

Journal

OF ANTIQUES & COLLECTIBLES

June 2023 | Vol. XXIII No. 4

journalofantiques.com



Stories Our Textiles Tell

Tales from the Closet:
Fashionable Stories

Wool in America and
the Revolution of the Mill Girls

Hattie Carnegie:
20th Century Fashion Entrepreneur

Needle & Thread by Old Sturbridge Village



THE WORLD'S LARGEST ROAD ART AUCTION
WALWORTH

MECUM HEADQUARTERS • WALWORTH, WISCONSIN • MORE THAN 3,000 LOTS

JUNE 20-25, 2023



**MECUM HOLDS STATUS AS THE HOST OF THE WORLD'S LARGEST COLLECTOR CAR AUCTION® IN KISSIMMEE, FLORIDA,
THE WORLD'S LARGEST VINTAGE AND ANTIQUE MOTORCYCLE AUCTION IN LAS VEGAS, AND NOW THE
WORLD'S LARGEST ROAD ART AUCTION IN WALWORTH, WISCONSIN.**



REGISTER TO BID

MECUM
AUCTIONS
THE EXPERIENCE BEGINS AT MECUM.COM

Mecum Auction, Inc. License 464-53

For complete auction consignment
or bidding information, visit Mecum.com
or call 262-275-5050

DONLEY AUCTIONS

Collections Wanted for Auction

Now Accepting Consignments

Single Items or Whole Collections

for Our Specialized Auctions

Call Randy Donley Today

at 815-790-9435

Mills Dewey
Slot Machine

\$60,000

SOLD

\$10,350

SOLD

\$22,140

SOLD

WWII Nazi
Guestbook

\$54,625

SOLD

\$37,950

Looking for:

Firearms

Military Memorabilia

Coin-Op

Automobiles

Motorcycles

Gas Pumps

Jukeboxes

Soda Machines

Advertising

Musical Instruments

and other collectibles

Send photos to

Consign@DonleyAuctions.com

Multiphone
Phonograph

Double
Manhattan
Phonograph

\$100,000

SOLD

\$13,800

1959 Cadillac
G2 Convertible

Dan Wesson Revolver

SOLD

\$6,150

1943 WWII Ford
GPW Army Jeep

\$22,140

SOLD

Sgt. Forrest
Flight Jacket

Western
Electric
Sound Rack

SOLD

\$73,600

SOLD

\$8,610

SOLD

WWI German
Sauer Machine Gun

8512 S. Union Road, Union, IL 60180 | DonleyAuctions.com | 815-923-7000

AMERICA'S FIRST COLLECTIBLES AUCTION HOUSE THE CONSIGNOR'S BEST CHOICE



HERO PROP
SOLD \$259,540



SOLD \$236,000



SOLD \$234,171

CONSIGN NOW
HAKES.COM



1.25"
SOLD \$185,850



MLK BIRMINGHAM
JAILHOUSE LOGBOOK PAGES
SOLD \$130,909



SOLD \$112,015



SOLD \$143,105



SOLD \$70,092



SOLD \$79,178



SOLD \$94,875



SOLD \$151,534



SOLD \$58,410

WORLD RECORD PRICES SET IN EVERY AUCTION
CONTACT US ABOUT OUR FAVORABLE RATES- WE MATCH OR
BEAT OUR COMPETITION FOR THE RIGHT MATERIAL

MOST WANTED ITEMS



P.O. Box 12001
York, PA 17402
866-404-9800



A Homespun Compliment

The word “homespun” today is often used pejoratively to say someone, or something is “simple” and “unsophisticated” as it relates to look, fashion, or philosophy but its origin in the American vernacular has far more noble and patriotic roots.

In the decades of resistance leading up to the War of Independence, Americans throughout the colonies began boycotting the importation of British goods in protest of increased taxation on everyday items, including cloth for sewing clothes and finished fashions. In response, the Quakers in Boston, Massachusetts, initiated what became known as a homespun movement in 1767 to encourage colonists to only purchase cotton, linen, and wool textile manufactured in the American Colonies and produce their own garments.

As the popularity of the boycott of British goods grew and spread throughout the Colonies, wearing homespun clothing was seen as a patriotic symbol of the fight against British rule. Women in particular took a leading role in the movement in the most socially-appropriate fashion for that time. They avoided imported satin and silk in favor of locally-made materials to spin cloths, created a cottage industry for spinners, weavers, and seamstresses to support domestic demand, turned spinning into a social event, and showed their support for the cause by wearing their homespun garments in public with great pride like Martha Washington.

Homespun fabric even became a political statement for Americans visiting England. Edmund Jenings, a Virginia-born lawyer who lived in London, wrote a letter to Richard Henry Lee informing him of his new clothing. He wrote, *“Your brother has given me cloth made in your family I wear it on all occasions to show the politicians of this country that the sheep of America have not hair on their backs. — They can hardly believe their eyes.”*

Homespun took on even greater urgency on Dec. 1, 1774, when the final nonimportation agreement was signed by the first Continental Congress. The Colonies would no longer import any goods, including textiles, from Great Britain. Virginians along with the other 12 American Colonies would need to produce all the textiles for their households and apparel, a nearly impossible task if not for the resolve, sacrifice, and employment of colonial women.

In her book, *The Age of Homespun*, historian Laurel Thatcher Ulrich notes that the nonimportation movement of the 1760s gave cloth-making a significance it had never had before. Stories about spinning meetings and contests in the local papers helped to spread homespun fever and engage women of all ages:

“In Boston, patriotic merchants revived the spinning schools. In Hartford, members of a society for promoting arts, agriculture, and commerce offered a bounty of twelve pounds to the person who manufactured the most yards of woolen cloth in a year. In Newport, the editor of the *Mercury* displayed at his printing office ‘a Sample of Cloth, made by a Young Lady in this Town, which is equal in Width, Fineness, and Goodness, to an English Plain.’”

Newspapers trumpeted even the smallest success. In Newport, Rhode Island, a seventy-year-old woman who had “never spun a thread in her life before” became a very good spinner. In Windham, Connecticut, one woman raised six thousand silk balls from a single mulberry tree.

In Sutherland, Massachusetts, a lady of fashion made and quilted a petticoat from remnants in her scrap bag, patching together forty-five pieces for the outside and ninety-two for the lining.”

While the women focused on the production and industry of turning raw materials sourced in the American colonies into American-made finished goods, their husbands were looking at ways to circumvent the laws that restricted the resale of the wool, wool yarn, and wool cloth they produced for export to England, and provide a new industry for their plantations to meet this homespun demand. The answer came in the form of flax and hemp, two plants not commonly associated today with clothing but at the time, potentially more profitable for some farmers and plantation owners than growing tobacco.

The outbreak of war in April 1775 would create an even larger problem for Colonists: clothing and equipping an infant army and navy. According to an article on the Colonial Williamsburg website, “The military needed enormous amounts of textiles for clothing, tents, knapsacks, haversacks, and blankets. Initially, tens of thousands of yards of fabric arrived in storehouses across the Colonies, including both pieces bought before the nonimportation agreements and homespun woven in homes, farms, and plantations. These materials were quickly depleted, and more were immediately needed. With no imports coming from Great Britain and domestic production not meeting the demand, the American army faced major supply shortages.

Dressed in a very plain manner with a pine marten fur cap, Benjamin Franklin was dispatched to the court of France for help to get materials, especially textiles, for its newly established military force. The French Court admired Franklin and his unique American dress, which they may have believed was homespun. Franklin secured the Treaty of Alliance between the newly formed United States of America and the French that allowed these much-needed supplies to flow into the United States.”

After the war, Americans continued to produce homespun fabrics as wardrobe supplements but returned to importing their higher-end textiles and fashionable garments from England. Once again, merchants found it cheaper to import these high-quality English goods than invest in a new domestic industry. That fashion trend, however, was about to change.

At his inauguration on April 30, 1789, George Washington wore a brown broadcloth three-piece suit made from fabric woven at the Hartford Woolen Manufactory, a newly established business in Connecticut. By choosing American-produced broadcloth for his first inaugural suit, Washington, known as a bit of a clothes horse with a history of importing the latest fashions from the best fabrics, showed his leadership support for the economic and industrial growth of the new republic with a boost to the American textile industry. Today, that uniquely American homespun industry represents \$1.5 trillion in annual sales!



Maxine Carter-Lome

Maxine Carter-Lome
Maxine Carter-Lome, Publisher

Journal
OF ANTIQUES & COLLECTIBLES
journalofantiques.com

Publisher

Maxine Carter-Lome
journalofantiques@gmail.com

Business Manager

Jeffrey Lome
jeffrey@journalofantiques.com

Managing Editor

Judy Gonyeau
editorial.journalofantiques@gmail.com

Art Director

Lynn Cotterman
ads@journalofantiques.com

Production

Lynn Cotterman
Judy Gonyeau
Jill Montague-Kaitbenski

508-347-1960

Toll free:

888-698-0734

Fax: 508-347-0911

Mailing:

P. O. Box 950
Sturbridge, MA 01566

info@journalofantiques.com

UPS and FedEx

Shipping Address:

113 Main Street, Unit 2
Sturbridge, MA 01566

**Journal of
Antiques and Collectibles**
is published monthly in digital
and quarterly in print by
Weathervane Enterprises, Inc.

113 Main Street, Unit 2
Sturbridge MA 01566

Periodicals postage paid at
Sturbridge MA

POSTMASTER:

Send address changes to
The Journal of Antiques
and Collectibles
ISSN: (1539-5618)
P.O. Box 950
Sturbridge, MA 01566

The Journal of Antiques and Collectibles reserves the right to reject any advertising that does not comply with our standards. The Journal will not be liable for any errors or omissions but will print a correction in the following issue if notification of such error is sent by the appropriate deadline. Original manuscripts are welcomed by qualified writers. We assume no responsibility for loss of unsolicited material.

Copyright 2023
All rights reserved

Andrew Jones Signature Design for the Home and Garden Auction June 21

LOS ANGELES, CA – Andrew Jones Auctions will greet the summer season in a big way with an auction dedicated to important decorative arts for the home and garden, including property from the estate of Jack Lemmon, as well as collections of renowned interior designers Hendrix Allardice, John Cole and Craig Wright, plus private sources in Beverly Hills and Palos Verdes Estates. The auction will be held at Andrew Jones' salesroom at 2221 South Main Street in Downtown Los Angeles. A live preview will also be held in-gallery prior to auction. Start time will be 10 a.m. PT. Online bidding will be via AndrewJones Auctions.com, Invaluable.com and LiveAuctioneers.com.

The Design for the Home and Garden auction of nearly 300 lots offers high-end antiques, clocks, designer furnishings, fine art, sculpture, silver, gold and gemstone jewelry, carpets and more, from collections of distinguished interior decorators and other sources.

Fine silver runs the gamut from an impressive pair of Regency meat domes by Paul Storr, 1811 (est. \$10,000-\$15,000), to an Elizabeth I communion cup, a wonderful pair of George III convertible two-light candelabra by William Tuite, 1764 (est. \$10,000-\$15,000), and a German silver nef (est. \$1,500-\$2,000) from the estate of Jack Lemmon.

Fine jewelry offerings feature diamond, gemstone and gold rings, necklaces, earclips and a sinuous 18K gold bracelet (est. \$2,000-\$3,000).

Original fine art, multiples and sculpture will include pieces by Woods Davy, Desmond Fountain, Franco Gentilini, Adrien Gaudet, Pegge Hopper, Bruce Houston, Miura Kenichi, Alfred Lanson, Charles Perron, Benito Tarabella, James Tissot, Alfred Vickers, Larry Zabel and others.

An array of carpets, rugs and runners will be offered, as well as a selection of English and Continental mantel and tall case clocks To learn more about Andrew Jones Auctions visit www.andrewjonesauctions.com.

COLE'S ANTIQUES & COLLECTIBLES SHOWS



FALL SHOW
Thursday, OCT 19th
thru Saturday,
OCT 28th, 2023

Show Hours: 9am-6pm daily

Free parking! Free admission!

Browse and shop for top of the line antiques & collectibles featuring American primitives, country linens, flow blue, china, Oriental & Persian rugs, fireplace items, Western collectibles, arts & crafts, pottery, jewelry, Victorian & American oak furniture, fine art, glassware, rare clocks, lamps, silver, paper goods, postcards, toys.

*One of the semi-annual
ROUND TOP Texas
Antique Week's
finest and most
popular shows!*

200 Dealers in 63,000 Sq. Ft.
Air conditioned building.
Food & drink concessions, too.
Expert glass repair & grinding
on premises.

**Check our website
for more
shows & updates**

Located at Hwy. 237 &
FM 954 Warrenton, Texas

For information and space rental call Brittany (832) 655-5995
colesantiqueshow.com

KUTZTOWN, PA ANTIQUES MARKET

740 Noble St Kutztown, PA
610-683-6848
www.renningers.net

Open Every Saturday 8:00 to 4.

More than 200 vendor booths manned by their owners
with a variety of vintage and antique merchandise.

32 booths also open Fridays 10 to 6 with the Farmers Market.

Join the new social trend, Shop in person.



Facebook



Instagram

**Antique & Collectors
EXTRAVAGANZA**

**April 28, 29 - June 23, 24 -
Sept. 29, 30**

RENNINGERS

scan codes
to see more



Website

ADAMSTOWN, PA ANTIQUES MARKET

2500 N. Reading Rd. Denver, PA
717-336-2177
www.renningers.net

Open Every Sunday 7:30 to 4.

More than 300 vendor booths manned by their owners
with a variety of vintage and antique merchandise.

Join the new social trend, Shop in person.



Facebook



Instagram

**Antique & Collectors
Special Sundays**

April 30 - June 25 - Oct. 1



Journal

OF ANTIQUES & COLLECTIBLES

June 2023

TABLE OF CONTENTS

Stories Our Textiles Tell

Tales from the Closet

Fashionable Stories of 18th-20th C. Women
by Maxine Carter-Lome, publisher **17**

Wool in America

and the Revolution of the Mill Girls
by Judy Gonyeau, managing editor **20**

Hattie Carnegie

20th Century Fashion Entrepreneur
by Maxine Carter-Lome, publisher **24**

The Well-Dressed Window:

Curtains at Winterthur **27**

Lace Fabric

by Melody Amsel-Arieli **30**

Inside Old Sturbridge Village's Needle & Thread

by Rebecca Beall and Derek Heidemann **33**

Exploring Antique Technologies

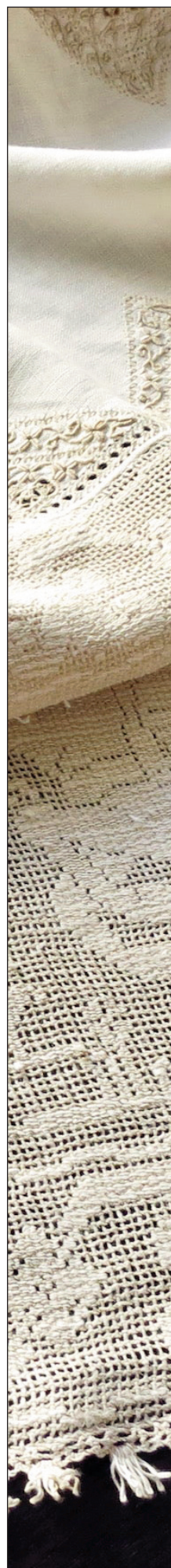
Ancient Art: Unraveling the Art of Knitting
by Kary Pardy **36**

Appraisers Corner

by David Moore **38**

Antiques Peek

The Silk Replacement
by Jessica Kosinski **39**



ALSO IN THIS ISSUE

What's Selling on eBay 8

by Wayne Tuiskula

Gavels 'n' Paddles 10

Results of Recent Auctions from Near and Far

by Ken Hall

Collector's Lane 14

Antique Brilliant Cut Diamonds

by Sunseria Morgan

Toys from the Attic 42

Cold Hard Cash

by Douglas R. Kelly

Pop Culture Collecting 43

Superman, *Action Comics* #1

by J.C. Vaughn

Collecting Old and Rare Books 44

Interview With An Old Bookie

by Jim Dawson

Kovels 45

by Terry Kovel and Kim Kovel

The Civil War Collector 46

by John Sexton

DEPARTMENTS

Publisher's Corner 4

by Maxine Carter-Lome

World Marketplace News 12

by Judy Gonyeau, managing editor

RESOURCES

Antiques Shop Finder 48

Continuous Shows & Markets 53

Antique Shows & Auctions 55

Collector Clubs 58

Advertising Directory 58

Boxboro Paper Town June 10

BOXBORO, MA – Flamingo Eventz is pleased to announce the return of the highly popular Boxboro Paper Town – The Vintage Paper, Book & Advertising Collectibles Show. This is the original Boxboro Paper Show, a long-time favorite of both dealers and customers, where you'll find all things Paper; from classic ephemera to books, board games, postcards, advertising, souvenirs, and more.

As interesting as virtual shows may be, nothing can match holding, touching, and feeling a vintage item and discussing it with another interested human being! Flamingo Eventz prefers to offer the experience of showing vintage treasures as they were meant to be – in person!

This show is scheduled for Saturday, June 10, 2023, at the Boxboro Regency Hotel & Conference Center in Boxboro, MA from 10 a.m. to 3 p.m. Admission is \$8, young collectors 12-21 \$4, with plenty of free parking. Exhibitors from across the Northeast will gather to present an outstanding array of fine, rare, and unusual ephemera, old books, photos, maps, postcards, autographs, prints, posters, advertising, and much, much more. As always, there will be appraisals done by well-known appraiser John Bruno and guest appraisers from 12-2 p.m. for \$5 per item. Interested parties, both dealers and customers, should contact Flamingo Eventz at 603-509-2639 or flamingoeventz@gmail.com. Since Covid is still with us, masks are strongly encouraged.

We are pleased to present as Special Exhibitors Peter Dumas of Picture This Antiques with a range of vintage photography, ephemera, vintage cards, prints, maps, and cameras; Bob Moffatt with unique medals, tokens, and numismatic specialties; and Gary Sohmers of Wex Rex Collectibles with Musical and Rock & Roll memorabilia. Be sure to check our website, www.FlamingoEventz.com, and Facebook Page, facebook.com/papertownvintage, for complete details, easily downloaded discount coupons, and updates.



Discover the Beauty of Antique American Glass

Always Buying, Check Out Our Website, Call for Free Appraisals

**AMERICAN
BOTTLE
AUCTIONS**



Specializing in Western Bottles



1-800-806-7722

American Bottle Auctions • 915 28th Street, Sacramento, CA 95816
Visit our website at americanbottle.com or email us at info@americanbottle.com

Auctioning Antique Bottles for 25 Years!



*Celebrating our 10th Anniversary!
Join us for our nationally acclaimed*

PENN DRY GOODS MARKET

Antique and Vintage Textiles & Americana

At the Schwenkfelder Library & Heritage Center

105 Seminary Street, Pennsburg, PA 18073

schwenkfelder.org/penn-dry-goods-market

info@schwenkfelder.org • 215-679-3103

Friday, June 2, 2023 • 10am-5pm

Saturday, June 3, 2023 • 10am-3pm

General Admission \$6.00 – Bring in this ad for
\$1.00 off general admission

**An antiques show and sale with a textile
focus featuring these quality dealers:**

Ani Difazio Antiques, Silver Spring MD • Bradford Craig White Antiques, Wilkes Barre PA • Button Babes, Downingtown, PA • Country Things, Bowie MD • Curious Works Antiques, Greenville SC • David Tuttle, Oley, PA • Diane Farr Antiques, Boalsburg PA • Fryling's American Antiques & Folk Art, Green Lane PA • Funky Fashions, Pt. Pleasant NJ • Gene Bertollet Antiques, Oley PA • Labors of Love, Hillsdale, NY • Lisa S. McAllister, Clear Spring, MD • Michael McCue Antiques, Adamstown PA • Nailor Antiques, Camp Hill PA • Neverbird Antiques, Surry VA • Norwoods' Spirit of America, Timonium, MD • Old Farm Antiques, Fleetwood PA • Overlook Antiques, Lancaster, PA • Redinger's, West Simsbury CT • RSG Antiques, Hanover Township PA • Rue du Tresor, New York NY • Serapi Antiques, Huntingdon Valley PA • VanTassel-Baumann American Antiques, Malvern PA • Wilhide's Antiques, Shippensburg PA • Xanthus Antiques, Villanova PA

Fully Handicapped Accessible • Lunch Available at our Café Applique



SATURDAY!
June 10, 2023
9am-3pm

Boxboro Regency Hotel

242 Adams Place
Boxboro, MA
I-495, Exit 28

Adults: \$8/Youths 12-21: \$4

\$1 Off w/Ad

Appraisals: 12-2pm

MASKS SUGGESTED

Paper
Books
Souvenir
Advertising
Postcards
Prints

Old
Toys

More

**Paper
Town**



603.509.2639

flamingoeventz.com

facebook.com/papertownvintage

WHAT'S SELLING ON eBay

by Wayne Tuiskula

\$1,150 (29 bids, 19 bidders) Antique 1935 Bernarda Bryson Depression Resettlement Loan Farm Dust Bowl Poster. This auction is for a large 24 1/2 by 37 1/2" lithograph poster titled *A Mule and a Plow*. It was originally painted by Bernarda Bryson (1903-2004), who was an American painter and lithographer. This poster depicts all the farmer has left, his mule and a plow, with his farmhouse and barn in the distance.

Along the bottom it reads, "The Resettlement Administration Small Loans give Farmers a New Start." This administration was a government agency that was founded during the Great Depression, which relocated struggling farm families into better communities. As you can see, this poster has some issues; at some point it was laid down and there are some wrinkles. There also is a piece missing in the lower left into the letter "R," and the top margin has some water staining and toning.

This Very Rare Authentic 1935 poster comes under glass in a 26" by 39 1/2" wood frame and we are listing it without any reserve. (photos: WWolst12Store).



WT: Farmers in the Dust Bowl states, located in the South-Central region of the country, saw declining prices and demand for their crops during the Great Depression. Farmers cultivated more land in an effort to become profitable or break even. Drought fell upon the farms where the topsoil was already depleted, resulting in dust storms that caused crop failures and livestock to die of thirst and starvation.

As part of President Franklin Roosevelt's New Deal, the Resettlement Administration was created in 1935. Roosevelt's Resettlement Act created the Resettlement Administration and provided financial aid, which included loans to the farmers. It also funded conservation work like planting trees, helping to eliminate the erosion that caused dust storms.

There's a copy of Bernarda Bryson's poster in the Library of Congress and another at the Whitney Museum of American Art in New York. I found no auction records for this poster. Simply finding a copy of this rare poster was a success for the bidder.

\$20,288 (64 bids, 26 bidders) 1951 Mattel #1 Barbie Absolutely Stunning Complete in TM Box, the Holy Grail! In over 35 years in the toy and doll business, we have only come across a #1 Barbie just a few times, but never complete in the box. This doll is absolutely stunning. Purchased from the original owner, it is by far and away the nicest #1 we have ever seen. The skin tone is fantastic with no discolorations anywhere. It still has a beautiful fleshy face with no touch-ups. The shoes are correct and Japan-marked and the glasses are original. She comes from a smoke-free home. Her hair is beautiful.

The rubber band has been replaced with a new one and the hard curl is original. She is in her original first tie and the hair is tight to the head. The box has had two corners nicely repaired and is nice and square; the box is also the original TM box. The stand has a chip out of the front but is in otherwise nice shape. (photos toyscout1)

WT: Barbie creator Ruth Handler co-founded Mattel Toys with her husband, Eliot, launching it from their garage in 1945. In 1948, the company incorporated and it opened an office in Los Angeles.

Ruth Handler saw her daughter spending hours playing with paper dolls and had the idea to create a three-dimensional doll for girls to play with. Handler found her inspiration for Barbie in a German doll called "Bild-Lilli." Bild-Lilli was a character in a risqué German comic strip and the Bild-Lilli doll was geared toward men.

Mothers in a 1958 marketing study found Barbie to have too much of a figure, but Mattel still moved forward with the doll. It was introduced on March 9, 1959 at the American Toy Fair in New York City. The dolls were promoted directly to children through television commercials and 300,000 were sold in 1959. The 1951 date in the eBay listing appears to be a typo.

With only 300,000 produced in 1959, finding one without a lot of wear 64 years later is difficult. Finding one in great shape with the box is incredibly rare. A brunette number 1 Barbie sold for \$6,900 in January 2019 at Apple Tree Auction Center. A blonde number 1 Barbie in the original box with pink skin tone that hadn't whitened over the years sold for \$9,000 in November 2011 at Morphy's Auctions. The outstanding condition of this doll helped bring such a strong price, but this doll exceeded all expectations.



Wayne Tuiskula is the auctioneer/appraiser at Central Mass Auctions of Boston and Worcester, MA. <https://centralmassauctions.com/> He has GPPA credentials from the National Auctioneers Association and has been a collectibles appraiser for PBS Antiques Roadshow. He can be reached at info@centralmassauctions.com or 508- 612-6111.

Results of the Ron Blessing Collection Auction Held at Woody Auction

DOUGLASS, KS – An outstanding Tiffany Studios (NY) table lamp with a leaded glass Nasturtium shade sold for \$71,500, and three lots of spectacular furniture from the renowned 19th century American cabinetmaker R. J. Horner brought a combined \$43,000 in the sale of Part 2 of the Ron Blessing collection held March 18th by Woody Auction, online and live in the Douglass auction hall.

The Ron Blessing collection was an incredible gathering of quality Victorian antiques, French cameo art glass, period American furniture and other items, acquired over the course of a lifetime. Part 1 was held in October and was a huge success.



The original Tiffany Studios table lamp with a 32 inch by 22 inch leaded glass Nasturtium shade had a telescoping base that extended the lamp to a total height of 44 inches. The beautiful signed shade had numerous yellow and orange blossoms with gorgeous green slag foliage background and an amethyst and white ribbon border. The bronze base was also signed.

The R. J. Horner pieces were sold in consecutive lots (278-290) and included the following:

- A china cabinet in the Atlas pattern, 95 inches tall by 57 inches wide, made from quarter sawn oak, with design features that included Neptune, women, Pegasus and lion heads (\$22,000).

- A buffet in the Atlas pattern, 88 inches tall by 69 inches wide, also made from quarter sawn oak, boasting flawless carving, three drawers with lion heads and design features that included full figure griffins (\$12,000).

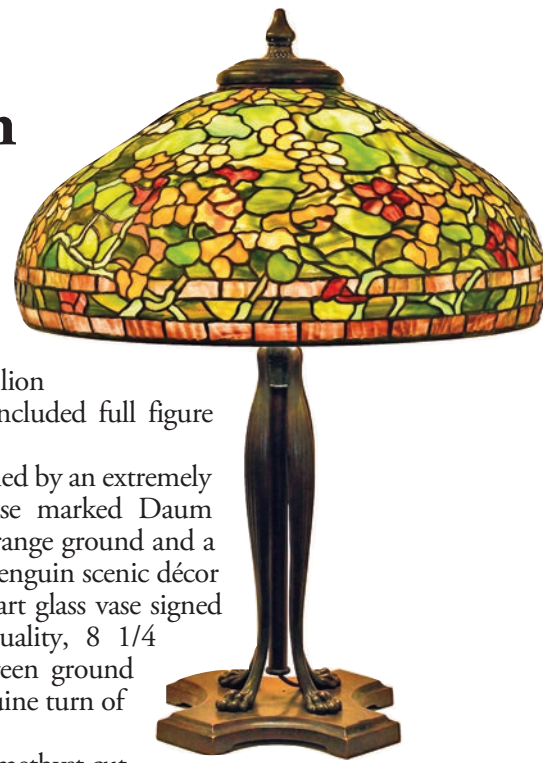
Vases were plentiful and were led by an extremely rare French cameo art glass vase marked Daum Nancy, 9 3/4 inches tall, with orange ground and a fantastic cameo cut and enamel penguin scenic décor (\$17,000); and a French cameo art glass vase signed Daum Nancy of exceptional quality, 8 1/4 inches tall, having pink and green ground with a spring blossom décor, genuine turn of the century (\$14,850).

A Brilliant Period Cut Glass amethyst cut to clear water pitcher attributed to Stevens and Williams, 11 1/4 inches tall, with an incredible engraved floral and scroll design and a sterling silver collar/spout with an embossed poppy design, marked Dominick & Haff and with the J.E. Caldwell & Co. jewelers mark, changed hands for \$9,200.

A lovely Victorian brides' basket, 11 1/4 inches by 19 1/2 inches, featuring a blue cased art glass bowl with silver mica highlights set on an incredible Rogers Bro. #186 silverplate frame featuring three cherubs pulling and pushing a cart, gaveled for \$9,000.

Buyers present at the sale enjoyed a zero percent buyer's premium when paying by cash or check. In addition, buyers present paid no sales tax at all, since this was an auction of a single seller collection.

Woody Auction is always accepting quality consignments for future sales. To learn more about Woody Auction, visit www.woodyauction.com





June Show: June 2 - 4, 2023

**Madison Bouckville
Antique Week:
August 14 - 20, 2023**



Located on scenic Route 20, Bouckville, NY
www.Madison-Bouckville.com





SCOTT ANTIQUE MARKETS
America's Favorite Treasure Hunts!

**Atlanta Expo Centers
Atlanta, GA**

2023

JUNE 8 - 11	OCT 12 - 15
JULY 6 - 9	NOV 9 - 12
AUG 10 - 13	DEC 7 - 10
SEP 7 - 10	

Where Buyers and Sellers Meet!



3,500 Exhibit Booths
2ND WEEKEND EVERY MONTH!

Ohio Expo Center - Columbus, OH

2023

NOV 25 - 26	2024 Dates
DEC 16 - 17	to be Announced

*800 - 1200
Booths*






ANTIQUE AND DECORATOR ITEMS!

