first two pages. Often, you may find something from a different website that pops up on page 4 of your search results.

GET INVOLVED IN SOCIAL NETWORKING

Museums – Glass Societies and Organizations – Glass Clubs

Wherever you are, there is one of the above nearby. Many museums have glass collections but don’t overlook those that may have smaller specialized collections. It’s easy to find where they are online. Reach out to them and find out who is their glass curator, then contact them and ask if they can help you with your questions, or, at least, point you in the right direction.

This same approach applies to glass societies and organizations. Many of these groups have conventions where you can go to obtain hands-on access to your particular area of glass interest. In the case of glass clubs and organizations, they may have members who live in your area. Again, this may be an opportunity to expand your knowledge, gain hands-on experience and make new friendships.

Many organizations and clubs will offer to help in identifying their glass. Blenko Glass is one manufacturer that offers online access to all of their catalog publications from the 1950s to the current times. Many of these resources are available at no cost, while some charge an access or membership fee. Many glass dealers also offer help by providing consumer-oriented information. Facebook offers many discussion groups and glass interest collecting groups. Take the time to explore them and join the groups pertinent to your interests. Most allow you to post photos to help you discern what you’ve acquired.

Retail – It used to be that antique stores were commonplace. You could easily visit them, ask questions and, often, find some wonderful treasures. Many of these stores have disappeared, especially with the arrival of the internet. Some still remain. The antique mall is an alternative, but usually, they are staffed with a sales staff with little or no specialized antique glass knowledge. Thrift stores are no better. Auction houses may offer more informed help. Some

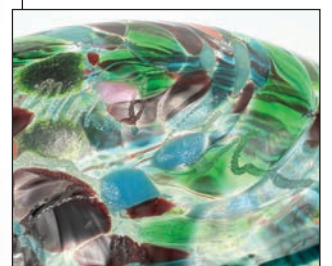
specialize in glass and it’s worth your time to investigate who they are and get to know their glass expert. Some of the larger glass auction houses have extensive databases and auction records, which you can search for relevant data and pricing information. It’s worth your time to register with them and access these files. Some really good ones are www.jeffreysevans.com/auctions/search-past-auctions/ and www.woodyauction.com/price-list/ and www.tomburnsauctions.com/.



This elegant glass compote turned out to be Fostoria #2327 green uranium glass from about 1930. The art deco pattern was made by an outside cutting house.



Baccarat experimental paperweight on Bambous Tors base trim, c. 1890s. One of a kind. The owner worked for Baccarat, otherwise, I would never have found out what it is.



Estate Sale find. Typical studio art glass with an illegible, scribbled signature. You’ll find comparable situations like this all over the internet.

Continued on page 57

UNDER THE GLASS CEILING: *The Tiffany Girls*

By Maxine Carter-Lome, publisher

Woman flameworking glass c. late 19th century.



Glassmaking has historically been a man's trade. This can be attributed to the ability of boys to access education, handle intricate scientific chemical demands of creating glass, working within Guilds as apprentices and then masters, along with the danger of working with incredible heat and fire. Around the 17th century, that began to shift.

It Takes a Woman

There is evidence to suggest that women have been actively engaged in glassmaking as early as the mid-17th century as bead stringers. According to Italian Historian and Professor at Stanford University Francesca Trivellato, Venetian glassmaker guild regulations permitted female relatives of glass masters to have limited involvement in the manufacture of glass beads.

There is also, according to an article entitled "Breaking the Glass Ceiling: Women Working With Glass," published by The Corning Museum of Glass, evidence of itinerant female lampworkers (or flame-workers) performing for audiences going from town to town in the late 17th, 18th, and 19th centuries creating small items such as animals, flowers, or other ornaments. These "fancy glassblowers" were not working at a furnace, but at a table over an oil lamp with rods of glass and turning them into whimsies. One Dublin 1740 newspaper article describes the talents of a Mrs. Johnson, who made human figures, birds, swords, ships, and other glass items using a technique now referred to as making "spun glass." Traveling troupes in the United States included some noted artists including Madame J. Reith and Madame Nora Allen.



Postcard showing women and children in a cylinder glass factory, Verreries du Centre de Jumet (Belgium, c. 1910) Rakow Library Chambon Collection.

In England, well into the 19th century, glassmaking and glass cutting was seen as a generally closed profession for the "softer sex," but throughout Europe, the times were changing, and in countries such as France, Belgium, and Germany, women had become a "source of great industry," according to an 1887 English glass trade journal cited for this article. "A great quantity of the imported tumblers, wines, etc., are cut by women, and they are cut in clean, well-ventilated shops, nearly approaching comfort."

In the United States, late 19th century glass-cutting shops often employed women as waxers, washers, selectors, wrappers, roughers, and smoothers. In some shops, they were also tasked with glass design, needle etching, painting on glass, and stained-glass assembly. They were, for the most part, nameless, faceless individuals.

The power and potential of women in the studio glass field finally received the recognition they deserved in a 1902 Annual Report of the United States Commission of Labor. "Some manufacturers do not want female designers ... Once employed, they are preferred because they are naturally of a more artistic temperament. They display more taste, are always reliable, and can do fully as good work as men. It is the opinion that the competition and employment of women in the field of design ... has tended to improve the work of men."

The report made public what many glass insiders like Louis Comfort Tiffany (1848–1933) already knew. It also made the craft suitable employment for a new generation of 20th-century women glass designers and artisans; however, their right to work did not extend to receiving credit for their contributions.

Today, all that is changing as glass historians, collectors, and museum curators seek to shine light on the industry's marginalized makers, starting with the "Tiffany Girls."

The Tiffany Girls



Clara Driscoll (top row, far left) and her "Tiffany Girls" were unsung heroes at Tiffany Studios. Photo: The Charles Hosmer Morse Museum of Art

Louis Comfort Tiffany was known to employ dozens of women workers in his glassworks. Women physically cut glass and patterns, and worked on copper foiling on glass. He also had a stable of women designers, known as the "Tiffany Girls." At the time, Tiffany was lauded for his progressive efforts to employ women, and even paid them equal wages to their male counterparts, but he considered his name to be a brand so he rarely spoke publicly of the designers, whether male or female, who worked for him, and there is a limited company record of their contributions.

The names of some of the women who worked at Tiffany Studios came to light in 2005 when a trove of letters from Tiffany Glass Designer Clara Driscoll to her mother and sisters was discovered, many written during her tenure at Tiffany Studios. These letters offer historians an invaluable insider look at Tiffany during this prolific period in the company's history and have helped to identify Driscoll's contributions as well as some of the other women Driscoll worked with.

Clara Driscoll



It is now thought that Clara Driscoll first suggested that Tiffany begin his foray into leaded shades. So keen was her eye, and so deft were her abilities, in all aspects of creating leaded glass lamps and mosaic objects (including bookkeeping and administration, in addition to design creation and production oversight) that within five years at the firm she had thirty-five female employees reporting directly to her.

duties of a proper Victorian housewife. When her husband died in 1892, Clara returned to Tiffany Studios as Clara Driscoll and assumed a managerial position directing the six-person Women's Glasscutting Department. Whether due to her leadership or the boom in the stained glass window industry, Driscoll was soon managing a thriving department of 35 young women, who referred to themselves as the "Tiffany Girls."

According to Curator of Decorative Arts at the N.Y. Historical Society Margaret K. Hofer for a 2015 special installation, "Clara began experimenting with lamps around 1898 and was probably responsible for introducing leaded shades. Tiffany seized on her idea, charging Driscoll and the women's department with the design and execution of all the leaded-glass shades with nature-inspired themes." When the Wisteria table lamp was produced in 1905-1906, it was one of the most expensive and most popular lamps sold by Tiffany Studios at the time. When the *Dragonfly* lampshade won a bronze prize at the 1900 world's fair, Driscoll was cited as the designer, a rare concession for Louis Tiffany.

Driscoll left Tiffany Studios for the last time in 1909 when she remarried, living another 35 years in relative obscurity. Had she not been a prolific letter writer, her true contributions to Tiffany Studios, and those of other Tiffany Girls she worked with, might have remained unknown.

Agnes Northrop

Driscoll was not alone among women lead designers at Tiffany Studios during her era. Another woman to emerge from the shadows with recent scholarship and Driscoll's letters is Agnes Fairchild Northrop (1857-1953).

Northrop was born in Flushing, Queens and went to work for Louis Comfort Tiffany in 1884 at his newly opened glass shop on Fourth Avenue (Park Avenue South) and E. 25th Street in Manhattan. Although she started out as a "Tiffany Girl," she quickly became independently acknowledged as a designer in her own right. By the 1890s and had her own studio down the hall at the company so she did not work in the cutting room with the other

The saying, "behind every great man is a great woman" has historically been used to give women credit when society has not recognized their achievements. That saying can certainly be applied to Clara Driscoll who, only now—almost 80 years after her death in 1944—is getting the recognition she deserves for her design contributions to some of Tiffany Studios' most iconic stained glass lampwork.

A native of Tallmadge, Ohio, Clara Wolcott came to New York in 1888 to pursue an artistic career. Shortly after completing her studies at the Metropolitan Museum Art School, she landed a job at the Tiffany Glass Company (later Tiffany Studios) cutting glass for windows and mosaics. She married a year later, and according to the custom of the time, left her job to assume the



Northrop's painted landscapes were translated into glass and featured beautiful floral renderings and often a central stream to represent "the voyage of life." Among her important windows, Northrop created a set for her family's place of worship, the Reformed Church of Flushing (now the Bowne Street Community Church), where her grandfather became pastor in 1865.

women or with men in the studio. She was one of the few women to secure a patent for her designs. During her tenure there, most of the designs were done by men. Agnes collaborated and added flower details to important windows and was not always credited, but at least we know of several which can be directly attributed to her. These include a number of windows installed at the Bowne Street Community Church in Flushing, Queens.

Northrop was at the height of her power in 1917 when she designed the dazzling Hartwell window for the Art Institute of Chicago, dramatically backlit to mimic sunlight flooding through, creating a kaleidoscope of color.

Northrop worked for Tiffany Studios for over half a century, where she created some of Tiffany's most memorable stained-glass windows and was considered its "foremost landscape window artist," according to Sarah Kelly Oeler, the Field-McCormick Chair and Curator of Arts of the Americas at the Art Institute of Chicago. "She was a true virtuoso in what was referred to at the time as painting in glass." Northrop was also a female pioneer in the Arts and Crafts and Aesthetic movements and the later Art Nouveau movement in the late 19th and early 20th centuries, favoring landscapes and gardens for her subject matter.

Although Northrop worked at Tiffany Studios for five decades, and produced an impressive and lasting body of work, like Driscoll, Northrop's due recognition, until now, was overshadowed and suppressed by Tiffany himself.

Alice Gouvy and Julia Munson

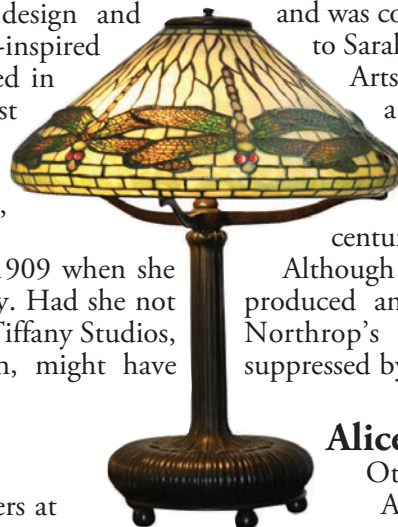
Other women to emerge from the Driscoll letters include Alice Gouvy and Julia Munson.

Born in Cleveland in 1870, Gouvy graduated from the Cleveland School of Art in 1894 and moved to New York, where she shared an apartment with Clara Driscoll. After a stint studying at the Art Students League, Gouvy was employed by Tiffany Studios in 1898. She became Driscoll's most trusted assistant and remained a close friend.

Gouvy is known to have helped Clara Driscoll and Agnes Northrop to design some of Tiffany's iconic pieces, including the *Flying Fish* shade, the *Deep Sea* base, and the *Dragonfly* lamp. Her sketches are also



In 1903 Agnes designed the Northrop Memorial Window at the Bowne Street Community Church to memorialize her father with a Voyage of Life fruit tree and heavenly city shown above.



One of Tiffany's most iconic lampshades designed by Alice Gouvy, the Dragonfly lamp.

Continued at bottom of page 35

Glass Canes on Parade

With permission from Corning Museum of Glass from a blog post written by Nancy Magrath, Library Collections Management team member. Other references include canequest.com and peachbridgeglass.com



Glassworkers have a long tradition of making whimsies – fanciful objects to show off their creativity, skill, and humor. These were personal items made during work breaks and at the end of long, hot days at the factory in the late 1800s and early 1900s.

The variety of items seems endless. They made glass chains, sock darners, rolling pins, paperweights, animals, witch balls, pipes, banks, hats, bellows bottles, and whatever struck their fancy. In England, these objects were called “friggers,” but in the United States, the term was considered too vulgar, so the term “whimsy” was born.

Even though whimsies were made at the end of the day, it did not mean they were made from inferior glass. On the contrary, the glass used was what was leftover from production throughout the day and was typically of high quality. Because of the quality of the glass, glass canes could manifest the artistic ability of a particular glassmaker – especially those who wanted to make more creative glass forms.

The many whimsies of aqua color were probably products of a window glass or bottle factory. Bottle glass was usually aqua due to the natural iron in the sand, which discolored the glass. Window glass may have been chemically treated to produce a somewhat clearer glass. Seldom was green, amber, cobalt blue, or ruby red available to the workers of these bottle and window glass factories. The more colorful whimsy items may have originated in larger glass works that had many pots and possibly several colors available at one time.

The Makers

Peachridge Glass notes that glass workers had a difficult life, with the heat, the smoky, dusty, air, and the pressure to complete a “Move” (number of products expected within a set time) to make the maximum wage. The opportunity to make a useful item for home or just an attractive item for pleasure was one of the few benefits that had the owner’s consent.

Glass workers did not have time to amuse themselves with their creations during working hours. Pay scales were equated to the volume of the product or the number of a particular item made – basing their pay on piecework. At some glass houses, there were terms like “Turn” which meant you worked a certain length of time, which may have been

four hours straight. During that “Turn” the shop had to produce a “Move” which equaled a certain number of items. The number of items for a “Move” was derived through negotiations between the union and the company. Workers working together enabled a shop to produce a “Move” in a “Turn,” thus preventing any work on personal creations other than at lunchtime or at the “End-of-Day.”

Even though the glass workers had unions, they were not able to acquire many benefits because the owners would stop production and close before giving in to union demands. This happened at Sandwich Glass Works in 1888 when the factory was closed amid disputes with a newly formed glassmakers’ union.

The Canes

A special cane is on display in the Glass in America gallery at the Corning Museum of Glass was made in 1900 by glass worker Robert Wainwright. This red, white, and blue blown cane was made at Corning Glass Works and Wainwright gave it to his sister. It is just one example of many colorful, thoughtful gifts these canes became.

Glass canes had superstitious and practical uses as well. They were conspicuously hung above mantels and doorways, as well as in pubs in England. Glassworkers believed the canes kept evil spirits away and treasured the time to create them.

One major problem the workers faced when they made a cane, was preventing someone else from taking it. The item had to be cooled in the lehr overnight, and whoever was first to get to work the next morning had the opportunity to grab the whimsy if he was so inclined. Some workers just expected their whimsies to disappear and were surprised when it was still there for them to have and do with as they wished.

Making Canes

Canes were made in two basic forms: hollow-blown and solid-worked canes. The blown canes are sometimes called batons and were decorated with ribbons of color, mirrored or colored inside, and sometimes filled with beverages, candies, or sand. Solid canes could be twisted, ribbed, or cased. Many more solid canes were made than hollowed canes. Fancier hollow canes were made with an interior coating that was accomplished by one of several methods. Some were lined in gold or silver, and because the moisture from the air deteriorates the coating, it was always important to keep the holes plugged.



Picture of Louis J. Loetz, Toledo, Ohio, 1898, photograph by Milton Zink, collection Carl Fauster. This photograph of Libbey Glass worker Louis J. Loetz was taken in 1898 at the Labor Day parade. According to the Toledo Blade, “The Libbey Glass Works band was resplendent, the glass workers followed the band and made a splendid showing. Each man wore a red hat, blue shirt, and white pantaloons. They carried canes made of glass with the national colors blown in.”

Photo courtesy of www.peachbridgeglass.com.

Left: Cane, Redwood Glass Company, Redwood, NY, 1830-1850, gift of Mr. and Mrs. James D. Griffin. 64.4.11. Photo courtesy of the Rakow Research Library, Corning Museum of Glass, Corning, NY www.cmog.org Right: Cane, Robert Wainwright, Corning Inc., United States, about 1900, bequest of Mrs. William H. Rice. Photo courtesy of the Rakow Research Library, Corning Museum of Glass, Corning, NY www.cmog.org

Canes were made in different colors and sizes with varying degrees and types of ornamentation – the more extravagant the better! Some glass canes were 6 to 8 feet long and topped with objects such as fishbowls, goblets, and musical instruments to display the glassworker's special skill. Canes, like other whimsies, were often given as gifts or sold to family, friends, and coworkers. Canes were also bartered; local bars often had a collection of canes displayed on their walls, accepted in exchange for drinks.

