

Journal

OF ANTIQUES & COLLECTIBLES

July 2023 | Vol. XXIX No. 5

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Recovery & Restoration

A Spiritual Reunion:
The Wharton Library at the Mount
Restoration or Renovation?

Colonial Williamsburg:
The First Baptist Church

The White House: Relics of Restoration



THE BEST IN MAINE ART



2041 ERIC HOPKINS
Water and Sky Currents



2041 WESLEY ELBRIDGE WEBBER
Portland Head Lighthouse



1254 Fishing Creel

OVER 25 FIREARMS
& UNIQUE SPORTING
ITEMS IN DAY 1!



1265 Colt .32
1903 Pocket
Hammerless
Pistol



1059 Browning Superposed O/U
Shotgun, Midas Grade, 12 Ga



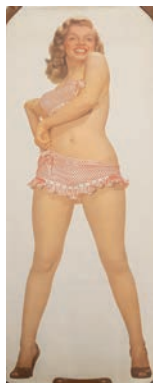
3135 ROBERT INDIANA
American Dream II, Etching 1/50



3078 Gent's
Vintage Rolex
Wristwatch
(1 of 3)



2019
WICK AHRENS
Rare Great
White Shark



1223 Life-Sized Poster
of Marilyn Monroe

SELECT EPHEMERA



1226 Ltd Ed Babe Ruth
Pulitzer Prize Photo



1222 Red Epic
Digital Cinema
Camera



1332 Civil War Era
Surgeon's Kit



1162 Royal Portable
Typewriter



1020 Edison "Amberola"
Cylinder Player (1 of 3)



1234 1984 Apple Macintosh
(1 of 10)

PREVIEW
June 26-July 6,
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see website for details



3011
Black Forest
Sculpture

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2068 Mocha Ware
Earthworm & Cat's
Eye Decorated Pitcher
(1 of 12)



1008 German Toy Clockwork
Battleship Circa 1900

DAY 1 INCLUDES A VARIETY OF TECHNOLOGY ITEMS



1142 Multi-Card
Stereoscope
Viewer (1 of 7)



1028 Stella No. 84 Music
Box (1 of 4)

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Carved Eagle
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Bellamy Of Kittery Point, Maine "Remember The Maine"



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Stories of Recovery

Whether you are an antiquer, collector, curator, or just someone who enjoys bringing old things back to life, the word “recovery” as it relates to items you restore, unearth, or repatriate is central to your interests, vocabulary, and hobby.

When we talk about antiquities, recovery is often used synonymously with repatriation, the returning of an artifact or work of art to its country of origin. In the last decade, repatriation has become a hot topic in the arts and antiquities world as well as in diplomatic and legal circles as items that were possibly looted, stolen, or taken as spoils of war are now actively being sought out and their ownership challenged in a court of law. Here, the goal is to return these objects to their rightful owner, whether that be an individual, museum, or country. In just the past few months of 2023, hundreds of looted Neolithic to Byzantine artifacts, including a second-century bronze statue of Alexander the Great, have been returned to Greece after a 17-year legal battle with a notorious British antiquities dealer; New York City's Met Museum repatriated 15 sculptures to India that were illegally removed from the country before being acquired by The Met; and India is looking to secure the return of potentially thousands of artifacts taken to England during the days of British Rule, in particular the Koh-I-Noor diamond, which is one of the Crown Jewels held in the trust of the King. Repatriation is an ongoing story of recovery taking place around the world and you can learn more about this timely topic on page 27.

The word recovery can also be used synonymously with the word restoration as it relates to returning something to its earlier and usually better condition such as a building, piece of furniture, or in the case of Baumgartner Fine Art Restoration, your fine art. Julian Baumgartner is a second-generation master craftsman of fine art conservation and restoration who employs only the finest archival and reversible materials and techniques to conserve and restore the paintings he works on. Traditionally a solo trade that usually takes place in the back rooms of museums and art galleries, Baumgartner shares the painstaking process of art conservation and restoration—complete with before and after comparisons—with over 1.75M subscribers to his YouTube channel. You can learn more about Julian Baumgartner on page 17 and watch him in action on YouTube: www.youtube.com/BaumgartnerRestoration

When it comes to adding new life to an old piece of furniture or an antique, furniture dealers, antiquers, and DIYers turn to Howard Products for their recovery projects. With a little vision, elbow grease, and the right products and materials, almost anything old can be made to look new again. But is everything old worth restoring or upcycling? And how do you know what products are the best to use for your project? Brett Howard shares his expertise and a few examples of ‘before and after’ projects from his customers with us on page 29.