740.569.2800
www.scottantiquemarkets.com
P.O. Box 60, Bremen, OH 43107



GAVELS 'N' PADDLES

Results of Recent Auctions From Near and Far

by Ken Hall

All prices include the buyer's premium

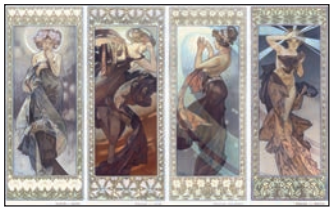
Maud Lewis oil painting CA\$91,450, Miller & Miller



An oil on board painting by Canadian folk artist Maud Lewis (1903-1970), titled *Traffic Jam*, sold for \$91,450 in an online-only Canadiana & Decorative Arts auction held March 25th by Miller & Miller

Auctions, Ltd., in New Hamburg, Ontario, Canada. Also, a circa 1820s Georgian period Canadian breakfast table in mahogany attributed to Thomas Nisbet rose to \$16,520; and a circa 1820s Montreal "keyhole" wall clock by Martin Cheney (1778-1855) hit \$20,060.

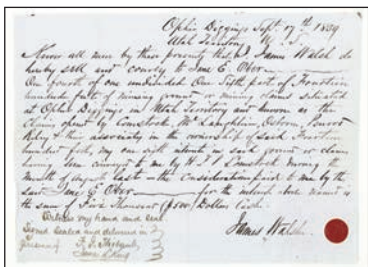
Alphonse Mucha's *The Stars*, \$114,000, Poster Auctions Int'l



An Alphonse Mucha's decorative panels poster from 1902 titled *The Stars* sold for \$114,000 at Rare Posters Auction

#89 held March 26th by Poster Auctions International in New York City. Also, Geo Ham's *Monaco Grand Prix 1933* changed hands for \$20,400; Leonetto Cappiello's *Absinthe Gemp* Pernod (1903) finished at \$26,400; Ludwig Hohlwein's *Besuchet den Tiergarten* (1912) earned \$13,200; and Charles Loupor's *Café Preccia: Maquette* (1929) went for \$18,000.

1859 Comstock Lode mining document, \$16,875, Holabird Western Americana



A historic document from 1859, dating to the very beginning of the Comstock Lode silver rush in the

U.S., sold for \$16,875 at a Big Bonanza auction held March 30-April 2 by Holabird Western Americana Collections in Reno, NV. Also, a U.S. \$10,000 gold certificate, canceled and not redeemable, printed in Washington, D.C. and dated May 3, 1917, rang up \$2,875; and a collection of six antique Oklahoma I. T. (Indian Territory) crown top bottles gaveled for \$3,000.

Art Deco style jardiniere, \$26,620, Ahlers & Ogletree



An Art Deco style bronze jardiniere, after a vase by Pierre Lenoir (French 1879-1953) and Marcel Guillard (French 1896-1932), for Etling, Paris, sold for \$26,620 at an Estates & Collections auction held April 20-22 by Ahlers & Ogletree in Atlanta, GA. Also, an oil on canvas *Study of a Brown Bay Horse* by Rosa Bonheur (French, 1822-

1899) brought \$15,730; and a *Modern Head Relief* (1970) by Roy Lichtenstein (1923-1997) hit \$14,520.

Wasatch Gasoline sign, \$324,000, Morphy's



A rare Wasatch Gasoline 48-inch diameter porcelain service station sign sold for \$324,000 at an Automobilia, Petroliana & Railroadiana Auction held March 21-23 by Morphy's in Denver,

PA. Also, a Polly Gasoline porcelain neon service station sign with its parrot mascot rose to \$78,000; a Mohawk Gasoline porcelain service station sign with a Native American "down feather" graphic earned \$312,000; and an Idaho Chief Gasoline service station sign, 72 inches in diameter, made \$138,000.

Lunar beads necklace, \$201,600, Christie's



A single-strand necklace of perfectly matched lunar beads sold for \$201,600 at a Deep Impact: Lunar, Martian, and Other Rare Meteorites auction held March 28th by Christie's in New York. Also, a piece of the moon—Agator el Feroua 001, the second-largest lunar mare meteorite on Earth—brought \$189,000; NWA 7034 from Mars, the renowned water-rich specimen dubbed "Black Beauty", achieved \$44,100; and an anthropomorphic Australian meteorite, the Henbury meteorite, hit \$40,320.

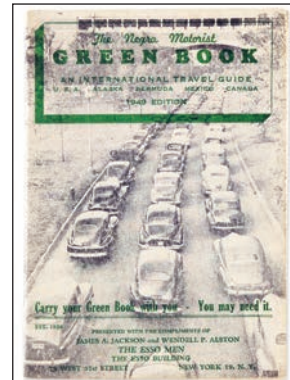
Painting by Banksy, \$2.032 million, Julien's



A large-scale painting of a grim reaper figure riding in a carnival bumper car titled *Brace Yourself!* by the graffiti artist Banksy sold for

\$2.032 million at a Modern and Contemporary Art auction held March 29th by Julien's Auctions in Beverly Hills, CA. Also, Banksy's *Girl with Balloon* artwork rose to \$195,000; an impressionist school antique landscape painting by an unknown artist finished at \$117,000; and a painting by Bob Ross titled *Make a Happy Buck* finished at \$11,700.

Negro Motorist Green Book, \$50,000, Swann Galleries



A copy of the *Negro Motorist Green Book* (1949) sold for \$50,000, breaking the previous record of \$27,500, in a Printed & Manuscript African Americana auction held March 30th by Swann Galleries in New York. Also, an inscribed *carte de*

visite by the early photographer James Presley Ball achieved \$125,000; a Civil War-era photograph of Black Union recruits at Camp William Penn fetched \$52,500; and a copy of the Harlem Renaissance-era literary magazine *Fire!* brought \$32,500.

Tiffany & Co. bird brooch, \$17,500, John Moran Auctions



A Tiffany & Co. mother-of-pearl, diamond, yellow sapphire, and onyx bird brooch sold for \$17,500 at a Jewelry from the Estate of Lady Leslie Ridley-Tree auction held March 29th by John Moran Auctioneers in Los Angeles.

Also, a pear-shaped 26-carat diamond ring and pair of diamond stud earrings realized \$979,000; a Zambian emerald and diamond ring gaveled for \$21,250; and a David Webb 18kt yellow gold rock crystal and lapis lazuli bracelet changed hands for \$28,125.

Late Georgian tea caddy, \$2,375, Roland Auctions



An English late Georgian shell-inlaid tea caddy of sarcophagus form sold for \$2,375 at a Multi-Estates Auction held April 1st by Roland

Auctions in Glen Cove, NY. Also, an 18th century American Chippendale mahogany and marble table settled at \$18,750; a GIA-certified 3.34-carat diamond in a platinum ring slipped onto a new finger for \$34,375; a set of 12 Chinese paintings mounted in a fold-out book brought \$50,000; and a Neoclassical-style gilt bronze chandelier made \$5,000.

Majolica dish and cover, \$62,225, Doyle



A Mintons Majolica hare and duck head game-pie dish and cover attributed to Paul Comolera sold for \$62,225 at an auction of Part 2 of the Joan

Stacke Graham Majolica Collection held April 4th by Doyle in New York City. Also, a T.C. Brown, Westhead, Moore & Co. Egyptian Revival Majolica garden seat, shape no. 1223, circa 1875, realized \$50,400; and a Minton Majolica Japanese boat spill vase designed by Johann (John) Hasselmann Henk, circa 1875, brought \$28,350.

Pair Air Jordan sneakers, \$2.2 million, Sotheby's



Basketball legend Michael Jordan's 1998 NBA Finals Game 2 Air Jordan 13S sneakers from his *The Last Dance* season sold for \$2.2

million at an auction held April 11th by Sotheby's in New York. It was a new world record for a pair of sneakers sold at auction and the second-most ever paid for a Michael Jordan item, behind his 1998 NBA Finals Game 1 jersey that sold for \$10.1 million in 2022. *The Last Dance* is a reference to a TV documentary about Jordan.

Toshiko Takaazu ceramic, \$541,800, Rago/Wright/LAMA



Toshiko Takaazu's ceramic creation titled *Moon* sold for \$541,800 at a Post-War Ceramics Auction held April 13th by Rago/Wright/LAMA in Lambertville, NJ. It was a new world auction record for the artist.

Also, John Mason's *Untitled (Vertical Sculpture)* went for \$258,300, also a record for the artist; Betty Woodman's *Pillow Pitcher* finished at \$69,300; Peter Voulkos's *Untitled (Stack)* changed hands for \$44,100; and Viola Frey's *Bubble Man* hammered for \$27,720.

Warhol Mick Jagger print, \$131,250, Heritage Auctions



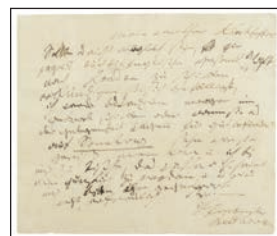
Artist Andy Warhol's 1975 screenprint portrait of *Mick Jagger*, signed by the Rolling Stones front man, sold for \$131,250 at a Prints & Multiples auction held April 18th by Heritage Auctions in Dallas, TX. Also, a set of four lithographs by Keith Haring, titled *Pop Shop III* (1989) realized \$125,000; Joan Mitchell's large lithograph diptych titled *Sunflowers* brought \$93,750; and Pablo Picasso's linocut from 1962 titled *Grande Tête Femme* changed hands for \$62,500.

Cartier "Coussin" watch, \$34,650, Hindman



A Cartier 18kt yellow gold Bambo "Coussin" watch sold for \$34,650 at a Watches Auction held in April by Hindman in Chicago. Also, a Cartier 18kt yellow gold "Tank" watch rang up \$16,380; a Cartier 18kt yellow gold dual-time "Tonneau" watch gaveled for \$8,820; a Roger Dubuis perpetual calendar chronograph "Hommage" watch commanded \$28,350; an Alfred Dunhill lighter with a clock went for \$7,560; and an 18kt yellow gold Jaeger-LeCoultre watch garnered \$21,420.

Beethoven letter, \$99,000, RR Auction



A handwritten letter by composer Ludwig van Beethoven sold for \$99,000 in an online auction that ended April 12th by RR Auction in Boston. The one-page letter, penned sometime in September 1823, was written in German and signed "Beethoven." It concerned sending his work *Missa Solemnis* (Latin for "Solemn Mass") to London and was addressed to Franz Christian Kirchhoffer. In the letter, Beethoven invites Kirchhoffer and his nephew Karl to lunch at his flat on Sunday.

Manchu empress's robe, \$100,000, Lark Mason



A rare Qing Dynasty Manchu empress's 12-symbol embroidered yellow gauze robe, Jifu, sold for \$100,000 in an online Asia Week auction held in April by Lark Mason Associates in New York City. Also, a Qing Dynasty Chinese amber figure of Shoulao realized \$26,250; three Chinese carved jade birds, a seal and two bangles, and a jadeite hair ornament changed hands for \$24,438; and a large 20th century Nine Peach and Blossoms vase went to a determined bidder for \$22,500.

Tiffany Arabian lamp, \$7,200, Treasureseeker



A Tiffany Studios Arabian lamp with signed Favrile shade and signed brass base sold for \$7,200 in an online-only Spring into Treasures: Fine Art & Collectibles sale held April 16th by Treasureseeker Auctions in Pasadena, CA. Also, a Meiji-era silver and enamel floral box went for \$3,840; a cat painting by Jules Leroy finished at \$3,520; a 19th century malachite and bronze clock decorated with a cherub and rooster reached \$3,300; and a Japanese silver and enamel vase settled at \$2,560.

Porfirio Salinas painting, \$47,200, Amero Auctions



An untitled oil on canvas Texas landscape with bluebonnets by Porfirio Salinas sold for \$47,200 at a Spring 2023 Spectacular Sale held March 26th by Amero Auctions in Sarasota, FL. Also, a pair of Spring Festival pattern elongated hexagonal tables by Philip and Kelvin LaVerne earned \$18,880; a pair of Egyptian-style bronze figures by Emile Louis Picault brought \$10,620; and an equestrian-themed painting by Alfred Wierusz-Kowalski, titled *Morning Ride*, galloped off for \$44,250.

Pair of Chinese bowls, \$94,500, Freeman's



A pair of Chinese famille rose-decorated "Balsam-Pear" bowls with Jiaqing six-character seal mark of the period sold for \$94,500 at an Asian Arts auction held April 18th by Freeman's in Philadelphia. Also, a pair of Chinese yellow-glazed bowls with the Kangxi mark of the period rose to \$81,900; a Chinese carved beige jade table screen left the room for \$75,600; and a Chinese blue and white porcelain figural plaque from the Kangxi period gaveled for \$44,100.

Saturday Night Fever suit, \$260,000, Julien's Auctions



The iconic white suit John Travolta wore as the character "Tony Manero" in the movie *Saturday Night Fever* sold for \$260,000 at a Hollywood: Classic and Contemporary auction held April 22nd by Julien's Auctions in Beverly Hills, CA. Also, Bela Lugosi's vampire mirror cigarette box from the 1931 film *Dracula* achieved \$130,000; a coat and hat worn by Warren Beatty in the movie *Dick Tracy* made \$91,000; and a hoverboard from *Back to the Future II* reached \$91,000.

LONDON – Two once lost important English sculptures are to be offered at auction May 18th, 2023 (post-publication date for this magazine). The first is the presentation model for the figure of *Gratitude*, part of the tomb of Dr. Chamberlen in Westminster Abbey. The terracotta figure was made c. 1728-1731 and was almost certainly the figure described and catalogued in the sculptor's studio contents sale of 1756. The piece has been lost ever since. The other figure that was described and sold with *Gratitude* at that time, was the terracotta model for the central figure of the tomb. This figure reappeared alone at Sotheby's Auction held December 3, 1926, as lot 68, bought by a Mr Belham for £8,10s, then purchased by Dr W. L. Hildburgh, F.S.A., and then given to the Victoria & Albert Museum in 1927. That figure remains in the collection of the Victoria and Albert Museum to this day. The story behind the creation of this tomb is a particularly poignant one. Commissioned by Katherine, Duchess of Buckingham, on behalf of her son, Edmund, (then a minor); it celebrates the life and work of the doctor who saved young Edmund's life. Both British sculptures were featured in the May 18th *Opulence: Silver, Sculpture & Islamic Art* auction at Curated Auctions with an estimate of \$25,000-\$37,00.



TIMES UNION – Behind the walls and fences of the Watervliet Arsenal stand eight historic houses that were homes for officers and non-commissioned officers and that helped give the cannon factory its status as a National Historic Landmark. The oldest residence



served as the commander's quarters from 1842 until it was last used in July 2018 and mothballed as the U.S. Army moved to stop providing on-base housing at the arsenal. Both the National Park Service and the state Office of Parks, Recreation, and Historic Preservation have been seeking ways to protect the arsenal's historic character. Most options under consideration call for demolition. Three alternatives are being heavily considered by the Army. Alternative 6 is to keep only the commander's quarters and raze the rest. Alternative 7 is to keep the commander's quarters and an officer's house built in 1849. Alternative 8 is complete demolition of all eight historic residences.

TEXOMAS – A nearly 150-year-old stained-glass church window that depicts a dark-skinned Jesus Christ interacting with women in New Testament scenes has stirred up questions about race, Rhode Island's role in the slave trade and the place of women in 19th century New England society. The window was installed at the now-closed St. Mark's Episcopal Church in Warren, RI in 1878, and considered the oldest known public example of stained glass where Jesus is depicted as a person of color. The window has now been scrutinized by scholars, historians, and experts trying to determine the motivations of the artist, the church, and the woman who commissioned the window in memory of her two aunts, both of whom married into families that had been involved in the slave trade. The church was purchased with the intent to turn it into a residence. The owner of the building stated, "I think this belongs in the public trust. I don't believe that it was ever intended to be a privately owned object."



MEADVILLE TRIBUNE – Several sections of antique Victorian-style brass and iron fencing was taken from the grounds of the Baldwin-Reynolds House Museum, according to Meadville Police Department. Each stolen section weighs between 75 and 100 pounds. The fencing sections total approximately 40 feet in length and are about three feet high. Security footage showed two suspects loading the uninstalled sections into a truck.



TIBURON, CA – A collection of historic, colonial-era paper money printed by Benjamin Franklin and Paul Revere has hit the auction market. The first of two auctions of the rare, early American money will be conducted online by Kagin's Auctions of Tiburon, CA on May 20 and a second auction will be held on September 23. This money comes from the collection of John J. Ford, a prominent NYC collector who started to building his collection in the 1940s. About 48 of the notes are printed with the warning, "To Counterfit is DEATH."

Some carry patriotic messages or symbolism, such as the "sword in hand" design on some notes printed by Revere. There are 375 of Ford's Colonial and Revolutionary War era notes that will be offered in the two auctions.

BBC NEWS – A new report by the Heritage Crafts charity in the U.K. added 17 new crafts to their Red List of Endangered Crafts which contains over 259 crafts at risk of disappearing. The additions include straw hat weaving, lacquerwork, building wooden boats, and the making of musical bows. At least five traditional crafts are believed to have disappeared from British shores over the last 15 years. A "heritage craft" is defined as "a practice which employs manual dexterity and skill at the point of production, an understanding of traditional materials, design, and techniques, and which have been practiced for two or more successive generations. Mouth-blown glass has also made the list, and affects the ability to restore historic stained glass windows in local churches or ancient buildings.



NYT – In the world of vintage fashion, "senior cords" first appeared at Purdue University in Indiana in the early 1900s, according to an archivist at the university, and evolved to become a sort of wearable yearbook for college and high school seniors in the state. Corduroy clothes were used as canvases, illustrated with favorite activities, sweethearts' initials and other personal details. The practice started to die out in the 1970s. Fashion designer Emily Adams Bode Aujla is working to revive the tradition through her Bode label. The first senior cords were reportedly worn in 1904, when two Purdue seniors had some pants made with a yellow corduroy fabric at Taylor Steffen Co., a tailor near the university. "By the time the class of 1905 was establishing their class traditions, the senior cords were a part of that," the archivist said. "We are acting as conservationists and preservationists to ensure this story is continued to be told," Bode Aujla, 33, said.



50th Annual Drummer Boy Open Air Antiques Fair by the Brewster Historical Society

BREWSTER, MA – The Brewster Historical Society will be celebrating its 50th Annual Open Air Antiques Fair and Antique and Classic Car and Truck Show on Saturday, June 24, 2023 from 9 a.m. to 3 p.m. on the beautiful Drummer Boy Grounds on Cape Cod Bay, 773 Main St. (historic Route 6A) in West Brewster, MA.

More than 40 dealers from all across New England and beyond will offer a wide selection of fresh-to-the-market antiques and vintage items. Admission is \$6 or \$5 with a show card or copy of the ad.



There will also be a Antique & Classic Car & Truck Show happening on the grounds for families to view and enjoy. Other highlights include a working Blacksmith Shop and a historic house with a windmill sure to bring out the kid in all of us.

The Brewster Historical Society, established in 1964, collects and preserves the artifacts and history of Brewster to ensure their future accessibility.



The restored circa 1799 Cobb House Museum holds five permanent galleries and

an extensive documents research area accessible by appointment. The Society also maintains a restored 18th century windmill and house and a blacksmith shop at Windmill Village at 51 Drummer Boy Road.

The Cobb House Museum will fully open to the public beginning June 29 on Fridays and Saturdays from 1-4 p.m., and Windmill Village will open on June 29 on Friday, Saturday, and Sunday from 12-3 p.m. There are Blacksmith demos all summer long at the Village.

For more information, visit www.brewsterhistoricalsociety.org

NEW!
EASY POUR BOTTLE

Old

HOWARD
PRODUCTS, INC.

New Bottle, Same Great Product!

•WOOD•
•UPHOLSTERY•
•CARPET•

HowardProducts.com

ROUND LAKE ANTIQUE & VINTAGE FESTIVAL

June 24 & 25, 2023

on the Village greens and parks of Round Lake NY
1/2 mile east of the Adirondack Northway Exit 11

FREE admission

9am-5pm: Saturday and Sunday

The area's longest running Antique Show featuring over 100 dealers specializing in antiques and collectibles

For Dealer Info:

FAIRGROUND SHOWS NY

PO Box 528, Delmar, NY 12054

www.fairgroundshows.com/roundlake

fairgroundshows@aol.com

Ph. 518-331-5004

Grafton Historical Society's 54th Annual Antique & Arts Show

On the Village Green

Saturday, June 17, 2023
9am-3pm



Grafton Common, Route 140, Grafton, MA

Music - Food - Demonstrators

Appraisals: \$5

Admission: \$5 • \$1 discount with this ad

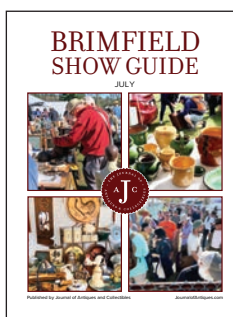
Proceeds benefit Grafton Historical Society

For more information, please call: 508-839-0000

Journal of Antiques and Collectibles

BRIMFIELD SHOW GUIDE

JULY SHOW DATES: JULY 11-16, 2023



Local, Nationwide,
Online & On-site Distribution!

journalofantiques.com

Contact us for more information
& to place advertising

508-347-1960 x 402

July Advertising Deadline
May 26 (June & July Distribution)



Collector's Lane

Antique Brilliant Cut Diamonds

by Sunseria Morgan, Jewelry Curator, rubylane.com

Diamonds have not always been the bright shiny sparkling jewels that we know and love today. For centuries diamonds remained uncut in their natural rough form, or were crudely shaped only with a chisel and mallet. Diamond is the hardest substance on earth, and only diamonds were used to cut diamonds, until laser cutting was developed in the mid 1900s.

It was not until the 1400s when the diamond polishing wheel was invented, which was embedded with diamond dust and could slowly grind flat symmetrical facets on the surface of the rough diamond crystal, that the modern faceted diamond as we know it began to take shape. With more advancements in diamond cutting tools, and an increase in diamond sources, demand for the precious stones grew, and early forms of multi faceted brilliant cut diamonds became the cut of choice!

Special Characteristics

Old Mine and Old European cut diamonds often have uneven facets and deeper cut proportions. Both old cuts usually have a culet, which is a small facet at the base of the diamond. The culet is not typically seen in modern cuts, and can be a clue to the age of the diamond cut. Despite their less-than-perfect symmetry, the old antique cuts can still dazzle you with their radiance.



Art Deco Era Old European Cut Ring in Platinum

While contemporary round brilliant cuts are designed to reflect more white light, the proportions of the old cuts often allow the stone to show more spectral colors known as "fire." Fire is the term used when the white light breaks up within the stone, and is returned to the eye in a rainbow of colors. The old antique cuts look especially beautiful and display their fire best in candlelight. You can just imagine all the sparkling diamond color on the hands of the guests, as they raised a glass to toast at an extravagant Georgian-era dinner party.

Old cuts lacking some of the brilliance, or white light reflection of the modern cuts, can sometimes allow you to actually view into the depth of the stone, instead of being blinded by the reflected light. It's like looking through a tiny window into a hall of mirrors!

Where Do the Names Come From?

The term Old Mine cut comes from the mining sources that were depleted, mainly located in Brazil and India, with the majority of diamonds being cut in India. New diamond sources were discovered in Africa at around the same time diamond-cutting advances were made, and new diamond-cutting industries were established in Europe.

For hundreds of years, humankind has strived to create the perfectly cut and proportioned diamond, in order to bring out the best of the stone's optical properties. It's only natural that once a goal is realized, we look back through all the steps that got us there in the first place and can appreciate the struggles, and imperfections we experienced along the way.

Interest for old style cut diamonds has grown significantly in recent years. I believe it's due to our desire to connect with the past, and to possess something as unique, and perfectly flawed as each one of us!

What diamond will you choose to add to your collection next? Old, new, rough or uncut, maybe one of each ...



Cartier Rough Diamond Charm



Rough Uncut Diamond Crystal Pendant in 18K Gold



Art Deco Sterling Silver Dragons Breath Ring



Old Mine Cut Diamond

The "Old Mine Cut" was a popular cut from the early 1700s to the late 1800s. The Old Mine cut can be identified by its squarish girdle outline with soft rounded corners. Old Mine cuts were shaped and faceted by hand giving each one distinctive proportions and characteristics.

The invention of the diamond bruting machine in the 1870s, allowed for the creation of the first truly round brilliant, now referred to as the "Old European Cut." Unlike the square cushion shape of the Old Mine cut, the Old European Cut has a circular or round outline and has more even facets and uniformity.



Old Mine Cut Diamond 3 Stone Engagement Ring

Princess Diana's Diamond and Pearl Necklace at Auction

[Town & Country, www.Guernseys.com] In June 1997, Princess Diana went to the British National Ballet's gala performance of *Swan Lake*. Little did anyone know at the time that it would be one of her final public appearances.



Diana looked glamorous in a sparkling Jacques Azagury minidress and Jimmy Choo pumps for the occasion, but the star of her outfit was a custom-made South Sea pearl necklace by the Crown Jeweler—who also was the Director of the centuries-old jewelry firm, Garrard—who created the necklace (and a matching set of earrings, which were not finished at the time) based on designs by Princess Diana herself.

Indeed, it has been said that the Princess of Wales—who was also England's Patron of Dance—was photographed more often on that occasion than at any other time of her life, with the exception of her wedding day.

Within days following the ballet, the Crown Jeweler requested the necklace back. In a rush to finish the jewelry, he had not completed the earrings. Because this was for Diana, he knew that matching the diamonds and South Sea pearls was critical. In order to create the earrings to match, he needed the necklace in hand.

Through the summer of that year, the earrings, containing many more diamonds and pearls, were indeed finished. Along with the necklace, the set became known as the Swan Lake Suite. Sadly, however, just as the Crown Jeweler was about to present the complete Suite to Diana, she was tragically killed.

While the world wept, the Crown Jeweller was faced with a dilemma. The Suite was to have been a gift from Dodi Fayed who sadly perished alongside Diana. Accordingly, nearly two years after the tragedy, Diana's family authorized the Crown Jeweler to sell the Suite. A portion of the proceeds were dedicated to UNICEF and its efforts to ban landmines, a cause Diana passionately supported. Per the auction house, "It is the general belief that these may well be the only substantial jewels worn by Diana that will ever be sold."

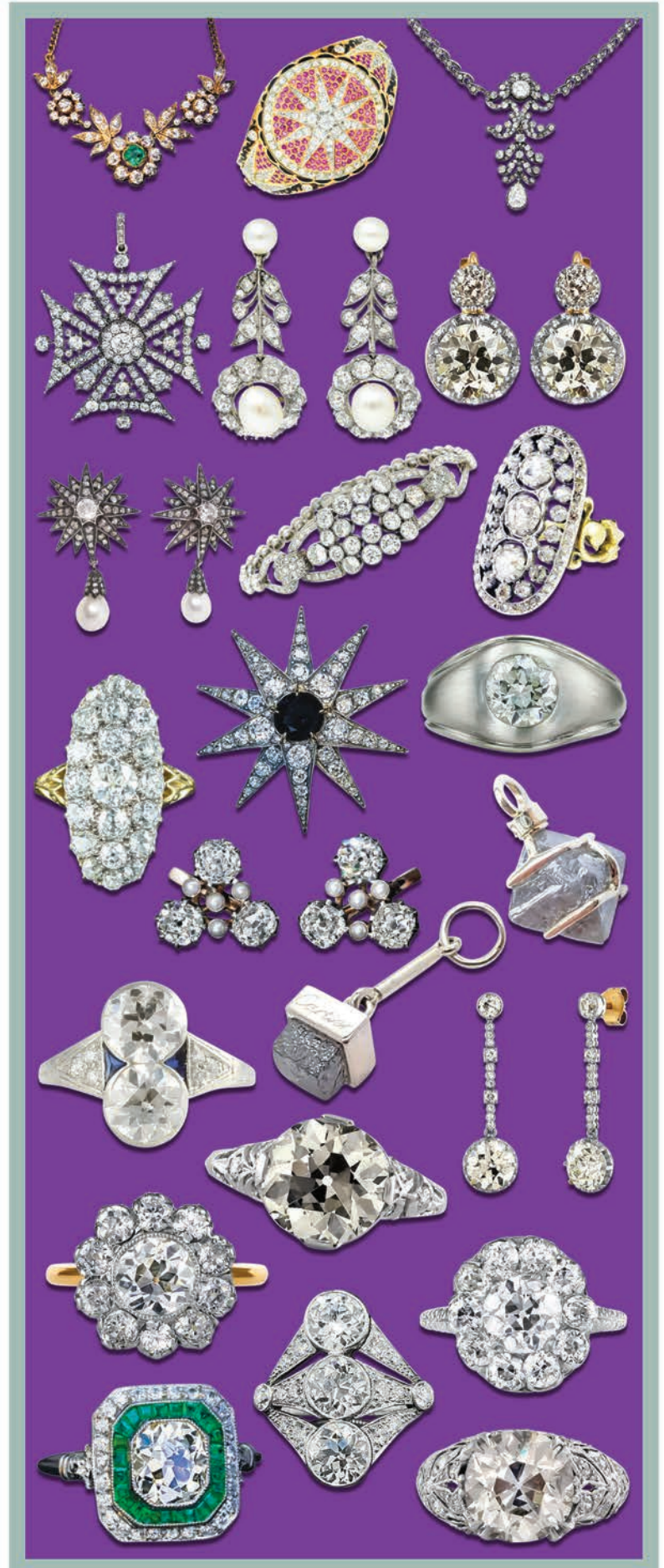
Now known as the "Swan Lake Suite," the necklace and earrings will be up for auction by Guernsey's next month. "Diana was a girl when she was a princess," Guernsey president Arlan Ettinger told *Women's Wear Daily*. "She was wearing borrowed material, then she blossomed into a tower of strength and became very much her own, so designing a necklace was a statement for her."

The Suite features 178 diamonds and five 12mm South Sea pearls, and the earrings feature two matching cultured pearls and six diamonds. The current owner of the set is Mark Ginzburg, a Ukrainian real estate developer. The jewels, he told *The New York Times*, "were never something to be worn. They were really something that was supposed to be iconic and treasured."