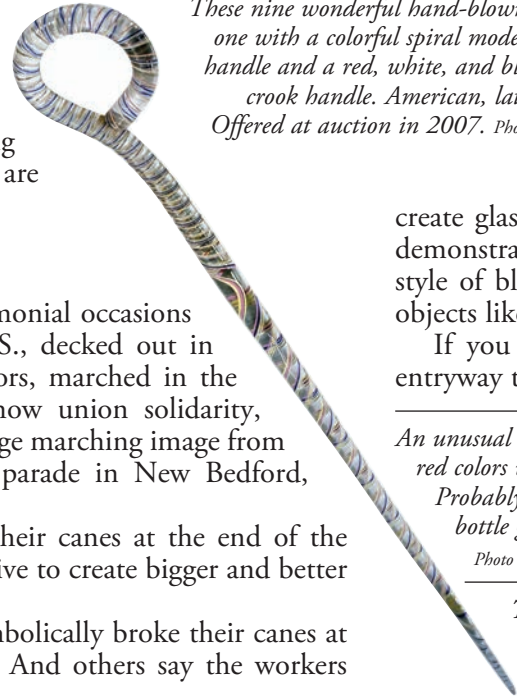
Handle styles were varied especially since glassworkers used the glass colors available at the factory. A pair of skilled cane makers could create one in under 30 minutes. Even though these canes were virtuoso expressions of glassmaking skill, the maker's identity and location are rarely known.

Times to March

The Glass canes played roles on ceremonial occasions and in parades. Glassworkers in the U.S., decked out in their finest clothes and labor union colors, marched in the July 4th and Labor Day parades to show union solidarity, proudly carrying their glass canes. The large marching image from 1910 shows Pairpoint glassworkers on parade in New Bedford, Massachusetts, carrying their canes.

In the U.S., marchers would break their canes at the end of the parade season. This gave them the incentive to create bigger and better ones for the next year.

One source says that glassworkers symbolically broke their canes at the gravesites of fellow union members. And others say the workers



These nine wonderful hand-blown glass canes include one with a colorful spiral mode with a large knob handle and a red, white, and blue cane with a thin crook handle. American, late 19th century. Offered at auction in 2007. Photo courtesy Theriaults.com

would march with their union colors to show their solidarity with other glass factories' employees.

In both England and the United States, canes were also put to more mundane uses such as curtain rods or useful household objects.

Mechanical Glass

The 19th century was the heyday for glasshouse whimsies, and it extended into the 20th century until machines finally took over production at all of the glass factories. When this happened, leftover glass was no longer accessible to the glass blowers.

Antique glass canes now provide a historical look at glassworkers' proud traditions of craftsmanship in England and the United States. Glass makers

create glass canes for a variety of reasons including creating a way to demonstrate their skills. Cane Glass is made similarly but tends to be a style of blended glass in a variety of colors to use within other glass objects like paperweights.

If you find an antique glass cane, consider hanging it above an entryway to keep those evil spirits at bay.

An unusual striated clear and polychrome glass walking or parade cane in blue and red colors with a loop handle imparting a snake-like quality. Late 19th century. Probably Nailsea glass works. Nailsea glassworks produced an abundance of bottle glass during the late 18th and 19th centuries. Selling for \$250 online.

Photo courtesy www.rubylane.com

Title image: Parade procession of glassworkers holding glass canes, 1910, New Bedford, Massachusetts: Everett L. Weeden, CMGL. Photo courtesy of the Rakow Research Library, Corning Museum of Glass, Corning, NY www.cmog.org

"Under the Glass Ceiling" continued from page 33

known to have inspired Tiffany blown-glass vases with petal shapes and motifs reminiscent of peonies and marigolds. Many of her works, including *Dandelion Plant 95*, are inspired by nature.

By 1900, Gouvy also worked in the Tiffany Studios pottery department and designed bronze objects but left Tiffany Studios in early 1907 to return to Cleveland to work as a schoolteacher while caring for her mother. Driscoll's letters shed much light on their lifelong friendship and Gouvy's design aesthetic and contributions.

When Louis Comfort Tiffany turned to the art of jewelry, he chose, as his first collaborator, Julia Munson, a recent art school graduate training in the enamels department. He had hired her in 1898 to help him with enamels, and she was assisting him and his team, Dr. Parker McIlhenny and Patricia Gay, to "work out formulas and designs." This venture into jewelry was undertaken in "secrecy," because, according to Zapata, Louis was "more than a little intimidated" by the internationally acclaimed jewels his father and Paulding Farnham had created.

Tiffany went public with his new venture by submitting 27 pieces of his work with Munson for exhibition at the international St. Louis Exposition of 1904, where their work was hailed by critics as a triumph, exceeding Tiffany's expectations, and this brought perks for



Alice Gouvy painting of Dandelion design for Tiffany, the first step in creating designs for objects.



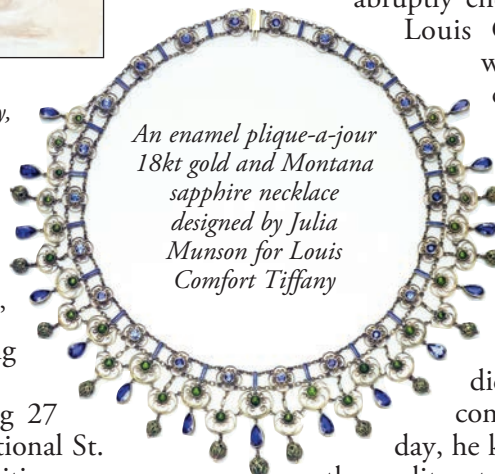
This c. 1910 peridot and enamel gold brooch was designed by Julia Munson for Tiffany.

the men and women who brought Louis Comfort Tiffany's designs in other media to fruition, was an unsung master of her art.

In 1914, Julia Munson's career at Tiffany Studios New York abruptly ended when she married at the age of 39.

Louis Comfort Tiffany's stance on married women was clear and unchanged; they could no longer work for him. Munson's successor at Tiffany Studios New York was another woman, Meta Overbeck.

Tiffany's enduring collaborations with women artists in various fields of the decorative arts—blown glass, bronze, stained glass windows, enamels, ceramics—indicate how remarkably progressive he was for his day. Not only did he seek them out as employees but he compensated them well. Yet, at the end of the day, he kept their contributions quiet and took all the credit, yet there is no doubt that their success was his success, even if he was unwilling to acknowledge it.



An enamel plique-a-jour 18kt gold and Montana sapphire necklace designed by Julia Munson for Louis Comfort Tiffany



Artist Josh Simpson Configuring Glass

An Interview
by Judy Gonyeau,
managing editor



Our Earth, which seems so limitless, is really only a tiny little blue marble floating in the black void of space. Our planet, which seems so infinite, has to be treated with kindness and respect. That's where the making of Planets started. — Josh Simpson



Josh Simpson to Ground Control

The celebrated maker of glass Planets, Tektites, Disks, vases, bowls, and assorted other interstellar phenomena has now reached the point in his tenure as a true glass artist where some of his work is now considered Vintage, and all of it is highly—even obsessively—collectible.

Even after reaching his 50th year of creative glass work, Josh Simpson is on a roll. In his Artist Statement, Simpson sums it up this way:

“Glass has held my attention for 50 years now, which is amazing because I have interests that scatter me in many directions. ... When it's hot, glass is alive! It moves gracefully and inexorably in response to gravity and centripetal force. It possesses an inner light and transcendent radiant heat that makes it simultaneously one of the most rewarding and one of the most frustrating materials for an artist to work with. Most of my work reflects a compromise between the molten material and me; each finished piece is a solidified moment when we both agree.”

Space is hardly a final frontier for Simpson. Space, atmospheric phenomena, color, form, function, mechanics, chemistry, exploration, physics, laughter, the sky, friends, and family provide him non-stop inspiration every day. Simpson is entering the third quarter of a century



of using his own formulas for glass and techniques that go beyond the usual—yet not far from the ancient—to make Planets, spheres, sculptures, and more. “What delights me about these objects that I make is they transcend race, culture, and religion. Everybody gets it. Every viewer in essence (becomes) a small child when they pick up a little marble or one of my Planets. It's a little world that you can see inside. ... I have photos of people from all walks of life holding Planets and they see a wonderful little precious thing. Everyone understands them, no matter what their political or religious leanings are, or their gender, age, or ethnicity.”



Josh's wife, former NASA astronaut Cady Coleman, with Planets in the International Space Station. 2001.
photo: Paolo Nespoli



Part Creator, Part Chemist, Part Engineer

Back in 1971, Simpson was majoring in Psychology at Hamilton College in Clinton, New York, when he fashioned his own opportunity to experience glass blowing. “I'd seen a glass studio at Goddard College when visiting a high school friend who was a student there, and it looked incredibly fun. So, for the January term of my senior year, I somehow convinced the Dean that there was some sort of academically redeeming value in my blowing glass at Goddard for a month. And bless him, he let me go.” Then, Simpson quit school (with only one course remaining between him and a diploma!) and moved on to Marshfield, Vermont, to establish Burnt Mountain Glass. “I dropped out of college and rented 50 acres of land in northern Vermont for \$22.50 a month. On that land I sewed a teepee to live in and then, using recycled and found materials, I built a tiny little studio that was 12' by 12' by 12'. That's where I taught myself to blow glass.”

Simpson had a natural affinity to glassmaking thanks to his upbringing. “My dad was very cool about letting my two brothers and me use all the tools and equipment, chemicals, and even gunpowder we could find to experiment with. The fact that my brothers and I are alive at all is miraculous.” Exploring how things interact to cause a reaction



Detail, Renwick Megaplanet.
photo: Lewis Legbreaker



The “Roller Thing,” a hand-made tool used to press glass and “get the bubbles out” with an antique turning wheel pulled from the ground.

became the foundation for so much of Simpson’s work. It became ingrained in his psyche.

What his informed curiosity also gave Simpson was control. Control over what he used, what he built, and what goes into each piece. He is still trying to replicate a formula for his Corona Glass that he first developed in the 1980s. At this point he is nudging the proportions of metallic oxides in the mix by the smallest amounts, hoping the next formula produces a proper reincarnation of the original. I saw a piece of paper with some values and numbers on it. Here’s how Simpson describes it:

“That is the Corona Glass formula that I’m currently experimenting with. It’s formula 3940 [i.e. the 3940th

formula for the Corona glass] and it’s in the furnace right now. But here is formula number 3938 from a few days ago. This trial turned out to be predominantly red. Sand, silver, oxide, nickel, and feldspar ... all those minerals and metals combine in unpredictable, delightful ways, and sometimes create amazing colors.”



Talk About Color!

Over the 50 years Josh Simpson has been making his glass objects, there is glass from his past placed in every one of his pieces. The inventory of cane glass used to create the breathtaking variety of color and form within his Planets comes from a multi-decade, carefully curated inventory. On any given day, Simpson can add cane glass segments he created 30 years ago as a part of his current project.

“I have a whole palette of colors in my ‘quiet’ studio. There are literally thousands of colors—greens and purples and pinks and reds—that I’m working with right now.

“The process of pulling cane is really quite involved. We sometimes start with a bar of densely colored glass that I’ve gotten either from Germany or from New Zealand. These are colors that I don’t want to create myself in bulk here in my studio. Instead, I can buy them by the kilo and can use just what I need as I need it, and not have to fill my own furnace with bright orange, for example. I can still shape or twist it to make it even more interesting. ... I keep all these little unique pieces and use them for when we’re making a series of Planets.”



Collecting Simpson

Many people who collect the work of Josh Simpson are within the New England region because Shelburne Falls, Massachusetts is where he makes his home and does his work in the barn he converted into his studio.

Simpson’s glass is part of the permanent collection at the Corning Museum of Glass, the Renwick Gallery of the Smithsonian Museum, the Yale University Art Museum, the Museum of Fine Arts in Boston, and many more museums. The list of exhibitions, from New England to the White House and beyond shows his appeal to any explorer of art. He even had two of his own PBS specials.

The availability of his objects is carefully curated at his studio. And perhaps the best place to view his work is at his website, www.joshsimpsonglass.com. Here, you can almost fully experience the excitement



100-lb. Megaplanet on display at Corning Museum of Glass, 2006, 13” dia.

photo: Sue Reed

of exploration when you see any of his work. The flow and color and details draw you in. The best way to see and handle his work is to visit his nearby Salmon Falls Gallery in Shelburne Falls, MA. To feel the coolness of the glass, its weight, and truly see the detail is worth the trip alone.

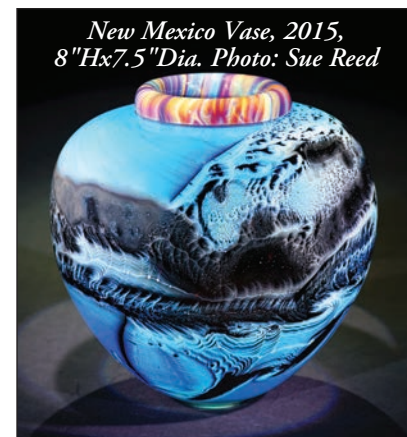
“Every single object that leaves here I have personally made, with the help of my hotshop assistants. Sometimes, I work entirely alone. Everything that comes out of here—every single piece that I sign, every piece that leaves this studio—has been made by me, and that’s important. That’s super old school, but it’s important to me.”

Simpson is very active, giving demonstrations and workshops at his studio and at museums, other hot spots, and online at his website. His recently published retrospective, *Josh Simpson, 50 Years of Visionary Glass*, includes over 500 photos of his work with in-depth insight into his life and adventures. Visit www.joshsimpsonglass.com

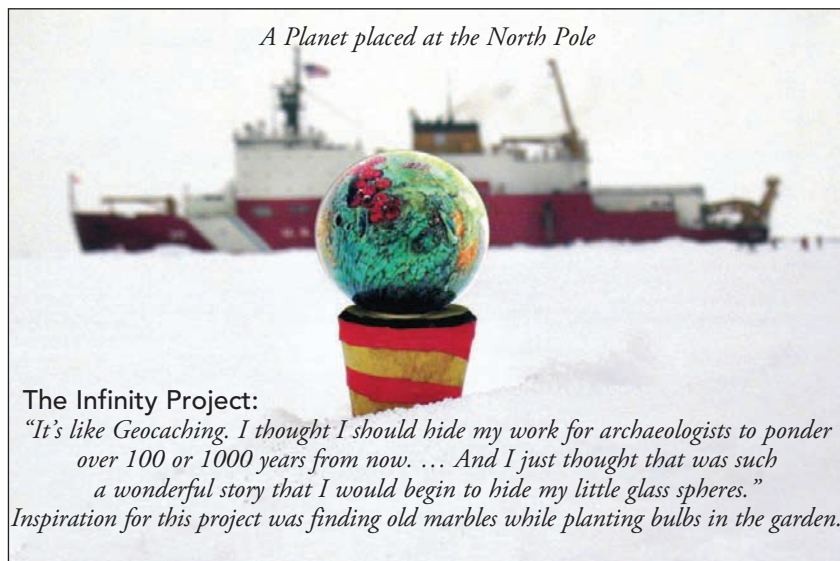


Inside the Studio or Where the magic happens

Header Images: *Top left: Verdant Megaplanet, 2001, 10” dia. photo: Tommy Olaf Elder; Bottom left: Flame Front Stellar Disk, 2017, 16” Dia. Photo: Lewis Legbreaker; Bottom right: Microplanet. photo: Lewis Legbreaker; Background image: Blue Megaplanet, 1993, 5.25” dia. photo: Lewis Legbreaker*



New Mexico Vase, 2015, 8”Hx7.5”Dia. Photo: Sue Reed



A Planet placed at the North Pole

The Infinity Project:

“It’s like Geocaching. I thought I should hide my work for archaeologists to ponder over 100 or 1000 years from now. ... And I just thought that was such a wonderful story that I would begin to hide my little glass spheres.”

Inspiration for this project was finding old marbles while planting bulbs in the garden.



Collector's Lane

Jewels Made of Glass

by Sunseria Morgan, Jewelry Curator, rubylane.com

The art of Czech glass production dates back centuries and is deeply rooted in the country's cultural traditions. The land in and around the Czech Republic provides an abundance of natural resources and raw materials needed to make exceptional quality glass. Glass produced in the region is well known for its strength, artistry, and innovative designs. What began as a small cottage industry has become a global exporter of some of the world's finest glass. Czech glass products can be found in just about everything, from a simple button to an extravagant chandelier and so much more! Glass jewelry and glass beads have a special and important place in Czech glass history.

across an orange summer sunset. Or like blue flames passing over the glowing embers of a dying fire. The glass certainly has a magical quality that is exciting to see and wear and will be sure to catch the eye of everyone in the room.

My personal favorite, **Saphiret Glass**, was produced by blending melted gold into sapphire-colored glass. The process results in a remarkable effect similar to the lustrous sheen of a fine natural moonstone. The glass appears pale reddish brown on the surface with an inner blue glow that rolls and moves across the top of the glass. The glass almost seems to be lit from within, and even shines brightly in dim candlelight or under the stars on a full moon night.

Saphiret glass is often seen in a dome or cabochon cut and beads with a frosted or matte finish that I believe best displays the glowing color-changing quality. You will also find Saphiret Glass in gorgeous faceted cuts, typically oval or round.

Attempting to recreate the beauty of nature is never easy. It's hard to imagine the experimentation involved, and the trial and error the glass artists endured to achieve these beautiful and consistent results, but we are glad they did!

While the skilled Czech craftspeople may have originally sought to imitate some natural gems, the art glass they manufactured is undeniably a treasured gem in its own right.

The exact recipes and techniques for some of these Czech glass creations are sadly now lost to time. While there are modern imitations, the glass has never quite been duplicated.

Czech glass is often not set in gold or platinum – you typically find it in sterling silver settings or in costume jewelry, making it fairly affordable for any collector to obtain.

The spectacular effects of these exceptional glass stones can be difficult to capture in an image, and one must see it in person to truly appreciate its beauty!

There are so many more types of Czech glass to explore. The journey does not end here!