Another interesting turn on the phrase “recovery” is explored in our story on page 24 of the recovery and return of Edith Wharton's complete personal library to her summer cottage, The Mount, in the Berkshires of Massachusetts after a century overseas. Wharton packed up her beloved books in 1911 when she fled the Berkshires for France as her marriage crumbled. Upon her death, these books were scattered and bequeathed to intimates and family members before being reassembled and cataloged by a British book dealer in 1984 and ultimately

sold back to The Mount in 2005, the collection to be returned almost in its entirety to the bookshelves in her library. While the return of these books to their original home was a coup for The Mount in its mission to restore Wharton's home to its Gilded Age glory, they came at great expense and a financial burden that almost shuttered the Museum's doors. Today, Wharton scholars and fans can not only tour the restored home and grounds that Wharton personally designed but learn more about her from the books she read and cherished, now back home where they belong.

Coming from a different angle of recovery, we also explore “White House Relics and the Stories They Tell” with author Wayne Smith. Here is a fascinating look at the collecting of recovered items from the building of the White House and its expansions and renovations over the centuries. Many of the souvenirs and relics of the building of the White House come from the three major renovations of the last century. Theodore Roosevelt's 1902 renovation was the first major structural work done since the British burning in 1814. Calvin Coolidge replaced the roof and expanded the third floor in 1927. Harry Truman dismantled and replaced the complete interior of the White House between 1948 and 1952. Learn more about the “takeaways” from these major renovation projects and the stories they tell on page 20.

In the context of this issue, recovery is also a word that infers the archeological unearthing or discovery of something lost or taken away. Beneath the asphalt parking lot of America's largest living history museum, Colonial Williamsburg, gravesites linked to one of the nation's oldest Black churches remained hidden for decades until last year when archaeologists excavated three burials at the original location of the historic 18th century First Baptist Church, launching a months-long process to unearth information about who was buried there and what kind of lives they led. For the Black descendants of residents in Williamsburg, this effort is long overdue. Throughout the 18th and 19th centuries, Black residents made up more than half the town's population and members of the church included abolitionists, teachers, and farmers. You can read more about the recovery of the First Baptist Church at Colonial Williamsburg on page 32.

As collectors, we are continually looking to recover historical objects of interest. We are drawn to their history, tangible connection to people, places, cultures, and makers, and the stories to be told. Our recovery of and context surrounding these objects breathes new life and significance into these everyday objects from the past and carries them forward for the education and enjoyment of future generations.



Maxine Carter-Lome

Maxine Carter-Lome

Maxine Carter-Lome, Publisher



Cover Image:

Edith Wharton's
Library at The Mount.

Photo by Eric Limon
Photography

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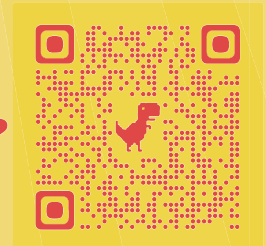
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Journal

OF ANTIQUES & COLLECTIBLES

July 2023

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Amazing Art & Rarities at Thomaston Place Auction Galleries Summer 2023 Auctions

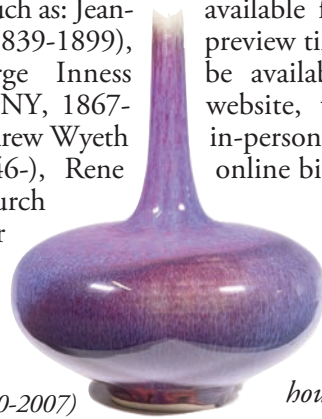
THOMASTON, ME – In anticipation of another wonderful Maine summer, Thomaston Place Auction Galleries has been gathering diverse collections of important artwork and decorative pieces for major sales on July 7, 8 & 9, and August 25, 26 & 27.

Featured artwork will include a circa 1920 oil on canvas painting depicting Manayunk Canal swimming in Philadelphia by Robert Spencer (PA/NE, 1879-1931); *New York City*, an oil on panel work by Childe Frederick Hassam (NY/MA, 1854-1935); a drawing by outsider artist Bill Traylor (AL, 1854-1947) of a dancing man and dog; an impasto knifework oil on canvas painting of mountains under a sunlit sky by Etel Adnan (CA/MA/France/Lebanon, 1925-2021); and a study of pirates for *Treasure Island* by N.C. Wyeth (PA/ME/MA, 1882-1945).

Another highlight will be Robert Indiana's (NY/ME/IN, 1928-2018) complete *Numbers* portfolio of serigraphs on Arches paper. Each piece is signed, dated 1968 (indicating first printing), titled, and numbered "11/35, AP." Each is also back stamped with Indiana's Vinalhaven, ME address and his NYC address, and has a typed label marked "Property of Robert Indiana."