The Swan Lake Suite will be up for auction by Guernsey's on June 27 at the Pierre Hotel in New York City. For more information visit www.guernseys.com/v2/Princess_Diana.html



#1 TRUSTED COLLECTIBLES MARKETPLACE



ANTIQUING 24/7

Penn Dry Goods Market Celebrates 10 Years June 2 & 3

PENNSBURG, PA – Penn Dry Goods Market at the Schwenkfelder Library & Heritage Center in Pennsburg, PA, is celebrating its tenth anniversary on Friday, June 2 from 10 a.m. to 5 p.m., and Saturday, June 3 from 10 a.m. to 3 p.m. Admission is \$6 at the door.

The Penn Dry Goods Market is a textile-focused antiques and vintage show with 24 dealers hailing from Pennsylvania and other locations on the east coast. These dealers are among the best in antique textiles, offering samplers and other needlework, quilts, coverlets and woven objects, linens, yardage, sewing smalls, sewing tools and equipment, buttons, and baskets. This year the show will also feature folk art, primitives, and Americana.

Along with the antiques show, the 10th Anniversary is being celebrated by offering several textile history lectures during the antiques show with 11 nationally and internationally known speakers. Lectures begin at 8:45 a.m. on both Friday and Saturday.

Friday's schedule features *Plain and Simple: Samplers of the Pleasant Hill Boarding School* given by Kathy Lesieur, an independent scholar and researcher, from 8:45-9:45 a.m., followed by the sold-out presentation on *Quilts of Franklin County, 1840s-1920s* from 10-11 a.m. From 12:45-1:45 p.m., Marty Campanelli, an independent textile scholar, will present "Remember me lest I be forgotten" – *Connecting the threads of Burlington County, New Jersey's Lush Lawn samplers to a newly discovered needlework instructress*. Next up from 2-3 p.m. is *Sewing Rolls – Materials and Methods in Construction* with Dawn Cook-Ronnigen, independent historian and scholar. Then from 3:15-4:15 p.m. is a talk on *Paint-decorated Furniture of the Pennsylvania Germans* by Lisa Minardi, executive director of Historic Trappe. Finishing out the day will be a Happy Hour featuring *The Art*

of Picking Pockets as Told by Mary Young (alias Jenny Diver) with Kathy Staples, independent scholar.

On Saturday, start your day with *From Drinker's Alley to Opposite Pemberton's Garden: Mapping Philadelphia Needlework* with Dr. Laura Johnson, the Linda Eaton associate curator of textiles at Winterthur, from 8:45-9:45 a.m. From 10-11 a.m., there is a double offering: *Constructing Family Networks Through Textiles and Text: Martha Matteson's Autograph Album* with Abigail Koontz, curator and programs manager at Washington County (MD) Historical Society, and "Compelled to Pad and Wad:" *Spinal Curvatures and Dress in 19th Century America* by Emily Bach, fashion historian and museum professional. Coming up from 11:15 a.m. to 12:15 p.m. is *Ma's Delaine: Fact or Fiction?* by Lynn Zacek Bassett, independent curator and author. After a lunch break, check out *Wool on Wool – Pennsylvania German Blankets and Coverlets* by Johannes and Christian Zinzendorf from The Hermitage. Then to wind out the lecture series is *The First Ladies and Their Needlework from Martha Washington to Barbara Bush* with Sheryl De Jong, volunteer at the Textile Collection of the National Museum of American History.

All lectures require a ticket (\$25/lecture), and tickets will be taken at the door.

The Schwenkfelder Library & Heritage Center is located at 105 Seminary Street in Pennsburg, PA, and features internationally recognized collections and research facilities, engages visitors in the exploration of the themes of religious freedom, tolerance, migration, and heritage in their own lives and the lives of their families through the stories of the Schwenkfelders and the Pennsylvania Germans of the Perkiomen region—people whose bonds of faith, families, and community tell a fundamental American story.



Short & Sweet 9:00 AM SHARP!

Shop Opens at 8:00 a.m.
Equal Opportunity
Dealers & buyers
Field opens at 9 am
No set-up before
Free admission
\$45 set-up fee, antiques only

Questions?
Call Ian 860-208-7809 or Kris 508-341-6870

Flying Pig Antiques, 867 Rt 12, Westmoreland, NH 03467

THE TAILGATE

2023 DATES

Thursday, March 23rd
Thursday, April 13th
Thursday, May 25th
Thursday, June 22nd
Thursday, July 20th
Thursday, August 24th
Thursday, September 14th
Thursday, October 19th
Thursday, November 16th

WANT MORE?

Journal

OF ANTIQUES & COLLECTIBLES

POST-PRESS UPDATE

Sign up for our **FREE**
bi-monthly e-newsletter

To subscribe, visit
journalofantiques.com

The Outshining Metal Polish

SIMICHROME POLISH is the world's finest all-metal polish. Perfect for brass, copper, pewter, chrome, gold, silver...any uncoated metal surface.

For more information and to order, call 641-648-5121 (Dept. 113). Dealer inquiries invited.

COMPETITION CHEMICALS
P.O. Box 820 • Iowa Falls, IA 50126
www.competitionchemicals.com

CLASSIFIEDS

WANTED

Large, high-end, quality milk bottle collections: Disney, WWII, round Pyro Quartz... I buy!

CALL JIM 315-527-3269

CLASSIFIED DISPLAY AD

3 MONTHS \$99

CALL
508-347-1960 EXT 402
FOR MORE INFORMATION

Looking to Sell!

Very large (in the thousands) collection of ashtrays of small & large businesses in the U.S. acquired over 60 years. Selling as a complete collection. Email Judy for more information.

thisisjudygregory@yahoo.com

Tales from the Closet

Fashionable Stories of Ten Remarkable 18th–20th Century Women

By Maxine Carter-Lome, publisher

Both the best and rare examples of clothing, accessories, and textiles that have survived the proverbial “wear and tear” of history populate museum and private collections around the world. On a hanger or mannequin, these historic garments and fabrics tell stories of period fashions, craftsmanship, culture, and social status. With provenance, they take on a life of their own.

Here are the stories of eight remarkable 18th–20th century women, some known and others unknown, and a garment left behind to help tell their story:

Collection: New York Historical Society



Wedding Dress, ca. 1712

Owner: Cornelia de Peyster Teller

This wedding dress was worn by Cornelia de Peyster (1690–1756), daughter of Isaac and Maria (Van Ball) de Peyster, on October 12, 1712, when she married Oliver Stephen Teller (1685–1729), son of Andres and Sophia (Van Cortlandt) Teller. They went on to have nine children together.

Yellow and cream silk brocade dress a l’anglaise of English “lace” period textile design, possibly Anna Maria Garthwaite; fitted bodice cut separately from the

skirt with pleat from the back of the shoulder continuing down the front (originally it would have been a robe and been known as “robe a l’anglaise;” originally worn pinned to sides of matching stomacher (no longer extant, but possibly made into front waist fitting); yellow brocade piece turned to cross grain and made into front waist fitting attached below a silk chiffon modesty piece creating a low square neckline; three-quarter length fitted sleeves with large turned-back cuff and needlepoint lace ruffles with a floral pattern at the edge; a full round skirt and matching petticoat with pleats at sides; needlepoint net and lace “engageantes” (false sleeves) not original to dress.

According to the New York Historical Society, “Multiple layers of historical discourse involving both production and consumption can be unraveled from this single garment: the international trade networks that brought exotic fabrics like the garment’s sumptuous silk brocade to colonial New York; silk production and fabric weaving in 18th-century Europe and Asia; consumerism among colonial New Yorkers, particularly the trend towards cosmopolitanism and exoticism; and the impact of the colonial revival on early 20th-century fancy dress, specifically the re-appropriation of evocative heirlooms such as the de Peyster dress.

The dress has undergone alterations, most for Alice Crary Sutcliffe, who wore it for her wedding on April 30, 1908. Sutcliffe donated the dress to the Society along with her shoes, diamond wedding ring, and the couple’s silver wedding tankard.

Collection: Historic New England



Woman’s Gown, ca. 1770–1790

Owner: Deborah Sampson

Deborah Sampson Gannett (1760–1827) led a life that, with one extraordinary exception, was typical of impoverished women of her time. Born to farmers in Plympton, MA, she worked as an indentured servant from the age of ten until she enlisted in the Continental Army as a man, first giving her name as

Timothy Thayer then as Robert Shurtleff, in 1782. Wounded in Tarrytown, New York, Deborah avoided discovery for eighteen months, when she contracted yellow fever and received an honorable discharge in 1783. By 1792 she had successfully been granted her back pay for service in the Massachusetts Fourth Regiment. Her tale appeared in print as “The Female Review: Or, Memoirs of an American Young Lady,” in 1797. By 1802 she was on tour to talk about her experiences, completing her performance with an elaborate military drill in uniform. She received support for her pension application from Paul Revere, a personal friend. This dress, a style known as a “round gown” for the closed skirt in front, is an updated 1780s version of an earlier gown. The dress remained in the family until 1998. Family history identifies it as Deborah’s wedding dress.

This gown was originally made as an open robe—meant to be worn with a petticoat—most likely in the 1770s. It was re-made into a round gown—the skirt was closed across the front—sometime in the mid to late 1780s. The gown is constructed from plain-weave linen plate-printed in indigo with a repeating pattern of floral sprays and seashells. It was altered again, probably in the late 19th century, to add a row of metal hook-and-eye closures down the center front of the bodice. The back of the gown is constructed a l’anglaise, but without a forreau back, which is another indicator of a late 1780s to 1790 alteration. Sleeves are three-quarter in length, altered to remove the self-fabric ruffles, which appear to have been ironed out and pieced into the skirt and lengthened. The bodice is lined with two types of coarser, unbleached linen. Other 19th-century alterations included shortening the hemline and adding lace ruffles to the sleeve cuffs (which were later removed during conservation). The gown has a reproduction plain muslin kerchief and sleeve ruffles.

Collection: National Museum of American History

Woman's Gown, ca. 1780
Owner: Martha Washington

Martha Washington served as the nation's first First Lady but was so much more. She joined her husband at winter encampments during the Revolutionary War, helped manage and run her husbands' estates, raised her children, grandchildren, nieces, and nephews, and for almost 40 years was George Washington's "worthy partner." She was fashionable but conservative in her dress, her eye for fine fabrics and tailoring was well-known. As described by Abigail Adams, wife of the second President John Adams, Martha Washington remained: "plain in her dress, but that plainness is the best of the article. ... Her manners are modest and unassuming, dignified and feminine."

This gown's basic style is typical of the early 1780s. The painted pattern on the silk taffeta is a repeat of four floral bouquets and 58 creatures (butterflies, ants, beetles, snails, bees, grasshoppers, wasps, ladybugs, spiders, and grubs) placed within the spaces between the ribbon-trellis pattern. Each crossover is accented with a painted green "jewel." The fabric displays characteristics common to 18th century hand-painted Chinese textiles: fluid brush strokes, a white lead base coat of paint, green malachite pigment for the "jewels," and a 30-inch selvage-to-selvage width. The collar and cuffs are reproductions.



Collection: Peabody Essex Museum

Wedding Dress, ca. 1879
Owner: Jenny Jameson Rice

Jenny Jameson Rice (b. 1858) wore this dress on her wedding day on June 10, 1879, to Richard Jessup Morgan of New York, grandson of industrialist and shipping magnate Charles Morgan (1795-1878). The couple had three children. When her husband died, Jenny married Dr. Henry A. Manderwille, M.D.

Rococo Revival style wedding dress from the Victorian period. Ivory/gold silk brocade in a floral and feather pattern with ivory silk satin. Embroidered with ivory silk and seed pearls at the collar and extensively on the front of the skirt.

Princess cut construction with band collar, elbow-length sleeve, and button fastening at front. Bustle skirt with a triangular embroidered panel at front; bustle and train at back.



Collection: National Museum of African American History and Culture

Silk & Lace Shawl, ca. 1897
Owner: Harriet Tubman

Harriet Tubman (1820-1913), called the "Moses" of her people, is known for liberating herself and countless others from the yoke of slavery. As a "conductor" on the Underground Railroad, she led more than 300 slaves to freedom. In addition to aiding runaways, she served as a scout, spy, cook, and nurse for the Union Army during the Civil War. She is one of the most recognized African American women of the 19th century.

One of the most treasured objects at the Smithsonian's new National Museum of

African American History and Culture is the white, silk, and lace shawl that Queen Victoria gave Tubman in 1897 when the royal was giving out medals to heroes worldwide as part of her Diamond Jubilee. Even though Tubman did not attend this special event, it is believed that Queen Victoria sent the shawl as a gift along with the commemorative medal dignitaries received for attending. According to two scholars, the medal was pinned to Tubman's black dress and she was buried with it. The shawl survives because Tubman's descendants preserved it long enough to present it to a professional bibliophile, Dr. Charles L. Blockson, who thought it worthy to be preserved as a national treasure for the American people.



Collection: Old Sturbridge Village

Woman's Dress, ca. 1813
Owner: Hope Potter Merinio

Hope Potter Merinio wore this dress on her wedding day, April 24, 1831, in Bristol, Rhode Island. Creating new dresses was expensive so Hope reused the dress after her wedding and refitted it in creative ways. To create more room in the back, someone sewed part of a sleeve into the bodice allowing for the addition of hooks, resulting in an unusual look.

Merinio's white silk satin gown or dress with long sleeves and extra short sleeves. Both sleeve designs are pleated at the shoulder and feature two rows of embroidered with a brown silk chainstitch. On the short sleeves, the lower rows have been removed. The bodice is styled with horizontal pleating. Four rows of tucks around the waistband (two similar at the cuff of short sleeves).

The back of the bodice has curved seams covered with double rows of tucked fabric. Skirt pleated in front and gauged in back. Hook and eye closure. Bodice has been enlarged at the center back by applique of one of the scalloped cuffs and a small gusset set in under arms. The bodice and lower edge of the skirt are lined.



Collection: Victoria & Albert Museum



Evening Dress, ca. 1908
Owner: Lady Pearson

Annie Pearson, Viscountess Cowdray, (1860–1932), was an English society hostess, suffragist, and philanthropist. She was nicknamed the “Fairy Godmother of Nursing” due to her financial patronage of the Royal College of Nursing and her work to promote district nursing throughout England and Scotland. She served as the President of the Women’s Liberal Federation from 1921 until 1923, and was also the Honorary Treasurer of the Liberal Women’s Suffrage Union. She was the only woman to hold the office of High

Steward of Colchester, serving from 1927 until she died in 1932.

The dress is dominated by boldly embroidered panels imported from Turkey and made up in London. In style, this dress is transitional between the pronounced curved shapes of the early 1900s and the straighter lines (with high waists) that had become current by about 1909. There is some evidence that an earlier dress may have been adapted to suit the tastes of 1908. The inside of the bodice has a grosgrain waist stay (grosgrain is heavily ribbed silk) with the woven label of Jays Ltd, which bears a taffeta ribbon marked “Lady Pearson,” the name of the wearer.

Collection: Purdue University, George Palmer Putnam Collection of Amelia Earhart Papers

Suede Jacket, ca. 1930
Owner: Amelia Earhart

Amelia Mary Earhart (AE) was born on July 24, 1897, in Atchison, Kansas, and went on to become one of the most famous women of the 20th century. In December 1920, she took her first ride in an airplane and in January 1921, began taking flying lessons. With help from her family, she took a job in a telephone company and bought her first airplane. In 1922, she set her first aviation record with an unofficial women’s altitude record of 14,000. The following March, Amelia appeared as one of the attractions at a local air rodeo, and in May 1923 she acquired her airline pilot’s license. She was the first woman, and seventeenth pilot, to receive a National Aeronautic Association pilot’s license. In May 1932, Amelia became the first woman (and second person) to fly solo across the Atlantic. With this flight, Amelia also became the first person to cross the Atlantic twice by air nonstop, setting a record for the fastest Atlantic crossing and the longest distance flown by a woman. She and her co-pilot and plane went down during an attempt to circumnavigate the globe at the equator in 1937. The plane and their bodies were never recovered.

Suede jacket worn on 1932 solo Atlantic flight, Abercrombie & Fitch, medium brown leather, six buttons with two side pockets, ca. 1930s.



Collection: Electra Havemeyer Webb, founder, Shelburne Museum

Two-Piece Satin Evening Dress, ca. 1950
Owner: Shelburne Museum



Electra Havemeyer Webb, the founder of Shelburne Museum in Vermont, was one of the very few women collectors of her time. A genuine pioneer, she began collecting “folk art” in 1907 before almost anyone knew that Americans produced it and was piling up “Americana” before the term was coined. She founded the museum in 1947 to make her vast personal collections accessible to the public and create “an educational project, varied and alive” for all of Vermont and beyond.

The Shelburne Museum was originally named “The Electra Havemeyer Webb Museum of Fascination.” Mrs. Webb’s original collections of fine art, folk art, decorative art, waterfowl decoys, textiles, wheeled vehicles, and more formed the basis for a collection that now numbers more than 100,000 objects. Electra’s clothing designer of choice was Hattie Carnegie of New York City.

This two-piece satin evening dress, ca. 1950s, was made with silk and metal. The Shelburne Museum acquired it from the Estate of J. Watson Webb, Jr. It features a fitted pink bodice, three-quarter length straight sleeves, stand-up collar, and is tied at the waist with a peplum blending into the skirt. The skirt is pleated so the top shows only pink and then the green stripes appear to flow out from underneath with a ballerina shape.

Collection: John F. Kennedy Presidential Library and Museum

Woman’s Wedding Dress, ca. 1953
Owner: Jackie Kennedy

Jacqueline Lee Kennedy Onassis was an American socialite, writer, photographer, and book editor who served as the first lady of the United States from 1961 to 1963 as the wife of President John F. Kennedy. Kennedy was known for her taste and timeless style that set fashion trends around the world. Jackie Bouvier’s wedding to Jack Kennedy in 1953, held in front of 800 invited guests, was what we would call today a media circus; her much-anticipated wedding dress, designed by Ann Lowe, was widely photographed. Ann Lowe was a sought-after dressmaker to elite East Coast families—like the Rockefellers, Du Ponts, and Roosevelts—for bespoke bridal and debutante gowns.

The pristine pleating on the gown’s bodice, intricate scallop pin tucks, and complex rosette embellishments with dainty wax orange blossoms nestled in the center—all meticulously done by hand—are trademarks of Lowe. As impressive as it is today, the wedding gown almost didn’t materialize. Two weeks before the ceremony, and after two months of hard work, Lowe’s atelier flooded. Jackie Kennedy’s wedding dress was destroyed, along with the bridesmaids’ dresses. The designer, at her own expense (and ultimately for a financial loss on the project), purchased new fabrics and assembled an emergency seamstress team. Unbeknownst to her high-profile clients, Lowe recreated the collection in just 10 days. Today, the wedding dress, too delicate to exhibit, is preserved in the John F. Kennedy Presidential Library and Museum.



WOOL IN AMERICA AND THE REVOLUTION OF THE MILL GIRLS

by Judy Gonyeau,
Managing Editor



NEW ENGLAND FACTORY LIFE—BELL-TIME.—DRAWN BY WINSLOW HOMER.—(SEE PAGE 471.)

472

HARPER'S WEEKLY

[JULY 25, 1868]

Winslow Homer,
New England
Factory Life –
Bell-Time, from
Harper's Weekly,
July 25, 1868,
1868, wood
engraving on
paper, image:
9 1/4 x 14 in.,
Smithsonian
American Art
Museum

The English immigrants who came ashore in the 1600s brought their acumen with them, including a taste for British goods when it came to the household and the clothing they wore. It has been said the Native Americans loved to sell their worn-out beaver fur to the English because they were done with it, while the immigrants sent it back to England to be made into proper hats and the like. That was a win-win for both sides.

Now, fast-forward to the later 1700s as the American Revolution was winding down. Having relied on England to supply everything from equipment to cloth to tea, the view of a post-connected country also meant severe restrictions on imports, including the coveted quality wool made in England. Now, America was having to create resources of its own to have those things it wanted in its new society.

WOOL IN A POST- REVOLUTIONARY AMERICA

In a new, but war-ravaged, country, resources for building the American society had been torn through for the sake of liberty. Animal stock was in low supply and the Founding Fathers were taking on the role of Founding Farmers to help establish what resources would become the staples of this new land.

Sheep had a very low population as they had been killed to feed the troops (on both sides) and even those that were of the type that made for the best mutton and the best wool were gone. Now, the country had to rebuild its stock to populate the field and make cloth. Not just any cloth, but fine wool to dress the new leaders and elite of the country.

According to *The American Wool Industry 1789-1815*, the Hartford Woolen Manufactory was established as an early attempt at making wool broadcloth for the American public. They supplied George Washington with 13 1/2 yards of brown wool used to

construct the suit he wore for his inauguration. As Washington said to the Marquis de Lafayette, "I hope it will not be a great while before it will be unfashionable for a gentleman to appear in any other dress. Indeed we have already been too long subject to British prejudices."

A brown wool suit that belonged to George Washington is in the Mount Vernon collection, although this may not be the suit he wore to his inauguration as he had a few made by the same company over time. Mrs. Washington was praised for her dress made of "fine Hartford brown Cloth" that she wore for the trip to New York for the inauguration.

The consistency of wool produced by the Hartford Manufactory was not consistent due to the lack of quality wool being raised in the country during this time, and the inability to import sheep from abroad. The company closed just eight years after it opened.

Smaller makers began to pop up across New England and along the coastline. Yet, the quality of American wool remained at the root of the issue surrounding quality. Pennsylvania farmer Richard Peters wrote to George Washington, stating that "For some time hence this will not be a great sheep country. ... As to fleece it is but scant pounds per sheep being rather an over calculation. Wool is now in some demand but I have known it unsaleable. I hope manufactures will continue to increase demand but the prospect of this is distant. ... I know none who have tried the sheep business and succeeded."

During the presidency, George Washington maintained a wardrobe with a variety of suits for different occasions, including several brown suits. This brown broadcloth suit owned by Washington, with its more informal double-breasted coat, may have been worn by him for dressy daytime events. Could it be the suit worn for his first inauguration? Possibly, but the evidence remains inconclusive.

photo: George Washington's Mount Vernon



Washington became vested in this matter, growing his stock of sheep from 200 in 1797 to 800 in 1788, while investing in a Persian ram to improve the overall quality of the wool being harvested. Thomas Jefferson invested in Tunis sheep (although not the same as Tunis sheep today) and a quality Shetland ram, and invested in Tunis brought here from North Africa and East Asia. Others followed in their tracks by breeding with better quality rams, but they lacked the one thing people were pinning for: Merino wool.

MAKE MINE MERINO

While importing sheep into this new country was difficult at best, the DuPont family brought over the first imported sheep named Don Pedro from Spain in 1801 and began his foray into the wool industry. In 1802, Col. David Humphreys also imported 100 merinos, 25 rams, and 75 ewes from France. Then, in 1810, Spain exported 20,000 merinos to the U.S. because Spain needed the money and America needed the sheep.

The looming War of 1812 cut the U.S. out of trade with Great Britain once again, and the wool from the sheep was once again being somewhat depleted by war. After the war ended, cheap fine wool was once again available from England because there was now a surplus of merino.

The ups and downs of supply and demand were taking their toll. It was time for America to have its own wool industry with refined quality.

AMERICA, LET THE INDUSTRIAL REVOLUTION BEGIN

An American breed of sheep was being further defined by breeding ewes to the Tunis ("Barbary sheep") rams, and also to merino sheep helped bring about a more refined wool. George Washington's stepson George Washington Parke Curtis played a role in promoting American wool and proper breeding after he "discovered a flock of feral sheep on Smith Island that were said to have wool as fine as any merino. Custis crossed the Smith Island sheep with his Persian ram and another longwool ram named "Bakewell" (not to be confused with the Bakewell breed of sheep, also known as Leicester Longwool) and created the Arlington Improved breed." (The American Wool Industry) From there, he started annual sheep-shearing contests, and over the course of a few years, it was still the Merino that won the day.

This all brought focus to the building of the American sheep that had originally come across the ocean, much like the farmers who raised them. Inventions leading to a greater vision of processing wool and other fabrics brought about the Industrial Revolution as it was applied to the textile industry.

Mills were popping up across the country, and with each new mill came new towns and cities surrounding them and providing the labor needed to work the machinery. As machinery continued to improve, the sizes of the mills grew exponentially, and a small mecca for

manufacturing fine wool appeared in Lowell, Massachusetts. As the demand for high-quality wool continued, employment numbers climbed, the number of people needed to fill the jobs climbed. By the mid-1800s, the mills turned to hiring women from near and far to fill the vacancies, showing this opportunity to be more of a delightful adventure where women could bond while working side-by-side.

THIS ONE'S FOR THE GIRLS

Selling the idea of allowing women to join the workforce of factories was a marketing "ploy," saying it was all about financial independence and joining together with other women (and girls – some discovered to be as young as 10) in a community of happiness and support. Little did many of the young girls selected to work in the mills know that they were about to enter the world of the sweatshop filled with 12 to 14-hour workdays, pay constrictions, and tight, communal living arrangements where there were at least two, but more likely three to a bed.



A pair of rams named "Don Pedro" stand watch at the tree-lined entry to the former DuPont hunting lodge in Cambridge, Maryland.

photo: Dorchester Community Economic Development

*At right:
This brief piece states that girls come from far and wide to work at the Lowell mills because the pay is better than they would make at home. The article contends that a girl can make only four dollars a month working in a family, a pittance compared to her earnings at the mill.*

The Situation of the Lowell Factory Girls.

The labor of the mills is considered much more honorable than the labor of domestic life. Compared with domestic labor the mills are not desirable;—in a family, the girls can earn four dollars a month, while in the mills a girl will earn more money, exclusive of her board, than can the ablest man on a farm. The girls seek the mill as a place where they can earn money, with which they can gratify the almost universal desire for dress. Many of the girls, too, come to the mills to accumulate money, with which to provide for the day upon which they shall enter on a new era in their lives.



THE MAID OF THE MILL.

The typical prized recruit was a "farmer's daughter" who was between 14 and 35 years of age looking to help pay for her brother's college tuition, help the family with bills, take part in the lectures and programs available to them from the factory, or sometimes acquire a little financial independence. Often, the girls would recruit friends or members of their families to join them to make life a bit less lonely.

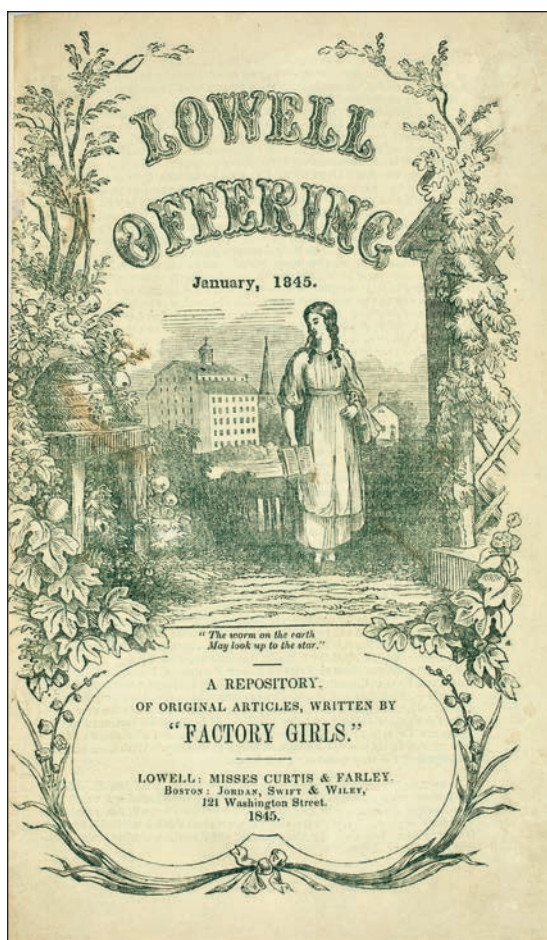
NOT YOUR AVERAGE "DICKENS FACTORY"

Both boarding houses and the educational opportunities that were offered to the employees were thanks to Francis Cabot Lowell who was looking to distance the conditions there from the

E. Corbould and H.W. Smith, The Maid of the Mill, 19th century print

The story depicted here is about a young girl who relinquishes her middle class life and identity to experience life as a working mill girl, fancying that this will grant her a "freer life."

She ultimately meets and falls in love with a young boy whom she believes to be a cottage hand but is, indeed, a rich gentleman. The story, like the image, provides an example of how mill girls were frequently romanticized in literature directed at the middle class. photo: American Antiquarian



This article is the second installment of a series by mill girl Josephine L. Baker and printed in the January 1845 edition of the Lowell Offering. The piece details an imaginary trip through the daily workings of a mill and the atmosphere of its workers. This article provides us with not only a firsthand account of a mill, but also how it would have appeared to an outsider, anticipating his or her reactions. It captures the pace of work, the immense size yet cramped conditions of the mill, the varied kinds of work conducted on each floor, and the women's exhaustion at the end of the day. While Baker praises the opportunities for self-improvement, such as lectures or classes, she bemoans the lack of time available for such pursuits.

photo:
americanantiquarian.org

Charles Dickens' take on factory life in books such as *Oliver Twist* or *David Copperfield*, or from Dickens' own life when he was forced at the age of 12 to work at a boot black factory in order to help pay off his father's debts.

Lowell invited Dickens to come and visit his woolen factories after which Dickens noted that the Mill Girls were "well-dressed" and wore "serviceable bonnets, good warm cloaks, and shawls." He also remarked the women were "healthy in appearance and had the manners and deportment of young women, not of degrading brutes." Dickens was also pleased by the Mill Girls' high level of literacy, especially in *The Lowell Offering*, a published journal. However, this was just a portion of his four-month trip to the U.S. His resulting work from this trip, called *American Notes*, is "infamous for its criticisms of America and Americans, but less noted is the fact that Dickens found America's factories laudable in many respects, including the treatment of workers."

WHO WERE THE MILL GIRLS

Of the thousands of women working in the mills at that time, most were girls who left the family farm. According to *The Worcester Journal*, "74% of the workforce in the Hamilton Manufacturing Company was female, native-born, and their average age was 24.

"The residents were strongly encouraged to read, learn, and worship regularly, no matter what their denomination. Popular literary choices included novels, newspapers, bibles, and periodicals, and many of these works were provided by a lending library for a small fee. These books would be the basis of learning for many of the women working in the mills."