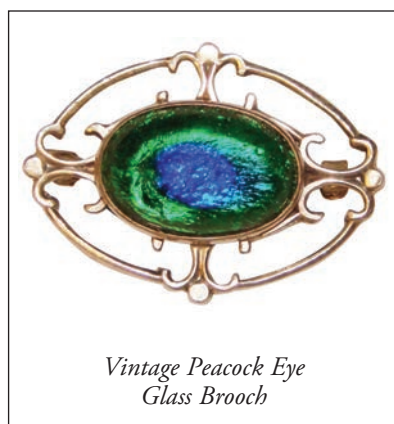
View more vintage and antique Czech glass on RubyLane.com



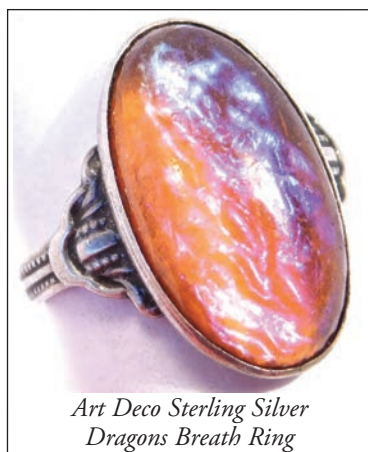
Vintage Iris Glass

Iris Glass was made during the early 1900s by adding three colored sections to crystal clear glass. Iris Glass was designed to mimic the internal spectral colors sometimes seen in natural clear quartz when white light is dispersed by a fracture or plain within the crystal structure. Antique Iris Glass colors are usually soft pale pastel tones of green, red, and blue. Vintage Iris Glass typically shows stronger and bolder stripes of color. It's like a tiny rainbow in each stone!

Resembling the feathers of a peacock, **Peacock Eye Glass** is commonly found in beaded jewelry and cabochon cuts in various shapes and sizes. The handmade lampwork beads are carefully crafted by wrapping molten glass around a metal rod over the flame of a torch. The glass artisans used vibrant green glass layered over foil, with a cobalt blue dot in the center that creates the look of a shimmering iridescent peacock feather.

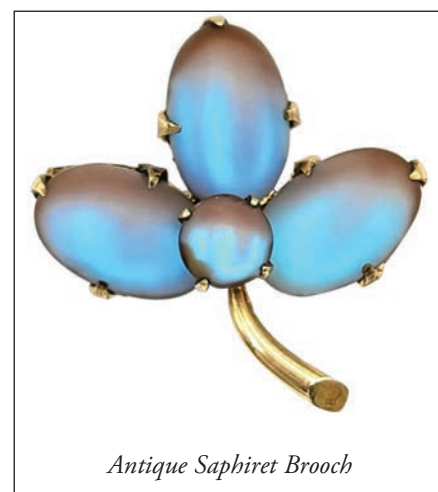


Vintage Peacock Eye Glass Brooch

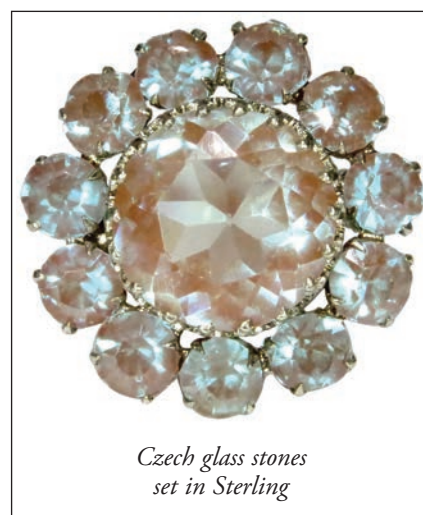


Art Deco Sterling Silver Dragons Breath Ring

Dragon's Breath, or Dragon's Breath Opal as it is sometimes called, is not an opal at all and is another marvel of Czech glass ingenuity. First manufactured in the early 1900s, dragon's breath was made by adding metal to molten glass. From some angles, the glass looks similar to amber. However, when viewed from the right direction or when the glass is moved back and forth it comes alive! Electric blue and purple flashes appear inside the glass, like lightning striking



Antique Saphiret Brooch



Czech glass stones set in Sterling

Jeffrey S. Evans & Associates Announces 2023 Lineup of Glass & Lighting Auctions



MT. CRAWFORD, VA – Jeffrey S. Evans & Associates of Mt. Crawford, VA, specialists in Virginia & Southern Decorative Arts, Americana, 18th & 19th Century Glass & Ceramics, Textiles, and Sewing Accoutrements,

Fine Antiques and Collectibles of all types, announces its lineup of upcoming auctions.

Spring 19th & 20th Century Glass - Thursday, April 20, 9 a.m. ET: Featuring the paperweight collection of the late Don Eckel of Lancaster, PA comprising over 400 antique, vintage, and contemporary French and American examples. Plus, art glass that has been deaccessioned from the Sandwich Glass and Bennington Museums including Tiffany, Steuben, Loetz, Lalique, studio glass, and more.

Important Miniature Lamp Collection - Friday, April 21, 9 a.m. ET: The 500+ piece collection of Gerry and Kathy Turner of Colorado Springs. Featuring art glass examples, many rare figurals, rare opalescent and satin examples, plus much more.

EAPG Timed – May 12-22: Institutional consignments including the Minnesota Museum of American Pattern Glass and the Sandwich Glass Museum; plus private collections. The auction will go live on May 12 and conclude with a soft closing on May 22 beginning at 6 p.m. ET. All bidding will be through the JSEALive bidding platform only.



18th & 19th c. Glass & Lighting – Thursday, June 15, 9 a.m. ET: Featuring property from the estate of Peter Tillou, Litchfield, CT; material deaccessioned by the Bennington and Sandwich Glass Museums; plus more. The day's offerings will include a fine selection of colored flint, free-blown and blown-molded wares, and pressed lacy glass including the Bennington collection of open salts, historical/pictorial flasks, & more.

The Catherine Thuro Collection of Important 19th c. Lighting – Thursday, July 20, 9 a.m. ET: Consisting primarily of early kerosene stand, hand, and hanging lamps plus related parts, much of the material that she had collected to write *Oil Lamps 3*; along with her research library. To be followed by the John Laughlin, Conway, AR collection of outstanding Victorian hanging library and hall lamps, gas lights, parlor lamps, and associated parts.

Each auction, except for the May Timed Auction will be conducted live in-house at 2177 Green Valley Lane, Mt. Crawford, VA, and live online through JSEALive, LiveAuctioneers, and Invaluable. Visit jeffreysesvans.com, call 540-434-3939, or email info@jeffreysesvans.com for further details.



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Animals in Glass

Glass is a wonderful medium because it is so versatile. It is used to make everyday items ranging from tableware to windows. For a collector, glass is a great focal point because there are so many wonderful artists who work with the medium, past and present. One of the most fun and diverse categories of glass collectibles is animal figurines. Let's take a peek at why they are so popular, the top types, and how you can start collecting them yourself.

The History of Glass Animals

There is some debate as to when the first glass animal figures were produced since several ancient cultures placed a lot of emphasis on animals and their personality, interesting traits, and mythical powers. Many of them incorporated animals into works ranging from cave drawings to glass vessels and jewelry.

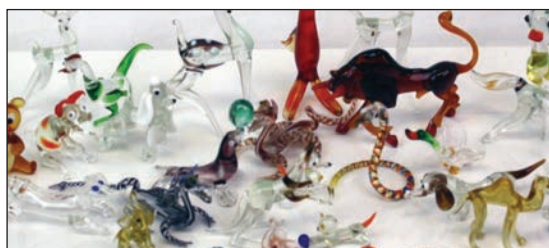
Groups known for their works featuring animals include the Egyptians and the Syrians. In fact, it was the ancient Syrians who invented glassblowing. The introduction of the practice of glassblowing expanded methods for the creation of glass animal figures and other glass items. Today, glass blowing is a huge industry all over the world. Skilled artisans use glassblowing techniques to not only produce glass animals, but also other items, such as glass flowers and holiday ornaments. Larger items like vases and bottles have also historically been made frequently using glass-blowing techniques.

Popular Companies Known for Producing Glass Animals

There are many companies and geographic areas known for producing glass animals over the years. Sometimes, those animals are easily recognizable. In other instances, they can be a little harder to identify. However, there are glass collection catalogs and online resources that can help. Below are brief overviews of some of those top sources for collectible art glass animal figures.

Murano Glass Animals

Murano is an island area in Venice, Italy. Residents of the Murano Islands began perfecting their glassworking techniques as early as the 13th century. The area has since become known as one of the leading areas for



Murano Glass Animals

art glass production in the world – one of the only areas for such glass production until the 16th century. By that time, glassworking secrets had begun to leak out to other countries. As you might imagine, for several centuries the glass producers of the Murano Islands have churned out many works of art, including various Murano glass animals. The earliest pieces are the most prized since no two pieces were alike. Today, that is not always the case. However, even modern Murano glass animals are beautiful additions to any glass animal collection.

Fenton Glass Animals

Fenton is a glass company founded in Ohio in 1905. Since then, the glass animals produced by Fenton have seemingly taken on lives of their own. They are among the most collected of all Fenton pieces. For example, glass animal pieces produced for Fenton in the 1980s by Delmer Stowasser included whales and elephants. Some of those pieces routinely sell today for around \$300 each.



Fenton red glass cat

Westmoreland Glass Animals

The Westmoreland company was founded in Grapeville, Pennsylvania in 1889. The company stayed in business for almost 100 years, finally shutting down in 1984 after it changed ownership a few times during that period. Westmoreland was known for its production of milk glass, which is so named due to its opaque white, milk-like appearance. As a result, it is often easy to identify Westmoreland glass animals simply by their white appearance. Many Westmoreland pieces are marked, but the company did go through a few periods when they did not mark the pieces. Most notably, Westmoreland animals and other items made from 1920 to 1950 were typically unmarked. Another feature of Westmoreland glass animals is that many of them were made into useful items, such as bowls.



Westmoreland Rooster

Cambridge Glass Animals

Cambridge Glass was founded in 1873 in Cambridge, Ohio, and shut down in 1958. It also had a brief period of closure in 1954.



Cambridge Glass Bulldog Pencil Holder

Unlike Westmoreland, Cambridge glass was known for its colorful art glass pieces. Those produced in the 1920s were especially popular. Pieces made in the later part of the decade were clear, while earlier pieces were primarily opaque. Throughout its time in business, Cambridge produced several animal figurines. Their glass swans were and still are particularly popular. Many Cambridge pieces were purely decorative, but some had additional purposes. One of the most fun pieces to collect today is the bulldog pencil holder. It was produced in different colors, including clear, blue, green, and red.

More Art Glass Animal Options

There are many companies, locations, and individuals known for art glass production that are not on the list above. That is one of the things that makes collecting art glass animals so much fun. You can find them practically anywhere. More big names in art glass animals to watch for include: New Martinsville, Paden City, Heisey, and Imperial.

It is also worth noting that certain events in history have shaped the availability and monetary values of some art glass animal figures. The occupation of Japan after World War II from 1945 to 1952 was such an event. Many collectors love items produced in Japan during that period, including glass animals. As a result, their values are sometimes quite high.

Starting an Art Glass Animal Collection

There are many ways to start an art glass animal collection. You could focus on glass pieces produced in a certain area, by a certain company, or in a certain period. Alternatively, you could opt to collect glass animal figures that are a certain color or depict a certain type of animal, such as a dog or an elephant. Or if you want to go a bit more into the world of fantasy, you can look for zoomorphic examples such as a griffin, unicorn, or two-headed beasts that can be ancient or modern.

Start by finding a piece you like and build your collection from there. There are no rules or limits. Check antiques shops, yard sales, flea markets, or look around online. You are sure to find some you like in your price range.



The Art of Collecting American Brilliant Cut Glass, ACGA Annual Convention



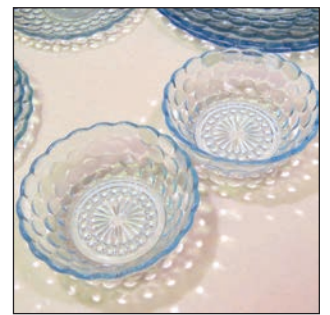
NEW ORLEANS, LA – This year's 45th ACGA annual convention will be held in New Orleans, Louisiana, July 19-22, 2023, at the Ritz-Carlton Hotel. Hundreds of buyers and sellers of brilliant-era cut glass will come to New Orleans for the largest annual sale of rare antique cut glass. Convention attendees will enjoy seven wonderful speakers, an abundance of educational opportunities, and of course, the

fabulous Dealer's Show and Sale where seven exclusive cut glass dealers will occupy a 6,000 sq. ft. ballroom. Each will be bringing several hundred pieces of fine Brilliant Period cut glass, specially selected to interest convention attendees. Whether you are looking for an oversized piece or small cabinet pieces, you are sure to find something that needs to join your collection.

In addition, there will be a pre-convention tour on Tuesday, July 18 of the World War II Museum in New Orleans and special programs will be available for first-time convention attendees.

Many "first-timers" have been collecting for many years or are new to cut glass and interested in learning more about this new passion of collecting cut glass. We have several breakout sessions before the Convention opens to explain the format of this four-day event as well as detailed discussions on how to identify true American cut glass, clarity of blanks, motifs that make up patented patterns, and many of the popular cutting houses. There will also be discussions about acceptable cut glass repair, how to identify forgeries, how to display your glass, and where are the best places to buy cut glass as well as the advantages of ACGA Membership.

Additional information concerning the 2023 Convention, reference catalogs, and other ACGA membership benefits can be found at www.cutglass.org. Online new memberships are only \$25 and give you access to a world of cut glass information such as research, ten issues of *The Hobstar* newsletter, cut glass catalogs, photos, articles, and so much more. If you sell or collect cut glass, join ACGA and attend the convention this year in New Orleans. For more information contact Philip Nicholson, ACGA Membership and Publicity, at philnikster@gmail.com




American Cut Glass Association


- Promoting History, Education and Fellowship
- 2023 Convention at the Ritz-Carlton in New Orleans July 19-22

If you sell or collect American Brilliant Cut Glass, you should become a member of ACGA!



ACGA Benefits & Membership Details at www.cutglass.org

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For info: Craig 201-819-5468 or Walter 973-838-2419

Early American Pattern Glass Society

Pattern - Beaumont 100



Quarterly News Journal, Facebook Discussion Group, National & Regional Educational Meetings, Member Contacts Coast to Coast & Large Pattern Identification Database
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Zoom Meeting
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International Perfume Bottle Association Convention April 27-30



ROCKWALL, TX – The International Perfume Bottle Associations' (I.P.B.A.) 35th Convention will be held in Rockwall, Texas, again this year, with this year's theme: *Deep in the Heart of Texas*. As in prior years, the Convention will be open for both members and public attendance! The Convention is being held at The Hilton Dallas / Rockwall Lakefront; 2055 Summer Lee Drive, a one-minute walk away from Lake Ray Hubbard and nine minutes from the Harbor Rockwall Mall.

Friday's annual Perfume Bottle Auction will be organized and directed by perfume bottle specialist and author, Ken Leach (www.perfumbottlesauction.com). It is a virtual auction that continues to produce record-breaking prices! (e.g., last year a

rare R. Lalique bottle sold for \$84,000.) The auction starts at 4 p.m. ET, 3 p.m. CT. "Window Shop" before the auction by registering on www.LiveAuctioneers.com.

Saturday's lineup includes the Perfume Bottle & Vintage Vanity Show and Sale, open with free admission to the public; a Keynote Presentation with Erin Parsons, an internationally acclaimed make-up artist and Global Make-Up Artist for the iconic Maybelline brand; a presentation offering a guide to perfume bottle and vanity item collecting called *Collecting Perfume Bottles, Compacts, Purses, and other Vanity Items 101* with I.P.B.A. President Terri Chappell-Boyd; and a Collectors Market which is open from 9 a.m. to 12 p.m. Like a flea market, it is a great opportunity to find some incredible treasures.

The International Perfume Bottle Association is a not-for-profit organization and the largest worldwide association of individuals collecting and dealing in perfume bottles, compacts, and related vanity items. For membership information or more information about the convention, please visit www.perfumbottles.org or call Anne Conrad at 214-830-1538.



Upcoming *Stretch Out Discussions* from The Stretch Glass Society



VIA ZOOM – The Stretch Glass Society's 2023 *Stretch Out Discussions* feature in-depth presentations by experts on a variety of iridescent stretch glass. Provided via Zoom, these interactive educational sessions include photos of items discussed as well as show & tell by participants. They are open to all who are

interested in learning about American Iridescent Stretch Glass produced from 1912 to the mid-1930s and from 1980 to 2011. All discussions begin at 8 p.m. ET.

The dates and topics of upcoming Discussions are: **May 11** – *Center Handled Servers*; **Sept. 14** – *Beverage Sets and Drinking Vessels*; **Nov. 9** – *Fenton "Late Period" Pink Stretch Glass*; and **January 11, 2024** – *Show Us Your White, Crystal, Persian Pearl, and Pearl Stretch Glass*.

Zoom invitations and photos of stretch glass to be discussed will be available at www.stretchglassociety.org. There is no charge or obligation to participate in the Discussions, which are offered to promote and preserve one of America's unique contributions to the glass world.



43rd Annual Saratoga Antique Bottle Show & Sale June 4

BALLSTON SPA, NY – The National Bottle Museum will be holding its 43rd Annual Saratoga Antique Bottle Show & Sale on June 4 at the Saratoga County Fairgrounds, located at 62 Prospect Street, Ballston Spa, NY, 9 a.m. to 2:30 p.m. For more information, contact the National Bottle Museum at 518-885-7589 or visit www.nationalbottlemuseum.org.

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Upcoming Talks and Exhibits at Sandwich Glass Museum

SANDWICH, MA – The Sandwich Glass Museum is honored to host Michael Egan/Green Mountain Glass Works with the exhibit *Green Mountain Glass*, which opened on February 1, 2023, and will run through Monday, October 30th, 2023. Egan has been a glass artist for over twenty-five years. He works with a range of colors and forms to reveal compelling glass sculptures and vessels. Egan describes his work as both simple and complex, with the colors of each piece being unique in the way they might move, bend, or reflect light. Egan describes the process of making glass as intense, precise, and exciting.