There will also be original works by other major artists, such as: Jean-Baptiste Corot (France, 1796-1875), Alfred Sisley (France, 1839-1899), Winslow Homer (MA/ME/UK, 1836-1910), George Inness (NY/MA/Scotland, 1825-1894), George Benjamin Luks (NY, 1867-1933), John French Sloan (NY/NM/NH, 1871-1951), Andrew Wyeth (PA/ME, 1917-2008), Jamie Wyeth (PA/ME/DE, 1946-), Rene Portocarrero (Cuba, 1912-1985), Frederic Edwin Church (NY/CT/Mexico, 1826-1900), David Teniers, The Younger (Flemish, 1610-1690), William Preston Phelps (NH, 1848-1923), Gilbert Stuart (MA/RU/UK, 1755-1828), Salvatore Scarpitta (NY/Italy, 1919-2007), William Dethlef Koerner (NJ/NY/MT, 1878-1938), and many others.

Art pottery vase by Brother Thomas Bezanson (Canada/VT, 1920-2007)



A selection of historic items will be offered, including a 1792 George Washington signed letter and a George Washington personal wax seal; inscribed first editions by Ernest Hemingway; along with an amazing selection of folk art and marine items, such as dioramas, ship models, decoys, carved plaques, navigational instruments, and Nantucket baskets. And, there will be many fine decorative items, featuring silver from Georg Jensen, Tiffany & Co., art pottery from Father Thomas Bezanson; porcelain from Herend and Sevres; and Danish midcentury modern furniture.



Rare carved great white shark plaque by Wick Ahrens (VT/CA, 1944-2016)

The summer sales will also present large groups of vintage cameras, music boxes and phonographs, barometers, stereopticon viewers and cards, projectors, and early Apple computers.

And as always, there will be excellent offerings of fine jewelry and watches; antique, mid-century, and custom furniture; clocks; art glass; Asian artifacts; and oriental carpets.

The auctions will begin at 11 a.m. EST each day. Catalogs will be available for both auctions, and an extensive schedule of in-gallery preview times for each sale will be announced shortly. All lots will also be available for viewing at Thomaston Place Auction Galleries' website, www.thomastonauction.com. These sales will offer live in-person bidding in our gallery, plus telephone, absentee, and live online bidding on three internet platforms.

Thomaston Place Auction Galleries is Northern New England's premier international auction company located on U.S. Route 1 in Thomaston, ME. Thomaston Place is a leader in discovering antique and fine art treasures by offering free appraisals each Tuesday at the gallery, creating fundraiser events for civic and charitable organizations, and providing house call appraisal services.

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Samuel Taylor Coleridge



CORNWALL, ENGLAND MIRROR – Hair belonging to poets William Wordsworth, Samuel Taylor Coleridge, and Robert Southey caught the eye of one of the appraisers as the UK’s Antiques Roadshow took a trip to Cornwall. As always, the Brits public put many treasured items on show as they attempted to bag some serious cash. One man wanted to know the value of his collection of papers and pictures from the poets. Viewers couldn’t believe it when, in the three envelopes handed over, strands of each poet’s hair were looking back at them, most likely taken from them on their deathbeds as a remembrance. The bards all died between 1834 and 1850. The appraiser stated that, “If we want to talk value, with the picture and locks

of hair, without a shadow of a doubt we’re looking at £30,000 - £40,000” (\$27,800-\$50,400).

TAMPA BAY TIMES – A New Jersey man has been arrested after authorities say he collected \$30,000 from a St. Petersburg man for a 1977 Porsche 911 Turbo (similar to the one shown in the photo) that he never delivered. The buyer wired \$30,000 to the seller, who agreed to overnight the title and tell the seller where to pick up the car. But the title never arrived, nor was the buyer ever told where the car was, the affidavit states. After the complaint was made to police, officers tracked down the owner of the Porsche, who said the car wasn’t for sale and that he was restoring it, the affidavit states. An arrest warrant for the seller was issued in 2021, records show. The 28-year-old was extradited from New Jersey on a felony grand theft charge and booked at the Pinellas County jail on June 4.

He was released on \$30,000 bail hours later. He has pleaded not guilty to the charge.



THE JERUSALEM POST – The Israel Antiquities Authority (IAA) in May 2023 began a large-scale operation to encourage the public to return illegally acquired artifacts, to restore them to their original site where possible, gain historical knowledge and raise awareness around the issue. To that effect, the IAA began an online campaign and opened a center to deal with ensuing inquiries, which can be reached via their website, the site of the Heritage Ministry, email, phone, Facebook and more. According to a survey published by the IAA, willingness to return antiquities increases with age. Over the age of 35, 76% of those surveyed expressed a willingness to hand over the antique, while over the age of 55, the number rises to 82% and over the age of 65, it rises to 91%. Any item or structure made by a person before 1700 CE is defined as an antique, and 15% of respondents testified that they own antiquities. The most commonly held items are coins, followed by metal tools and books.