This engraving of the Merrimack Mills and Boarding-Houses depicts the everyday scene of the street on which Merrimack Mill was located.

Within the image the boardinghouses are lined up in a neat row leading to the Merrimack Mill located at the end of the street. These boardinghouses were solely occupied by mill girls during their employment with Merrimack Mill. It was crucial to keep the boardinghouses close to the mills to ensure the safety of the girls, and also to better regulate their environments and routines.

Mill Girls were paid half of the rate paid to men, \$3-\$4 per week, and from that, they had to pay room and board (75¢ to \$1.25) and were provided with three square meals a day. Each "house" had a widow or a couple who would run a strict lifestyle that included a 10 p.m. curfew and mandatory church attendance for all the girls. As their numbers grew, the women formed book clubs and published their own journal, *The Lowell Offering*, where they would share stories about life at the mills.

On the factory floor, there were typically two men to oversee the work of 80 women as they worked through the day from 5 a.m. to 7 p.m. By 1840, Francis Lowell's associates were expanding the mills to the point that they had 8,000 employees, and the nickname "City of Spindles" was attributed to the city of Lowell. By 1860, the number of spindles in the city had jumped from 2.25 million to 5.25 million, and the number of workers jumped to 122,000.

ORGANIZING WOMEN: THE FOUNDATION FOR WOMEN'S RIGHTS

Who were all these workers supplying goods for? It could be said for the investors, who were reaping a great return of 14% per year. The corporations were raking in high profits as well. And yet the women working in the factories were going through pay cut after pay cut in order for the company to keep upgrading their equipment and still take a profit.

At the same time, another publication had gained traction – *The Voice of Industry*. Here, the story of a good life at the woolen mills was presented in a different way. One of the employees named Juliana put it this way, "[There is a] very pretty picture, but we who work in the factory know the sober reality to be quite another thing altogether." The 12-14 hour days left little room for partaking in the educational classes and left women so exhausted it became difficult to keep up their own lifestyle as well as those they supported. The room and board did not change despite paying a lower wage. Another worker described her living quarters as "a small, comfortless, half-ventilated apartment containing some half a dozen occupants."

Over the years, *The Offering* also shared stories of labor unrest in the factories, and an article on Mill Girls suicides.

TIMELINE OF ORGANIZED LABOR AND STRIKES

In the early 1830s, the Board of Directors proposed reducing the wages for women. When they suggested a 15% reduction in pay, the Mill Girls would meet to discuss their situation. In February 1834, they produced a run on the area banks as they withdrew their savings and organized their first strike. While the strike failed and the workers either went back to work or left town, some people felt the strike was a "betrayal of femininity."

Later, in January 1836, the company's Board indicated they wanted to increase the price of rent to offset the economic calamity caused by the boarding of housekeepers. In October, they wanted yet another rent hike. Protests were rampant and the girls formed the Factory Girls' Association and organized another strike.

Harriet Hanson Robenson was just 11 and working as a doffer when the strike occurred. In her memoir she wrote, "One of the girls stood on a pump and gave vent to the feelings of her companions in a neat speech, declaring that it was their duty to resist all



Members of the LFLRA go on strike



attempts at cutting down the wages. This was the first time a woman had spoken in public in Lowell, and the event caused surprise and consternation among her audience.”

In 1845, the Lowell Female Labor Reform Association (LFLRA) was formed as the first union of women workers. Membership swelled to over 500 in just six months and continued to expand.

This was an all-female organization, run for and run by women for the betterment of working conditions at the mills. Those who were elected to officiate the Union also worked with other women working in other mill towns, setting up branches of the LFLRA that all contributed insight and assistance to the organization.

First up for the LFLRA was to secure enough signatures on petitions given to the corporation demanding a 10-hour work day. The Massachusetts Legislature formed a committee with Lowell Representative William Schouler as its leader. The committee’s charge was to investigate and hold public hearings where testimony would be taken from workers regarding the length and impact of the regular workday on their work and lives. These were the first investigations into labor conditions made by a governmental body in the U.S.

The result of the investigation was that they felt the State had no business controlling the number of hours employees would work. In response, The LFLRA called its chairman, William Schouler, a “tool” and worked to defeat him in his next campaign for the State Legislature. In a complex election Schouler lost to another Whig candidate over the issue of railroads. The impact of working men [Democrats] and working women [non-voting] was very limited. The next year Schouler was re-elected to the State Legislature.

Despite having lost the request for a shorter workday, the LFLRA continued to expand and became affiliated with the New England Workingmen’s Association. They continued to contribute to the *Voice*

of Industry newspaper while maintaining pressure on the mill owners to lower the length of the workday. In 1847, mill owners reduced the workday by 30 minutes. That same year, New Hampshire passed a law for a ten-hour workday. Unfortunately, the law was not enforceable.

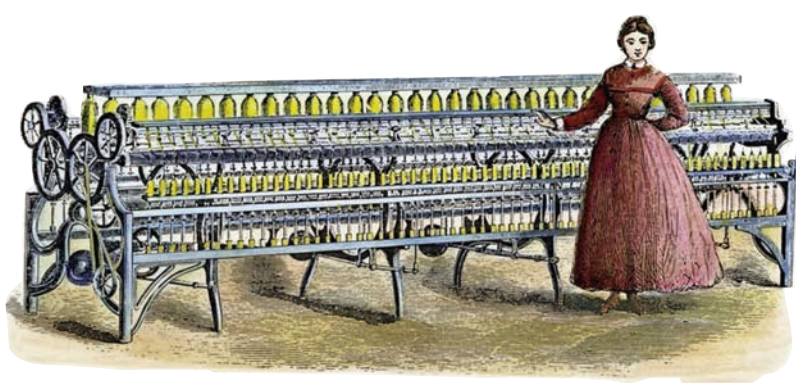
By 1848, the LFLRA dissolved. Workers continued to pressure management for better working conditions and in 1853, the Lowell Corporation reduced the workday to 11 hours.

MID CENTURY UPHEAVAL

As the woolen industry continued to grow and the quality of the American sheep’s wool improved, demand was now outnumbering supply. Wool was being imported from around the world, and the West was beginning to be a more important supplier to the industry.

Yankee ingenuity took off as improvements to machinery continued to improve production numbers, but unrest between the North and South eventually choked the supply of cotton from the South to be finished in the North and eventually, mills shuttered their doors.

By the Civil War, woolen manufacturers in New England registered numerous patents to



keep their machine and wool processing inventions in the North, leaving the South without the ability to replicate the more refined finishing techniques so easily as wartime approached. At this point, New England mills created much of the blue uniform cloth worn by the Union Army. These mills continued to thrive into the 20th century until

the use of synthetic fabrics became all the fashion. The South was left with too much cotton and nowhere to turn for finishing cotton fabric and making money for the Confederates.

WHAT WAS IT ALL FOR

According to the AFL-CIO, what did the LFLRA do for women working in factories? “In the short term, not much. That’s how it often is with the first pioneers in social justice movements. Both of their strikes were crushed. And the only victory they won in their 10-hour workday campaign was pretty hollow. In 1847, New Hampshire became the first state to pass a 10-hour workday law – but it wasn’t enforceable.

“That was in the short term. But in the long term, the Lowell mill girls started something that transformed this country. No one told them how to do it. But they showed that working women didn’t have to put up with injustice in the workplace. They got fed up, joined together, supported each other, and fought for what they knew was right.”

Or, as said by a Mill Girl, “They have at last learnt the lesson which a bitter experience teaches, not to those who style themselves their ‘natural protectors’ are they to look for the needful help, but to the strong and resolute of their own sex.”

Today, millions of women in unions who teach our kids, fight our fires, build our homes and nurse us back to health owe a debt to the Lowell mill girls. They taught America a powerful lesson about ordinary women doing extraordinary things.

About the Title Image:

In 1868, Winslow Homer took up the subject of people who worked in textile mills. Mill operatives’ activities were organized by bells that rang throughout the day. Before mid-century, Americans viewed factories as places where respectable folk—mostly women—could earn a decent income and make a contribution to the nation’s industrial transformation. By the time Homer created his picture, native-born farmwives and their daughters had long been absent from the mills. Recent immigrants and the desperately poor replaced them at the looms, the only takers for work that offered the barest sustenance.

The Great American Hall of Wonders, 2011

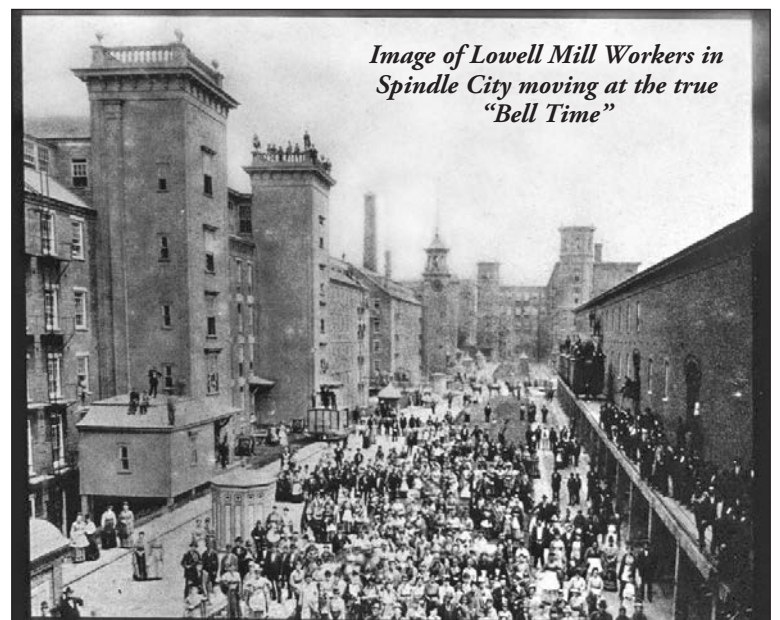


Image of Lowell Mill Workers in Spindle City moving at the true “Bell Time”

Hattie Carnegie

20th Century Fashion Entrepreneur

By Maxine Carter-Lome, publisher

"My clothes are built to show off the woman who wears them. I like them to be simple... to move well, to move with the times and a little ahead of the times." - Hattie Carnegie

From the 1920s through the 1940s, Hattie Carnegie was the go-to American fashion designer for the rich and famous - and those with aspirations. During her three-decade reign leading a fashion empire, Hattie Carnegie was associated with simple elegance and high fashion. Her work ranged from one-of-a-kind creations for clients such as the Duchess of Windsor, Clare Booth Luce, Tallulah Bankhead, and Joan Crawford to designing uniforms for the Women's Army Corps., for which she received the Congressional Medal of Freedom.

Today, Carnegie's designs are in the permanent collection of the Metropolitan Museum of Art in New York, the Shelburne Museum in Vermont (Hattie Carnegie was Museum Founder Electra Havemeyer Webb's designer of choice), and the Museum of Fine Arts Houston, among others. Not bad for an immigrant and a woman at the turn of the century who went on to build and run a fashion empire valued at \$8 million (the equivalent of \$77.5 million today) at the time of her death in 1956 at the age of 69.

Born Henrietta Kanengeiser to a poor Jewish family from Vienna, Austria-Hungary in 1886, Hattie was the second of seven children born to Hannah and Isaac Kanengeiser. The family immigrated to the United States when Hattie was a young girl, settling in the Lower East Side of Manhattan. To help support her family, Henrietta took a job as a messenger at Macy's at age 13 and by 15, was modeling and trimming hats in their millinery department, an experience she would later parlay into her own hat-making business.

As the story goes, Henrietta conceived of the surname Carnegie while on the ship to America. Hattie asked a fellow voyager who the richest and most prosperous people in America were and the answer was, "Andrew Carnegie." She formerly changed her name to Hattie (supposedly a nickname given to her because she made hats) Carnegie in her mid-20s when she launched her own business. Eventually, the rest of her family dropped the Kanengeiser name, as well, and adopted Carnegie as the family's surname.



*Vintage 1950s
figural Pegasus horse
brooch by Hattie
Carnegie selling for
\$100 at Etsy.com*



Inset: This nipped-waist dress is from the early 1950s is tailored from a silk watercolor floral print in shades of pink, gray, white, lavender, and Carnegie blue. The knee-length silhouette has a fitted sleeveless bodice and a skirt with fullness formed from a pair of soft reverse pleats in the front and back. There is a silk lining and metal zipper back closure. Selling on 1stDibs for \$750.



Hattie Carnegie Originals
from hat to hem: Under a whirlwind brimmer of
licorice straw, a costume of beauty patches
on sugar white silk-and-cotton, ear clips of chunky jet
and the aura of Carnegie Four Winds Cologne.
(Costume only at Hattie Carnegie Ready to Wear Salons)
42 East 49th Street, New York

"Hattie Carnegie Originals from hat to hem: Under a whirlwind brimmer of licorice straw, a costume of beauty patches on sugar white silk-and-cotton, ear clips of chunky jet, and the aura of Carnegie Four Winds Cologne. (Costume only at Hattie Carnegie Ready to Wear Salons) 42 East 49th Street, New York"

A Young Entrepreneur

In 1909, Hattie partnered with Rose Roth, a seamstress, to open a custom clothing shop called "Carnegie-Ladies' Hatter" on East 10th Street in New York City. Roth made the dresses (Hattie could not sew) and Carnegie designed the hats. Together, the two built a successful business, partly due to Hattie's sense of style and appearance. Four years later, they moved their shop to a larger more fashionable location on West 86th and Riverside Drive and incorporated their business.

In 1919, Hattie bought Rose Roth's share of the business, and Hattie Carnegie, Inc. was born.

At this time, all fashion came from Paris. Hattie threw herself into studying Parisian styles and started traveling several times a year to Paris on buying trips to seek out and adapt the latest fashions for her growing clientele of rich, fashionable American ladies. One could buy a Chanel at Hattie Carnegie, or one could buy her interpretation of Chanel's work.

Although she was known for her sense of style and the creations that she put out under her label, Carnegie could not sew or cut a pattern herself. She did, however, have an eye for talent. As her business expanded into wholesale ready-to-wear, her company employed some of the most prominent American fashion designers of the twentieth century, including Norman Norell, Pauline Potter (later Baroness Philippe de Rothschild), Jean Louis, James Galanos, and Clare McCardell to design for her label.

Carnegie's best-known works were her "Little Carnegie Suits." Carnegie's suits typified a style that was neither youthful nor matronly, but very feminine and very neat-the "Carnegie Look." Carnegie claimed in 1951 that "there is really no 'Carnegie Look,' there is only the 'you' look." Carnegie was also known for her versions of the little black dress.

Ready-to-wear

According to the Vintage Fashion Guild, up until the mid-1920s, all the dresses at Hattie Carnegie were made to order but in 1928 she hired Norman Norell, credited as the father of American high fashion, to design her first ready-to-wear line which allowed her to expand her brand into high-end department stores and make her clothes more accessible.



Hattie Carnegie reviewing the final dresses on a model before a show, 1937.

Photo: Alfred Eisenstaed



This ca. 1938(ish) evening dress was purchased for The Orchid Ball, a debutante ball given by Mrs. Albert Cameron Burrage for her granddaughter, Elizabeth Burrage Chalifoux, at the Louis XIV Ballroom, Hotel Somerset, Boston.

I. Magnin was the first store to buy Hattie Carnegie designs wholesale, making her the first custom designer to create special collections for a ready-to-wear label for wholesale trade. These designs carried the I. Magnin label and the "Hattie Carnegie Originals" label. By the late 1930s, her ready-to-wear dresses, hats, and accessories were sold in better department stores and specialty boutiques around the country.

By 1940, Hattie Carnegie, Inc. was employing over 1,000 workers, most working in the manufacturing of the company's ready-to-wear lines. Carnegie had successfully steered her business through the Depression and came out the other side a larger, healthier, and stronger company thanks to the cache of her brand, reputation for taste and style, and entrepreneurial instincts.

The 1940s

The 1940s were a decade of further brand diversification and business expansion for Hattie Carnegie, Inc.

According to the Vintage Fashion Guild, by the 1940s, Carnegie had turned her store from a custom-made dress shop into an actual department store. There was a handbag shop where a customer could order a bag to match an outfit or hat; a fur salon; the Custom Salon - a millinery shop and ready-to-wear hat shop; a jewelry department; an antique shop that sold furniture, china, and glass; a perfumes department; the Jeune Fille shop, which offered a line of lower-priced clothing for her younger customers under the Spectator Sports label; and the Blue Room, where she sold her own and other manufacturers' ready-to-wear lines. Like her namesake, Carnegie was now a household name in her own right.

A *LIFE* magazine article about Carnegie published in 1945 features a striking photo of her seated at an elegantly appointed desk. The intro

reads, "With a 'look,' a little suit, and a knowledge of all the angles, she has risen from poverty to be the absolute boss of a \$6,500,000 dress business."



Hattie Carnegie was featured on this September 15, 1940, cover of VOGUE magazine with a nod to "American Fashion Openings Shopping for All Incomes." Carnegie was considered to be a business with reasonable pricing.



This vintage Hattie Carnegie hat is a soft furry rust color with faux "tortoiseshell" colored beading. It was made for John Wanamaker, and the top inside of the crown states "Musketeer Imported Body Made In Austria" and has the Hattie Carnegie tag. This hat is in very good condition, both inside and out, and is a true small size. For sale at rubylane.com for \$125.



1.



2.



3.



4.

1. Vintage Hattie Carnegie necklace of iridescent cut crystals and gilt mesh with matching ear clips selling for \$685 on eBay

2. This vintage Toucan tropical bird brooch was first designed by Kenneth Lane for Hattie Carnegie before he went off on his own, ca. 1960s. Selling for \$77 at rubylane.com

3. Hattie Carnegie Haute Couture Egyptian Revival Lapis Blue & Turquoise Glass Beads Necklace is 29" long and the center drop is 4 1/8" long, ca. 1950s. Currently selling at Etsy.com for \$495.

4. This famous 1950s brooch by Hattie Carnegie features a coral color resin elephant figure with green, clear, and purple rhinestone accents in a gold-tone setting. Although unmarked, it is an acknowledged Carnegie design. Sold for \$225 at 1stdibs.com

Carnegie Jewelry

The Carnegie look embodied total perfection, and accessories were as much a part of the "look" as the clothing, especially the jewelry. In 1939, Carnegie added a jewelry line to go with her clothing designs.

Like Chanel and Elsa Schiaparelli, Carnegie flourished in the "cocktail jewelry" movement (1935-1960), where pieces like brooches and demi-parures of necklaces, bracelets, and earrings put the finishing touches on outfits. Rather than trying to copy fine jewelry, Carnegie's early pieces are often creative and quirky such as a cupid figure riding a balloon swing or handsome unicorn brooches made in several variations.

Over the years, Carnegie worked with a wide array of talented designers and manufacturers on her jewelry line under the Carnegie name but launched her jewelry business with Fallon & Kappel, a famed manufacturer who also supplied Eisenberg with jewelry. Today, these early pieces made by Fallon & Kappel are considered by collectors to be the most important and valuable of Carnegie jewelry.

As the decade wore on and her jewelry business expanded, Carnegie Company expanded its stable of jewelry designers and manufacturers to include Kenneth Jay Lane, Norman Norell, and Nadine Effront, a French sculptor and onetime student of George Braques. As a result, her jewelry over the decade reflects different styles; however, flowers, fruits, and leaves are constantly repeating motifs.

Carnegie jewelry is known for its use of such wonderful elements as glass cabochons, pressed glass leaves, beaded flowers, rock crystal, and artificial pearls, and for incorporating specific themes into its jewelry lines. One of Carnegie's more popular jewelry collections is the Oriental line, inspired by Far Eastern and Indian motifs. The collection includes elaborate metal human figures with features made with tiny rhinestones and faux pearls, as well as things like a figural elephant carrying a howdah and a snuff-bottle pendant. Inspired by the African art that influenced Paris fashion in the 1930s, Carnegie also created a line of animal-shaped brooches made of Lucite in bold colors like red-orange, emerald green, ivory, and turquoise blue, and were trimmed with rhinestones, colored beads, and gilt metal. In addition to themed collections, she made many beautiful, more traditionally styled jewelry pieces featuring beautiful rhinestones.

Carnegie costume jewelry was made from the 1940s to the 1970s; however, jewelry designed before she died in 1956, while under her personal guidance, is considered rare and therefore is most valued by collectors. These early pieces can be identified by an "HC" mark. Some of the last pieces including the Carnegie name were sold in the to include the Carnegie name



Hattie Carnegie's elegant evening cap with biased silk organza. Horsehair cap is 7" in diameter with 10" tendrils made in the 1950s. Selling on 1stDibs for \$475.

were sold in the late 1970s as Valentino for Hattie Carnegie, Yves St. Laurent for Carnegie, and Anne Klein for Carnegie.

Legacy

Carnegie's fashion empire continued on for another decade after her death with the help of two of her brothers who had worked closely with her over the years but the strength of Carnegie's personal dynamism and leadership was so closely identified with the company that it was difficult for it to continue successfully without her. On November 26, 1964, *The New York Times* ran an article that "Hattie Carnegie, the specialty shop at 42 East 49th Street ... will go out of business next year." According to the article, reports of the imminent demise of the wholesale apparel and accessories divisions of the corporation founded by the creator of "the little Carnegie suit" had been circulating in the fashion industry in recent months but a statement issued by Edward Isaacs, chairman of the board of Hattie Carnegie, emphasized that it was the store that was being closed, not the company, to enable the expansion of the wholesale operations.

After the Custom Salon closed in 1965, the company continued to produce jewelry, hats, and accessories until 1976, when the business closed for good.

Carnegie's designs were described in *Who's Who in Fashion 1988* as "youthful and sophisticated, never faddy or extreme. She was noted for suits with nipped waists and rounded hips, especially becoming on smaller women, embroidered, beaded evening suits, at-home pajamas, long wool dinner dresses, and theater suits. Beautiful fabrics and excellent workmanship were hallmarks, anything but the best was abhorrent to her."

Carnegie's outstanding work was recognized by two awards given during her lifetime: the Neimann-Marcus Award in 1939 and the Coty American Fashion Critics' Award for "consistent contribution to American elegance" in 1948. Yet, one of Carnegie's most important legacies to American fashion was the designers that came out of her workrooms, a sort of fashion incubator for emerging talent. Carnegie was known to have an amazing ability to recognize design talent. Although she never gave these designers credit for their work, they credit her with the future career opportunities that came from working under her label.



"I feel very strongly that the curtains, bed hangings, etc. will make all the difference in the house. If you knew the many hours I spent trying to get just the right folds etc. in the different curtains in my house, I think you would appreciate that they can only be made by the best upholsterer and even then need supervision in their making."

*- Henry Francis du Pont,
January 1940*

The eighteenth-century textile in the Walnut Room used to make the bedhangings, cover, and curtains has been in use for eighty years. First reproduced by Brunschwig & Fils in 1974, the popular pattern is called Bird & Thistle Toile.

The Well-Dressed Window: *Curtains at Winterthur*

The du Pont family arrived in America from France in 1800 and in 1802 established a mill to make black powder on the Brandywine Creek near Wilmington, Delaware. The estate they created is called Eleutherian Mills, and the four tracts of land they purchased nearby form the nucleus of what we know today as Winterthur. The first house on the Winterthur estate was built in 1839 by Antoine and Evelina du Pont Bidermann, who named the property after Bidermann's ancestral home in Switzerland. When Antoine and Evelina died, in the mid-1860s, their son sold the property to Henry du Pont, Evelina's brother, who passed it on to his son Henry Algernon.

Henry Algernon's son, Henry Francis (1880–1969), was born at Winterthur. He took over management of the large household after the death of his mother, Pauline Foster du Pont, in 1902. When he inherited the estate after the death of his father in 1926, he began formulating plans

to expand in a grand manner. Working with architect Albert Ely Ives, between 1929 and 1931, du Pont not only remodeled the existing house but built a massive extension. In addition to two floors of bedrooms, the house also contained numerous spaces for dining and entertaining in which du Pont created what were considered by many to be the most beautiful rooms in America.



These bedhangings are made from fine linen and cotton embroidered with colorful crewelwork using hand-spun yarn. Probably embroidered in New England during the eighteenth century.

Decorating with Antiques

With the framework provided by architectural elements salvaged from historic buildings in twelve of the thirteen original colonies, du Pont furnished his rooms with antiques, primarily American. These he purchased in quantity through auctions and dealers. Like many other collectors in the early twentieth century, he was strongly influenced by the period rooms in the Metropolitan Museum of Art's American Wing, which opened in 1924. Furniture and other decorative arts were displayed there in room settings according to a chronology of

styles from the seventeenth to the early nineteenth centuries. Efforts were made to create rooms that were “of the period.”

Writing to interior designer Henry Davis Sleeper in 1930, du Pont stressed that at Winterthur he was “doing the house archaeologically and correctly, and am paying the greatest attention even to the epoch of fringes.” When creating window treatments, du Pont did indeed refer to design books of the appropriate period as well as surviving examples of historic valances. These, however, he would adapt to suit the project at hand. At the end of the day, for du Pont, aesthetics always trumped historic accuracy. In his own office, for example, he preferred an 1830s chintz for curtains although the room was created with architectural paneling from a 1790 addition to a house built in 1760. The dates didn’t fit, but the mix looked “right.” In effect, du Pont was creating beautiful installations that featured his extraordinary collection.



The English paste-printed cotton (1770) in the Hampton Room features exotic flowers and undulating vines that complement the style of the furnishings and add a dynamic element to the decoration. The bedhangings, valances, and material were purchased from Bertha Benkard's estate after her death in 1945.



In April through June and October through December, du Pont used this blue-green Satin woven silk (1775-1800) with hand-painted and embroidered vignettes of Chinese life in the Latimeria Room. Limited yardage of this handsome piece may have contributed to the choice of the shallow, scalloped shape for the valance.

Rooms as Art

Du Pont took great care with the placement of furniture and objects in his rooms, striving for symmetry and balance and introducing color and pattern through the choice of textiles. He loved the color palettes of mid-nineteenth-century printed cotton chintz, which was made highly fashionable in the early twentieth century through the work of designers Elsie de Wolfe and Dorothy Draper. The patterns of antique paste prints—blue and white cottons printed in indigo resist—he found intriguing. As du Pont often noted, “Color is the thing that really counts more than any other.” He fussed over subtle shades, often keeping expensive historic fabrics on approval for months to see how they looked in a room not only at various times of the day but during different seasons of the year. He wanted to be sure that the color was just right.

Access to Materials: Dealers

Although du Pont’s window treatments evoked the period of the architectural elements in a particular room, the fabrics themselves bore little relation to what was actually in use in America from the 1700s to



Striking green-and-white striped satin curtains dress the bed and windows of the Gold and White Room. The stripes form an attractive diagonal pattern when fashioned into a swag installed inside the early nineteenth century window trim from the Peter Breen house in Philadelphia. Eye-catching, spool-shape silk fringe hangs from lattice-patterned threads to trim the valances.

the early 1900s. The specialist dealers du Pont patronized obtained the majority of their stock in Europe, where vast quantities of antique fabrics were readily available from the late nineteenth century onward. Du Pont purchased both dress and furnishing fabrics and routinely disassembled pieces for reuse as curtains or upholstery. In fact, many, if not most, of the textiles used to furnish Winterthur never saw the light of day on this side of the Atlantic until the early twentieth century.



Wool moreen reproduced for Winterthur in France through Brunschwig & Fils was used for the fall and winter rotation curtains, which were made in the Winterthur sewing room.

Herman A. Elsberg, a textile designer, collector, and dealer, sold antique silks as well as printed cottons and linens to du Pont. Amy Pleadwell, from Boston, was an artist and teacher who went into the antiques business. She traveled to France at least once a year and sent quantities of fabrics to Winterthur on approval in the 1940s and 1950s, along with postcards and letters. Bertha King Benkard (Mrs. Harry Horton Benkard), a talented family friend, was consulted about furniture placement, paint colors, rugs, objects, textiles and curtains, and even represented du Pont when he was out of town.

Ernest LoNano Interiors

The artisans who were most closely involved with actually fabricating the curtains at Winterthur were employed by the firm of Ernest LoNano. The company was headed by three members of the family with the same name. Du Pont initially contracted with the first Ernest LoNano (1878–1934), but it was the second Ernest (1901–1958) who worked on the Winterthur expansion and built the company into one of the most influential interior design firms in America. The third LoNano (1931–2013) continued to successfully operate the business into the late twentieth century.

Like the textile dealers mentioned above, the LoNano firm stocked large quantities of antique fabrics to sell to clients. Based in New York City, the firm first became known through its association with the Metropolitan Museum of Art in the early 1910s. The firm's involvement making curtains, bedhangings, and upholstery covers for the enormous Winterthur house was their largest commission to date. Between 1936 and 1950, du Pont's daybooks record purchases from the business totaling \$54,182.11. These range from what was claimed to be sixteenth-century green velvet to cover an easy chair in du Pont's bedroom (at a cost of \$525) to 70 yards of antique brocatelle for the dining room (at \$32 per yard) and often included old linen sheets, which were specially dyed for curtain linings. LoNano also took delivery of fabrics purchased by du Pont from other dealers and sometimes charged for cleaning, restoration, and repairs. Additional invoices include those for the installation of seasonal changes. In November 1931, the firm charged \$2,168 "for setting the Winterthur Home for Fall."

Seasonal Changes

It was customary household practice in H. F. du Pont's day to change the look of a room with seasonal curtains and slipcovers. Room changes and reinstallations over the years were also dictated by du Pont's prolific acquisition of new furniture and fabrics—which, of course, he wanted to highlight. The importance of color and its use in the Winterthur garden played an essential part in the choice of the seasonal interior color schemes. The inside/outside connection was an important one for du Pont, and textiles brought nature's colors indoors.



The bedspread, acquired from Ginsburg & Levy, is believed to have been owned by John Hancock, who is said to have inherited it from his uncle Thomas Hancock. Recent research has shown that the main part of the bedspread was originally a head cloth. Crewelwork valances from another set of bedhangings were added to three sides to make it large enough to serve as a spread.