A public artist talk and reception with Ed Branson is scheduled on Saturday, April 22nd.

The Sandwich Glass Museum will also unveil a new exhibit, *A Pinch of Salt*, running Monday, April 3, 2023, through Saturday, December 30, 2023. Guest curator Maria Martell shares her extensive collection of vintage, “salts,” many of which were created at the Boston and Sandwich Glass Company in Sandwich, MA. Through the ages, salt was used for food preservation and as a commodity to trade. It is then not surprising that “salts,” small vessels used to contain the valuable mineral, were creatively

fashioned and cherished items of daily use at the dining table well into the 20th century. A curator’s talk will be scheduled.

These exhibits are free with general admission to the Museum of \$12 for adults, \$11 for 65+ \$2 for children 6-14, and free for ages 5 and under; group rates are available. Call for further information at 508-888-0251 or www.sandwichglassmuseum.org.

The Museum is also proud to host one of the most influential contemporary glass artists of our time, Ed Branson. The exhibit, *A Lifetime with Glass*, runs from Wednesday, April 5 through Sunday, June 11. The inspiration for his glass art masterpieces is derived primarily from nature. His desire to unveil beautiful forms and colors through his careful manipulation of glass creates stunning outcomes.

Upcoming Founders Chapter NAGC Events

MANCHESTER, NH –The Founders Chapter of the National American Glass Club (NAGC) will visit the Allston studio of Wayne Strattman, a neon glass artist, on **April 11**. On **May 9**, members will meet in Manchester, NH for our year-end luncheon, silent auction, and a presentation titled *Made in Massachusetts by Louis Lopilato*. To attend either meeting, contact president@founderschapter.org.



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Sunday, July 9th, 2023: 10am-3pm

Preview Admission: \$10 General Admission: \$7
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(724) 225-9950 | docent@duncan-miller.org

33rd Annual

International Lamp Show and Sale

To be held at the Embassy Suites by Hilton East Peoria Riverfront Hotel and Conference Center

Peoria, IL

July 21st & 22nd, 2023

Public is invited • Buy, Sell & Trade

Friday July 21st - 2:00 - 5:30 PM

Saturday July 22nd - 9:00 AM - 3:00 PM

Admission - \$5.00

For more information call:
John or Cheryl Parsons at (573) 253-7017
Berni or Julee Carlson at (785) 379-9537

50th Gathering of the Aladdin Knights of the Mystic Light to be Held July 16-23

PEORIA, IL – The National Association of Aladdin Lamp Collectors (NAALC) will be sponsoring its 50th Gathering of the Aladdin Knights of the Mystic Light July 16-23, 2023 at the Embassy Suites Hotel by Hilton East Peoria Hotel and Conference Center in Peoria, Illinois.

Join the club's 50th gathering! Meet to celebrate some great friendships and enjoy the many activities planned. A group trip is scheduled to visit the Abraham Lincoln Presidential Library in Springfield, Illinois. There will also be the All-Aladdin Auction, the Display Room, seminars, room trading, and the International Lamp Show and Sale. A Thursday Banquet will be held to unveil the raffle and auction quilts with another Banquet on Saturday to award raffle prizes.

The 33rd International Lamp Show and Sale will be held the week of the Gathering and will also be held at the Embassy Suites. Hours are Friday, July 21 from 2-5:30 p.m. and Saturday, July 22 from

9 a.m.-3 p.m. Admission is \$5. The Show and Sale are open to the public.

For information about the National Association of Aladdin Lamp Collectors visit the website at www.aladdincollectors.org. Bill Courter still writes his bi-monthly newsletter, *The Mystic Light of the Aladdin Knights*. To subscribe, email Bill at brtknight@aol.com or call him at 270-559-7900. For more information about the Gathering, contact John or Cheryl Parsons at 573-253-7017 or email 2023Gathering@gmail.com.





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35th Annual Cape Cod Glass Show & Sale

Sept. 30 & Oct. 1, 2023
Sat. 10 am - 5 pm • Sun. 12 pm - 4 pm

Cultural Center of Cape Cod
307 Old Main Street, South Yarmouth, MA
Route 6 to exit 75 (old exit 8) then follow signs

Admission \$7 (\$6 with ad or card)



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www.capecodglassclub.org
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For more info: ehl77pg@gmail.com

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2023 Glass Club & Resource Directory

There are so many different ways to collect glass—glass in general or whatever catches your eye, or a specific type of glass, or glass made by a specific company—and here you may discover a Club of like-minded enthusiasts; a museum where you can learn more about glass history and see fine examples; and a show, auction, or convention where you can find pieces to add to your collection. The following list, submitted by our readers and advertisers, is a great place to start exploring your interests:

GLASS CLUBS AND ASSOCIATIONS

American Carnival Glass Association

www.myacga.com

Contact: kellytechie@gmail.com

The American Carnival Glass Association is dedicated to educating enthusiasts on, and promoting one of America's most colorful heritage glass, Carnival Glass – a type of colored, pressed glassware with iridescence fired on.

American Cut Glass Association

www.cutglass.org

Contact: acgabill@gmail.com

ACGA was formed in 1978 by collectors whose common bond was the love and appreciation of American Brilliant Cut Glass (ABCG). The Association's purpose is to foster knowledge of, and appreciation for, American Brilliant Cut Glass as a distinct art form; the historic preservation of cut glass as an early American art form; to create a record of the outstanding works of art; and to provide a place where it is seen, honored, and respected.

Antique Bottle Collectors Haven

www.antiquebottles.com

Contact: rlynch@antiquebottles.com

The leading educational Internet site for finding, buying, selling, and learning about Antique Bottles. If you want to learn more about a particular category of bottle, or simply find out "how much is my old bottle worth?" then this is the site for you.

Antique Glass Salt and Sugar Shaker Club (AGSSSC)

www.agsssc.org

Contact: AGSSSC@collector.com

The AGSSSC is a group of salt and sugar shaker collectors who encourage, promote, and support the collection and study of late 19th

and early 20th century glass salt and sugar shakers. The Club seeks to stimulate the interest and education of members and the general public about this distinctive historical and decorative art form by providing written documentation, research, news articles, and opportunities for meetings and discussions.

Cape Cod Glass Club (CCGC)

www.capecodglassclub.org

Contact: ehl77pg@gmail.com

Founded in 2000, the Cape Cod Glass Club is a Chapter of the National American Glass Club (NAGC). This group of glass collectors—students of glass design and manufacture—gather to become educated in identifying and learning about all types of glass – old and new, American and foreign, blown and pressed.

Carder Steuben Glass Association

www.steubenglass.org

Contact: info@cardersteubenclub.org

The mission of the Carder Steuben Glass Association is to encourage and promote the collecting and enjoyment of Steuben glass, developed by Frederick Carder and produced during the period from 1903 through 1933, and post-Carder or modern Steuben glass produced from 1933 through 2011. Membership includes an annual general membership to the Corning Museum of Glass.

Crescent City Depression Glass Society

www.crescentcityglass.org

Contact: theccdgs@gmail.com

The Crescent City Depression Glass Society has been bringing together and educating those with an interest in collecting Depression Era glassware and American glassware of the 40s, 50s, and 60s, since 1973.

Czechoslovakian Collectors Association

www.czechcollectors.org

Contact: membership@czechcollectors.org

Dedicated to Austrian, Bohemian, and Czecho-Slovakian Decorative Arts. The Association's mission is to foster the collection and appreciation of the art glass, ceramics, and other decorative arts of Austria, Bohemia, and Czechoslovakia from the years 1850 to 1940.

DelMarVa Depression Glass Club

www.delmarvaglassclub.org

Contact: kay_holloway@hotmail.com

The DelMarVa Depression Glass Club focuses on 20th century American glassware from the

Great Depression era, the 1920s-1930s. The Club concentrates on all types of vintage to early American pattern glass, carnival glass, and art deco, and provides a venue for collectors and researchers to share information about their collections and interests.

Early American Pattern Glass Society

www.eapgs.org

Contact: reneedmiller63@gmail.com

The Society was founded in 1994 to foster and encourage the collection, appreciation, study, preservation, and documentation of early American Pattern Glassware (EAPG), its makers, and its place in American life, past and present. Our Pattern ID site is the largest, most accurate, and most complete database of pattern names and photos of glass.

Fairy Lamp Club

www.fairylampclub.com

Contact: Jim Sapp

Dedicated to the research and advancement of information related to Victorian-era fairy lamps. Fairy lamps are candle-burning lights. Their popularity peaked during the Victorian era and continues today among avid collectors. There are seemingly endless designs made in a broad range of glass materials including Burmese, satin glass, peachblow, verre moiré, crystal, lithophane, and cameo designs.

Federation of Historical Bottle Collectors

www.fohbc.org

Contact: fmeyer@fmgdesign.com

The FOHBC is a non-profit organization supporting collectors of historical bottles, flasks, jars, and related items. The mission of the Federation is to encourage growth and public awareness of the bottle hobby, to enhance the enjoyment of collecting, dealing, and educational endeavors, and to support fair and ethical conduct within the bottle hobby.

Fenton Art Glass Collectors of America

www.fagcainc.com

Contact: fagcainc@cascable.net

More than twenty local chapters and thousands of collectors of Fenton Art Glass belong to this organization. Founded in 1905 by brothers Frank L. and John W. Fenton, the Fenton Art Glass Company ranks among the world's foremost producers of handmade art glass. The Association is dedicated to encouraging learning about the glass to enlighten and understand one of our great heritage glassmakers, the glassmaking industry, and Fenton Art Glass in particular.



2023 Glass Club & Resource Directory

Fostoria Glass Society of America

www.fostoriaglass.org

Contact: membership@fostoriaglass.org

The Fostoria Glass Society of America, Inc. was formed to acquire and disseminate detailed knowledge concerning Fostoria Glass and to establish and maintain a museum for housing and displaying Fostoria glass. The Fostoria Glass Company began operations in Fostoria, Ohio, on December 15, 1887

Founders Chapter, The National American Glass Club

www.founderschapter.org

Contact: President@founderschapter.org

The North American Glass Club was founded in Boston in 1933 for those interested in the study and appreciation of glass of all types and periods. The NAGC presently has 13 chapters nationwide. Founders' members share an interest in glassmaking and objects from the antique to the contemporary.

Genesee Valley Bottle Collector's Association

www.gvbca.org

Contact: gvbca@frontiernet.net

Founded in 1969, GVBCA is a charter member of the Federation of Historical Bottle Collectors (FOHBC) and a supporter of the National Bottle Museum in Ballston Spa, NY. The Club hosts an annual show, meetings, and an annual benefit auction, and publishes a newsletter.

Heisey Collectors of America

www.Heiseymuseum.org/heisey-collectors-of-America-incl

Contact: info@heiseymuseum.org

The Heisey Collectors of America, Inc., founded in Newark, NJ in 1971, preserves and promotes the history of the A. H. Heisey & Company of Newark, Ohio. The Heisey Collectors of America, Inc. (HCA) opened the National Heisey Glass Museum in Newark, OH in 1974. Today, more than 1300 members across the country enjoy sharing their common interest in Heisey Glass, manufactured by A. H. Heisey and Co., 1896-1957.

Hudson Valley Depression Glass Club

www.facebook.com/hvdepressionglassclub

The Hudson Valley Depression Glass Club was founded in 1972 for members to gain knowledge of glass manufactured in America from 1920-1970. Meetings are held in Beacon, NY, and there are regular posts with more information on its Facebook page.

International Carnival Glass Association

www.internationalcarnivalglass.com

Contact: bcronin@psci.net

The International Carnival Glass Association was formed to promote the study and education of carnival glass. Carnival glass has an iridescent finish, and the color of the glass itself can be clear, blue, green, purple, ice blue, sapphire blue, teal, ice green, and many other hues. The

colors were produced by using different chemicals in a batch of glass.

International Perfume Bottle Association

www.perfumbottles.org

Contact: vicepresident@perfumbottles.org

The International Perfume Bottle Association (IPBA) is the largest, worldwide organization of collectors, dealers, historians, appraisers, and specialists in perfume bottles, their packaging, and related beauty objects. IPBA's mission is to provide information about all aspects of perfume and scent bottles and related vanity items, including their uses, history, and manufacturing; to promote the collecting of these items, and to promote fellowship among its members.

International Society of Glass Beadmakers

www.isgb.org

Contact: admin@isgb.org

ISGB is the leading organization for the promotion, education, and appreciation of the art of glass bead making for wearable, sculptural, and functional art. Their mission is to preserve the rich and diverse traditions of the art of glass bead making and glassworking techniques; promote education and professional development; and encourage innovative use of complementary mediums among artists and craftspeople.

Little Rhody Bottle Club

www.littlerhodybottleclub.org

Contact: sierramadre@comcast.net

The Ocean State Bottle Club is the new website of the Little Rhody Bottle Club. The Club has been in existence since 1970 and had a well-known website for more than 20 years under the name of Little Rhody Bottle Club.

Marble Collectors Society of America

www.marblecollecting.com

Contact: marbles@blocksite.com

The Marble Collectors Society of America (MCSA) was founded in 1975. Its mission is to educate the public about marble collecting and promote this hobby.

National American Glass Club (NAGC)

www.glassclub.org

Contact: membership@glassclub.org

Founded in 1933, the National American Glass Club (NAGC) was established as a non-profit educational organization for people interested in the study and appreciation of glass, regardless of type or period. The Club publishes the *Glass Club Bulletin* and *Glass Shards* for its members and holds annual seminars across the country.

National Association of Aladdin Lamp Collectors, Inc.

www.aladdincollectors.org

Contact: Bill Courter, brtknight@aol.com

Aladdin Lamp Collectors, also known as Aladdin Knights, are dedicated to the collectors

of antique coal-oil and electric Aladdin lamps, offering information on its history, specifications, dealers, news, auctions, and connections to Aladdin Worldwide and regional clubs across the U.S. The Club offers the *Aladdin Collectors Manual* and *Price Guide*.

National Association of Milk Bottle Collectors

www.milkbottlecollectors.com

The National Association of Milk Bottle Collectors (NAMBC) provides research, educational opportunities, and more information about milk bottles, milk bottle collecting, and dairy memorabilia to its members, museums, and the general public. The NAMBC publishes 12 yearly issues of its newsletter the *Milk Route*.

National Cambridge Collectors, Inc. & National Museum of Cambridge Glass

www.cambridgeglass.org

Contact: membership@cambridgeglass.org

The National Cambridge Collectors, Inc., founded in 1973 (celebrating 50 years!), seeks to preserve the bountiful handmade glassware of the Cambridge Glass Company and to educate and inspire current and future collectors. The Collectors have established and continue to maintain the National Museum of Cambridge Glass in Cambridge, OH for the display, study, and preservation of Cambridge Glass.

National Depression Glass Association & National Glass Museum

www.ndga.net

Contact: 913-636-7825

The National Depression Glass Association is dedicated to the preservation of all American-made glassware, and the history of the companies who manufactured it, with emphasis on the "Great Depression." Beginning in 1999, the NDGA established a National Glass Collection consisting of donated glass and related items. In 2012, The NDGA National Glass Museum opened to showcase this collection featuring American-made glassware from the Victorian Era through Mid-Century Modern, including Early American Pattern Glass, Depression Era, and Elegant.

National Duncan Glass Society & Museum

www.duncan-miller.org

Contact: docent@duncan-miller.org

The National Duncan Glass Society was formed in July of 1975 to study and preserve the heritage of George Duncan & Sons of Pittsburgh and the Duncan & Miller Glass Company of Washington, PA including the design, manufacture, and marketing of its products and celebrate the men and women who made it possible. The Society maintains a museum dedicated to this goal.

National Fenton Glass Society

www.nfgs.org

Contact: office@nfgs.org

The Society's purpose is to promote the study,

2023 Glass Club & Resource Directory

understanding, and enjoyment of handmade glass, the handmade glass industry, and especially glass made by the Fenton Art Glass Company of Williamstown, West Virginia. Fenton is the largest manufacturer of handmade colored glass in the U.S., and the company is renowned for innovative glass colors as well as hand-painted decorations on pressed and blown glassware.

National Greentown Glass Association

www.greentownglass.org

Contact: greentownglass@yahoo.com

The NGGA is active in disseminating specific knowledge concerning Greentown Glass and promotes education and research on the history and products of the Indiana Tumbler and Goblet Company, which operated in Greentown, IN from 1894 to June 13, 1903.

National Imperial Glass Collectors' Society

www.imperialglass.org

Contact: info@imperialglass.org

The National Imperial Glass Collectors' Society was founded to interest people, to encourage learning, to enlighten, and to understand one of our greatest heritages: the American glass industry and the Imperial Glass Corporation, which was one of the largest and finest of all the great hand-made glass houses.

National Insulator Association

www.nia.org

Contact: information@nia.org

The National Insulator Association is an international organization of collectors and friends interested in communication and electrical insulators, as well as other artifacts connected with insulators, such as telephone, telegraph, power transmission, railroads, and lightning protection devices. The NIA has a strong focus on research and education on insulators, the companies that used them, and the companies that made them dating back to the mid-1800s.

National Westmoreland Glass Collectors Club

www.westmorelandglassclub.org

Founded in 1969, the mission of the National Westmoreland Glass Collectors Club is to promote appreciation for the artistry and craftsmanship of Westmoreland glass and to continue the preservation of this important part of American history. The Westmoreland Glass Company was founded in 1889 and is known for its production of high-quality milk glass, but also is known for its high-quality decorated glass. From the 1920s to the 1950s, it is estimated that 90% of its production was milk glass.

New England Carnival Glass Association

www.necga.com

Contact: newenglandcarnivalglass@gmail.com

NECGA is a group of individuals who share a common interest in all things Carnival Glass. Members come from throughout New England as well as other states and Canada. NECGA's primary goal is to share information about Carnival Glass through meetings, conventions, auctions, and seminars.