Du Pont was a prodigious record-keeper. His detailed room inventories indicate the specific textiles, rugs, and furniture to be used for each season. Most textiles were marked with sewn-on labels that identified the months the items were to be hung, and many also carried labels indicating the particular season (1 to 4), with Season 1 being the months of January to March. Of course, with adjustments in installations over the years—with old textiles being taken apart and reused—and with new labels being added to indicate the new arrangements in a room, deciphering which labels belonged to which time period can be a bit of a puzzle. In addition to written room inventories, during the 1940s du Pont instructed Leslie P. Potts, assistant to the superintendent of Winterthur Farms, to produce a series of watercolor room plans detailing the placement of all furniture as well as decorative elements such as rugs and lamps.

Although labor intensive and time consuming, the practice of seasonal changes was important enough to du Pont that he noted his wish for it to continue after his death, spelled out with instructions to his executors.

The Winterthur Rooms Today

By the 1960s it was clear to H. F. du Pont that large quantities of antique fabrics were no longer available and that many of his own beloved textile furnishings had become faded, discolored, and damaged. The solution, of course, was to replace them with reproductions. Although du Pont knew such a change was inevitable, he much preferred the muted shades of the antique and, when possible, would add an older fringe, tassel, or other decorative element to the newer acquisitions to soften the appearance. As always, color was of paramount importance.

After du Pont's death, the curatorial staff at Winterthur continued to make adjustments in the museum rooms. Some Board of Trustees members were concerned, however, that du Pont's aesthetic would be lost. Their solution was to identify the most important rooms in the house and designate them "frozen," with any subsequent changes to require Board approval. And so they remain today. Many of those rooms are featured in the book, *The Well-Dressed Window: Curtains at Winterthur* by Sandy Brown. This article is based on the Introduction by Linda Eaton.



The faux Venetian curtains in the Flock Room at Winterthur consist of a plain woven silk with swags, pleats, and tails at the ends. The scalloped valances feature a richly embroidered pattern in chenille yarn, edged with a woven tape and finished with silk fringe. The ensemble is a pastiche inspired by the patterns of Daniel Marot but fabricated with twentieth-century techniques.

Photography by Jim Schneck. Permission granted by Winterthur.

More than 60 years ago, collector and horticulturist Henry Francis du Pont (1880–1969) opened his childhood home, Winterthur, to the public. Today, Winterthur (pronounced "winter-tour") is the premier museum of American decorative arts, with an unparalleled collection of nearly 90,000 objects made or used in America between about 1640 and 1860. The collection is displayed in the magnificent 175-room house, much as it was when the du Pont family lived there, as well as in permanent and changing exhibition galleries. For more information visit winterthur.org.

Lace Fabric

By
Melody Amsel-Arieli

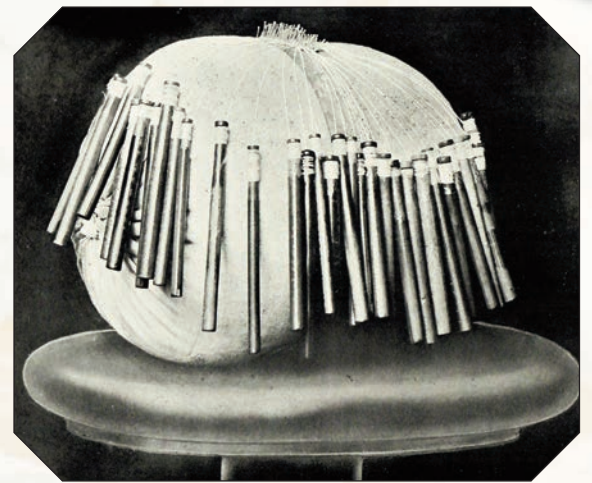
Faded doilies and lacy gloves may evoke visions of bygone afternoon teas in overstuffed parlors. Yet these openwork textiles were likely inspired by highly embroidered Italian Renaissance church vestments.

In time, decorative needle lace—hundreds of impossibly tiny, twisted, looped, knotted, and plaited hand-worked needle stitches forming delicate, openwork fabric—followed. During the 16th century, needlecraft was considered a virtuous, ladylike pursuit. So, aristocratic girls and women spent much of their time adorning linens, samplers, undergarments, handkerchiefs, gloves, cuffs, and caps with elegant silver, gold, or silk needle lace edgings. They also hand-stitched frothy lace sleeves, cuffs, petticoats, ribbons, jackets, and wide, flat collars. Though few of these historic garments have survived intact, fragments may be seen in select museums.

Yet exquisite needle lace garments do appear in prestigious portraits of this time. Members of the European aristocracy, for instance, often posed in elaborately folded, starch-stiffened needle lace ruffs. These expansive, costly creations not only symbolized the wearer's social position and wealth but ensured perfect posture. However, by the late 1660s, wrote diarist Samuel Pepys, these cumbersome collars had been replaced by lacy rectangles tied comfortably at the neck.

As the love of lush needle lace swept Italy and France, young girls in convents spent years plying this craft. In time, a variety of types and patterns arose, reflecting a range of tastes and creative traditions. Many are named for their place of origin.

Venetian needle lace, for example, features scrolled floral patterns embellished with high-relief florals. Burano lace, originating on an island near Venice, was produced through its hallmark “punto in aria” (“stitch in air”) technique—creating intricate designs onto themselves—without the use of briefly attached supportive cloth. In addition to imitating popular European patterns, Burano lacemakers created original designs worked in characteristic light rown cotton thread.



Lace pillow with bobbins, made by Lydia Lakeman, born at Ipswich, Massachusetts, in 1781, photo: Wikimedia Commons



Portrait of a lady, possibly Dame Bridget Mead in stiffened lace ruff, oil on panel, 57.7cm x 45cm, late 16th century, realized \$4492 in 2010, photo: www.bonhams.com

Rare Brussels silk Point de Gaze net lace wedding cape with applied decorations, 1840s, photo: Rubylane.com



Romantic, richly embroidered antique cotton net lace curtain, 28" x 62",

photo: <https://highland-lace.com>



Essex Cottage 8-point lace curtain featuring textured floral design, c. 1896,

photo: <https://highland-lace.com>



Sweet Cottage Runner featuring French classic eyelet embroidery edged with Cluny lace, approximately 17" x 35", 1930s,

photo: <https://highland-lace.com>

Needle lace fabric, produced in Alençon, France, features small, graceful roundels, buttonhole bars, and opulent picot edging, while Argentan lace, produced in nearby Normandy, features notably denser designs. Brussels needle lace, a flowery, shaded pattern known as Point de Gaze, features countless minute stitches worked in continuous threads against gauzy-mesh connective grounds. This fine, airy fabric appeared in fanciful fans, flounces, bridal capes, shawls, dresses, and parasols.

In addition to needle lace, Brussels a simpler, softer, less expensive pieces using whittled, weighted, thread-bearing wooden bobbins. Bobbin lace, also known as pillow lace, is readily created by crossing and looping threads pinned to pricking-card patterns attached to round, supportive pillows. As lace-trimmed tablecloths, lappets, linens, caps, coverlets, undergarments, and collars became increasingly trendy, bobbin lacemaking centers arose in almshouses, convents, and charity schools across Europe. Their names, like Lille, Chantilly, Cluny, Maltese, Bruges, and Bayeux, also reveal their points of origin.

Dutch and British American colonists evidently wore imported lace caps, collars, ruffs, and lace-trimmed aprons, dresses, and handkerchiefs as early as the mid-1600s. Yet acquiring these luxuries just before and during the Revolutionary War could be difficult logistically and politically. As a result, enterprising Colonial women wove, bartered, and sold profitable bobbin lace themselves.

There was a single commercial handmade bobbin lacemaking industry

that arose in 18th century America in Ipswich, Massachusetts. Some believe that their handmade patterns arrived with immigrants from the British Midlands. Others, noting their resemblance to various types of European bobbin lace, believe French Huguenot refugees introduced them. In time, however, Ipswich lace makers developed patterns and characteristics of their own. Their "continuous lace" trimmings, adorning garments, and household linens, for instance, featured motifs, grounds, and fillings worked in continuous linen or silk threads from start to finish. According to surviving account books, Ipswich lacemakers marketed their opulent products as far away as Maine.

Since needle and bobbin lace was so exacting an art, both Colonial and European women dreamed of duplicating it on simple weaving looms. Yet all initial attempts failed. Only in the

following century, with the advent of specialized lacemaking machines, did huge quantities of cheap, manufactured lace fabric flood the market. As a result, fabric merchants marketed handmade needle and bobbin lace as "real" lace.

Victorian women were especially charmed by lace. So in addition to natural and manmade wonders from far and wide, London's 1851 Great Exhibition featured lacy creations both ordinary and odd. Malta, for instance, flaunted lacy "Greek style" toilet covers, while Van Diemen's Land (modern-day Tasmania) unveiled an unidentified piece of "thread lace, made by a girl eleven years of age ..."

Scottish needle lace curtains, cloaks, collars, gloves, hosiery, and ribbons lay beside Irish bobbin lace doilies, frocks, and lace-edged handkerchiefs and tablecloths. English merchants offered everything from an unidentified "specimen of lace made by a poor woman in Stone, Aylesbury" to elegant lace livery with matching patterns for carriage interiors. Since plunging necklines



Demure Victorian pleated camisole featuring bobbin lace inserts, l. 17.75",

photo: rubylane.com



Heirloom linen and lace handkerchiefs, c. 1950, Switzerland,

photo: <https://highland-lace.com>



Collection of 18th and 19th century lace pieces, including Genoese, Gros Point, Milanese, Brussels, Mechlin, Devon, Binche, and Alençon lace, realized \$376 in 2015 photo: www.bonhams.com



Vintage Battenburg tape-lace vest, l. 17 1/2", early 1900s, photo: Rubylane.com

were the height of womanly fashion, many also offered scores of needle and bobbin lace Bertha collars – flat, cloak-like coverups named for “Bertha Broadfoot,” Charlemagne’s reputedly modest mother. Yet many featured stunning ribbons, feathers, sequins, crystals, pearls, or precious jewel embellishments. Moreover, beneath their corseted hourglass silhouettes, Victorian women sometimes favored alluring, lace-trimmed petticoats or camisoles.

Above all, explains Anna Halley, owner of The Highland Lace Company based in Annapolis Royal, Nova Scotia, lace signified romance. “In Victorian times, the ardent suitor would send a pair of lace gloves to his beloved as a proposal of marriage. The young lady would then demurely signal her acceptance by wearing the gloves to a social engagement or church. Had she been undecided, she wore but one, signaling to her gentleman that the wooing should be continued.” Once wooed and won, brides wed wearing festive lacy gowns, veils, capes, and trains.

After World War I, Belgian and Venetian lace, typically gracing table runners and trimmings, grew bolder in design. By the mid-century, American machine-made Battenburg tape-lace, enhanced with hand-sewn needle lace fillings, edged an untold number of household linens and women’s garments.

Through the years, lacy and lace-trimmed fabrics like these were tucked away in hope chests and bureau drawers, then largely forgotten. Today, however, collectors and devotees are bringing these treasures, tangible links to women of the past, to life.

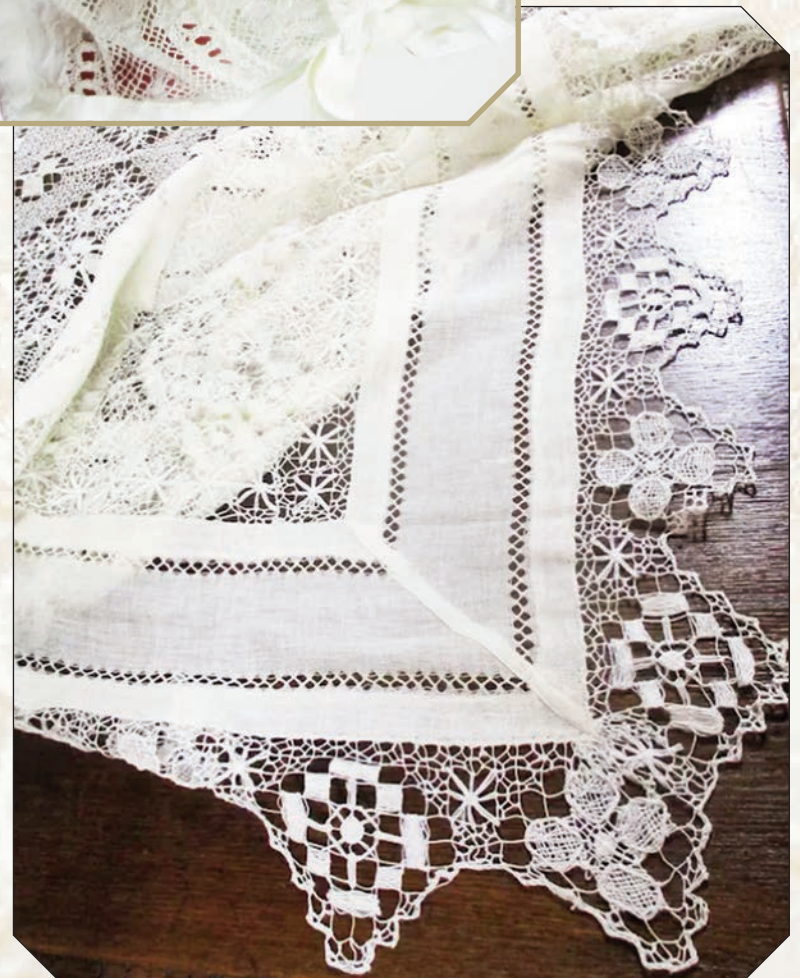
Lace-edged sheets and coverlets, for instance, can serve as attractive curtains, bedspreads, or tablecloths. Frayed, stained, or yellowed portions, trimmed away, can be fashioned into shawls, skirts, or sashes. Moreover, lacy bits and bobs, salvaged at yard sales, estate sales, flea markets, thrift shops, or antique stores, can be transformed into attractive shelf edgings, lamp shades, baby quilts, pillows, evening bags, or wall-hung ornaments under glass.

Vintage lace fabrics, dating from the past generation or so, are not only the most plentiful but the least costly. Many, depending on their design, size, purpose, and condition, can be found for under a hundred dollars. Sets of stunning, antique lace cuffs, collars, ties, and veil fragments—some over a hundred years old—may also be surprisingly inexpensive. In 2015, for example, Bonhams auctioned a collection of 18th and 19th-century lace, including Genoese, Gros Point, Milanese, Brussels, Mechlin, Devon, Binche, and Alençon fragments, for \$376.

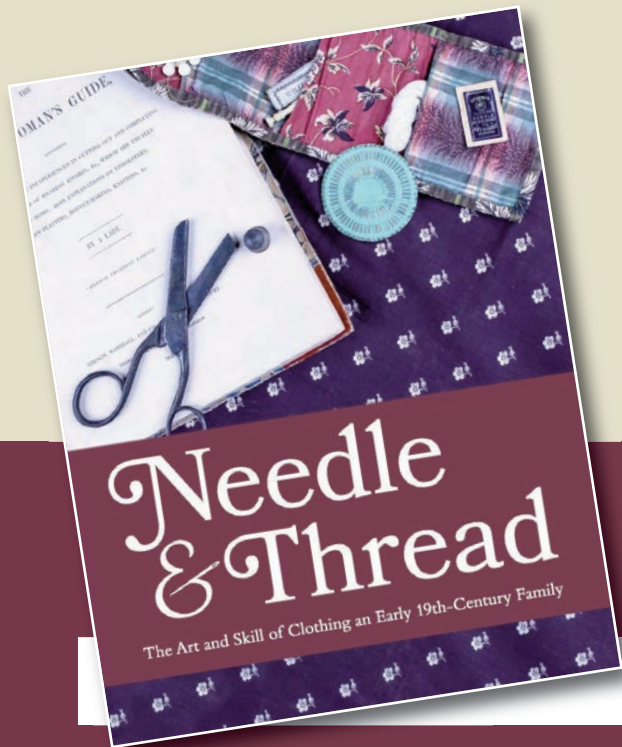
Fabulous antique lace fabrics continue to reach the market, explains Ms. Halley. “It is amazing what is coming out in all directions recently! There are lace auctions in Paris and the USA about once a year. And Instagram is a really great place to find old, unusual treasures!”



At Left: Festive French Victorian handmade net lace baby bonnet, photo: Rubylane.com



Below: Linen tablecloth featuring handmade lace inserts and trim, 86" x 93", photo: Rubylane.com



Inside Old Sturbridge Village's New Publication:

NEEDLE & THREAD

By Rebecca Beall and Derek Heidemann

Today, we live in a world where obtaining clothing is often as simple as the click of a mouse or the tap of a screen. Clothing is seemingly sold everywhere and we do not often think of the complex manufacturing systems that produce what we and our families wear every day. Clothing a nineteenth-century family had its own complexities, and it was a process that we often have misconceptions about. One of these is that it was solely the responsibility of women in the family to produce clothing. In fact, as Lucy Larcom recalled in her 1889 reminiscence, *A New England Girlhood*, she was under the same impression as a child:

I somehow or somewhere got the idea, while I was a small child, that the chief end of woman was to make clothing for mankind. This thought came over me with a sudden dread one Sabbath morning when I was a toddling thing, led along by my sister, behind my father and mother. As they walked arm in arm before me, I lifted my eyes from my father's heels to his head and mused; "How tall he is! and how long his coat looks! and how many thousand, thousand stitches there must be in his coat and pantaloons! and I suppose I have got to grow up and have a husband and put all those little stitches into his coat and pantaloons. Oh, I never, never can do it!" A shiver of utter discouragement went through me. With that task before me it hardly seemed as if life were worth living.

A Glimpse into the Early Textile Industry

In reality, the work of clothing a family fell to many people, within the home, in the community, and the larger economy. While most women were capable of sewing at least a portion of the family's garments, many had the ability to seek out additional help when they found their skills or time lacking. Tailors and tailoresses, among others with skills and training in various needle trades, were hired to do everything from finishing garments to cutting out clothing that could be sewn within a home. Some of those in the sewing trades even wrote tailoring manuals to pass their skills on to others. In fact, advice literature and prescriptive manuals such as *The Workwoman's Guide* [Figure 1], published in 1838 in London, exploded in availability starting in the early decades of the nineteenth century. Entrepreneurs in New England cities began sourcing completed garments domestically and abroad and contributed to the birth of the ready-made clothing industry in this country.

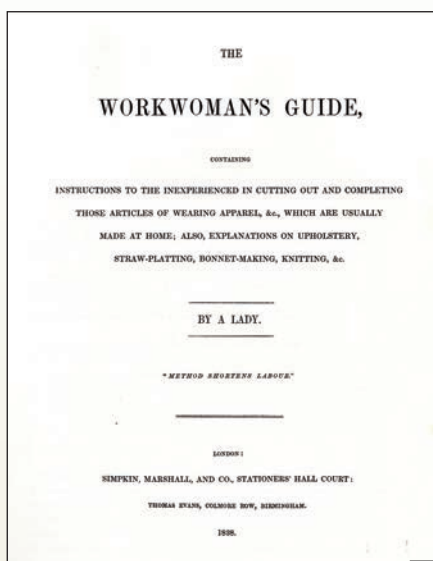


Figure 1: *The Workwoman's Guide* (1838) was just one of many advice books offering guidance for various household and sewing responsibilities.

Styles and technology were ever-changing. The American Industrial Revolution in the early 19th century led to the growth of numerous textile mills throughout New England. Men, women, and children who were enslaved on Southern plantations toiled against their will to produce the cotton that Northern mills craved for the steadily expanding American textile industry as demand for inexpensive, domestically produced printed cottons increased exponentially. While these textile mills offered job prospects, particularly for young women and children, the work was often long, strenuous, and hazardous in the era before labor laws and worker protections. There were a great many people reflected in every piece of clothing worn by early nineteenth-century New Englanders, just like there are so many unknown people that contributed to the making of our clothing today.

A 19th Century Family as Guide

Old Sturbridge Village's new publication, *Needle & Thread: The Art and Skill of Clothing an Early 19th Century Family*, uses the museum's collection of several thousand textiles to bring the story of the daily clothing of everyday people to life. Framed around the discussion of a family portrait of the Tuttle [Figure 2], a farm family from Strafford, New Hampshire, each layer of clothing for women, men, and children is examined alongside images of garments from the OSV textile collection. The book was a collaborative work between Collections Manager and Curator of Textiles, Rebecca Beall, and Director of Collections and Research, Derek Heidemann. Both have worked at OSV for



Figure 2: Watercolor portrait of the Tuttle family of Strafford, New Hampshire by Joseph Davis, 1836. Old Sturbridge Village Museum Collections 20.5.125.



At left - Figure 3: Printed cotton gown, Massachusetts, circa 1832. Old Sturbridge Village Museum Collections 26.33.73.



Figure 4: Fall River Printworks fabric swatch book, Massachusetts, 1832. Old Sturbridge Village Museum Collections 26.79.8.



Figure 6: Man's vest, late 1820s- late 1830s. Old Sturbridge Village Museum Collections 26.31.75.

over twenty years and find excitement in trying to learn more about early nineteenth-century New Englanders by examining their clothing. Wherever possible, the garments included in the book were chosen due to an identified maker or were examples where the construction methods indicate household manufacture.

The Ladies

Women's gowns, with their voluminous sleeves and ample skirts, are some of the most distinct and recognizable garments of the 1830s. Highlighted in *Needle & Thread* is one such gown [Figure 3], dated circa 1832, which incorporates a stylish pleated bodice and full sleeves. Remarkably, an identical bodice pattern can be found in the *Workwoman's Guide* (1838) along with brief instructions for recreating this bodice style. The gown shows other typical details of the period such as piped seams that create a subtle, yet polished look to the finished garment. The material is a domestically manufactured cotton print documented to the Fall River Print Works. A swatch book [Figure 4] also housed in the Old Sturbridge Village Museum Collection from this print works, dated 1832, contains swatches of this pattern and numerous variations in color and design. The swatch book contains a handwritten notation indicating that 450 yards of cloth from the print works were purchased by a dry goods seller in Lowell, Massachusetts and presumably sold to households throughout the community.

The Gentlemen

One of the first men's garments featured in *Needle & Thread* is a calico tailcoat [Figure 5] that not only gives us a sense of how everyday fashion could be suited to the demands of different seasons but further shows how colorful and patterned such clothing often was. The double-breasted tailcoat is made from lightweight printed cotton featuring a pattern of small red, brown, and blue sprigs. The coat is unlined, and, unlike heavier woolen examples, the coat has no buckram or pad stitching in the collar or lapels to give it shape or structure. Many surviving summer coats of the period, including several in the OSV textile collection, are constructed in this way. They gave the wearer a fashionable appearance, while also keeping their comfort on hot summer days in mind.

Like today, styles in the early nineteenth century might change frequently and the vest shown [Figure 6] is an example of how one individual responded to one of those changes. Made from an attractively striped woolen cloth, the vest was likely made in the mid-1820s and features the standing collar and fully buttoning center front that was

popular at the time. As tastes changed in the 1830s, vests with folded shawl or notched collars became the newest fashion. In response, the original wearer of this vest began to wear it with the collar folded down to emulate those styles and even had the roll of the collar tacked down to hold it flat. This small change to the garment updated it and extended its lifespan.

Beneath the Outer Layers

Undergarments and accessories were just as crucial to the story of clothing the family. Under layers such as shifts, petticoats, and even shirts were often relatively simple to construct at home [Figure 7]. Women's stays (supportive undergarments often using cording and minimal boning and fit to a wearer's body) could be constructed at home, but it was often recommended that women seek out a professional to fit and cut the components, even if they intended to sew the garment at home. These underlayers were crucial to creating the proper foundation for a fashionable silhouette. As the layers worn closest to the body, they were also the most frequently changed and laundered garments within an individual's wardrobe.



Above - Figure 5: Man's calico tailcoat, late 1830s. Old Sturbridge Village Museum Collections 26.64.13.



Figure 7: Silk quilted petticoat, Little Compton, Rhode Island, circa 1820-40. (With detail) Old Sturbridge Village Museum Collections 26.35.28.





Figure 8: Milkweed tippet, from the Trowbridge family of Pomfret, Connecticut, circa 1829. Old Sturbridge Village Museum Collections 26.54.261.

Finishing Touches

Accessories such as neckcloths, capes, aprons, and caps were small, stylish ways to individualize one's ensemble. One particularly elegant accessory highlighted in *Needle & Thread* is a milkweed tippet [Figure 8] made by a member of the Trowbridge family of Pomfret, Connecticut in 1829. Milkweed, harvested at just the right stage, was laboriously sewn into bundles which were in turn secured to a backing fabric. Once finished, the overall effect was similar to a silken fur. This example was lined with vibrant yellow silk and quilted. One can only imagine how sophisticated the wearer must have felt herself wearing such an exquisite creation.

Care and Repair

Considering the amount of time and material that went into producing clothing for the family, extending the life of garments was an especially important part of keeping one's family well-clothed.

Regular maintenance

was essential to that end. One can imagine that for an average family of seven or eight, making clothing for every member was a great deal of work, especially when taking into account the different types of garments needed. Washing and mending were weekly tasks to keep that clothing in good shape, and *Needle & Thread* includes examples of the tools used to complete those tasks in the early nineteenth century, including an early washing machine [Figure 9].

Figure 9: Washing machine, New England, circa 1825-50.

Old Sturbridge Village Museum Collections 1.133.12a-b.



For the Children

Some of the children's clothing featured in the book are prime examples of well-worn, but well-maintained, garments that are so relatable to us today. Perhaps we can think back on wearing holes through our jeans growing up and seeing our children do the same. A nineteenth-century example of this is the red wool skeleton suit [Figure 10], worn by Tristram Little (b. 1818) of Hampstead, New Hampshire around 1820. With large patches on the knees and seat of the trousers, this was clearly a garment that was worn heavily by Tristram and painstakingly mended by his mother or another family member.

Figure 10: Red wool skeleton suit worn by Tristram Little (b. 1818) of Hampstead, New Hampshire, circa 1820.

Old Sturbridge Village Museum Collections 26.62.2a-b.



Needle & Thread brings together these examples of period garments, along with many others, and also invites the reader to try their hand at recreating some of the garments depicted. The end of the book contains six scaled patterns that were drafted directly from some of the articles of clothing or accessories shown earlier in the book. The authors hope that attempting to recreate these items while examining the detailed images will bring the reader closer to the artifact clothing and the people who made and wore it 200 years ago. Engaging in craft has long been a way that Old Sturbridge Village teaches history and we feel there is no better way to understand the effort that went into clothing an early nineteenth-century family than sewing some of the garments threaded through our examination of this interesting aspect of nineteenth-century life.

About Old Sturbridge Village

Old Sturbridge Village, first opened to the public in 1946, is one of the country's oldest and largest living history museums, celebrating life in early New England from 1790-1840. It is the largest living history museum in the Northeast. Each year, as many as 200,000 visitors interact with costumed historians, experience up-close demonstrations of early American trades, and meet heritage breed farm animals. Situated on 200 scenic acres, the Village is a collection of more than 40 historic buildings—including homes, meetinghouses, trade shops, working farms, restaurants, shops, and three water-powered mills.

Located just off the Massachusetts Turnpike and Routes I-84 and 20 in Sturbridge, Mass., Old Sturbridge Village is open year-round, but days and hours vary seasonally. Daily admission is: \$30 for adults, \$28 for seniors, \$15 for College Students, \$15 for children ages 4-17, and children 3 and under are admitted free. For details, visit <https://www.osv.org/plan-your-visit/>.

Old Sturbridge Village is also the managing partner of Coggeshall Farm Museum in Bristol, R.I. Members at OSV receive reciprocal membership at Coggeshall Farm Museum.

About the Authors:

Rebecca Beall has been at the Old Sturbridge Village for over 20 years—she started as a costumed interpreter as a summer job while in graduate school; she has a Bachelor's Degree from Cornell and a Master's Degree in American and New England Studies and Public History from the University of Southern Maine. She has worked in a variety of capacities in Interpretation from hearth cooking to, naturally, textile arts. She moved to the Curatorial Department, working with the museum's collections, where she has been since 2006. She now serves as Collections Manager and Curator of Textiles.

Derek Heidemann started working at Old Sturbridge Village while studying History at Clark University, where he received his Master's Degree. He spent most of the last 23 years working as a costumed interpreter at the Village and has long had a passion for studying and recreating the everyday clothing of early nineteenth-century people. He has been the Director of Collections and Research at Old Sturbridge Village since February of 2021. *Needle & Thread* is one way that he hopes to share that passion with the public.

Horse-Drawn
Carriage Ride
Around the Common;
Credit Old Sturbridge Village



Exploring ANTIQUE TECHNOLOGIES

by Kary Pardy

Ancient Art: Unraveling the Art of Knitting

Knitting is a craft that is in the middle of a revival. Creating warm hats, scarves, wraps, sweaters, and mittens is currently a fashionable pastime for people of all ages, and skilled knitters can create art with their complex stitches and colors. When you ask people today what knitting is to them, you're likely to get answers like "it's a soothing activity," "something to do with my hands," or "a way to create gifts for those I love." If you like knitting now and you are considering it as a collecting interest, I'm here to tell you that knitting is much more than a cathartic pastime. It's an innovation that has been around for thousands of years and remains largely unchanged. Knitwear is also a fascinating direction to take your textile collection.

First, let's look at what knitting is and how it technically compares to its other cloth art sister, weaving. Knitting is the manipulation of a thread to form loops and stitches that run together consecutively to make a cloth. Weaving involves interlacing two strands together to make a cloth. Though similar, we're going to focus on knitting and its strength – *knitting can be 3D*.

History

Knitting has its origins in Ancient Egypt and China, and amazingly, ancient examples are structurally unchanged from the knitting that we do today. Anthropologists surmise that knitting was invented because of something that seems simple – a sock. More specifically, humans needed a way to create a cloth that could wrap around feet, and do so while accommodating different shapes and sizes. With knitting, you could create something that surrounded the entire foot and stretched as needed, and thus the knit sock was born and we never looked back.

Muslim craftsmen brought knitting to Europe in the 12th and 13th centuries where it appears it was held in high regard; several quality knit items were found in tombs and church treasuries across Spain. It spread to the rest of Europe with Christianity and was considered a holy enough craft that sometimes you can spot the Virgin Mary knitting in Middle Age paintings.

Mary was the last woman to be praised for knitting for a long time. As knitting gained popularity in the 15th and 16th centuries, it took on two sectors: peasant men and women knitting for an income or clothing for their families, or fine luxury knitting, which was strictly the purview of men. Knitting schools helped poor men break out of poverty, and knitting guilds offered aspiring knitters a reliable and in-demand trade if they could withstand six years of training. Hopefuls spent three years as apprentices and three as journeymen, ideally traveling to learn new patterns and techniques. The final exam lasted thirteen weeks and



In a trade that was largely male in the Middle Ages, paintings of the Madonna knitting (particularly with an advanced, multi-needle round technique!) stand out and speak to the high value placed on the skill.
The Buxtehude Altar, Master Bertram, ca. 1400

Courtesy of Wikimedia Commons.

asked participants to complete a hat, a pair of gloves or stockings, a garment, and a knitted carpet.

Even though the mechanical knitting machine was invented in 1589, the majority of knitwear was not factory produced until steam-powered machines made bulk operations possible, and the divergence between individual laborers and shops increased even further – by the 19th century most knitwear was factory produced and hand-knitting became the realm of ladies of leisure who picked up needlework crafts as a pastime, a more recognizable pattern in today's world.

Collecting Knits

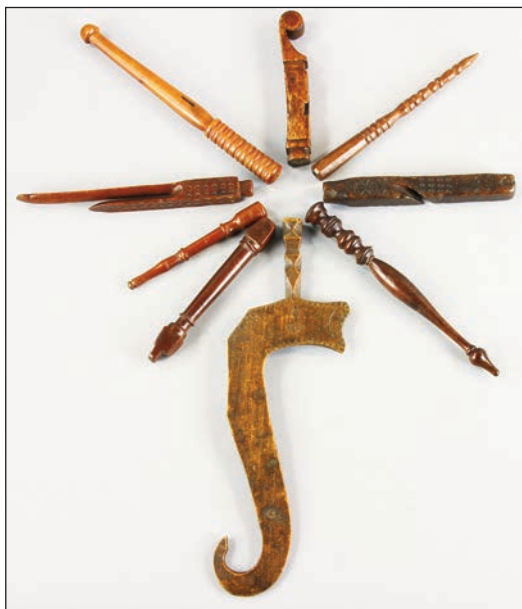
Are you a knitter or does the practice's ancient history draw you in? Fortunately, there are lots of collecting directions you can take. Whether you focus on tools (knitting needles, cases for knitting needles, knitting sheaths, guards, yarn holders, skein winders, scissors, and measurement tools, etc.) or collect knitwear fashions through the years, there are lots of options for you and the field is not heavily saturated. There's much more to learn and explore.

Let's start with knitting tools and the most obvious, knitting needles. Early needles were called "wires" or "pins," and while the function was the same, they were simplistic compared to modern needles that have evolved for comfort and ease. These metal pieces were cheaply made and can add a bit of history and folk appeal to your collection, but won't add much beauty. You will start to see finer knitting needle designs during the Victorian era, when people, mainly middle to upper-class women, could afford such luxuries. Keep an eye out for silver, bone/ivory, whalebone, and tortoiseshell needles, sometimes with sterling accents or guards. These attractive options traded function for beauty; they did not have the same fine gauge as steel wires and poor people knitting for a living continued to use the more agile option.



Knitwear was the primary fabric for sporting activities in the 1920s, but with cheaper alternatives such as factory-produced sweatshirts and tracksuits gained traction, knitwear transitioned to the realm of low impact, high-end sports whose users could afford 'fancier' knit garments. Knitwear also transitioned to smart casual clothing, which is where we most commonly see it today.

Courtesy of HoneyCombPatterns, Etsy.



Knitting Sheaths can come in a variety of shapes and sizes and were often indispensable to master knitters. The resemblance to wizards wands is a fun bonus for modern knitters.

This collection of rare late 18th/early 19th century English and Welsh hand-carved wood knitting sheaths, nine (9) pieces total, tallest 11".

This collection sold for \$475 at Kaminski Auctions

Rubber, celluloid, and casein needles appeared on the market in the late 1800s, and Bakelite examples joined them in 1909. Wood was also an option through the ages. If needle collecting interests you, but sure to check out Webster's Knitting Needle Notions online (click here) for a list of brands and styles through the years and photographs to guide you in finding the right vintage pair (or several!).

Knitting sheaths are no longer commonly used but were very helpful when craftsmen needed to speed knit while standing up. They were traditionally carved from wood and would be worn on the belt on the right side to support a

right-handed knitting needle. The knitter would work with the mounted needle and pass stitches off of the left needle down onto the right. Wealthy women in the 17th century and later also adopted sheaths. You can find them in ivory, scrimshaw, and from silver to wood, some with decorations or messages.

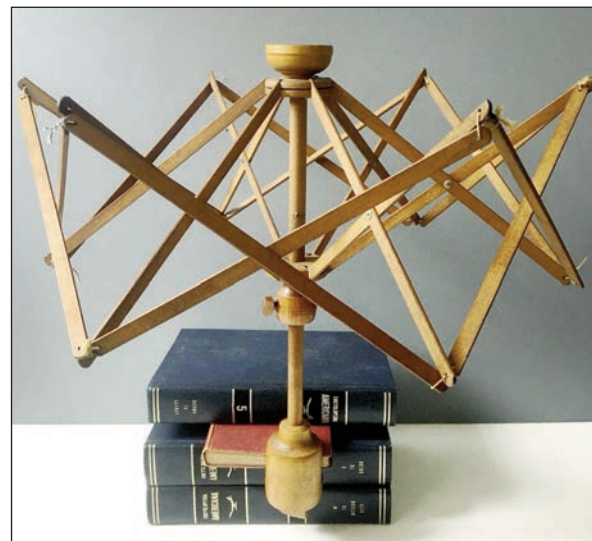
Do you prefer the fashion side of knitting? Knitting patterns and "recipes" first appeared for public consumption in the early 1800s. You

can collect patterns through the years, including wartime "Knitting for Victory" examples. During World War II, women were encouraged by advertising such as "England expects – knit your bit," and patterns were freely distributed to housewives and schoolchildren. The Victoria and Albert Museum offers free patterns for "The Fatigue Cap" and "When You're Off-Duty Jumper" among others. Early patterns are more difficult to track down and may lead a dedicated collector on a bit of an ephemera treasure hunt.

Knitting is rapidly developing a following and this arena may not remain quiet for long. With young people and trendsetters picking up the needles and events such as the 2006 Knitting Olympics with over 4,000 participants, the recognition that knitting is an ancient and still well-loved craft may drive an increasing interest in vintage knitting collectibles. There is still much to learn, but don't let that stop you! Why not learn to use a knitting sheath, or hunt down the perfect pair of Victorian needles? A craft can be extra satisfying when you have a complete set of tools, and with centuries of options to choose from, you can't go wrong.

Practiced antique dealers know how often people today assume that this item is related to laundry, when in fact, it was a cherished knitting tool. The swift, also called a niddy noddy, or yarn skein winder in its differing forms, is a wooden tool that was designed to wind yarn by hand around the frame that can expand or contract as needed.

Courtesy of Next Stage Vintage.



OLD STURBRIDGE VILLAGE

MORE THAN A MUSEUM™

Come to Old Sturbridge Village, where the past meets the present. You'll delight in our many farm animals, amazing exhibits, hands-on activities, costumed historians, historical buildings and so much more.

Plan your visit at
WWW.OSV.ORG



THINGS MOST DELIGHTFUL

www.thingsmostdelightful.com
(833) 727-3322
contact@thingsmostdelightful.com

SELLING

BUYING

The finest catch...

Luxury Vintage Table Linens



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 Mr. Appraiser;

Thank you for talking with me at the show in October. I have a few questions to ask about this 43-inch long by 30 1/2 inch wide quilt. I have included the pictures you requested.

This quilt was purchased by my mother and then my mother passed it on to me a few years back. It was supposed to have been handmade. I would like to pass this on to my daughter, and I want to let her know as much information about it as I can.

Can you please tell me:

- 1. What era was it made in?*
- 2. How was it made?*
- 3. What is this pattern called?*
- 4. Is this quilt machine made or handmade and how can you tell?*
- 5. What is the value?*

Thank you for all your help.

N.A.



Hello N.A. and thank you for showing me this beautiful hand Sewn Patchwork Quilt.

This quilt is called a patchwork because the quilt consists of 48 hand-cut squares and triangles of different pieces of cloth. The pattern is what I would consider a pierced diamond pattern, which has an endless number of variations. In my opinion, this quilt was handmade and hand-sewn circa 1890s/1910 period. This pierced diamond pattern quilt looks quite simple and basic, but believe me, it is anything but simple and basic. This quilt was a complex and time-consuming labor of love. By its size of 43 x 30 1/2 inches, I would consider this quilt as a lap, or baby quilt.

Antique patchwork quilts were made, for the most part from scraps of worn-out shirts, dresses, aprons, and other pieces of worn or used clothing. These pieces of cloth were cut into shapes to form a pattern.

The basics used to create this quilt are three different structural elements. The top layer, batting, and backing. The top layer consists of



48 squares of different patterns and colors of cotton cloth all sewn together. The squares start with one square block of plain cloth alternating throughout the top with different colored diamond shapes sewn onto different colored square blocks. The plain cloth squares are solid blocks and the alternating diamond squares consist of two sewn triangles (Making a diamond shape) with 4 smaller triangle pieces of fabric sewn

onto the 4 edges of the triangle making the square.

The second layer is batting or filling. On antique quilts, I have seen this layer made of cotton or wool. Yours appears to be cotton. The third layer is the backing, and this quilt has ticking as the backing. Antique ticking has been used in the making of quilts, feather mattresses, and pillows to name a few.

On this quilt, the backing was folded over to frame and bind the top, batting, and backing together.

The quilting effect is accomplished on this quilt by sewing through the top layer, batting, and backing using diagonal and parallel line stitching on the plain squares and stitching around the edges and not through the diamonds on alternate squares.

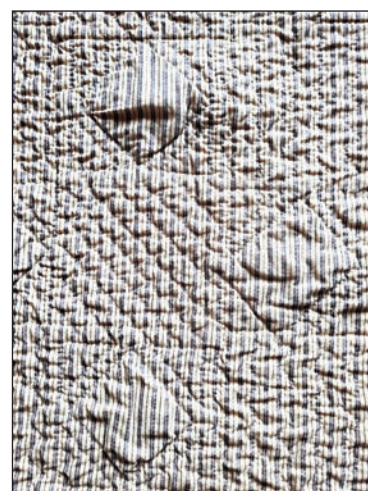
There are many misunderstandings regarding making quilts. Mass-produced quilts such as quilts you purchase at big box stores are mass marketed and made in factories. Custom machine-sewn quilts are classified as being handmade because many of the quilt-making steps such as hand-cut cloth are hand-fit into patterns but are sewn using a sewing machine.

Your quilt is made using hand-cut cloth sewn together by hand stitching and not by machine. For the most part and is my opinion that this method is the most labor-intensive and most sought-after in collecting circles. How can I say that this quilt is hand-sewn and not machine sewn? The stitches are not the same size in length and spacing between stitches. The stitching is not as perfect as a machine-sewn quilt. (Picture is a closeup of your hand-stitched quilt). Another feature of a hand-sewn handmade quilt is that even if the same pattern was used 100 times to make 100 quilts, each quilt will be different in its own way because it is handmade and not perfect.

If I were to see this very good condition quilt with vibrant colors and fantastic stitch work at a well-advertised primitives, folk-art, etc. auction I would expect to pay \$125-\$150 including the buyer's premium of 23%.

Frame it, display it, enjoy it, then give it to your daughter and I hope she does the same!

Thank you – David L Moore, Professional Certified 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 currently owns D L Moore CAA and was owner of Waterman Antiques, President of the Indiana Archaeological Society and is a published author, with over 50 years experience in the research and study of antiques and collectibles.



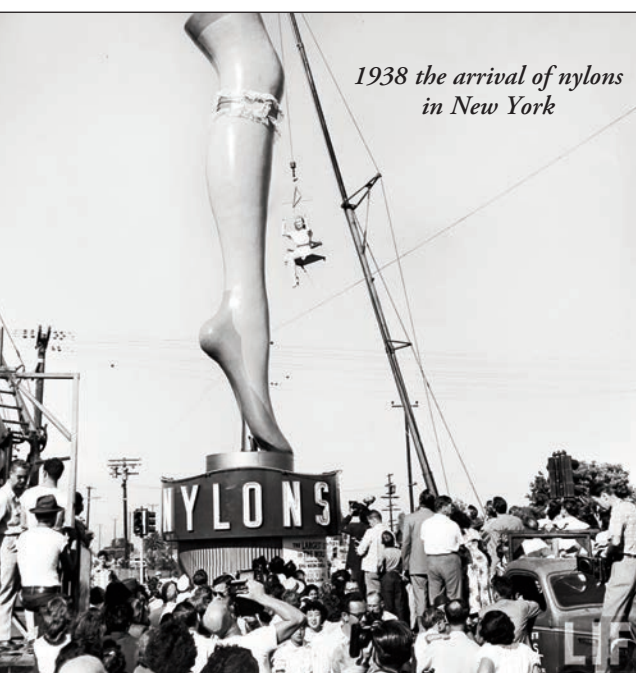
Journal of Antiques & Collectibles and Asheford Institute of Antiques have teamed up to provide our readers with professional appraisers to help you learn more about and value your finds. We welcome your questions and photos. Send your information to editorial.journalofantiques@gmail.com or mail to Journal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

The Silk Replacement

There are many different types of textiles on the market today, but few have had as big an impact as nylon. Today, many different items are made using nylon. They include sleeping bags, umbrellas, ropes, fishing nets, and, of course, clothing, although the original nylon and the nylon we know today are a bit different. Let's take a peek at how this amazing fabric was developed and how it has evolved to its current status.

A Predecessor to Nylon

One big initial purpose for nylon was as a substitute for silk hosiery. That is why many types of hosiery today are known simply as nylons, even though they are often made using a blend of materials, such as nylon and spandex. Prior to nylon hitting the public market, there was another alternative to silk. It was called Rayon. Rayon is semi-synthetic. That means it has some basis in organic compounds but also has man-made elements. Nylon is entirely synthetic. It was marketed as being superior and easily produced.



1938 the arrival of nylons in New York

The Three Births of Nylon

Nylon actually had three different birth periods. It was initially created by the DuPont company in the 1920s. However, it was not marketed to the public at that time. DuPont kept trying to perfect its formula for several years before that occurred. The company also had some delays created while trying to name the product. They selected other names for it that caused copyright infringement issues. There were also name choices that created general confusion. For example, at one point they selected "nilon" as the name, but nobody could decide how it would be pronounced. Switching the "i" to a "y" left less room for



WWII Paratroopers make their landing

doubt. For those reasons, people were not introduced to nylon for years after it was initially produced.

The second birth of nylon was the introduction of what later became known as nylon material to the public. That occurred in 1938. Although, it had a much bigger and more widespread impact when it was displayed at the 1939 World's Fair in New York. In both years, it was used almost exclusively to make women's hosiery. Through-out that period, its name was still up for debate. At one point, DuPont wanted to name it "no-run," but test subjects all reported their hosiery did indeed develop runs.

The third birth of nylon was as a component in military gear after the start of World War II in 1941. At that time, the hosiery suddenly disappeared from the market. Instead, DuPont focused its nylon production almost totally on assisting soldiers in combat. Japanese silk was inaccessible during the war, which led to shortages of essential military materials. That is when nylon parachutes were born, among other military supplies. In some circles, it is said that nylon allowed the Allies to win the war. Today, nylon is still used in parachute production, which has expanded to include civilian parachute and hot air balloon making. Although nylon hosiery became popular again after the war, military uses proved how versatile nylon was. Soon, it was also being used to make all sorts of other items marketed to the public.

Stabilization and Fortification of Nylon

Early nylon had several problems. It didn't wick moisture away well. Nylon hosiery also developed runs quite often. Sometimes, the substance would even fall apart totally. That

was a major concern for DuPont, especially since its marketing campaign touted nylon as being an extremely strong material. The discovery that nylon could be stabilized and fortified by mixing it with other textiles, such as cotton, saved it from becoming lost to history and turned it into a lasting textile.

The Decline of Nylon

The biggest problem with nylon is one of its main components is petroleum. That means it is not environmentally-friendly at all. Since the 1970s, there has been more of a push towards biodegradable materials, so there has been a steady decline in nylon use in items marketed to the public.

Although, plenty of those items do still exist. Today, scientific and industrial uses for nylon are much more common than nylon-based textiles. For example, nylon is commonly used to make toothbrushes. It is also a component used to produce some hair combs. Another common use for certain types of nylon is in the production of car parts and machinery.

Nylon Fabrics Still in Use Today

Despite the decline in nylon use as a textile, there are still some ways it is used in fabrics. It is most commonly mixed with cotton, polyester, or other textiles to create light, breathable, moisture wicking material. In other words, it is mainly used to make active wear. If you are a runner, you probably own a jogging suit made, at least in part, from nylon. The next time you go for a run or use any of the many household products you probably have containing nylon, take a

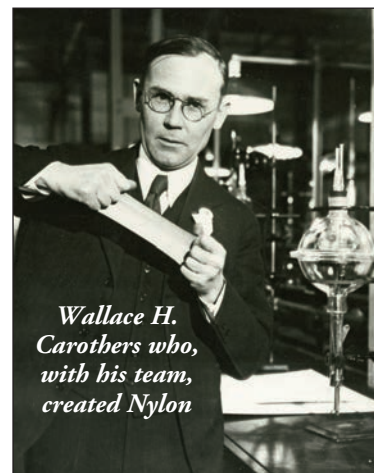


Nylon Hot Air Balloons

moment to reflect on the unique and winding path it has taken to get to where it is today.



vintage nylon snow suit



Wallace H. Carothers who, with his team, created Nylon

Jessica Kosinski has been a freelance researcher and writer since 2001. She developed a passion for 1980s pre-1980s TV and films as a kid, and she has never grown out of it. Recently, she turned that passion into a retro TV and film blog. Follow along with her at https://medium.com/@jkos_writing, as she dives deep into the characters, actors, quirks, and trivia that brought us some of the greatest films and shows in TV history and also discusses some of the more obscure films and shows most of us may have forgotten.

Holabird Western Americana Collections Big Bonanza Results

RENO, NV – A historic document from 1859, dating to the very beginning of the Comstock Lode silver rush in the U.S. and including mention of the most important mining claim—the Ophir—sold for \$16,875 at a four-day Big Bonanza auction held March 30th thru April 2nd by Holabird Western Americana Collections, LLC, online and live in Holabird's Reno gallery.

The Comstock Lode was a lode of silver ore located under the eastern slope of Mount Davidson, in Virginia City, NV (then western Utah Territory). It was the first major discovery of silver ore in the United States and was named after American miner Henry Comstock. The discovery, in 1859, sparked a big silver rush of prospectors to the area, all scrambling to stake their claims.

The auction overall contained over 2,000 lots in many categories that included mining, philatelic, numismatic, railroad, Native Americana and more. Part 1 focused on mining stock certificates, ore specimens, ephemera and publications. Most were offered on Day 4. The session also featured a spectacular Comstock "Wash-Oh!" illustrated lettersheet from 1860, drawn and engraved by TC Boyd (San Francisco) and with a vignette showing a natty prospector (or mine investor) about to meet the devil in a cornucopia (\$5,750).

Day 4 ore specimens included a 55-pound boulder of Comstock silver-gold ore, reportedly found in the basement of the Virginia City, NV Bonanza Club in the 1980s, 16 inches by 13 inches by 10 inches (\$4,375); and a cut and polished slab of gold-in-quartz ore from Goldfield, Nevada (Esmeralda County), 51.4 grams (\$3,500). Wyatt and Virgil Earp both spent time in Goldfield.

Day 1, on March 30th, featured railroadiana and steamship (including railroad and steamer passes and transportation ephemera); bottles, brewing and saloon items; and general Americana (including political, jewelry, musical instruments, tobacco and gaming, sports, miscellaneous). Railroad and steamer ship collectibles were a big hit with collectors. Top lots included these:

- An 1870 Central Pacific Railroad pass No. 511, issued in New York

for travel "Going West" to Rev. Henry Ward Beecher and his wife and signed by CP Huntington, as vice-president of Central Pacific Railroad of California and one of its four founders (\$3,875).

- An early, unissued 1859 pass for the Great Northern Railway (which operated in Ontario 1853-1882), with a beautiful design and vignette of a train crossing a bridge (\$1,250).

- A Brotherhood of Locomotive Engineers pin badge with six stones (an emerald, a ruby and four diamonds), issued to Oscar L. Crockett, a conductor from 1873-1891 (\$1,625).

Day 2, on March 31st, featured art, militaria and firearms, and stocks and bonds (to include mining, featuring the Comstock collection, railroad and miscellaneous), for a total of 548 lots.

One of the Day 2 top lots was a Winchester Model 1876 .45-.60 caliber buffalo gun with a 28-inch octagonal barrel, Winchester's answer to the Sharps rifle for hunting buffalo. The gun sold had serial # 14871 and both "1's" looked like hoof prints, with a birthdate of Jan. 1881 (\$6,000). Otherwise, old, visually arresting stock certificates were what bidders coveted, including these:

- Rare stock certificate No. 9 for the Colorado-Philadelphia Reduction Company, dated Aug. 14, 1899 in the amount of 33,250 shares, issued to Charles Penrose, an officer of the company, and signed by two other officers, Charles Tutt and Charles MacNeill (\$2,125).

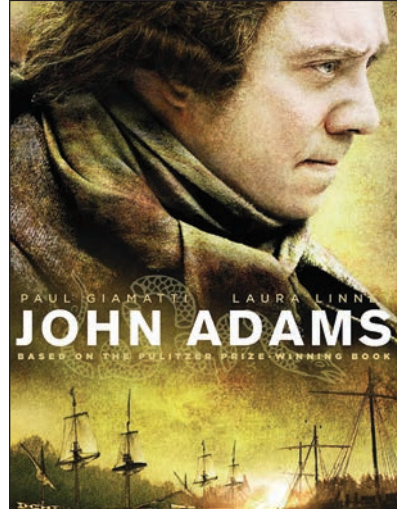
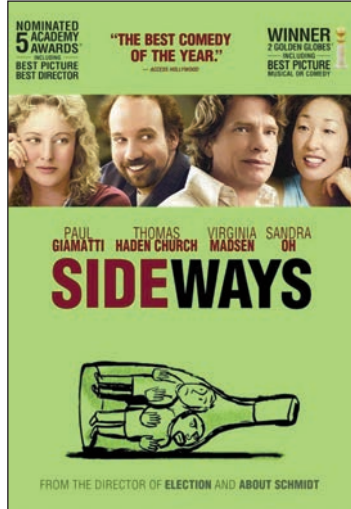
- Very early stock certificate No. 2288 for the Sierra Nevada Silver Mining Company (incorporated when the Comstock was still part of the Utah Territory), datelined San Francisco 1866, issued to Thomas Quinn for 10 shares, signed by officers (\$750).

Day 3, on April 1st, featured Native Americana, numismatics (including Nevada banknotes); and philatelic (Express and U.S. covers, U.S. stamps; and foreign stamps and covers); 531 lots in all.

A group of 23 mostly canceled Columbian Expo stamps from around 1893, in denominations ranging from one cent to five dollars with a few duplicates, the paper money fairly well centered, overall a nice complete set, hammered for \$3,375. A U.S. \$10,000 gold certificate (Fr. 1225), cancelled and not redeemable, printed in Washington, D.C. and dated May 3, 1917, with the signatures of Teehee and Burke as register and treasurer, very attractive with bright white paper, hit \$2,875. In the Native American category, a beaded buckskin vest made for a small child circa 1870s-1880s, the buckskin base fully lazy-stitched with red, blue, green and turquoise glass beads, framed in a Plexiglas box, reached \$2,375.

A U.S. gold piece struck at the Philadelphia mint in 1947 for the Arab American Oil Company (ARAMCO), as payment to the Saudi Arabian government for its oil rights, 30mm in diameter and weighing 32 grams, changed hands for \$2,770; while a gold coin minted in Santiago, Chile in 1792 for 8 Escudos, a bust of Charles III on the obverse, one of 38,000 minted, made \$2,250.

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



Award-Winning Actor and Producer Paul Giamatti to be Recognized with Ken Burns Lifetime Achievement Award

STURBRIDGE, MA – Old Sturbridge Village will honor award-winning actor and producer Paul Giamatti with The Ken Burns Lifetime Achievement Award on Saturday, June 3, at 6:00 p.m. Old Sturbridge Village presents this Award to an individual who has made a significant impact on the arts through a project that is relevant to the history Old Sturbridge Village works to preserve.


The event will begin with cocktails and hors d'oeuvres followed by remarks and the award presentation in the Stephen M. Brewer Theater. Attendees will enjoy dessert and coffee following the presentation.

Paul Giamatti is one of the most versatile actors of his generation, and his body of work comes to life with a diverse roster of award-winning performances across film and television. Giamatti is now starring in the seventh season of the Showtime hit *Billions* for which he was nominated for a Broadcast Film Critics Association

Award and a Critics Choice Award for Best Actor in a Drama Series. Other television credits include *Lodge 49*, *Inside Amy Schumer*, *Downton Abbey*, *The Ides of March*, and Curtis Hanson's HBO movie *Too Big to Fail*, where his performance earned him his third SAG Award as well as an Emmy and a Golden Globe nomination. In 2008 Giamatti won Emmy, SAG, and Golden Globe awards for his performance in HBO's seven-part miniseries *John Adams*. Other film credits include Ron Howard's *Cinderella Man* (SAG Award, Oscar Nomination), *Barney's Version* (Golden Globe Award), and *Sideways* (SAG Award, Golden Globe Nominee). Giamatti can next be seen in Alexander Payne's feature film *The Holdovers* as well as in Season 2 of the HBO Max series *30 Coins*.

Giamatti joins the ranks of past Ken Burns Lifetime Achievement Award Honorees, including Jon Meacham, Norm Abram, Cokie Roberts, John Williams and Tom Brokaw.

Tickets to the event are \$125 each. Reservations are required as seating is limited. The deadline to purchase tickets is May 24. For tickets, please call Sandra Polanik 508-347-0294 or email spolanik@osv.org. Event details can be found at: www.osv.org/event/ken-burns/. This event is made possible thanks to The Haverford Trust Company.



Unicorn Bookshop
SECONDHAND &
RARE BOOKS
BOUGHT & SOLD
410-476-3838
9-5 MON - SAT, 11-5 SUN
JIM DAWSON
UnicornbookshopMD@gmail.com
RT. 50 • P.O. Box 154
TRAPPE, MD 21673



Flying Pig Antiques
& Auctions
Over 40 Quality Dealers
Conveniently located between
Keene, NH & Bellows Falls, VT
OPEN 7 DAYS 10-5
Buy on-line at
www.etsy.com/shop/flyingpigantiquesnh
867 Rt 12, Westmoreland, NH 03467 603-543-7490
www.flyingpigantiquesnh.com
Live Auctioneers.com/auctioneer867/flying-pig-auctions/



**SUMMIT
ANTIQUES
CENTER**

We Buy & Sell
Two Floors of
Antiques & Collectibles
Open 7 Days
11 a.m. - 5 p.m.
2 min. from Short Hills Mall
511 Morris Ave., Summit, N.J.
(908) 273-9373 thesummitantiquescenter.com



**Windsong
Antiques Inc.**

346 Route 28 at 124/39
Harwich Port, MA 02646
In Season Mon-Sat 10 - 5, Sun 12 - 4
Off season hours will vary.
Please check website or call ahead.
• English & American Antiques including Blown &
Pattern Glass • 18th & 19th Century Ceramics & Staffordshire,
Silver, Furniture, Art, Books & Ephemera, much more
508-432-1797 www.windsongantiques.com



**PALMER ANTIQUES
Co-Op**

1239 So. Main St., Palmer, MA 01069
Over 100 Quality Dealers
Antiques & Collectibles, Primitives,
Furniture, Tools, Glassware & More!
Store Hours: Thurs-Sat, 9-5 • Sunday 10-4
413-283-3373
palmerantiquescoop@comcast.net
[facebook/PalmerAntique](https://facebook.com/PalmerAntique)
Come Meet Jake!

**THE LARGEST ANTIQUE MALL
IN AMERICA AND GROWING**

**FACTORY
ANTIQU
MALL**

Shopping • Food • Fun
I-81, Exit 227 • Verona, VA
Only 1/4 mile east of
US-11 on Rt. 612
540-248-1110
MON - THUR 10-5
FRI & SAT 10-6
SUNDAY 12-6
  FactoryAntiqueMall.com

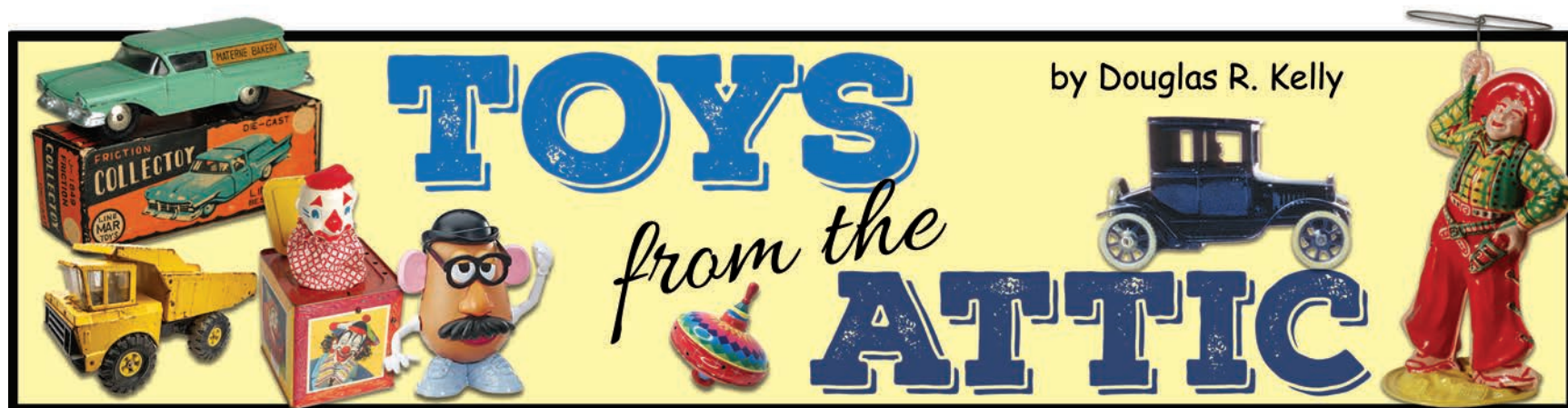
ALL ON ONE FLOOR!
135,000 sq. ft.
MAPS • FURNITURE • MID-CENTURY
RETRO PRINTS • PAINTINGS
ADVERTISING TOOLS • ELEGANT
GLASSWARE • COINS • POTTERY
PRIMITIVES • JEWELRY • GEMSTONES
MILITARY INCLUDING CIVIL WAR
RELICS • TOYS • FOSSILS • BOOKS
ARTISAN AREA AND MUCH MORE!
ENJOY A DELICIOUS BITE TO
EAT AT TASTY BITES ALONG
WITH A TASTY HOMEMADE
CANDY OR FUDGE.