North Jersey Depression Glass Club

www.facebook.com/northjerseydepressionglassclub

Contact: craigkratochvil@aol.com

The North Jersey Depression Glass Club is a non-profit group of like-minded collectors of American-made 20th-century glass, china, and pottery. The Club holds two glass and pottery shows each year and looks to promote the joy of collecting beautiful glass, china, and art pottery all year long. The Club meets the 4th Wednesday of every month at the Wyckoff Public Library in Wyckoff, NJ from September to June.

Open Salt Collectors

www.opensalts.info

Contact: opensalt@rochester.rr.com

Open Salt Collectors is a non-profit organization created to promote and encourage the study, collecting, and preservation of open salts. Open salts were commonly used in the 19th century before shakers came into general use. They were made in a huge variety of shapes and sizes and from a range of different materials including glass, ceramic, and metals.

Paperweight Collectors Association (PCA)

www.paperweight.org

Contact: crownpca@paperweight.org

For over a half-century, PCA has championed the study and collecting of antique, vintage, and contemporary glass paperweights. The mission of the PCA is to promote education: to increase knowledge about paperweights, their creators, and the astounding glass medium from which they are created.

Peach State Depression Glass Club

www.psdgc.com

Contact: president@psdgc.com

The Peach State Depression Glass Club was organized in 1976 to promote interest in and spread knowledge of glassware from the Depression Era. Maintaining that focus, the club has expanded its interests in many other

fields of collecting. It now has members who also collect many kinds of glass, dolls, jewelry, flamingos, mermaids, china, pottery, kitchenware, Civil War memorabilia, silver, and furniture. In other words, everything from Wedgwood to whimsical has attracted someone's attention.

Sandwich Historical Society & Museum

www.sandwichglassmuseum.org

The Sandwich Historical Society and its Glass Museum collect, preserve, and interpret the history of the Town of Sandwich, MA, the oldest town on Cape Cod. A large part of Sandwich history is involved with American glass production. The Sandwich Glass Museum houses products manufactured by the Boston & Sandwich Glass Company (1825-1888).

Society of Moon and Star Pattern Glassware

www.moonandstarglassclub.com

Contact: info@moonandstarglassclub.com

The only glass club devoted exclusively to the collection, appreciation, and documentation of Moon and Star pattern glass. Collectors are drawn to the distinct pattern and the electric colors, ranging from ruby red, amber, and green, to colonial blue, amberlina, cobalt, or the original crystal clear. For many Americans, the memories of the Moon and Star pieces are what make this glass one of the most popular patterns in vintage glassware collecting.

Stretch Glass Society

www.stretchglassociety.org

Contact: info@stretchglassociety.org

The Stretch Glass Society is an avid group of collectors focused on promoting and preserving stretch glass. One of America's heritage glass forms, iridescent stretch glass was produced by nine American glass companies c. 1912-1932 and by one American glass company c. 1980-2011.

The Stained Glass Association of America

www.stainedglass.org

Contact: info@stainedglass.org

The Stained Glass Association of America is a professional trade association whose membership consists of the finest architectural stained and decorative art glass artists and studios in the U.S. and around the world. The SGAA actively works for the betterment of the craft of stained and architectural art glass through programs that are designed to benefit members of the SGAA and fans of the art.



2023 Glass Club & Resource Directory

The 20-30-40 Glass Society of Illinois

www.20-30-40glassociety.org

Contact: 203040GlassSocietyIl@gmail.com

The Society's purpose is to gain more knowledge of American-made glassware of the 1920s, 1930s, and 1940s and to further its preservation. We gain our knowledge through the study of American glassware manufacturers and the glass-making process. Our members all share a common bond; a love of the beauty of glass and to indulge in the pleasure of collecting.

Tiffin Glass Collectors Club

www.tiffinglass.org

The club is dedicated to the preservation of glassware and memorabilia made by the Tiffin Glass factory. The Tiffin Glass Collectors Club meets on the second Tuesday of the month at 7 p.m. at the Tiffin Glass Museum. The program provides a Show and Tell featuring examples from members' personal collections and other information about the history of glass manufacturing in Tiffin, OH.

Vaseline Glass Collectors

www.vaselineglass.org

Contact: bobhrobl@aol.com

Vaseline Glass Collectors, Inc., founded in 1998, is dedicated to educating and unifying Vaseline Glass collectors everywhere. Vaseline Glass is a particular color of yellow-green glass that is made by adding as little as 0.1% to 0.2% Uranium Dioxide to the ingredients when the glass formula is made. The addition of Uranium Dioxide makes the glass color yellow-green.

Westchester Glass Club

www.westchesterglassclub.com

Contact: jrussell9431@sbcglobal.net

The Westchester Glass Club (WGC) is an affiliate chapter of NAGC. Members of the WGC share a common interest in the history of glass and glassmaking and its significant role in early American industry, and an appreciation of the beauty of glass. Membership includes novice and advanced collectors, glass artisans, and dealers. Zoom meetings are held on the 4th Tuesday of each month at 11am.



MUSEUMS AND RESOURCES

Bergstrom-Mahler Museum of Glass

Neenah, WI

www.bmmglass.com

Bergstrom-Mahler Museum of Glass holds the largest, most representative collection of glass paperweights in the world. See paperweights from 19th century French makers to contemporary masters. Additional collections include Germanic Glass, Contemporary Glass Sculpture, and Art Glass. 2023 Exhibits include *Antique French Paperweights* (on view through July 23, 2023) and *Under the Sea: Marine Life in Glass* (on view through June 16, 2023).

Corning Museum of Glass

Corning, NY

www.cmog.org

Contact: 800-732-6845

Founded in 1951 by Corning Glass Works (now Corning Incorporated), the Corning Museum of Glass is a not-for-profit museum dedicated to telling the story of a single material: glass. The Museum cares for and displays the world's best collection of art and historical glass, including over 50,000 objects representing more than 3,500 years of glass history. The Museum is presenting *Dish It! CORELLE's Durable Legacy*, an exhibit giving visitors a behind-the-scenes look at objects they likely use each day. View 50 Corelle patterns you know and love; see 40 different shapes of dinnerware; and learn about the people who played important roles in bringing these dishes to your table. On view through September 5, 2023

Dorflinger Glass Museum

Honesdale, PA

www.dorflinger.org/dorflinger-glass-museum

Contact: 570-253-1185

One of the nation's largest collections of American Brilliant-Cut Dorflinger Glass is displayed in the home of the founder, Christian Dorflinger. For more than half a century the Dorflinger Glass Works produced exquisite cut lead crystal that graced many of America's finest tables, including those of several White House administrations. The Museum houses more than 1,000 pieces of cut, engraved, etched, gilded, and enameled crystal.

Duncan & Miller Glass Museum

Washington, PA

www.duncan-miller.org/museum

Contact: docent@duncan-miller.org

The Duncan & Miller Glass Museum, maintained by the National Duncan Glass Society, opened in the Spring of 2019 to preserve and share the heritage of George Duncan & Sons of Pittsburgh and the Duncan & Miller Glass Company of Washington, PA, showcasing examples of Duncan & Miller Glass. The Annual Duncan Show & Sale will be held July 8-9 at the Washington County Fairgrounds, 2151 Main St. in Washington, PA.

Erlacher Collection & Steuben Glass Shop

Corning, NY

www.erlacherglass.com

Contact: kittyerlacher@yahoo.com

The Erlacher collection features the largest selection of original Steuben Glass including the works of James Houston, Eric Hilton, David Bowler, and more. Bowls, vases, animals, hand coolers, stemware, and many one-of-a-kind copper wheel engraved glass treasures, including those designed and produced by Max R. Erlacher, a long-time instructor at Steuben Glass.

FOHBC Virtual Museum

<https://fohbcvirtualmuseum.org>

The FOHBC Virtual Museum has been established to display, inform, educate, and enhance the enjoyment of historical bottle and glass collecting by providing an online virtual museum experience for significant historical bottles and other items related to early glass.

National Heisey Glass Museum

Newark, OH

www.Heiseymuseum.org/heisey-collectors-of-america-incl

Contact: info@heiseymuseum.org

The Heisey Collectors of America, Inc. (HCA) opened the National Heisey Glass Museum in Newark, OH in 1974 to establish a permanent place for the display and study of glassware manufactured by A. H. Heisey & Company in Newark between 1896 and 1957. The Museum's extensive collection of glassware and related materials provides visitors and collectors with knowledge and insight into the company's rich history through educational and informational displays, exhibits, and programs.

Historical Glass Museum

Redlands, CA

www.HistoricalGlassMuseum.com

Contact: HistoricalGlassMuseum4@gmail.com

This small but fascinating Museum hosts the largest collection of American Made 19th and 20th century glassware west of the Rocky Mountains. Open weekends Noon-4pm.

Just Glass

www.justglass.com

Contact: Rosemary Trietsch

Just Glass premiered on January 1st, 1998 as an online community created for glass enthusiasts, providing a comprehensive listing of upcoming glass shows, national and local collectors clubs and organizations, and glass museums throughout the U.S.



2023 Glass Club & Resource Directory

Museum of American Glass
@ Wheaton Arts
Weston, WV
www.magwv.com

The Museum of American Glass, also home to the National Marble Museum, is a museum dedicated to regional and national glass heritage – a place where examples of thousands of products can be viewed and compared and where the stories of people and processes come to life through exhibits, programming, and special events.

Museum of Connecticut Glass
Coventry, CT

www.glassmuseum.org
Contact: Andrea.Palmer@glassmuseum.org

This developing museum is dedicated to exhibiting, preserving, researching, and providing education about historical glass made in the numerous glassworks of Connecticut including Pitkin Glassworks, John Mather Glass Works, Coventry Glassworks, West Willington Glassworks, New London Glassworks, Westford Glass Works, Meriden Flint Glass Company, Glastonbury Glass Factory Company, and lesser-known companies from Wallingford, New Haven, Woodbury, and Hartford.

National Bottle Museum
Ballston Spa, NY

www.nationalbottlemuseum.org
Contact: info@nationalbottlemuseum.org

The National Bottle Museum is dedicated to preserving the history of our nation's first major industry: Bottle Making. Visitors can learn about early bottle-making methods and view surviving hand tools, a model of a typical 1800s glass furnace, and exhibits of handmade bottles often overlooked as legitimate artifacts. The museum showcases over 2,000 bottles of many colors, shapes, and forms.

National Museum of Cambridge Glass
Cambridge, OH
www.cambridgeglass.org
Contact: membership@cambridgeglass.org

The National Cambridge Collectors, Inc., founded in 1973 (celebrating 50 years!), seeks to preserve the bountiful handmade glassware of the Cambridge Glass Company and to educate and inspire current and future collectors. The Collectors have established and continue to maintain the National Museum of Cambridge Glass in Cambridge, OH for the display, study, and preservation of Cambridge Glass.



National Duncan Glass Museum
Washington, PA
www.duncan-miller.org
Contact: docent@duncan-miller.org

The National Duncan Glass Museum was founded by members of the National Duncan Glass Society to study and preserve the heritage of George Duncan & Sons of Pittsburgh and the Duncan & Miller Glass Company of Washington, PA including the design, manufacture, and marketing of its products. It celebrates the men and women who made it possible. The Society maintains a museum dedicated to this goal.

National Liberty Museum
Philadelphia, PA
www.libertymuseum.org
Contact: liberty@libertymuseum.org

The National Liberty Museum (NLM) features permanent exhibitions that explore the strength and fragility of liberty through the inspiring stories of people from around the world who have gone to extraordinary lengths to preserve liberty. Experience their stories against a backdrop of stunning contemporary glass art. It also presents an exhibit of glass techniques to show visitors the many different ways artists work with the medium of glass. Timed visits to the museum are currently available.

NDGA National Glass Museum
Wellington, KS
www.ndga.net
Contact: 913-636-7825

In 2012, The NDGA National Glass Museum opened to showcase its collection featuring American-made glassware from the Victorian Era through Mid-Century Modern, including Early American Pattern Glass, Depression Era, and Elegant.

New Bedford Museum of Glass
New Bedford, MA
www.nbmog.org
Contact: knelson@nbmog.org

The NBMOG collection consists of 7,000 objects documenting more than 3,000 years of glassmaking history. It covers many regions and periods, from ancient to contemporary, with special emphasis on the city of New Bedford, MA, celebrated in the late 19th century as the "Art Glass Headquarters of the Country."

Ohio Glass Museum
Lancaster, OH
www.ohioglassmuseum.org

The Museum was established to reflect the importance of the glassmaking industry in the history of Lancaster and Fairfield County, Ohio. Fairfield County has been home to numerous glass companies over the years. In 2003, the Ohio legislature designated Lancaster as the "Pressed Glass Capital of Ohio." Currently on exhibit: Earth, Hand, and Fire featuring the collection of Dana Shouldis and curated by Anne Kiphen through August 31, 2023.

Perfume Passage Foundation
Barrington, IL
www.perfumepassage.org

Established in 2019, Perfume Passage provides perfume and compact enthusiasts and collectors a once-in-a-lifetime opportunity to see very rare and meaningful artifacts. Visitors can tour the world through the Museum's international collection, which dates as far back as 2500 BCE, and its Passageway showcases the Golden Age of Perfume with a stroll through the luxurious shopping arcades of 19th century Paris, and Off the Passageway presents a fully-restored original interior of a 19th century American drugstore and soda fountain that will allow visitors to explore the science of scent and the making of perfumes through interactive experiences.

Tiffin Glass Museum
Tiffin, OH
www.tiffinglass.org
Contact: museum@tiffinglass.org

The Tiffin Glass Museum honors the heritage established by the men and women of Tiffin's "Glass House." Through preservation and education, the Museum safeguards glassware from the factory's hundred-year+ history. Museum preservation work includes acquiring memorabilia and historical documents from the factory's beginning in 1889 until its closing in 1984. The Museum exhibits popular lines, stemware, lamps, optics, and colors used throughout the factory's productive years.



2023 Glass Conventions & Events

March 31-April 1, Allendale, NJ

North Jersey Depression Glass Club Spring Show
Calvary Lutheran Church
www.facebook.com/northjerseydepressionglassclub

April 16, Rochester, NY

*Genesee Valley Bottle Collector's Association
51st Show and Sale*
www.gvbca.org

April 27-30, Dallas/Rockwall, TX

*International Perfume Bottle Association
2023 IPBA Convention*
Hilton Dallas/Rockwall Lakefront
www.perfumbottles.org

May 3, Carlisle, PA

*Early American Pattern Glass Society
The Carlisle Gathering*
Comfort Inn on Shady Lane
www.eapgs.org

May 16-18, Pittsburgh, PA

*Open Salt Collectors National Open Salt
Convention*
Sheraton Pittsburgh Airport Hotel
www.opensalts.info

May 19-20, Sturbridge, MA

*National Association of Milk Bottle Collectors
Annual Convention*
The Host Hotel
www.milkbottlecollectors.com

June 1-3, Chattanooga, TN

*Czechoslovakian Collectors Association
2023 CCA Convention*
DoubleTree Hotel
www.czechcollectors.org

June 4, Ballston Spa, NY

*National Bottle Museum 43rd Annual Saratoga
Antique Bottle Show & Sale*
Saratoga County Fairgrounds
www.nationalbottlemuseum.org

June 9-11, Moundville, WV

*Fostoria Glass Society of America Annual
Convention*
Moundville Center Building
www.fostoriaglass.org

June 9-11, Logan, UT

*National Insulator Association
NIA 54th Annual Convention and Show*
Cache County Fairgrounds Event Center
www.nia.org

June 14-17, Berlin, OH

*American Carnival Glass Association
Annual Convention*
Comfort Suites Hotel & Conference Center
www.myacga.com

June 15-17, Newark, OH

Heisey Collectors of America 2023 Convention
Lou and Gib Reese Ice Arena
www.Heiseymuseum.org/heisey-collectors-of-america-inc/

July 5-8, Dallas/Rockwall, TX

*International Carnival Glass Association
2023 ICGA Convention*
Brookfield, WI Embassy Suites
www.internationalcarnivalglass.com

July 6-9, Wheeling WV

*Early American Pattern Glass Society
Annual Meeting*
Wheeling Island Hotel-Casino Racetrack
www.eapgs.org

July 8-9, Lee's Summit, MO

*National Depression Glass Association &
National Glass Museum 2023 Convention*
The Pavilion at John Knox
www.ndga.net

July 8-9, Washington, PA

*National Duncan Glass Society Annual Duncan
Show & Sale*
Washington County Fairgrounds
www.duncan-miller.org
Contact: docent@duncan-miller.org

July 16-23, East Peoria, IL

*National Association of Aladdin Lamp
Collectors, Inc. 50th Annual Gathering of the
Aladdin Knights of the Mystic Light*
Embassy Suites Hotel and Conference Center
www.aladdincollectors.org

July 19-22, New Orleans, LA

*American Cut Glass Association
45th Annual Convention*
Ritz-Carlton
www.cutglass.org

July 22-23, Marietta, GA

*Peach State Depression Glass Club
2023 Glass Show*
Cobb County Civic Center
www.psdgc.com

July 25-27, Marietta, OH

*Fenton Art Glass Collectors of America
46th Annual Convention*
Marietta Shrine Club
www.fagcainc.com

July 29-31, Vienna, WV

*National Fenton Glass Society
2023 Annual NFGS Convention*
www.nfgs.org

August 10-12, Denver, PA

*Stretch Glass Society
Annual Convention and Stretch Glass Show*
www.stretchglassociety.org

September 7-9, Corning, NY

*Carder Steuben Glass Association
Annual Symposium*
www.steubenglass.org

September 7-9, Cromwell, CT

*New England Carnival Glass Association
2023 Convention*
www.necga.com

September 30-Oct. 1, South Yarmouth, MA

*Cape Cod Glass Club (CCGC)
Annual All Glass Show & Sale on Cape Cod*
South Yarmouth Cultural Center
www.capecodglassclub.org

September 27-October 1, Buffalo, NY

*The Stained Glass Association of America
SGAA and SAMA 2023 Conference: Forging
New Paths*
Hyatt Regency Buffalo Hotel & Conference Center
www.stainedglass.org

October 8, Meriden, CT

*Marble Collectors Society of America
43rd Northeast Marble Meet/Nutmeg Marble
Collectors Show*
Turner Society Hall
www.marblecollecting.com, www.marblemeet.com

October 14, Newark, OH

*Heisey Collectors of America 2023 Dave Spahr
Fall Select Auction, Live & Online*
GMP #244 Union Hall
www.Heiseymuseum.org/heisey-collectors-of-america-inc/

October 19-21, St. Petersburg, FL

*Vaseline Glass Collectors
VCGI 2023 Convention*
www.vaselineglass.org

October 26-29, Omaha, NE

*International Society of Glass Beadmakers
Annual Convention Fired Up at the Gathering*
www.isgb.org

November 4-5, Allendale, NJ

*North Jersey Depression Glass Club
Fall Show*
Calvary Lutheran Church
www.facebook.com/northjerseydepressionglassclub

2024: August 1-4, Houston, TX

*Federation of Historical Bottle Collectors 2024
National Antique Bottle & Glass Convention*
Houston Museum of Natural Science
www.fohbc.org/shows/



Questions About Official Records

Hello,

I have some books about the civil war writers by an ancestor named Oscar Price. I'm trying to find someone to buy the set. Please let me know if you are interested.