**The
MEWS at Brewster
ANTIQUES**

Celebrating our
33rd Season
2020
The MEWS has
been selected
for the 2020 Best
of Brewster Award
in the category
of Antiques Store

★ A True Antiques Shop ★
Country Mouse Antiques ★ 19thC Primitives, Stoneware, Quilts
Edw. & Charlene Dixon Antiques ★ Maritime, Early Paint, Stoneware
Betsy Hewlett Lessig ★ Early American Pattern Glass
Marsh Hawk Antiques ★ Chocolate Moulds, Tinware & Wireware
William Nickerson Antiques ★ 18th & 19thC American Furniture
Pleasant Valley Antiques ★ American & European Art Glass
William H. Wibel Antiques ★ Fine Art, Nautical, Folk Art
★ MAY 5 - JUNE 26: Fri-Mon 10-4 • JUNE 30 - COLUMBUS DAY: Daily 10-4
★ OCTOBER 13 - DECEMBER 11: Fri-Mon 10-4
★ 2926 Rte. 6A, Brewster, Cape Cod, MA ★ 508-896-4887
www.the-mews-at-brewster-antiques.com



Cold Hard Cash

Strange, but I don't remember ever owning a piggy bank. What I did have growing up was a plastic bassett hound bank, which I've since learned was made by Union Products and was around 15 inches in length. You put the coins in a slot on the dog's back, and once that puppy was even half-full, you'd think twice about trying to pick it up or even moving it.

Smaller banks make a lot more sense hernia-wise. Over the last few years, I have, quite unintentionally, put together a modest collection of coin banks – banks that are miniature replicas of everyday objects. Not unlike, yes, toys.

It began in Seattle about four years ago when I found a “radio bank” at Gasoline Alley, a vintage toy shop that I try to hit when I'm out there on business. It jumped out at me because I love old-time radio and because the thing has vaguely Art Deco lines, which always scores points with me. It's a little less than 4 inches wide, and the coin slot is on the back. Twisting the large dial on the front pops it out, allowing easy removal of your cash. Mine was made by Reliable of Canada, which also made a number of truly cool plastic toys. I've also seen a version made by American toy giant Ideal.



The radio bank was made by Reliable in Canada, but examples often turn up with the Ideal logo.

The next one was a no-brainer for me for two reasons when I spotted it in an antique mall during the pandemic. One, it's in perfect condition in the original, unopened bag, which pushes my “toy section



Bags of charm: the Made in Japan tin book bank.



The book bank comes with instructions for retrieving your funds.

of our local five and ten when I was a kid” button big-time. Two, it was made in Japan, of tinfoil, and it's impossible to have too many Japanese tin toys when you're me. It's just two and a half inches tall but it's full of charm ... the slogan on the front, “A penny saved is a penny earned,” has always puzzled me a little (I think Ben Franklin said it originally), but at least it encourages saving.

The Emerson television bank appeared on the table of my friend Ben Kriner at last year's Allentown toy show, which didn't surprise me. Ben's a collector of plastic toys, and he often comes up with the offbeat and the unexpected, and always in great original condition. Like the radio bank, this one sports Art Deco-ish lines and is a model of Emerson's model 648 Ultrawave television, which was introduced around 1950. It was used as a promotional giveaway to stimulate sales of the Ultrawave. The coin slot is on the top, and the front has an on-off-volume knob and a knob for changing channels. The box is great fun, with a scene of a family gathered around the TV, along with an arrow pointing to the picture of the clown. The text with the arrow says, “Insert your favorite picture here.” Seems like a picture of Ed Sullivan or Sid Caesar would have been a better choice to help sell televisions.



Emerson television bank with original box.

Old typewriters tend to be on my radar screen because one of my daughters loves the things, but this is the first I've seen that's even smaller than a portable. It's four inches wide and the slot is on top, and it was made in the U.S. by Ardee. The front top of the typewriter has the words, “My own typewriter bank,” so these may have been intended as a promotional giveaway for banks (the brick-and-mortar type).



My own typewriter bank.

In terms of cost, none of these little gems will ... uh, break the bank. With the exception of the radio bank, for which I paid \$60 (probably twice what it's worth but I didn't care because it's a radio), all of these cost me from \$10 (book bank) to around \$30 (the television).

Small change.

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.

POP CULTURE COLLECTING

BY J.C. VAUGHN & AMANDA SHERIFF

Superman, *Action Comics* #1 Continues to Dominate the \$1 Million Club

Superman. The Man of Steel. The Last Son of Krypton.

Along with Mickey Mouse, Clark Kent's alter ego has consistently been one of the two most recognized fictional characters in the world for decades.

The best-known creation of writer Jerry Siegel and artist Joe Shuster, Superman/Clark Kent is the stalwart hero, unfalteringly brave, and unwaveringly ethical. A superhero whose impact and mythos never stop growing, he is one of the most popular comic book characters of all-time, and the benchmark by which other superheroes have been measured. The pillar of strength and justice, Superman has inspired several generations through his comic book adventures and into every other form of media across eight decades.

In fact, he's the reason that superheroes are called *super*heroes, and fans recently celebrated the 85th anniversary of the character's first appearance in *Action Comics* #1. The issue hit the newsstands on April 18, 1938.

And when it comes to record prices, *Action Comics* #1 is as much of a standard-setter as its cover-featured main character. When the comic appeared on newsstands in 1938, it could be purchased for the sum of 10¢. Now, *Action Comics* #1 regularly sells in the six figures and what is even more impressive, it holds multiple records among million-dollar comic sales.

Superman's debut was the first comic to sell for \$1 million when a CGC-certified 8.0 copy sold for that amount in 2010. In December 2011, it became the first to reach \$2 million with the \$2.1 million sale of a CGC 9.0 copy. Just a few years later, a CGC 9.0 example was the first to breach \$3 million with a \$3.2 million sale in August 2014.

Action Comics #1 is the only comic with two sales in the \$2 million range, including the \$2.1 million CGC 9.0 sale and a CGC 8.5 that hammered for \$2 million in June 2018. It also holds the record for most copies that surpassed \$3 million with five sales, led by the CGC 9.0 which realized \$3.2 million, and a CGC 8.5 that sold for \$3.25 in April 2021. The last three \$3 million sales were all for the CGC 6.0 Rocket Copy (known for the red rocket ship stamped on the cover), which sold for \$3.1 in January 2022, \$3.4 in September 2022, and \$3.55 in January 2023.

The demand is so strong that it also holds the record for the lowest-graded comic to sell for over a million when a CGC 3.0 realized \$1.6 million in December 2021. It held the record for the most valuable

comic from 2010 until 2021 with sales growing from \$1 million to \$3.25 million (the record was broken by the *Amazing Fantasy* #15 CGC 9.6 that went for \$3.6 million in a September 2021 auction). In total, *Action Comics* #1 has had nine sales over \$1 million, representing one-third of all 28 total comic sales over seven figures.



The dominance of Action Comics #1 as the highest selling comic and best performer at \$1 million or more began with this CGC 8.0 copy that became the first comic to sell for \$1 million in 2010.

eMoviePoster's April Auctions Realize \$719K

eMoviePoster is an online-based auction house specializing in all things movie posters, paper movie collectibles, and related material. They offer a robust selection of standard one-sheet size movie posters, any size of movie material from glass slides to 24-sheets, international posters, as well as travel posters, movie magazines, comics, and more. Each month, they host three auctions filled with hundreds to thousands of items.

During April 2023, eMoviePoster hosted a trio of auctions that offered US and international posters, as well as lobby cards, photo stills, and other related content. Collectively, those auctions netted a total of \$719,245 in sales.

The first auction, which closed on April 11, contained movie posters, signed repro posters, stills, and lobby cards, seeing \$111,595. Three of the auction's surprising results were a *Gunga Din* lobby card for \$1,651, *Dr. Terror's House of Horrors* three-sheet for \$1,050, and *Eldridge Cleaver* one-sheet for \$600.

Two days later, on April 13, they closed an auction of 1,117 US and international posters that brought \$92,186. The top three results were an *Out Of The Past* half-sheet 1953 rerelease for \$1,404, a *My Neighbor Totoro* Japanese poster for \$1,180, and a *Battlestar Galactica* set of ten Italian photo bustas for \$876.

The monthly auctions closed on April 16 with their April Major Auction, featuring 778 movie and non-movie items of all kinds. This sale, which is one of their bigger auctions each year, garnered a total of \$515,464. It was one of their most successful major auctions in years, and many individual records were set. A few surprises were a *2001: A Space Odyssey* 40" x 60" poster for \$18,277, *Breakfast At Tiffany's* six-sheet for \$12,305, and *Charlie Chan At The Race Track* set of eight lobby cards for \$8,250.

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





Interview With An Old Bookie

A very nice young man called the other day asking if he could interview me for a class project on local businesses. I said sure, of course. Happy to help, and maybe get some free publicity.

He came in a couple of hours later and as it turned out, he was a customer who had some familiarity with the Unicorn Bookshop.

First off, he asked me about the name, but then it seems just about everyone asks about that. Sadly, the name is nothing mysterious or even interesting. My former partner, and still friend, Ken Callahan, somehow decided on Unicorn probably because at that time (1975) there was a unicorn craze and it seemed like unicorns were everywhere, so naming it after a unicorn seemed like a safe bet as almost everyone likes unicorns.

Although I think Ken was pushing for "Rhinceros Bookshop," for reasons I don't remember, I think Ken's wife Diane, settled on Unicorn. Plus, unicorn is easier to spell and they aren't known for their bad tempers.

Ken had read an article in *Lifestyle* magazine about how to start a second-hand bookshop that he found so interesting that he insisted that I read it, too. I liked it and he said, "Let's start a bookshop" and I answered the fateful word, "Okay!" Like either one of us had the slightest idea of what we were doing, but at least we were both readers, so we did have a passing familiarity with books.

We sent away for book dealer's catalogs which of course in the 1970s, were printed on paper as there was no internet yet. We read the catalogs to see what was selling and what prices were and we started attending local auctions that often sold books in lots. Also, we sometimes traveled to Baltimore to attend Harris Book Auctions to see, and sometimes buy, books for resale. We stored the books in my mom's barn until we got enough to stock a store and found a second-floor location in Easton, Maryland that we could afford. We built shelves out of old barn wood (some of the old oak siding we used was so hard and dense that we had to drill a hole before we could drive a nail into it).

We opened on June 2, 1975, and the rest is history, in a manner of speaking. We were careful and happily didn't do anything too stupid and gradually learned the business as we gathered experience on the old book biz.

Actually, our business soon developed into two businesses as Ken was developing a mail-order catalog for his hunting, fishing, and natural history business where he could work from home, while I preferred running an open bookshop. So we amicably split in 1978 and amazingly both of us are still in the business; me as the Unicorn

Bookshop and Ken as Callahan and Company Booksellers in New Hampshire. I just got Ken's 358th catalog!

By 1983, my second location in Easton was sold and I was tired of having landlord trouble. I was able to buy my current location in Trappe on Rt. 50, which was perfect for me. Many small businesses close because they can't afford the rent increases, so it's best if you can be your own landlord if you have an open shop.

I run a general shop with a little bit of everything with a collectors room with some rare and collectible items.

I enjoy the interaction with the public and have met many, many

interesting people over the years and made some great friends. I don't think I have the discipline that one needs to just catalogs although I have done a few catalogs over the years on interesting collections that I have purchased.

One of the things that fascinate me about old books is that no matter how long you have been doing this, you can never see every book or know every subject, so at least for me, it is never boring. I just never know what might come in the door, literally.

The oldest book I've had was an Italian religious book printed in 1575. The paper they used then is beautiful and naturally acid-free.

Why, in just the last couple of weeks, I purchased an illustrated book on human anatomy printed in London in 1756, bought a small collection of books on hawking and falconry from a 97-year-old

woman, who among other things, had kept groundhog meat in her refrigerator to feed her falcon.

And last but not least, I was asked to be part of someone's class project. So, to use a regional Eastern Shore of Maryland-ism, complete with a double negative, "you don't never know!" yet something else that never would have happened to me if I had had a real job and wasn't running a second-hand and antiquarian bookshop which, if I make it to June 2, will be 48 years



Could this be Jim's oldest book published in 1575? While this Editor doesn't know, here is an example from the 1500s. This is from The Book of the Confraternity of the Holy Name of Jesus, in Italian and Latin, illuminated manuscript on vellum, published in Genoa, Italy, between 1500 and the 1580s. This sold at Christie's for \$7,797 in 2018.

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



KOVELS on Antiques & Collectibles

By Terry Kovel and Kim Kovel



Terry Kovel

Textiles are fragile and need special care. Dust, light, insects, and moisture can damage them. Antique textiles in good condition are rare and often sell for high prices.

This needlepoint casket was made about 1660 in England and sold for \$17,920, nearly three times its low estimate, at Morphy Auctions. A closer look shows that the colorful people, plants, and animals stitched onto the fabric are 3-D, making the stitching even more complex. This tricky technique, called stumpwork, required padding the stitches to make the designs stand out. Scenes of people and animals in natural settings were among the favorite subjects.

Richly embroidered textiles and the items grew more popular as more people could afford them. Many surviving examples of embroidery, including some museum-quality pieces, were made by amateurs, probably girls or young women. Girls would learn embroidery at a young age and practice stitches making samplers, another popular collectible. Elaborately embroidered boxes like these may have been projects for girls learning embroidery to show their mastery of the skill. But, no matter how skilled women were at embroidery, they were not likely to become professionals. Only men could join professional embroiderers' guilds.



The embroidered figures on this 17th-century box are three-dimensional. They were made with a technique called "stumpwork" that was popular at the time and, even after hundreds of years, shows the embroiderer's advanced skill.

June means warmer weather, flowers blooming, and more time spent outdoors, especially in the garden. Even if you're as avid a gardener as Terry Kovel, the garden is never just a place for work. It's a place to sit, relax and enjoy the view of your beautiful plants and the birds and butterflies they attract.

Garden seats have been used for centuries. Early garden seats in China, called Zuo dun, literally "a block to sit on," were shaped like barrels with a stretched skin top held in place with nails. Later garden seats were made of porcelain but had the same barrel shape and featured decorative rows of bumps to resemble the old nail heads.

In 19th-century Europe and America, majolica, an earthenware pottery with thick, colorful tin glaze, was a popular material for garden seats, planters, and other garden furnishings. They often had three-dimensional nature-themed decorations, like flowers, leaves, and insects. However, majolica is fragile, and prone to chipping and cracking, so it should be brought inside during inclement weather or kept indoors. Victorians often kept majolica pieces in conservatories, or greenhouses, so they could be part of a nature setting without being exposed to the elements.



Majolica stools are still sought as decorative items. This one that sold for \$160 at Bunch Auctions was made in the 20th century but shares the vivid colors and three-dimensional decorations of its Victorian predecessors.

This majolica stool was made in the 20th century. It is square instead of the antique barrel shape but still shows the influence of 19th-century style.

CURRENT PRICES

Clothing, scarf, silk, and cashmere, white, repeating thick black O's, black band border, metal sewn-on tag with Dior, 12 x 74 inches, \$65.

Photograph, John Lennon & Yoko Ono, black and white, close-cropped, signed in pen by photographer Jack Mitchell, numbered 1/20, 1980, 15 1/2 x 19 1/2 inches, \$700.

Furniture, stand, curly maple, rectangular top with raised edge, single drawer with brass ring pull, twist carved legs, ball feet, 24 x 18 x 17 inches, \$415.

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

Coca-Cola advertising thermometer, tin, bottle shape, script Coca-Cola, red, brown, white, and turquoise, original glass tube, 1950s-1960s, 29 1/4 x 8 3/4 inches, \$220.

Silver-sterling tray, oval, stepped raised rim, shaped cutout handles on ends, marked, Gorham, 15 3/4 x 22 1/4 inches, \$1,125.

Stoneware jug, cobalt blue bird and flowers, stamped White's Utica, bulbous, tapered, two high curled handles, marked at top, 5 gallons, 17 inches, \$1,375.

Poster, travel, Buenos Aires, Braniff International Airways, cartoon image of chef serving dinner to man, aircraft in background, burgundy ground, c. 1955, 20 x 26 inches, \$425.

Cane, carved fisherman with net, crustacean and fish, varnished wood, resin, and green stone accents, D.P. Dahlquist, 20th century, 37 1/2 inches, \$190.

Furniture, chest on stand, William & Mary, walnut, rectangular top, two short over three long drawers, stand with long drawer, 54 x 39 x 22 inches, \$750.

Collecting Tip:

The best way to store plates is vertically in a rack. If you don't have space, store them with pads between the dishes.

Q: Did Avon create their Cape Cod-style dishes in other colors besides red? Also, I noticed on the bottom of some of the blue versions being offered for sale on sites such as eBay, there is a number. What does it mean? Were they truly made by Avon as the seller claims?

A: Wheaton Glass made Avon's "1876 Cape Cod Collection" line of dinnerware using a special formula to make the dark red glass. Although most sources list red as the only color, we have seen a few pieces online that appear to be the same pattern but are cobalt blue. Thirty-seven different items were made in the dark red glass. Samples of each item were made in clear flint glass first and sent to Avon for approval. Several molds were made for each piece. The number on the bottom of the glass could be the mold number. The first pieces of Cape Cod, a candlestick and a cruet, were made in 1975. A few new pieces were added each year. The last new pieces, a bread and butter plate, cup and saucer, and pie plate, were made in 1993. The remaining stock was sold until it ran out in 1995. Avon's ruby red Cape Cod glass is very collectible. There are websites where collectors list pieces they are looking for or pieces they are selling.

Q: I have a Little Miss Kay doll from my childhood over 60 years ago. She is wearing a white and pink dress. The doll was purchased by mailing in several box tops from cereal. I've never seen this doll at stores or flea markets. Does the doll have any value other than sentimental value?

A: Little Miss Kay is a 13-inch-tall vinyl doll offered as a premium by Kellogg's in 1960. It sold for \$2 plus two box tops from Kellogg's Cereals. The doll came with four different outfits, a pastel striped dress, a red body suit with a red and white striped skirt, flannel pajamas, and a "play set" consisting of a top and pants. Three extra outfits could be bought for \$1 plus two box tops. Some of the outfits came with a hat and panties. It's been offered for sale online, with the original outfits, for about \$50. The doll by itself, dressed, has sold for under \$10.

Q: I would like to know the history and value of an upholstered and carved mahogany chair. I think it's called a parlor chair. A tag on the bottom says "Morganton Chair, Lenoir, NC." It was my great-grandmother's. It's in perfect condition, with no tears or stains. She never let anyone sit on it.

A: Morganton Chair started in business in Lenoir, N.C., about 1935. The company made upholstered chairs. The business was dissolved in 1979. It's not possible to give you the value without seeing the chair. Since it's not made by a famous maker, it would sell as good used furniture. The value depends on the desirability of the style and the color and design of the upholstery.

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

The Civil War Collector

by John Sexton

Q: I was recently made aware of a sword and exported Belgian firearm (what I believe may be a rifled musket) owned by my grandparents and wanted to send you some pictures to see if you might be able to assist in identifying what exactly the weapons are and whether it would be worth having these items appraised and identified in detail. My family has a relative who served in a volunteer infantry regiment in the Civil War and believe it was either owned by him or given to him by someone he served with.

My grandparents, both of whom are still alive, indicated they had the items in the pictures below passed to them by my grandmother's dad, whose grandfather served as a Private with Company F of the 83rd NY Infantry Regiment from May 1861 to June 1862.

The only image of markings on either weapon I wasn't able to get was the reverse side of the sword's base. The reverse side of the sword's base reads "C. ROBY CHELMSFORD" in a circular pattern. My understanding from very basic internet searches is the sword may be a musician's sword. The last digit of the year has been totally worn off and I am unable to make out the specific year other than "186."

A: The sword is Civil War model 1840 NCO (non-commissioned officer) regulation for sergeants or company officers of the day. The maker is Christian Roby, West Chelmsford MASS. 1865 appears to be the date made, and FSS was the US government inspector (Frederic S. Strong). If you check your ancestor's service records in 83rd NY and it shows he was out in 1862, a sword not issued to him, but if he joined another unit or re-upped, probably with promotion to corporal, he should have had an NCO sword. Similar good condition NCO swords missing scabbard drag are typically priced by dealers at \$400-\$450 in the current market.



The serial number or assembly number "13" on the bayonet shank should be found on the front band also.



"BELGIUM" – the origin of export, seen after 1900.

The musket is not Civil War but is a scarce WWI-era cadet training rifle made in the style of a 19th musket. The barrel markings "FL. 8M. 1. L." translate to "8mm Flobert" which was roughly a very small charge .32 caliber cartridge. The "crown & ELG" is Liege powder proof.

Louis-Nicolas Flobert (1819–1894) invented the first rimfire metallic cartridge in 1845. His first cartridges known as BB Caps in 6mm or .22 caliber, as the only propellant was only fulminate with no gunpowder, strictly parlor guns that had no penetrating power. About 1890 slightly more powerful cartridges were made when shooting galleries became popular.

Most Flobert rifles/pistols are .22 caliber parlor guns used for shooting targets indoors. The Flobert training rifle is unusual and has its original angular bayonet which is also made in 19th century style. The front barrel band should have a matching serial number to the "13" observed on the bayonet. The last few nice complete examples sold in auctions or sold by dealers for \$500-750. There is an incomplete example for sale online today for \$369.



Dated 1865 "US" and FSS (Frederic S. Strong) inspection on blade and knuckle-bow.



Barrel proofs show Liege inspection for safety and cartridge size 8mm Flobert.

Q: I have a sword I'd like to authenticate and appraise. It is a family heirloom and I also have a portrait of Grandpa Parker whom it belonged to. I have no detailed history, but it was passed down to me. The sword seems to be in very good shape but needs to be cleaned/polished. The scabbard is a bit damaged and wonder if it's wise to have it repaired or leave it as is. I live in Oregon so perhaps you have an associate closer to me or you can suggest someone in my area to speak with.



Grandpa Parker could be researched to identify his unit.



Ames moved to Chicopee, MA from Springfield, MA just before the Civil War.



The etching on the blade still has some original luster and has never been polished, which collectors prefer.



The cracked leather scabbard body at drag is common on Civil War swords. Perfect leather survived rarely and brings a premium.

JS: The sword is a model 1850-foot officer sword which is the regulation pattern for Civil War company-grade infantry officers, lieutenants, or captains. During the Civil War, officers in the volunteer army had to supply their own swords. Regular army officers were given swords that would be dated and inspected. Ames was the largest American sword maker and had the only contract with the US Army, they were renowned for their quality.

It's interesting to see that this sword has been painted gold which was not uncommon in the Victorian era for displayed souvenirs, especially captured items.

The photograph of your relative dates circa 1890. The soldier is dressed in the garb of the Union Veterans organization, the Grand Army of the Republic (GAR). He is wearing his GAR membership badge. Your sword is as-is with no identification and has a current market value of \$700-\$900. If you remove the gold paint and there is an inscription on the top scabbard mount, the value would double immediately and could be worth even more if the soldier has an interesting history.



Gold paint was popular on displayed Civil War souvenirs, especially at GAR halls.



The grip is sharkskin wrapped under the paint.



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

ANTIQUE SHOP FINDER

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

CALIFORNIA

Whittier

King Richard's Antique Center

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

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

CONNECTICUT

Collinsville

Antiques on the Farmington

10 Depot Street, (Collinsville), Canton, CT 06022
Phone: 860-693-0615

Email: a.bermanatty@outlook.com
www.facebook.com/Antiquesonfarmington
Hours: 10am-5pm, 7 days a week

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

Coventry

Coventry Arts and Antiques

1140 Main Street, Coventry, CT 06238
Phone: 860-498-0352
Email: anneburke@msn.com
Website: www.coventryartsandantiques.com
Open Thursday-Sunday, 11am-4pm
Closed Mon, Tues & Wed

Objects both old and new to accent your home or add to your collections. Our store offers something for everyone. We specialize in glassware, vintage pottery, and cast-iron bookends. We also offer a variety of collectible plates, china, and accent pieces for your home. You will find vintage tools and rusty relics in the lower basement. Come browse our inventory!

Nathan Hale Antique Center

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

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

Manchester

Silk City Antiques & Decor

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

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

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

Marlborough

The Barn

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

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

Putnam

Antiques Marketplace

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

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

Stratford

Stratford Antique Center

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

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

DELAWARE

Newark

Aunt Margaret's Antique Mall

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

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

FLORIDA

Mt. Dora

Renningers Antique Center

20651 US Hwy 441, Mt. Dora, FL 32757
Phone: 352-383-8393
Email: Doraantcenter@renningers.com
Website: www.renningers.net
Open Fri. 10am-4pm, Sat & Sun 9am-5pm

Florida's Largest Antique Center - 200 Air Conditioned Shops. Consignment Area with 40 Cases and 30 Booths; Street of Shops with over 30 dealers with individually owned buildings. Open Air Building with 24 booths filled with Primitives Furniture and more. Each Shop Largest selection of antiques & collectibles in Florida. Find us on Facebook @ Renningers MountDora Flea Market and Antique Center.

ILLINOIS

Chicago

Gigi's Dolls & Sherry's Teddy Bears

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

MAINE

Auburn

Orphan Annie's Antiques

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

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

Augusta

Stoney Creek Antiques

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

Brunswick

Cabot Mill Antiques

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

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

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

Scarborough

Gurley Antiques Gallery, LLC

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

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

Waterville

Hathaway Mill Antiques

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

Discover the Gem that is, Hathaway Mill Antiques!

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

Wells

Bo-Mar Hall Antiques & Collectibles

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

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

Reed's Antiques & Collectibles

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

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

MARYLAND

Hagerstown

Beaver Creek Antique Market

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

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





ANTIQUES SHOP FINDER

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

Savage

The Antique Center at Historic Savage Mill

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

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

MASSACHUSETTS

Acton

Great Road Vintage

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

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

Brewster - Cape Cod

The MEWS at Brewster Antiques

2926 Rte. 6A (diag. across from Ocean Edge)
Brewster, MA 02631
Phone: 508-896-4887, 508-776-9098
Email: bheap7@comcast.net
Website: www.the-mews-at-brewster-antiques.com
Spring and Fall: Open Fri.-Mon., 11am-4pm
Mid June - Columbus Day: Open Daily 10am-5pm, Sun. 11am-5pm, and always by appointment
We are celebrating our 29th season in business. We are a true antiques shop with 7 dealers specializing in: Americana, early paint, chocolate moulds, folk art, EAPG, European & American art glass, textiles, country furniture, quilts, doorstops, Maritime, and much more.

Brockton

New England Brass Refinishing & Campello Antiques

1085 Main Street, Brockton, MA 02301
Phone: 508-583-9415
Website: www.campelloantiques.com
Email: brassmanbethoney@aol.com
Please call for an appointment available 7 days a week
We do lamp rewiring and repairing. Our specialty is metal refinishing. We are open by appointment only and have lots of items coming and going daily. If you check out our website and go to the gallery, it will show you some of the items we sell. Please give webpage a minute to show & open the pictures. Like us on Facebook @campelloantiques.

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

Concord

Concord Art and Antiques

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

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

North Bridge Antiques

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

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

Thoreaully Antiques

27 Walden Street, Concord, MA 01742
Phone: 978-371-0100
Email: bumpybeeler@yahoo.com
Website: www.thoreaullyantiques.com
Open Monday-Friday 10am-5:30pm,
Saturday 10am-6pm, Sunday 11am-5pm

Antiques bought and sold. Vintage, antiques, Victorian jewelry, ephemera, books, art, sterling, gold, silverware, linens, pottery, china, glassware, vintage & designer clothing and accessories, and more. Lamp and jewelry repair. Follow us on Facebook and Instagram.

Great Barrington

Antiques And All That Jazz

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

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

The Berkshire Galleries of Great Barrington

964 S. Main Street, Great Barrington, MA 01230
Phone: 413-644-8848
Website: www.theberkshiregalleries.com
Open 7 days a week 10am-5pm
(check website for winter hours)

5,000 sq. ft. featuring 25 of the finest dealers from New York, Massachusetts, CT and Maine. Follow us on Instagram @theberkshiregalleries



Harwich Port - Cape Cod

Windsong Antiques

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

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

Holden

Superworld Comics

456 Main St., Suite F, Holden, MA 01520
Phone: 508-829-2259
Email: ted@superworldcomics.com
Facebook: 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.

Monson

Antiques and Uniques, LLC

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

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

New Bedford

Acushnet River Antiques

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

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

Palmer

Antique Junction

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

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

Palmer Antiques Co-Op

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

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

Paxton

Nu-Tiques at the Barn

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

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

Sherborn

Heaven on Earth Antiques

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

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





ANTIQUES SHOP FINDER

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

Stoneham

Live More Hunt Less Consignment

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

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

Sturbridge

Past to Present Antiques & Collectibles

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

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

Sturbridge Antique Shops

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

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

Vintage and Antique Textiles

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

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

Sudbury

Antique Exchange of Sudbury

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

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

Swampscott

Bay View Arts LLC

402 Humphrey St., Swampscott, MA
(Across from the entrance to Fishermen's Beach)
Store Phone: 781-592-1033
Alice Cell: 978-754-5112
Email: pandmpaintings22@gmail.com
Open Wednesday-Saturday 12pm-4pm,
Sunday 12-3pm or by appointment, closed Tuesday

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

Uxbridge

Bernat Antiques

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

Stanley Mill Antiques

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

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

West Boylston

Wayside Antiques & Collectibles

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

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

MICHIGAN

Niles

Michiana Antique Mall

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

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

NEW HAMPHIRE

Concord

Concord Antiques Gallery

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

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

Hampton

Village Vintage at Hampton Village Mercantile

70 High Street, Hampton, NH 03842
Phone: 603-793-2620
Email: villagevintageshop@gmail.com
Open monthly, third weekend of the month or by appointment

Where friendliness is part of your shopping experience. Multi dealer shop offering an eclectic array of merchandise. Collectibles, Primitive, Shabby, Mid Century, Cottage, Art, China, Glass, Books, Jewelry and more. Fresh merchandise monthly. Like us on FB, Instagram. Venmo. Credit cards. Lay Away. Dealers wanted.

Hampton Falls

Route 1 Antiques

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

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

Hillsborough

Parkside Gallery

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

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

Manchester

Antiques on Elm

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

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

Plaistow

Time Capsule Antiques & More

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

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

Rochester

Union Street Antiques & Collectibles Group Shop

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

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

Stratham

The Collector's Eye

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

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

Westmoreland

Flying Pig Antiques

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

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

NEW JERSEY

Bernardsville

Studio 7 Fine Art Gallery

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

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

Burlington

Historic Burlington Antiques & Art Emporium

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

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

Columbus

Columbus Farmers Market LLC

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

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

Galloway

Days of Olde Antique Center

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

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

Haddon Heights

Haddon Heights Antiques Center

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

Lafayette

Lafayette Mill Antiques Center

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

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

Lambertville

Golden Nugget Antique Flea Market

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

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

Little Falls

Main Street Antiques Center

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

Pemberton

Grist Mill Antiques Center

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

Red Bank

The Antique Center of Red Bank

195 and 226 W. Front Street
Red Bank, NJ 07701
Phone: 732-842-3393 732-842-4336
Website: www.redbankantiques.com
Open Monday-Saturday 11am-5pm,
Sunday Noon-5pm

100 dealers all specialties. Voted best antique
center in NJ by Asbury Park Press and Newark
Star Ledger! Like us on Facebook.

Summit

Summit Antiques Center

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

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

NEW YORK

Ballston Spa

Stone Soup Antiques Gallery

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

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

Bloomfield

Peddlers Antiques

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

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

Bouckville

Victorian Rose Vintage

3371 Maple Ave., Bouckville, NY 13310
Phone: 315-893-1786
Website: www.victorianrosevintage.com
Email: Victorianrosevintage@yahoo.com
Open Daily, 10am-5pm

Victorian Rose Vintage, located at the corner of
Route 20 and Maple Ave. in Bouckville, NY is one
of ten Antique & Specialty Shops found in the
heart of the Renowned Madison-Bouckville
Antique Corridor. Victorian Rose Vintage features
an eclectic mix of Antique & Vintage Furniture &
Collectibles, including Black Memorabilia, Milk
Bottles, Shabby Chic, Textiles, Framed Art,
Garden Items, Kitchen & Glassware, Books, plus
so much more! Check our Facebook Page &
Website for Weekly & Seasonal Updates.

Coxsackie

Coxsackie Antique Center

12400 Rt. 9 W West Coxsackie, NY 12192
Phone: 518-731-8888
Website: www.coxsackie.com
Open 7 days a week from 10am-8pm.
361 days a year.

100 Quality dealers in a comfortable 15,000 sq. ft.
sales area. The Center is a Repro-Free Zone with
absolutely NO FAKES. We have antiques from A
to Z. Ample Parking. Friendly Staff. Visa, MC,
Discover accepted. Layaway available. Like us on
Facebook.

Geneva

Geneva Antique Co-op

473-475 Exchange Street, Geneva, NY 14456
Phone: 315-789-5100
Website: www.geneva-antique-coop.com
Open Monday-Saturday 10am-5pm,
Sunday Noon-5pm

We're a 6,000 sq. ft. 2-Floor Antique and
Collectible Co-Operative. Our many dealers offer a
wide selection of quality merchandise at affordable
prices. Over 30 spacious galleries and 60 showcases
for that special item. Visit our website for a virtual
tour. M/C, Visa, Discover accepted. Like us on
Facebook

Mohawk

Mohawk Antiques Mall

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

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

Owego

Early Owego Antique Center

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

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

Rhinebeck

Antiques Center at Rhinebeck Antique Emporium

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

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

Beekman Arms Antique Market

Located behind historic Beekman Arms Hotel
in the center of Rhinebeck NY
Phone: 845-876-3477
Website: www.beekmanarms.com
Open every day 11am-5pm

Over 30 dealers in Americana, country, primitive,
period, decorative furniture, jewelry, paintings, and
accessories. Like us on Facebook.

West Sand Lake

Dater House and Friends Antiques

4348 Rt. 150, West Sand Lake, NY 12196
Phone: (518) 712-5088
Email: daterhouse@gmail.com
Website: www.daterhouseantiques.com
Open Daily, 10am-5pm

A multi-dealer shop with an emphasis on Country.
25 dealers, 2 floors, 3500 sq. ft.

OHIO

Cincinnati

Wooden Nickel Antiques

1400-1414 Central Parkway
Cincinnati, OH 45202
Phone: 513-241-2985
Email: woodennickel@fuse.net
Website: www.woodennickelantiques.net
Open Monday-Saturday 10am-4pm

We buy and sell: architectural antiques, antique
saloon back bars, home bars, chandeliers, stained
glass windows, American and Continental furniture,
carved furniture, fireplace mantels, art tiles, garden
items. Since 1976.

PENNSYLVANIA

Allentown

Weil Antique Center

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

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

Carlisle

Bedford Street Antiques, LLC

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

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



ANTIQUE SHOP FINDER

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

North Gate Antique Mall

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

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

Chambersburg

Black Rose Antiques & Collectibles

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

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

Clearfield

Historica Plus Antique Gallery

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

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

Fleetwood

Fleetwood Antique Mall

14129 Kutztown Road, Fleetwood, PA 19522
Phone: 610-944-0707
Email: Fleetwoodantiquemall@gmail.com
Website: www.fleetwoodantiquemall.com
Open: Wednesday - Sunday 10-6

30,000 square feet renovated barn located on Rte 222 filled with 50+ dealers/vendors. All selling primitives, antiques, mid-century, furniture, the unique and unusual and so much more!

Hanover

Black Rose Antiques & Collectibles within North Hanover Center

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

Now a second location inside the Mall.

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



Paradise

Cackleberry Farm Antique Mall

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

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

Quakertown

Richland Antiques & Collectibles

1320 N West End Blvd, Route 309 So.,
Quakertown, PA 18951
Phone: 267-373-9451
Email: info@richlandantiques.com
Website: www.richlandantiques.com
Open daily 10am-6pm, Closed Tuesdays

Featuring over 50 Quality Antique Dealers. Offering a vast variety of items - 18th & 19th Century Furniture & Decorative Arts. Primitives, Country, Victorian & Mid-Century Modern. Advertising, Jewelry, Vintage Vinyl & Pop Culture, Shabby Chic, Industrial and so much more!

RHODE ISLAND

Newport

Antiques at the Drawing Room of Newport

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

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



Pawtucket

Rhode Island Antiques Mall

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

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

Providence

Nostalgia Antiques & Collectibles

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

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

VERMONT

Chester

Stone House Antique Center

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

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



Essex Junction

5 Corners Antiques

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

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

Quechee

The Vermont Antique Mall

5573 Woodstock Road, Quechee, VT 05059
Exit 1 I-89; 2 miles West U.S. Rte 4
Phone: 802-281-4147
Website: www.vermontantiquemall.com
Open 7 days, 10am-5pm
Closed Easter, Thanksgiving, Christmas Day & New Year's Day.

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

VIRGINIA

Lexington

Duke's Antique Center

1495 N Lee Highway (Rt. 11) Lexington, VA 24450
Phone: 540-463-9511
Email: dukedukeantiques@gmail.com
Website: www.dukedukeantiques.com
Open 365 days 9am-6pm
20,000 sq. ft. with everything from A to Z. Find us on Facebook.

Verona

The Factory Antique Mall

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

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



**Join our
popular directory!**



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

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

Continuous Shows & Markets

January-March: Brookline, NH

Winter Antiques Flea Market

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

January-December: Alameda, CA

Alameda Point Antiques Faire

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

January-December: Jewett City, CT

College Mart Flea Market

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

January-December: Columbus, NJ

Columbus Farmers Market

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

January-December: Lambertville, NJ

Golden Nugget Antique Flea Market

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

January-December: Washington, D.C.

The Flea Market at Eastern Market

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

Sundays: Portland, ME

Portland Winter Antiques Shows

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

January-April 2, 2023: Milford, NH

Milford Antiques Show

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

January-April 2023: Wayne, NJ

Wayne PAL Antique and Collectibles Show and Vintage Flea Market

Wayne PAL building, 1 PAL Drive
First Sunday of every month, 9am-2:30pm
Wayne PAL, 973-696-2896 (for show info)
973-865-0177, jane@waynepal.org
www.waynepal.org

April 5-October 25: Sandwich, MA

Sandwich Weekly Antiques & Collectibles Show

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

April 16-October 22: Sandwich, MA

Sandwich Weekly Antiques & Collectibles Show

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

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

Aberfoyle Market Sundays Only Market

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

May 27 - Mid-November: Wellfleet, MA

Wellfleet Flea Market

51 State Hwy Rte. 6
Saturdays & Sundays 8am-3pm
508-349-0541
www.wellfleetcinemas.com

May-October: Woodstock, NY

Mower's Saturday & Sunday Flea Market

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

May-September: Dover, NH

Dover Antique & Vintage Market

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



Earliest-known, Virginia-made Horse Racing Trophy Acquired by Colonial Williamsburg Foundation

WILLIAMSBURG, VA – In October 1810, a horse named Madison (likely in honor of President James Madison), won first place in a race held at the New-Market racecourse in Petersburg, VA. Its owner, Revolutionary War veteran Burwell Bassett Wilkes (1757-1815) of Brunswick County, VA, received a \$400 cash prize for the win. Although Wilkes, who had turned to farming and breeding in the decades following the war, had several prized racehorses, this victory was certainly his greatest equestrian triumph. To mark the event, Wilkes converted his stakes into a monumental and unparalleled piece of early Virginian silver holloware. Known as the “Madison” Horse Racing Trophy, it descended through five generations of the Wilkes family before recently coming to The Colonial Williamsburg Foundation’s silver collection.

“Following more than two hundred years of careful preservation in the family of its original owner, Colonial Williamsburg is honored to become the permanent steward of this important and monumental example of early Virginia silversmithing,” said Ronald L. Hurst, the Foundation’s senior vice president for education and historic resources.

Grand in stature, the Madison trophy stands 13-1/4” high and expands to 10-1/4” between its lip and its handle. Made and marked by Johnson & Reat (1804-1815) of Richmond, VA, the trophy is similar in form to a cream pot but on a majestic scale. Its tall, helmet-shaped body is of swollen, rectangular cross-section and has two bands at its mid-point. While the top one is plain and convex, the lower band is milled and carries a grapevine motif. The right side of the trophy bears an engraved inscription, while the other carries an engraved racecourse scene replete with an American flag at the finish line, centered around a cast appliqué of two galloping horses and their jockeys running neck and neck – with Madison in the lead. The body flows into a very narrow neck set above a stepped, rectangular foot with a strip of the same grapevine banding at the bottom. Its pouring lip is edged with an applied gadrooned band that ends in an even higher three-dimensional horse’s head crest. Made of hollow repoussé construction, the horse head details are applied, chased and engraved.

“The Madison Trophy is colossal, a work of silversmithing genius, and jaw-dropping to see. It will instantly grab and hold your attention,” said



Wilkes, being “low and weak of body,” composed his estate plan in late 1814; he passed away the following year at the age of 57. Described in his will as “a silver Cupp won by Madison,” the trophy went to his daughter Mary “Polly” Wilkes, who saw fit to scratch variations of her initials into the underside of the foot. It seems the formal inscription was added years later and included the erroneous date “Spring, 1811” as shown by contemporary newspaper accounts. The trophy has been preserved in Virginia by Burwell Wilkes’ descendants since it was made.

The Colonial Williamsburg Foundation preserves, restores and operates Virginia’s 18th-century capital of Williamsburg. Visit www.colonialwilliamsburg.com for more information.



See page 53 for a full list
of Continuous Shows



VENDORS WELCOME!
(Reservations not needed or taken)

- Early Spring thru June: Sat & Sun
- July & Aug.: Wed, Thurs, Sat & Sun
- September: Thurs, Sat, & Sun
- Oct. thru mid-Nov.: Sat & Sun

Buyer hours 8am to 3pm/ Open for Vendors at 7am
(All Markets are weather permitting & hours may vary)

Located at the Wellfleet Drive-In Theatre
51 State Hwy Rte 6, Wellfleet Massachusetts
(508) 349-0541
www.WellfleetCinemas.com

REDWOOD COUNTRY FLEA MARKET
170 S. Tumpike Rd. Wallingford, CT 06492

OPEN EVERY FRIDAY • SATURDAY • SUNDAY

Bargains Galore!
Antiques, Collectibles, New & Used Tools, Jewelry, Coins, CDs, Crafts, DVDs, Clothes, Flowers, Produce, Groceries, Fresh Baked Goods, Gifts, Household Items

ALWAYS FREE ADMISSION • \$1 PARKING • 6AM TO 3PM
RESTAURANT ON PREMISES
203.269.3500

Fridays are Antiques & Collectibles Day
OPEN YEAR ROUND • Follow us on Facebook

FLEA MARKET Visit one of New England’s LARGEST INDOOR FLEA MARKETS
COLLEGE MART FLEA MARKET
“JEWETT CITY” Conn.

OPEN SUNDAY ONLY 9-4
Located at the Slater Mill Mall, 39 Wedgwood Dr.
Approx. 1 mi. off Rt. 395, from Mass Exit 22, right on Rt. 138
From Norwich Exit 21, right on 12 to Rt. 138
FREE PARKING ~ FREE ADMISSION

OVER 900 TABLES
We are Continuously Expanding. Space Available
Newly expanded outdoor selling spaces for Sunday Dealer spaces available. Auctions every other Friday.
www.Leoneauctioneers.com
Bob and Sue Leone Res. (860) 642-6248 Bus. (860) 376-3935

MADISON LIONS CLUB
49TH ANNUAL FLEA MARKET
Saturday, June 24th, 9am - 3pm
on the Madison Green, MADISON, CT

Free admission • Over 100 vendors • Proceeds benefit state & local charities with a focus on vision, youth, & community projects.
Prime vendor space available for \$60 up to 7 days before the event, \$65 thereafter.

PAYABLE TO MADISON LIONS FOUNDATION

MAIL TO: Madison Lions Club
PO Box 99, Madison, CT 06443
Call Dick Borner, 860-227-8045
for details.



EVERY SUNDAY
10am - 5pm year round
7th & C St. SE, Capitol Hill, Washington, DC

EASTERNMARKET.NET
Contact: 202.215.6993
info@easternmarket.net
DiverseMarkets.net

produced by **DIVERSE MARKETS MANAGEMENT**

ANTIQUE SHOWS

May 19-20: Fishersville, VA

Fishersville Antiques Expo

Augusta Expo Event Center,
227 Expo Road
Fri. 9am-4pm, Sat. 9am-4pm
Heritage Promotions, 434-846-7452
fishersvilleantiquesexpo@gmail.com
www.heritagepromotions.net

May 20: Woodstock, NY

Mower's Saturday & Sunday Flea Market - OPENING DAY

Maple Lane
845-679-6744
woodstockfleamarket@hvc.rr.com
www.mowerssaturdayfleamarket.com

May 20: Westbrook, CT

Antique & Outdoor Sporting Collectibles Show

Elks Club, 142 Seaside Avenue
10am-3pm
Sponsored by the Decoy Boys Network
Tom Reiley, 860-324-4001,
reileythomasj@gmail.com

May 20: Dover, NH

Dover Antique and Vintage Market

Dover Elks Lodge,
282 Durham Road
9am-1pm
Rachel Gurley, 207-396-4255
www.gurleyantiqueshow.com

May 20: Kalamazoo, MI

The Kalamazoo Antique and Collectible Toy Show

Kalamazoo Fairgrounds and
Expo Center Building,
2900 Lake Street
9am-2pm
Unique Events
Jim Welytok, 262-366-1314
unievents1@aol.com
www.uniqueeventsshow.com

May 20: Lakeville, CT

Trade Secrets 2023 Garden Tours

Tour 5 gardens, including Bunny Williams & John
Roselli, Michael Trapp, Clove Brook Farm,
Hollister House, and Innisfree Garden.
For tickets call 860-364-1080 or visit
www.tradesecretsct.com

May 21: Lakeville, CT

Trade Secrets 2023 Rare Plant & Garden Antiques Sale

Lime Rock Park, 60 White Hollow Road
10:30am-3pm
For tickets call 860-364-1080 or visit
www.tradesecretsct.com

May 21: 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

May 21: Sandwich, MA

The Sandwich Flea Market

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

May 24: Sandwich, MA

The Sandwich Flea Market

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

May 25: 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

May 27: Madison, CT

Outdoor Vintage, Antiques, Repurposed Goods & Crafts Show

Madison, CT Town Green
9am-4pm
Sponsored by the Madison Chamber of
Commerce
chamber@madisonct.com
www.madisonct.com

May 27-28: Deerfield, NH

Brimfield North

Deerfield Fairgrounds,
34 Stage Road
Open Sat. & Sun. 8am-4pm
Brimfield Antique Shows
brimfieldlive@gmail.com
www.brimfieldlive.com

May 27 & 28: Norwich, NY

Rolling Antiquer's Old Car Club 56th Annual Antique Auto Show & Flea Market

Chenango County Fairgrounds,
168 East Main Street
8am-5pm
Rolling Antiquer's Old Car Club, Norwich
Region AACA
Sylvia: 607-334-5038 (Antiques & Collectibles)
Dennis: 607-895-5424 (Car Parts)
Dan: 607-226-4919 (Muscle Cars)
Dick: 607-336-2277 (Antique and Classic Cars)
raocc@frontiernet.net
www.raocc.org

May 27-28: Stormville, NY

Stormville Airport Antique Show & Flea Market

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

May 27-28: Rhinebeck, NY

Spring Antiques at Rhinebeck

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

May 28: Sandwich, MA

The Sandwich Flea Market

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

May 31: Sandwich, MA

The Sandwich Flea Market

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

June

June 2-3: Pennsburg, PA

Penn Dry Goods Market

Schwenkfelder Library & Heritage Center,
105 Seminary Street
Fri. 10am-5pm, Sat. 10am-3pm
215-679-3103, info@schwenkfelder.org
www.schwenkfelder.org

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



ANTIQUE SHOWS

June 2-4: Bouckville, NY

Cider House Showfield, Madison Bouckville Antique Week

6769 State Route 20
Opens Tues. 8am
315-825-8477
showfield@ciderhouseantiques.com
www.ciderhouseantiques.com/showfield

June 2-4: Bouckville, NY

Madison-Bouckville Antique Week

Route 20
Madison-Bouckville Promotions
jmancino@aol.com
www.Madison-Bouckville.com

June 2-4: Bouckville, NY

Our Front Antique Show Field @ Pinebrick

Route 20
315-427-5094, jmancino@aol.com
Find Us on Facebook

June 3: New Hartford, CT

New Hartford Lions Giant Flea Market

Brodie Park, 580 West Hill Road
8am-3pm, Rain or Shine
Proceeds benefit local charities & scholarships
860-489-9188
info@newhartfordclions.org



June 3-4: Raleigh, NC

Old North State Antique Gun & Military Antiques Show

North Carolina Fairgrounds, 4285 Trinity Road
Sat. 9am-5pm, Sun. 10am-4pm
The Carolina Trader, Richard Shields
richard@thecarolinatrader.com
www.thecarolinatrader.com

June 4: Alameda, CA

Alameda Point Antiques Faire

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

June 4: Sturbridge, MA

Doll, Bear & Miniatures Show & Sale

Sturbridge Host Hotel, 366 Main Street
10am-3pm
Wendy Collins, 603-969-1699
www.CollinsGifts.com

June 4: Sandwich, MA

The Sandwich Flea Market

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

June 4: 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

June 7: Sandwich, MA

The Sandwich Flea Market

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

June 8-11: Atlanta, GA

Scott Antique Markets

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

June 10: Brookline, NH

Annual Spring Postcard Show and Sale

Brookline Event Center,
32 Proctor Hill Road
10am-4pm (Early buying from 8:30-10am)
Granite State Postcard Quest
Kathy or Ron Pelletier, 603-582-4491, 603-620-8112
Kpelletier34@gmail.com
www.brooklineeventcenter.com

June 10: Boxboro, MA

Paper Town

Boxboro Regency Hotel,
242 Adams Place
9am-3pm
Flamingo Eventz, 603-509-2639
www.flamingoeventz.com

June 11: Sandwich, MA

The Sandwich Flea Market

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

June 14: Sandwich, MA

The Sandwich Flea Market

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

June 15-17: Las Vegas, NV

Casino Collectibles Assoc. 30th Annual Convention

Southpoint Hotel & Casino,
9777 South Las Vegas Blvd.
Turs. 10am-5pm, Fri. 9am-4pm, Sat. 9am-4pm
Casino Collectibles & Gaming Token
Collectors Club
Jim Follis, 520-971-7909
jim@gamingore.com
www.ccgccc.com

June 17: Dover, NH

Dover Antique and Vintage Market

Dover Elks Lodge,
282 Durham Road
9am-1pm
Rachel Gurley, 207-396-4255
www.gurleyantiqueshow.com

June 17: Brookfield, MA

Walker Homestead's Antiques and Primitive Goods Show

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

June 18: Grafton, MA

55th Annual Grafton Antiques & Arts Fair

On the Village Green
9am-3pm, Rain or Shine
Proceeds benefit Grafton Historical Society
508-839-0000

**For updated information, visit
journalofantiques.com
Play it Safe Call For Updated Hours!**

June 18: 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

June 18: Sandwich, MA**The Sandwich Flea Market**

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

June 21: Sandwich, MA**The Sandwich Flea Market**

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

June 22: 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

June 23-24: Kutztown, PA**Renningers Antique
& Collectibles Extravaganza**

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

June 24: Brewster, MA**50th Annual Drummer Boy Antiques Fair**

Drummer Boy Park, 773 Main Street
9am-3pm
The Brewster Historical Society
antiquesfair@brewsterhistoricalsociety.org

June 24: Madison, CT**49th Annual Lion's Flea Market**

Madison Green
9am-3pm
Sponsored by Madison Lions Club
Dick Borner, 860-227-8045



June 25: 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

June 25: Adamstown, PA**Renningers Antique
& Collectors Special Sundays**

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

June 25: Sandwich, MA**The Sandwich Flea Market**

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



June 25: Wells, ME**20th Wells Antiques Show and Sale**

The Historic Laudholm Farm,
342 Laudholm Farm Road
10am-4pm
Goosefare Antiques & Promotions
Elizabeth DeSimone, 800-641-6908
goosefare@gwi.net
www.goosefareantiques.com

June 28: Sandwich, MA**The Sandwich Flea Market**

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

June 30-July 2: Boxboro, MA**NorthEast ComicCon
& Collectibles Extravaganza**

Plus TV/Movie Car Show and MusicCons
Collectibles
Boxboro Regency Hotel,
242 Adams Place
Fri. 4-8pm, Sat. 9am-6pm, Sun. 9am-5pm
Gary Sohmers
garysohmers@gmail.com
www.necomicon.com



ANTIQUE AUCTIONS

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

Indiana State Fairgrounds
Mecum Auctions
www.mecum.com

May 19-20: Dallas, TX**Heritage Auctions' Space Exploration
Signature Auction**

Featuring items from the Personal Collection of
Charlie Duke
www.HA.com/6273

May 27: Willoughby, OH**Spring Vintage Toys Premier Auction**

38198 Willoughby Pkwy
10am
Milestone Auctions, 440-527-8060
milestoneauctions@yahoo.com
www.milestoneauctions.com



June 14-15: Union, IL**Donley Auctions
Giant Phonograph Auction**

8512 S. Union Road
10am CST
815-923-7000
www.DonleyAuctions.com

June 20-25: Walworth, WI**Mecum Auctions Road Art Auction**

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

Vaseline Glass Collectors, Inc.



Educating and unifying Vaseline Glass collectors everywhere since 1998. Quarterly newsletter and annual convention.

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."

Collector Clubs continued on next page

Advertising Directory

American Bottle Auctions	7	Madison-Bouckville Antique Week	9
Antiques Center of Red Bank	40	Mecum Auctions	Inside Front Cover
Classifieds: Jim Burns (milk bottles)	16	Milestone Auctions	1
Classifieds: Judy Gregory (ashtrays)	16	Old Sturbridge Village	37
Cole's Fall Antiques & Collectibles Show	5	Palmer Antiques Coop	41
College Mart Flea Market	54	Penn Dry Goods Market	7
Competition Chemicals	16	Redwood Country Flea Market	54
Donley Auctions	2	Renningers	5
Early Owego Antiques	40	Ruby Lane	15
Factory Antique Mall	41	Scott Antique Market	9
Fairground Shows' Round Lake Antique & Vintage Festival	13	The Lafayette Mill Antiques Center	40
Flamingo Eventz Boxborough Paper Town	7	The MEWS at Brewster Antiques	41
Flea Market at Eastern Market	54	The Summit Antiques Center	41
Flying Pig Antiques	41	The Tailgate Shows	16
Grafton Historical Society Antique Show	13	Things Most Delightful	37
Hakes Auctions	3	Unicorn Bookshop	41
Howard Products	13	Wellfleet Drive-in Flea Market	54
Madison Lion's Club Flea Market	54	Windsong Antiques	41

**DON'T MISS AN ISSUE!
SUBSCRIBE TODAY!**

☐ **One Year - 12 monthly issues ONLY \$35**

☐ **Two Years - 24 monthly issues ONLY \$60**

Subscription includes monthly digital issues, quarterly print issues, and all special supplements.

To Subscribe: Please visit www.journalofantiques.com/subscribe



COLLECTOR CLUBS

Fan Association of North America Fascinated by hand fans? Join FANA!

- Learn & share with other enthusiasts
- Find us on Facebook: Hand Fan Collector
- Enjoy the benefits of membership
- 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.

Follow us online and on Facebook

American Cut Glass Association



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

Please visit our web site at www.cutglass.org. ACGA has a lot to offer you as a member, whether you are a new or long-time collector.

cmcw66@hotmail.com • www.cutglass.org

Haviland Collectors International Foundation

Annual Conference
Archives - Publications
www.havilandcollectors.com

Founders Chapter of the National American Glass Club



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.



International Perfume Bottle Association

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



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

NORTH JERSEY DEPRESSION GLASS CLUB

PROMOTING THE JOY AND PLEASURE OF LEARNING ABOUT AND COLLECTING BEAUTIFUL 20TH CENTURY GLASS, CHINA & POTTERY. SERVING THE GREATER METRO AREA SINCE 1974. MEET EVERY 4TH WEDNESDAY, 7:30 PM, WYCKOFF, NJ PUBLIC LIBRARY, SEPT THRU JUNE. SPRING & FALL GLASS SHOWS.

FIND US @

WWW.FACEBOOK.COM/NORTHJERSEYDEPRESSIONGLASSCLUB
- INFO - CRAIG (201) 819-5468 OR WALTER (973) 838-2419

The Stretch Glass Society

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



ALL THINGS PURSES
Gathering Lectures
Newsletter
Purse bazaar
Virtual museum
Tours More

Over 250 purse-related articles on the website, many exclusive to APCS

\$30/year

ANTIQUE PURSE COLLECTORS SOCIETY www.antiquepursecollectorsociety.com

Antique Advertising Association of America

"Quad-A"



2023 Convention: July 19-22 • York, PA

Support your hobby! Attend Annual Conventions!
Become a member!

www.pastimes.org

Info: 317.501.3832

INTERNATIONAL NIPPON COLLECTORS CLUB

WWW.NIPPONCOLLECTORSCLUB.COM
www.facebook.com/groups/nipponcollectorsclubgroup

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

List your club or association here for only \$99 per year!

HOMER LAUGHLIN CHINA COLLECTORS ASSOCIATION

Members share an interest in Homer Laughlin China Company/Fiesta Tableware Company pottery. Membership includes our quarterly magazine: **The Dish**, exclusive pottery, and annual conference.

For more info or to join, visit us at www.hlcca.org

Early American Pattern Glass Society

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

www.eapgs.org

Fostoria
Glass Society of America

(304) 845-9188
www.fostoriaglass.org

To inquire about the benefits of membership, please contact the FGSA museum at:
511 Tomlinson Avenue • Moundsville, WV 26041
March-November: Wed - Sat 1:00-4:00pm

Join & connect to a worldwide network of insulator collectors

- Bi-Monthly Color Magazine
- Early Access to National Shows
- National Awards & Recognition
- Scholarship Opportunities
- And More! - visit www.nia.org

Andrew Gibson • membership@nia.org • (585) 335-2378
5997 Springwater Road., Dansville, NY 14437

Steuben Glass: Carder and Modern

Join the Carder Steuben Glass Association, Inc. Attend our annual Symposium, receive newsletters and visit our website containing over 6,000 photos of Steuben.

www.SteubenGlass.org

NATIONAL ASSOCIATION OF MILK BOTTLE COLLECTORS

Research, educational opportunities, and information about milk bottles, milk bottle collecting, and dairy memorabilia.

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

Call 888-698-0734 or email journalofantiques@gmail.com for more information or to place an ad for your club.