Thank you, S.B.

Hi,

Thanks for your email about the Civil War set, but I will have to pass as I already have a set.

Thanks again, Jim D.

Hello,

Thank you for getting back to me. But my set is the original version since the writer was my ancestor. Can you give me an idea of how much it is worth? I also have the 3 atlases that go with the set.

Thanks.

Hi,

What you have are volumes of *The War of the Rebellion: A Compilation of the Official Records of the Union and Confederate Armies*. Prepared under the Direction of The Secretary of War by Brvt. Lieut. Col. Robert W. Scott...; Washington; Government Printing Office published in 128 volumes from 1880 to 1901, plus the atlas volume.

I am sorry, but your ancestor, Oscar A. Price, did not write these books. If he had written these books, his name would have been printed on the title pages of the books, but I do not see his name on the photo of the title page you sent to me or on any of the title pages of the volumes I checked in the volumes that I have. His name has been stamped at the base of the spines of these books to signify that he owned this set and that they were his personal set which he either bought or were presented to him for some reason.

The *Official Records*, as they are called, were not written by any one person, but were transcripts of thousands of letters and documents written by politicians and commanders during the Civil War. Many different editors worked on assembling this material from both the Union and Confederate Armies as it was a massive project which took years to assemble and was published under the direction of the U.S. Government.

The photos you sent me appear to be from Series 1 of the set, which was in 53 volumes, and there were Series II, III, and IV – four series in all for a total of 127 volumes plus index and atlas in the complete set.

Yours is one of the deluxe sets bound in leather and printed on

better paper. Most of the sets were in the cheaper buckram cloth binding printed on cheaper paper.

Your ancestor must have been wealthy to have been able to afford the deluxe leather set and have his name stamped on the base of the spine in each volume. That is unusual. Or, if he did not buy them, he must have been someone important to have had them presented to him.

Value would depend on how many volumes you have and what their condition is. I see at least one volume has some spine damage.

The cloth sets used to sell for maybe \$1,500 some years ago, but since the contents are now available on CDs that are searchable by keyword, the demand for the complete sets has greatly fallen off because they are heavy, difficult to use, and take up a lot of space.

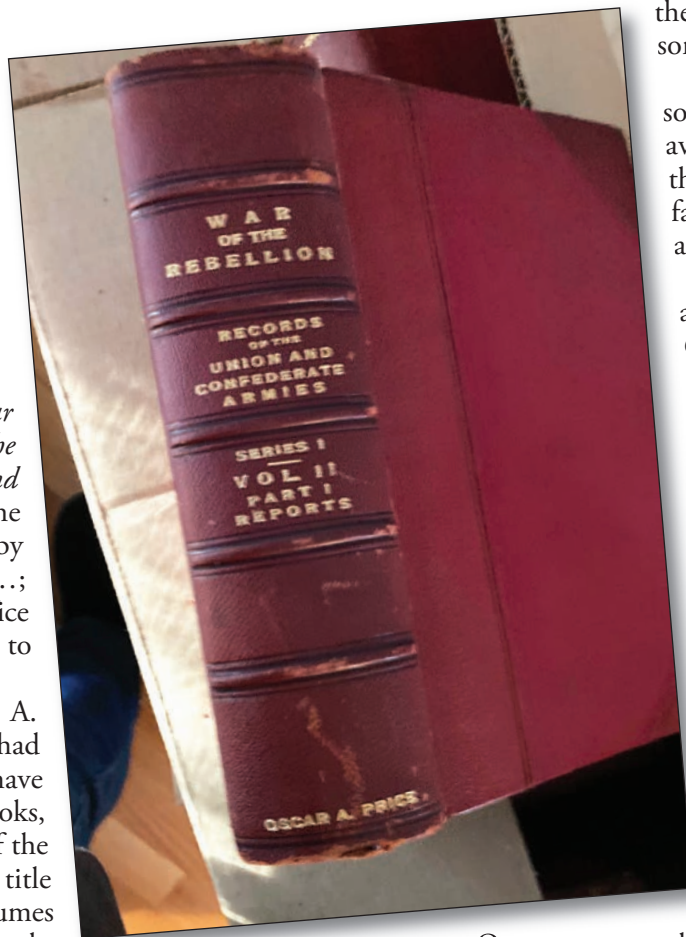
The leather sets like yours are seldom seen and often not in good condition. Broadfoot's *Civil War Books A Priced Checklist* published in 2000 gives a value of \$4,000 for a complete leather set, but it may have lost value since then since at least my experience is that people are not buying large leather sets like they used to. Everyone is downsizing, and as I mentioned, all the information is readily available in much smaller and easily searchable formats, so I don't quite know what to tell you about your set.

However, the atlas or atlases are uncommon and might be worth as much as the set.

I don't know where you live, but I suggest that you try an upscale book auction somewhere near you.

Hope this helps.

Good luck, Jim Dawson




... One very unusual thing about this set was the owner's name was stamped in gold on the foot of each of the leather spines of the set. The leather set was not cheap, and to have his name stamped on each volume means that Oscar A. Price must have been a Somebody. So out of curiosity, I checked online and found that Oscar A. Price was born in West Virginia in 1874.

In his interesting career, he served in the military during the Spanish-American war, was an auditor in the Department of the Interior under Woodrow Wilson, Director of the first two Liberty Loan drives in World War I, was a broker in N.Y., and had numerous connections with the motion picture industry – including being an executive with United Artists Corp. Oh yes, and in his spare time, he belonged to the National Press Club. He died in 1931.

A fascinating career, but he did not write the *Official Records* set. He would not have had time!

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





POP CULTURE COLLECTING

BY J.C. VAUGHN & AMANDA SHERIFF

From Comic Books to Original Comic Art: Collecting Valiant

Former Marvel Comics Editor-in-Chief Jim Shooter, entertainment lawyer Steven J. Massarsky, and a group of investors, after coming in second to financier Ronald O. Perelman in an attempt to purchase Marvel in 1988, formed Voyager Communications in 1989. Perelman would go on to bankrupt Marvel, while Voyager launched the VALIANT imprint.

After offering a slate of non-superhero comics including *Adventures of Super Mario Bros.*, *Legend of Zelda*, *Captain N: The Game Master*, and others under a Nintendo license, and *WWF Battlemania*, the company's superhero line made its entry.

Magnus Robot Fighter #1 (May 1991) saw the debut of that universe. The character originally appeared in *Magnus Robot Fighter 4000 A.D.* #1 from Gold Key (February 1963). Shooter and company had licensed Magnus, Solar, and Turok from Gold Key's parent, Western Publishing, on terms that Shooter has described as "a sweetheart deal." They would pay off for the new publisher.

After that, the fabric of the universe was woven quickly and convincingly, with alien and human-made threats, technology, circumstances, and tone linking the titles together. *Solar, Man of the Atom* #1 debuted in September 1991 and was followed by *Harbinger* #1 (January 1992), *X-O Manowar* #1 (February 1992), *Rai* #1 (March 1992), and *Shadowman* #1 (May 1992). The same month that saw Turok, the last of the three characters licensed from Western Publishing, appear in *Magnus Robot Fighter* #12. *Harbinger* #6, which featured the completion of the first story arc and the death of Torque, and *Solar, Man of the Atom* #10, which concluded the serialized origin story "Alpha and Omega," appeared in June 1992. *Archer & Armstrong* #0 hit stands in July 1992, and the table was set for *Unity*, a major crossover that ran through all of their titles for two months.

The tightly written continuity had led the stories inexorably to *Unity*, which firmly delineated the VALIANT universe. During the *Unity* event, *Eternal Warrior* #1 (August 1992) established the company's eighth regular monthly title.

With the company on an upward trajectory, Shooter was forced out, Bob Layton took over as Editor-in-Chief, and new titles continued to roll out, including *H.A.R.D. Corps* #1 (December 1992), *Bloodshot* #1 (February 1993), and *Turok Dinosaur Hunter* #1 (July 1993). As the 1990s comic book boom accelerated, the company was sold to video game maker Acclaim Entertainment for a reported \$65 million.

The company continued to ride the boom, selling by some estimates half of the comics it sold during its original incarnation in 1993. While there were many strong individual efforts during this period, there were also initiatives such as "Birthquake" that did not have any lasting impact. The boom was, perhaps not surprisingly, followed by a bust, and VALIANT was hit hard by it. The last original Valiant issue was *X-O Manowar* #68 (September 1996), but a major reboot would soon follow.

New Editor-in-Chief Fabian Nicieza, a prolific Marvel veteran, reimagined many of the titles in creative ways and launched the company's new versions into a marketplace that was still reeling from the drop in the new comics market. At the same time, Acclaim Entertainment ran into serious financial trouble. Despite scaling back, the comics unit and eventually its parent company were shut down.

Years passed, and a new company, Valiant Entertainment, was able to acquire the intellectual properties out of bankruptcy. The new Valiant brought back the company's characters and even landed a feature film, *Bloodshot*, based on the comics.

In the years after the last Valiant comics were published by Acclaim and before the first issues were released by Valiant Entertainment, a cadre of loyal enthusiasts kept the flames of fandom alive. Dan Moler was one of those fans. While many of the issues were in plentiful supply, the number of them in higher grades was not. There were also several rarities to be had at bargain basement prices until others began to catch on.

In the late 1990s, Moler's Valiant collecting habits expanded to include original comic art, and today he's known as an expert in the field. It wasn't a big evolution for him to expand his horizons to original comic art.

He said a variety of factors come into play when considering a purchase.

"Who's the artist? Does the page tell a story? How relevant is it in the development of the series or character? Is it cool or interesting to look at? I also enjoy pages that feature a guest star or characters from another title. Origins, flashbacks, and pages that have prominent events are also always on my radar," Moler said.

"I've been an enthusiastic collector of Valiant the whole time. I continued to buy art, hoard books, and track down anything related to Valiant. I made lasting friendships with other Valiant fans. I kept updated on how things developed over the years. I was optimistic that a return would eventually happen. I had high hopes and was thrilled my expectations were exceeded! The books now are accessible to new readers and yet have a lot of throwbacks and nods to the original continuity," he said.

The market, though, was easier when fewer collectors were looking for Valiant material prior to the new Valiant's launch.

"It has gotten increasingly more challenging to find key pieces or nice covers on a budget. Much of the early stuff or key pieces are tucked away in collections. At the same time though there's been some really nice stuff that has hit the market recently as a result of the characters returning to prominence," he said.

J.C. Vaughn is the President of Gemstone Publishing. He's the co-author of *The Overstreet Comic Book Price Guide To Lost Universes*, which features VALIANT, among many other publishers



Barry Windsor-Smith and Bob Layton's original art of Solar, Man of the Atom: Alpha and Omega Chapter Three, Page 1. Image courtesy of Dan Moler.

Image courtesy of Dan Moler.



APPRAISERS CORNER

with David L Moore CPAA, *Certified Professional Antiques Appraiser*



Asheford Institute of Antiques
www.asheford.com
Certified Appraisal Training
A Commitment to Excellence Since 1966

Hello David

Thank you for looking at my tobacco jar in Indy. I have included pictures per your request.

I would like you to please answer a few questions about it.

My Grandfather left this jar to me. He lived in southern Indiana in the family cabin that was built in 1825 from walnut trees cut on the property. I remember as a boy walking into the cabin and smelling the coal-burning stoves, that still heated the cabin and tobacco that had soaked into the walls of the cabin from 5 pipe smoking generations of my family. I had my choice of anything Grandpa had left when he passed in 1978 and I took this jar because every time I look at it, it reminds me of that cabin and the good times I had as a boy.

I am not keeping this jar for the value, but the value you placed on it seems low for the age. Why?

What is the history of this jar and how do you know it is an antique?

Does the company still manufacture this Jar? Is this from England or is it a US product? Any other information would be helpful.

Thank you,

Proud to be a McCarter.



Hello Mr. McCarter and thank you for sending this information to me. This is not only a great family heirloom but a wonderful, affordable antique. I can relate to your childhood remembrances that are triggered by the great smells of an old house. My Grandfather only smoked cherry tobacco in his pipe and although I do not smoke because of the data on health risks related to smoking, the rich smell of cherry tobacco always takes me back to those times. Your questions regarding this tobacco humidor are all good ones. I will try my best to address all of them.

This Prince Albert glass humidor fits in the collectible genres of Tobacciana, glassware, and advertising. Items in these genres are eagerly sought after by collectors. Other collectibles are pipe tampers, cigar cutters, ashtrays, tobacco showcases, cigar labels, tin tobacco plug tags, tobacco tins, advertising, and glass humidors such as your Prince Albert glass humidor.

Although the name of the pipe tobacco is Prince Albert, the product is purely American. The brand of pipe tobacco was named Prince Albert because, as it has been told, the tobacco company founder RJ Reynolds went to a tea party where Mark Twain was the guest speaker. He came home with a picture of Edward VII, King of England, whose title before becoming king was Prince Albert. It is said that Reynolds was so taken with the picture of the King that he named his product after him. The founder of the Tobacco Company was RJ Reynolds of North Carolina, and he officially started the Prince Albert Brand of Pipe tobacco in 1907. The Prince Albert Tobacco brand was RJ Reynolds's 2nd largest-selling brand in the 1930s. It is still sold today as pipe tobacco and cigars. The RJ Reynolds company sold the brand in 1987.

A humidor is used to store Tobacco. Most humidors have a device installed that holds a low moisture content to keep the tobacco from drying out. This pipe tobacco humidor had a sponge included in the lid for that purpose.

The RJ Reynolds Company started marketing the Prince Albert brand in Tin Containers with glass containers and humidors a few years later.

The first glass containers (humidors) were packed with pipe tobacco and had a stamp seal with the date 1910 which signified the date of marketing approval. It has been said that RJ Reynolds started marketing glass humidors like yours in circa 1914 and continued thru the 1950s. The indication of age is the glass itself.

Early glass humidors like yours are marked "Factory No 256 5 District N.C." on the bottom and later humidors are marked Duraglass. Because early glass humidors have bubbles and straw marks in the glass, they had problems with breakage and started using the new Duraglass circa the 1940s which was durable.

These glass Prince Albert humidors were made in different styles throughout the years. There were not only smooth-sided humidors of your size there were also larger wide-mouth as well as ribbed glass humidors with tin lids.

Your early glass Prince Albert Pipe Tobacco humidor has good front and back labels still bright, readable, and complete without tears or smudges. It has the original sponge in the lid with a few chips on the underside lip. The tax stamp is broken, but still readable and bright. Overall, a very nice and displayable tobacianna, glassware, and advertising antique. If I were to see this humidor with complete and unproblematic labels at a well-advertised tobacianna, glassware, or advertising auction I would expect to pay an estimated \$70/\$80+ with buyer's premium included. If I were to find this for sale at an antique mall or dealer, one might still get it at around \$50/\$60.

You might ask why the varying value. It is simply because a blue million have been made over the years and this is one of those products that has, at this time in its collectible history, a price differentiation between early humidors and later humidors not been made. I have found several that have sold for under \$30 and a few that have sold for over \$60+.

I cannot resist a parting comment on the folklore of the Prince Albert Brand. It is said that throughout the life of this product, people would call the local drug store or tobacconist and ask if they had Prince Albert in a tin. At that moment the clerk would set the phone down and look at his stock or go into the back room to find the tobacco, only to return and say yes we have Prince Albert in a tin. Then the response from the caller would be, "Then let him out!" At which time I am sure more than one expletive was shared by the clerk to the caller. Several years ago, my father shared this bit of wisdom with me as he was guilty of trying this in the 1940s with the local drug store as his victim.

With that, I bid you a fond farewell and I hope this helps place a bit of history with your Grandfather's humidor.

David L Moore CPAA

Certified Professional Antiques Appraiser

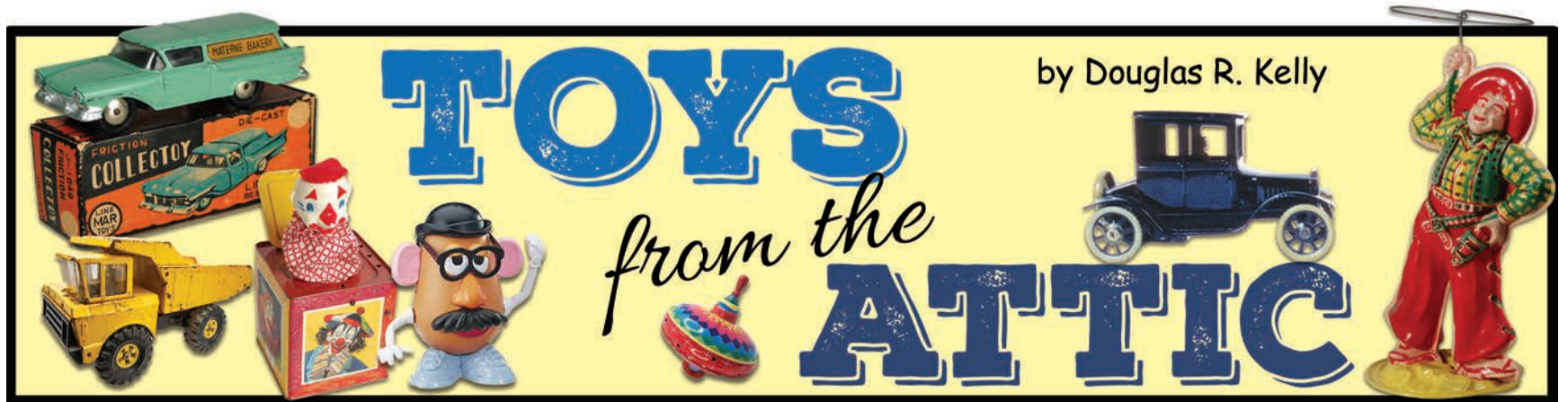
David Moore is part of the school's "Ask The Experts" appraising team, and is an honors graduate and "Certified" Asheford Institute of Antiques Appraiser. Moore owns Waterman's Antiques, was President of the Indiana Archaeological Society, and is a published author, with over 50 years of experience in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



Tobacianna: Hand-carved wood cigar attached to Cigar sales case c. 1890s



Contemporary Prince Albert Tin.



TOYS

by Douglas R. Kelly

from the

ATTIC

Prize Power

Who doesn't like winning prizes? Real prizes, that is, the good stuff ... a jumbo stuffed animal at the carnival, or a cool treasure you pull out of a box of Sugar Krinkles.

The gent wearing the beany cap in the red convertible is one of just a few toys that survived my making it to adulthood. My family often rented a summer house on Long Beach Island on the Jersey shore, and my brother and I invariably wound up spending what little cash we'd scraped up for the trip at Shermat's Arcade, playing skeeball and pinball. After I'd enjoyed a good run of luck at skeeball one afternoon, I traded in the tickets I'd won for this guy just because his face cracked me up. Still does, actually.



A prize from Shermat's Arcade.

The plastic car is powered by an electric motor that takes a "C" battery, which drives one of the rear wheels. The idea is that the white disc at the front allows the car to run along any obstacles it encounters, but that never actually worked. I didn't care as the car ran just fine in a straight line, and I love how the driver has that 1960s beatnik vibe going. Reminds me a little of Maynard G. Krebs, sans goatee, of course. The toy measures six inches in length and was made in Hong Kong by an outfit called Multiple Products.

Maynard was joined in the prize section of my collection several years ago by a five-inch-long plastic racecar that I came across on eBay. What got



Power mechanism on the Elmar car.



The Elmar racecar came with the launching wire and original mailing box.

my attention was the method of propulsion: you insert the metal wire into the back of the car, which compresses a spring. You then hook the wire onto the back bumper; when you squeeze the wire, it releases the spring, and the Ketchup & Mustard Indycar Special shoots across the linoleum at a high rate of speed. Or at least, it did when Eisenhower and Kennedy were presidents. When examples of this toy surface today, they often are suffering from warping of the plastic, which tends to curtail the vehicle's maximum velocity.

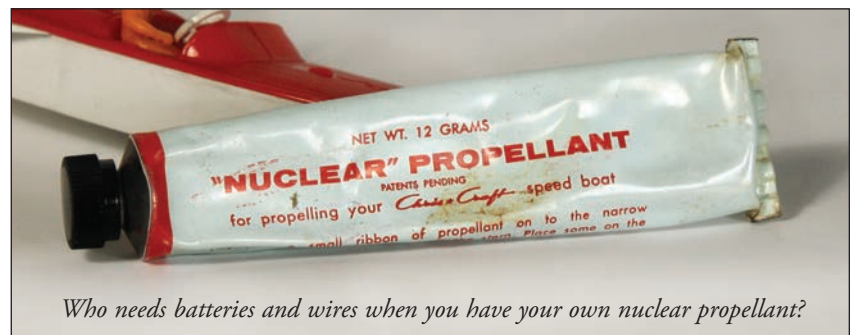
This toy was made by New York-based Elmar Products. Mine came with the original box it was shipped in, from Kellogg's in Toronto to a lucky recipient in Mariapolis, Manitoba. I've also seen it blue with red

wheels and yellow with red wheels. The box and the wire make for a pretty cool display with the car, but truth be told, it can't hold a candle to what I stumbled onto at a toy show late last year.

This one jumped out at me from a dealer's table because one, it's a boat and I grew up messing around on boats, and two, the box has the Kellogg's logo on it – I'm a pushover for breakfast cereal toys. The plastic boat is a little less than four inches in length, and for such a small model, it's a very accurate replica of an early 1960s Chris Craft runabout, right down to the dorsal fin on the engine cover and a finely rendered Chris Craft logo running down the center of the deck in front of the windscreen. The steering wheel and driver figure are a little over-scale for the model, but the guy is waving at us cheerily as he motors past, so why quibble over such trifles?



A superb Chris Craft model from Kellogg's.



Who needs batteries and wires when you have your own nuclear propellant?

The Chris Craft has an even stranger power source than the Elmar racecar. It came with a plastic tube that I first thought was a tube of glue or some kind of oil. Turns out it's "nuclear propellant." Blank stare on my face as I read the words on the tube at the dealer's booth: "For propelling your Chris Craft speed boat. Squeeze a small ribbon of propellant onto the narrow ledge which spans the two jets at the stern. Place some on the jets too." And then ... the boat goes on its way, powered by ... nuclear propellant. I'm not an engineer, but I've built and operated many R/C boats and other models, and this is a new one for me. The dealer who had the boat was as much in the dark as I was. A great little toy boat that's an excellent model of a 1960s Chris Craft and my own tube of nuclear propellant? I couldn't hand over the \$30 asking price fast enough.

The Kellogg's box it all came in shows the legendary Battle Creek, Michigan as the return address. I recall thinking about Battle Creek at the breakfast table as a kid and wondering how come all the good stuff was there instead of where we lived?

Douglas R. Kelly is the editor of Marine Technology magazine. His byline has appeared in Antiques Roadshow Insider; Back Issue; Diecast Collector; RetroFan; and Buildings magazines.

Continuous Shows & Markets

January-March: Brookline, NH

Winter Antiques Flea Market

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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

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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
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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
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goosefare@gwi.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
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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

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Brimfield Antique Shows Announces New Shows, New States, and its May Schedule

BRIMFIELD, MA - Brimfield Antique Shows (BAS) expands its reach with two new shows. In addition to Hertans, Weekend Warrior, and the Traveling Show Brimfield North New Hampshire show, BAS will be adding Marier's Antique Flea Market in Palmer, MA, and the Traveling Show - Hamburg, PA to their family of shows.

Marier's Antique Flea Market is in its 44th year and has always been known as the pre-Brimfield show. The show takes place the week before the Brimfield Antique Flea Market and has historically been a very popular picking ground for both Brimfield dealers and shoppers alike who want to start shopping early. The show has been in the same family for 43 years.

This year, Rose and Ross Swiechowicz decided they wanted to sell the show so they reached out to Klia Ververidis Crisafulli and Arthur Crisafulli, majority partners in Brimfield Antique Show LLC to see if they had any interest. "We had several discussions with Rose and Ross and the synergy was palpable. We had to say yes!" stated Klia. The purchase was made through a new entity called Marier's, LLC which includes partners Klia and Arthur and Kris and Jack Dunn, long-time antique dealers. Rose and Ross will stay on helping with the tents and logistics.

In addition to Marier's, the Brimfield Antique Shows Traveling Show will head to a third State. Hamburg Pennsylvania will be the home of three fall shows for Brimfield Antique Shows. The shows will be held at the well-known Hamburg Field House and will accommodate 100 indoor vendors and up to 100 outdoor vendors. "We have received a very warm welcome from the good people of Hamburg, PA and we are very excited to be bringing a taste of Brimfield to a new audience," stated Klia.

Brimfield Antique Shows-Hertans will open as usual on Wednesday, May 10 at noon with the ringing of the bell. New spaces and food vendors were added to make this year's show the largest ever at 250 vendor spaces. Admission on opening day is \$5 per person and parking for a fee is available at the show.

There is a large hospitality tent sponsored by Brimfield Antique Shows where people can sit down, have a cold beverage, cool off, and participate in the online show which will be streaming live from Hertan's field all week. For shoppers who cannot make it to the live show, they will be able to shop the show virtually all week long through the online show, which can be viewed both on brimfieldlive.com and on the Brimfield Antique Shows Facebook page @brimfieldlive.

Some very special events are also planned during the week. Returning to Hertan's on Thursday evening at 6 p.m. is the Original Brimfield Auction by Brimfield/Crown Auctions. The auction will feature approximately 350+ lots which will be sold at a fast-paced rate with no reserves and no buyer's premium. The Auction is a popular event with vendors, as many use the auction to restock for the weekend.

On Friday night, May 12, Brimfield Antique Shows-Hertans will host a Pirate's Party featuring the New Orleans-style band, The Catnip Junkies. This event is open to everyone and is a free event. Doors open at 6 p.m. in the Brimfield Antique Shows hospitality tent. Pirate attire is encouraged and prizes will be given to the best pirate costume and best pirate voice.

The Weekend Warrior Show, A Show for People Who Work, will run May 13th and 14th in tandem with the flagship Brimfield, MA show, Hertans, and will take place on the Hertans show field. The Weekend Warrior Show will feature 100 new vendors who will move in on Friday night for a Saturday 8 a.m. opening. Admission to the show is free. "People kept asking us why there was not a show on the weekend for people who worked Monday through Friday. There seemed to be a strong demand, so we wanted to fill that void," stated Klia Ververidis, CEO, Brimfield Antique Shows LLC. This fun addition to the Hertans show will feature antiques and vintage but will include artisan and handmade vendors as well. There will also be family-friendly events happening all weekend to encourage people to bring the next generation of antique and vintage enthusiasts with them.

Brimfield Antique Shows will also be heading back to the Deerfield Fairgrounds in Deerfield, NH for the Brimfield North Traveling Show on Memorial Day Weekend, May 27th and 28th.

More information about all the shows, the online show, the events, and tickets can be found on the Brimfield Antique Shows website www.brimfieldlive.com on their Facebook page www.facebook.com/brimfieldlive by email to brimfieldlive@gmail.com or by calling 781-324-4400.

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They have a good reputation for vetting the glass they offer to sell and are friendly toward glass enthusiasts.

Resources – There are now many glass organizations that have established themselves on the internet with very good information in their respective categories. Many are available at no cost or with a nominal membership fee. The Museum of American Glass in West Virginia has a forum for Elegant and Everyday Glass called www.chatboutdgc.com. It's very good and informative. If you have an established interest in a particular area of glass collecting, pick the one that applies to you and get involved with them. The networking value is tremendous. The list is too long to publish here, but it's worth your time to google keywords and you'll find them.

High-End & Rarified Glass – I place glass like Tiffany, Loetz, Lalique, and similar, along with one-of-a-kind studio artisan glass in a separate category from the more ordinary, but attractive glass you may encounter. The reason for this is they're much harder to research and evaluate. Many of these companies made different lines of glass to meet the market demands of their times. These ranged from simple to complex forms. Also, some lines were produced in lower quantities than others. Scarcity will impact valuations, so more research on your part is essential.

Some of the higher-end glass companies have a strong online presence. Lalique has a very good website with extensive information



Small Swedish (?) modernist sheared glass vase. Thick-walled, and rolled in frit in the style of Mona Schmidt from Kosta Glass. No marks, still researching.

(www.rlalique.com/rene-lalique-catalogue). Steuben has one, too. (www.steubenglass.org). Here's a great source for identifying pressed glass (www.pressglas-pavillon.de). This site is in German and you just have to click on "English" to have it translated. This has a wealth of information on identifying glass from all over Europe. And there are several others including Loetz Glass (www.loetz.com/identifying-loetz-glass) – this is a great resource for Eastern European and Bohemia Glass.

The problem with one-of-a-kind items is that it's hard to find comparable items online. Corning Glass has a wonderful research library and glass museum. They also publish a magazine called *New Glass Review* that features some of the very best artisan glass being produced.

The glass that falls into this area of glass collecting should involve experts and specialists. A good starting point is the museums with specialized collections on the respective glass. Asking the glass curator to point you in the right direction is a fair question. For valuation purposes, I would recommend an appraiser-certified organization like the American Appraisal Association. To point you in the right direction for valuation purposes, I would recommend asking an appraiser-certified organization like the Ashford Institute of Antiques or the American Appraisal Association.

About the Author: Peter Wade is recognized as a top glass collector and specialist. He is a member of the Westchester Glass Club and the North Jersey Depression Glass Club, and operates a shop on Ruby Lane called "Decorate with Vintage, LLC."

When I found this piece, I knew this was Bohemian. It took a while to confirm that it was indeed Loetz. Victorian, unmarked, polished pontil.



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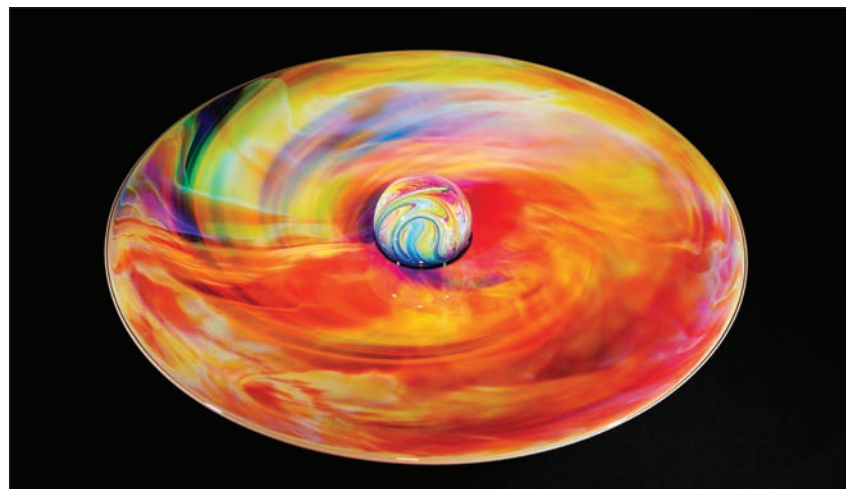
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Glass Artist Josh Simpson: More Examples of His Work



Some people like to say that I'm a glass chemist, but I'm not. I'm an a glass Alchemist. I don't really know the chemistry of what's going on. What I do know is what works and what I've learned by trial and error over the last lifetime.

– Josh Simpson

From Left to Right and Down:

New Mexico Flower Vase, 1992, 8"Hx6.75"Diameter. Collection of Phillip Verdi.

Photo: Tommy Olaf Elder

Cobalt Goblets, 1984, 9"Tall. Photo: Sue Reed

Corona Saturn, 2021, 18.5" Dia. Photo: Sue Reed

Iridescent Tektite, 1987, 8.5"Hx17"Lx10.5"W. Photo: Tommy Olaf Elder



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Website: www.windsongantiques.com
Open: Daily 11am-5pm, Sundays 12-4pm
Winter hours may vary. Please call ahead.

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

Holden

Superworld Comics

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

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

Lawrence

Canal Street Antique Mall & Design Center

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

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

Lee

The Uptown Store

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

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

Lenox

Route 7 Trading Post

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

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

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. Eclectic 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.

ANTIQUQUE SHOWS

March 23: Westmoreland, NH**The Tailgate**

Flying Pig Antiques, 867 Rt. 12
9am Sharp!
Kris, 508-867-4466, Ian, 860-208-7809
www.walkerhomestead.com/the-tailgate

March 23-April 1: Warrenton, TX**Cole's Antiques & Collectibles
Spring Show**

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

March 24-April 1: Burton, TX**LaBahia Antiques Show**

US290/TX 237
March 24-31 8am-6pm
April 1 8am-4pm
Carol Schmidt, 979-289-2684
www.labahiaantiques.com

March 25-26: Hingham, MA**34th Hingham Antiques Show and Sale**

Hingham High School,
1103 Main Street
Sat. 11am-5pm, Sun. 11am-4pm
Goosefare Antiques & Promotions
Elizabeth DeSimone, 800-641-6908
goosefare@gwi.net
www.goosefareantiques.com

March 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

March 25-26: Schoharie, NY**Spring Antiques in Schoharie**

Schoharie Central School,
136 Academy Drive
Sat. 10am-5pm, Sun. 11am-4pm
Schoharie Colonial Heritage Association
Ruth Anne Wilkinson, 518-231-7241
scha@midtel.net
www.schoharieheritage.org

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

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

March 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

March 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

March 28-April 1: Round Top, TX**Marburger Farm Antique Show**

2248 South State Hwy 237
Tues. 9am*-6pm (*Gates open at 8am for
Tailgate Tuesday)
Wed.-Fri. 9am-5pm, Sat. 9am-4pm
Trady Blacketer, 903-705-8989
tracy@marburgershow.com
www.roundtop-marburger.com

March 31-April 1: Allendale, NJ**23rd Annual North Jersey Depression
Glass Club Spring Vintage All American
Glass, Pottery & China Show**

Calvary Lutheran Church,
165 West Crescent Avenue
Fri. 5-9pm, Sat. 10am-4pm
Craig: 201-819-5468, Walter: 973-838-2419

April

April 1: Danielson, CT**Country Antiques in Connecticut's
Quiet Corner**

H. H. Ellis Technical High School,
613 Upper Maple Street
Early Buy 9am Open 10am-3pm
Jan Praytor/Ellis Tech Parent Faculty
Organization
Jan Praytor, 860-546-6856
countryantiqueshow@hotmail.com
www.countryantiqueshow.com

April 1: Scarborough, ME**Scarborough Antique and Vintage Show**

Scarborough High School,
11 Municipal Drive
10am-2pm
Rachel Gurley, 207-396-4255
www.gurleyantiqueshows.com

April 2: Alameda, CA**Alameda Point Antiques Faire**

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

April 5: Sandwich, MA**The Sandwich Flea Market**

Oakcrest Cove,
34 Quaker Meeting House Road
6am-12 Noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

April 6-9: Atlanta, GA**Scott Antique Markets**

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

April 7-8: Bardstown, KY**56th Annual Bardstown Antiques Show**

Guthrie Opportunity Center,
900 Nutter Drive
Fri. 4-8pm, Sat. 9am-4:30pm
Betsy Jones, 317-250-0193
betsykjones@yahoo.com

April 7-8: Manchester, NH**New Hampshire Coin & Currency Expo**

DoubleTree by Hilton Manchester Downtown,
700 Elm Street
Fri. 10am-7pm, Sat. 9am-4pm
EBW Promotions, 978-658-0160
ernie@ebwpromotions.com
www.nhcoinexpo.com

April 8: Scarborough, ME**Scarborough Antique & Vintage Show**

11 Municipal Drive
10am-2pm
Gurley Antique Shows
Rachel Gurley, 207-396-4255
www.gurleyantiqueshows.com

April 12: Sandwich, MA**The Sandwich Flea Market**

Oakcrest Cove,
34 Quaker Meeting House Road
6am-12 Noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

ANTIQUÉ SHOWS

April 13: Westmoreland, NH**The Tailgate**

Flying Pig Antiques,
867 Rt. 12
9am Sharp!
Kris, 508-867-4466
Ian, 860-208-7809
www.walkerhomestead.com/the-tailgate

April 16: Bath, ME**Bath Antique Sale**

The Bath Middle School, 6 Old Brunswick Road
10am-2pm
Rachel Gurley, 207-396-4255
www.gurleyantiqueshows.com

April 16: Waukesha, WI**The Milwaukee Miniature Motors 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

April 16: Sandwich, MA**The Sandwich Flea Market**

Oakcrest Cove,
34 Quaker Meeting House Road
7am-12 Noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

April 16: 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

April 19: Sandwich, MA**The Sandwich Flea Market**

Oakcrest Cove,
34 Quaker Meeting House Road
6am-12 Noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

April 21-23: Braselton, GA**Braselton Antique & Artisan Festival**

115 Harrison Street (Downtown Braselton)
Fri. 12-7pm, Sat. 9am-6pm, Sun. 10am-5pm
706-824-7204, www.vintagemarkets.net

April 22: Spokane, WA**Custer's 48th Annual Spring Antique & Collectors Sale**

Spokane Fair & Expo Center, 404 N Havana
Sat. 10am-6pm, Sun. 10am-4pm
Jim Custer Enterprises, Inc.
Cheryl Custer-Branz, 509-924-0588
info@custershows.com, www.custershows.com

April 22: Berlin, OH**Simple Goods Early Country Antiques & Primitive Goods Show**

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

April 22-23: Syracuse, NY**Syracuse Gun Show**

NY State State Fairgrounds, Empire Expo Center,
581 State Fair Blvd.
Sat. 9am-5pm, Sun. 9am-3pm
NYS Arms Collectors Association Inc.
Sandy Ackerman Klinger, 607-748-1010

April 23: St. Charles, IL**50th Anniversary Chicago Toy Show**

Kane County Fairgrounds,
525 S. Randall Road
8am-3pm
herb@chicagotoyshow.com, 847-800-3009
diana@chicagotoyshow.com, 847-772-6760
www.ChicagoToyShow.com

April 23: 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

April 23: Sandwich, MA**The Sandwich Flea Market**

Oakcrest Cove,
34 Quaker Meeting House Road
7am-12 Noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

April 26: Sandwich, MA**The Sandwich Flea Market**

Oakcrest Cove,
34 Quaker Meeting House Road
6am-12 Noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

April 26-30: Las Vegas, NV**Fan Association of North America Annual Meeting**

Las Vegas Westin Hotel and Spa,
160 East Flamingo Road
See website for show schedule, trips & sales
www.fanassociation.org

April 28-29: Marietta, GA**Atlanta Antique Gun & International Military Show**

IAMAW Union Hall,
1032 S. Marietta Pkwy
Fri. Noon-5pm, Sat. 9am-4pm
The Carolina Trader, Richard Shields
richard@thecarolinatrader.com
www.thecarolinatrader.com

April 28-29: Kutztown, PA**Renningers Antique & Collectors Extravaganza**

740 Noble Street
8am-4pm
610-683-6848
www.renningers.net

April 28-19: Staley, NC**The Original Liberty Antiques Festival**

Pike Farm Road (off John Marsh Road)
Fri. 8am-4pm, Sat. 8am-4pm
Jan Mar Promotions
336-622-3041
www.LibertyAntiquesFestival.com

April 28-30: Rockwall, TX**35th International Perfume Bottle & Annual Vanity Items Show**

World-class auction of vintage perfume bottles, vanity items show and sale, flea market, and educational program
Hilton Dallas/Rockwall Lakefront,
2055 Summer Lee Drive
www.perfumbottles.org

April 29: New York City, NY**The Manhattan Antique Book & Ephemera Fair & Fine Press Book Fair**

Church of St. Vincent Ferrer,
869 Lexington Avenue @ 66th Street
10am-5pm
Flamingo Eventz, 603-509-2639
www.flamingoeventz.com

April 29-30: Brookline, NH**Spring Gun and Knife Show**

Brookline Event Center,
32 Proctor Hill Road
Sat. 9am-5pm, Sun. 9am-3pm
603-673-4474, 603-582-4491
Kpelletier34@gmail.com
www.brooklineeventcenter.com

April 29-30: Allentown, PA**Spring Allentown Paper Show**

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

April 29-30: Stormville, NY**Stormville Airport Antique Show & Flea Market**

Stormville Airport, 428 Rt. 216
8am-4pm, Rain or Shine
845-221-6561
www.stormvilleairportfleamarket.com

April 30: Adamstown, PA**Renningers Antique & Collectors Special Sundays**

2500 N. Reading Road
7:30am-4pm
717-336-2177, www.rennigers.net

April 30: Wayne, NJ**The Mechanical Music Extravaganza**

Wayne PAL, I Pal Drive
9:30am-3:30pm
973-655-9730, www.phonoshow.com

April 30: Sandwich, MA**The Sandwich Flea Market**

Oakcrest Cove,
34 Quaker Meeting House Road
7am-12 Noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

May

May 3: Sandwich, MA**The Sandwich Flea Market**

Oakcrest Cove,
34 Quaker Meeting House Road
6am-12 Noon
Lisa, 508-685-2767
www.thesandwichbazaar.com

May 4-8: Palmer, MA**Marier's Antique Flea Market**

1628 Park Street (Route 20)
7am-4pm
Ross & Rose Swiechowicz
401-714-3153, rose.gagnon@yahoo.com
www.mariersantiquefleamarket.com

May 6-7: Greenwich, NY**Antique Fair & Flea Market**

Washington County Fairgrounds,
Rte. 29
Sat. 8am-5pm, Sun. 9am-4pm
Fairground Shows NY
518-331-5004, fairgroundshows@aol.com
www.fairgroundshows.com

May 7: Alameda, CA**Alameda Point Antiques Faire**

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

May 7: Sandwich, MA**The Sandwich Flea Market**

Oakcrest Cove,
34 Quaker Meeting House Road
7am-12 Noon
508-685-2767, www.thesandwichbazaar.com

May 7: Lawrenceburg, IN**Tri-State Antique Market**

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

May 8: Sturbridge, MA**The Sturbridge Show**

Host Hotel Sturbridge, 366 Main Street
10am-5pm
TheSturbridgeShow@gmail.com
www.TheSturbridgeShow.com

May 9: Brimfield, MA**Brimfield Auction Acres Treasure Trunk Tuesday**

35 Main Street
Open 7am
413-245-3436, bestofbrimfield@gmail.com
www.brimfieldauctionacres.com

May 9-14: Brimfield, MA**Brimfield Antique & Collectibles Shows**

Route 20
New shows open daily
Brimfield Show Promoters Association

ANTIQUe AUCTIONS

March 25: Online**Auction Team Breker**

Science, Technology, Antique Toys, Mechanical
Music, Photographica & More
liveauctioneers.com, thesalesroom.com
www.breker.com

March 31-April 1: Waterloo, WI**Bob & Barbara Harrington Collection**

Matthews Auctions, LLC, Fireman's Park,
500 Park Avenue
217-563-8880, danm@matthewsauctions.com
www.matthewsauctions.com

April 1: York, PA**62nd Antique Tool Auction**

Wyndham Garden
Fri. March 31 - 1pm Dealer Sale & Preview
Sat. 9am
Brown Tool Auctions
www.FineToolJ.com

April 5-8: Online**Gary David Designs 4-Day Online Showroom Auction**

Earlywine Auctions, 260-403-4227
info@earlywineauctions.com
www.earlywineauctions.com

Closes April 16: Online**Sims Collection II**

Register, View Catalog & Bid at
Earlywine Auctions, 260-403-4227, info@early-
wineauctions.com
www.earlywineauctions.com

April 20: Mt. Crawford, VA**Jeffrey S. Evans Spring 19th & 20th c. Glass Auction**

Online & 2177 Green Valley Lane
9am ET
540-434-3939, info@jeffreysesevans.com
www.jeffreysevens.com

April 26: Bellows Falls, VT**Augusta Auctions' Spring Vintage Spectacular**

Augusta Auction Studio,
33 Gage Street
802-463-3333
www.augusta-auction.com

April 27-29: Union, IL**Donley Auctions Annual Spring Classic**

In-Person & Online
8512 S. Union Road
Turs. Noon, Fri. 6pm, Sat. Noon
Donley Auctions, 815-923-7000
info@DonleyAuctions.com
www.DonleyAuctions.com

May 12-20: Indianapolis, IN**Dana Mecum's 36th Original Spring Classic Indy Auction**

Indiana State Fairgrounds
Mecum Auctions
www.mecum.com

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
- Please email Jim Russell for Zoom link

Jim Russell • 203-207-1525 • Jrussell9431@sbcglobal.net

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www.vaselineglass.org



PEACH STATE DEPRESSION GLASS CLUB

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

Meets Monthly on 2nd Tues. at 7pm in Marietta, GA.
See FB and website for more on Club & Annual 4th Weekend of July "Glass Show & Sale."

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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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American Cut Glass Association



We are a non-profit organization devoted to the study and research of American Brilliant Cut Glass.

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cmcw66@hotmail.com • www.cutglass.org



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www.havilandcollectors.com

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We are casual and professional collectors who meet in the metro Boston area for educational programs and camaraderie on a variety of glass topics.

www.founderschapter.org
President@founderschapter.org

National Association of Aladdin Lamp Collectors, Inc.

www.AladdinCollectors.org



Our goal is to kindle your interest in Aladdin lamps and antique home lighting, provide educational information, encourage individuals and organizations to share information, and provide a marketplace to buy and sell antique and collectible lamps.



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Bottle Association**

Annual Directory, Convention,
Lending Library,
E-News, Community Web Site

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

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- INFO - CRAIG (201) 819-5468 OR WALTER (973) 838-2419

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Be the first to know about Stretch Glass discoveries, prices, auctions & events, check us out at www.stretchglassociety.org. \$18 annual membership includes the *Stretch Glass Quarterly* and many other benefits. Contact us at info@stretchglassociety.org 



Have you heard of Shelley China?


The National Shelley China Club is a global organization passionate about collecting and researching Shelley China. For more information, visit our website at: www.ShelleyChinaClub.com



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INTERNATIONAL NIPPON COLLECTORS CLUB



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Cape Cod Glass Club

Established in 2001. Dedicated to the study and appreciation of glass, American and Foreign. Sponsor of Cape Cod Glass Show.

capecodglassclub.org contact: bheap7@comcast.net

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Early American Pattern Glass Society

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

 www.eapgs.org 

Fostoria (304) 845-9188
Glass Society of America www.fostoriaglass.org

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ANNUAL CONVENTION:
May 2023, Sturbridge, MA
MILKBOTTLECOLLECTORS.COM



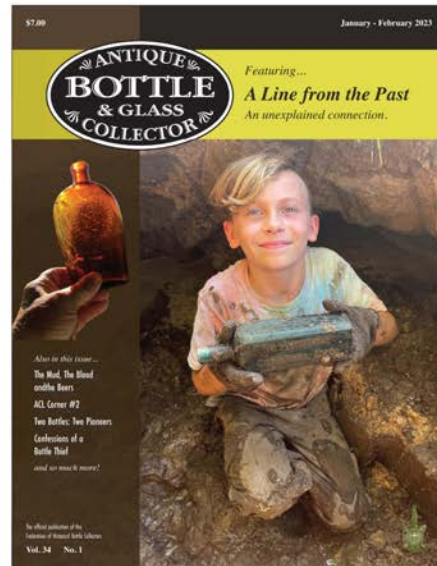
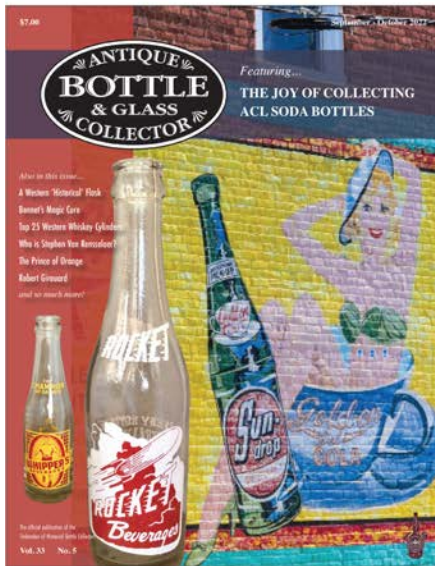
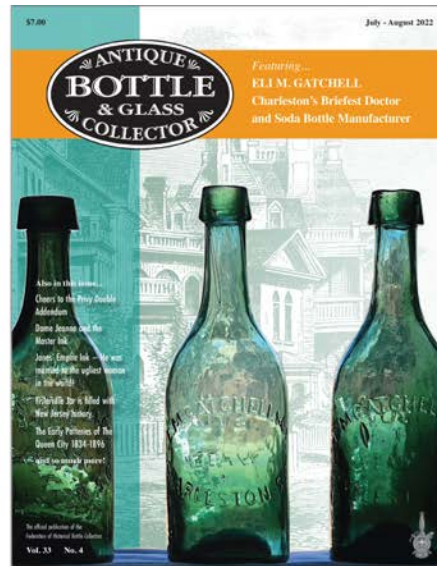
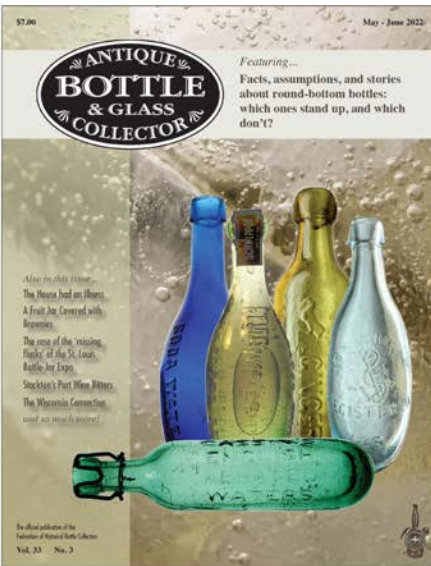
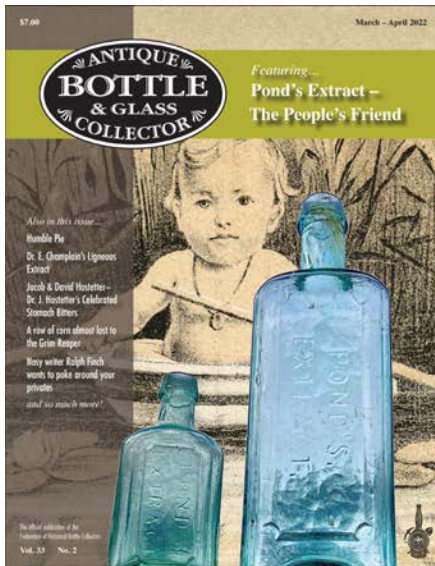
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FOHBC AUCTION PRICE REPORT



Federation of Historical Bottle Collectors



Non-profit organization dedicated to all facets of antique bottle and glass collecting

History, Advertising, Auction Price Report, Virtual Museum, Latest News, Digging, Finding, Early American Glass, Bottle & Glass Shows, People, Research, Auctions, Preserve Jars, Free-Blown Glass, Pattern Molded Glass, Blown Three Mold, Bitters, Medicines, Spirits, Foods & Sauces, Drugstore, Ink Bottles, Soda Pop, Historical Flasks, Spring & Mineral Water, Soda Water, Perfume & Cologne, Marbles, Fire Extinguishers, Target Balls, Lightning Rod Balls, Utility, Poisons, Merchandise, Lost & Found, Member Photos, Milks, Beer & Ale, Insulators, National Convention, Tableware, Hall of Fame, Online Seminars, Judged Displays, and a whole lot more...



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Membership includes our bi-monthly 72-page plus covers all-color magazine, *Antique Bottle & Glass Collector*, print or digital, Online Auction Price Report, Virtual Museum Access, 2024 National Expo, Newsletter, FOHBC.org website Members Portal for member list and archived historical information, free classified ad with membership and so much more! Club & Institution Memberships Available Contact Elizabeth at fohbcmembers@gmail.com

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2023 Opening Dates

May 10 • July 12

September 6

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