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HONG KONG – The crowd-drawing Double Ducks exhibition at Hong Kong’s Victoria Harbour took an unexpected turn on June 10 when one of the gigantic duckie duo deflated due to hot weather. All was restored and back on display until September 3, 2023.



MIDLOTHIAN VIEW – The Chippendale International School of Furniture, which is based outside Gifford, East Lothian, Scotland, added new workshops to provide affordable workspaces for newly qualified carpenters. According to the school’s Design Statement, “Building B includes a workspace for Clare Charleston, the school’s restoration specialist, who has worked at the school for over 25 years. This is where antique furniture from customers across Scotland gets restored. We are one of the only remaining antique furniture restorers in the country.”



The statement also noted that, “These benches offer affordable workspaces for these newly qualified carpenters to start their cabinet-making businesses.” Graduates will benefit from a supportive incubator environment during the difficult early years of setting up their businesses. They can stay in these workshops for up to 3 years after completing the professional course by which time they are more able to afford to set up their own workshops elsewhere.”



ARTDAILY – The Metropolitan Opera’s 2022-23 season may well have been the end of an era. As a repertory house and the country’s largest performing arts organization, it juggles multiple works at a time. On some weekends, it’s been possible to see four different operas in 48 hours. But is there enough of an audience to fill so many performances in a 4,000-seat theater? Ticket sales have been robust for some new productions, even of contemporary works. But revivals, less obviously newsworthy and less widely promoted, are no longer sure things — especially slightly off-the-beaten-path stuff like Mozart’s *Idomeneo* or Verdi’s *Don Carlo*.

In an attempt to make ends meet, the Met has raided its endowment and plans to put on 10% fewer performances next season, which will feature just 18 staged operas (six of them written in the past 30 years). The days of being the country’s grand repertory company of 20-plus titles a year could be slowly entering the rearview mirror.

HEVER CASTLE, EDENBRIDGE, UK – In a discovery branded the most exciting finding “in a generation,” historians at Hever Castle believe that Anne Boleyn, Catherine of Aragon, and Thomas Cromwell all owned a copy of the same prayer book. A 1527 prayer book belonging to Catherine of Aragon on loan from the Morgan Library in New York was recently shown alongside the 1527 Book of Hours, which belonged to Anne Boleyn. When Catherine’s book returns to the USA, visitors will be able to see another 1527 Book of Hours—which is now believed to have belonged to Thomas Cromwell—on loan from the Wren Library, Trinity College, Cambridge. This is the first time that historians have made a link between Catherine, Anne, and Cromwell regarding their prayer books. Hever Castle’s Curator, Alison Palmer, recognized the bejewelled, silver gilt binding of the book from the famous portrait of Thomas Cromwell painted by Hans Holbein the Younger (1497/8-1543) in 1532-3. Hever’s team has uncovered a compelling provenance trail that links the book from its donor, Dame Anne Sadler, directly back to Thomas Cromwell. It is the same book in the Holbein painting that belonged to Thomas Cromwell.



Heritage July 8 National Treasure Auction Features One of the Earliest July 1776 Broadside Editions of the Declaration of Independence

DALLAS, TX – There are relatively few items in Heritage Auctions' thoughtfully assembled July 8 Historical Platinum Session Signature® Auction; just shy of 100 offerings. Yet its breadth and depth stagger when taken as a whole. How else to explain seeing in a single place a handwritten Sigmund Freud manuscript, Sam Houston's personal Map of Texas published in 1841, and, from a century later, 20-year-old Norma Jeane Dougherty's first (legal) step toward becoming movie star Marilyn Monroe? This event spans the birth of the United States of America through the Space Race that pitted this country against the Soviet Union. It includes among its estimable ranks some of the world's most important documents, including an astoundingly rare Declaration of Independence printed in Massachusetts only days after its signing in Philadelphia and the letter in which Ringo Starr declares he has joined a band called the Beatles. Here, too, are the accidental gifts of history, including the Rev. Dr. Martin Luther King Jr.'s handwritten room receipt among a cache of archives from the Hotel Albert in Selma, Alabama.

This auction encompasses politics, popular culture, the Wild West, the Civil Rights Movement and even Shakespeare and Harry Potter. It's also marked by its triumphs and its tragedies, its tangible connections to milestone yesterdays and immortal somebodies, among them kings and queens and authors named Joyce and Dickens. It brims with amazing relics to be held, appreciated, admired and, yes, acquired, including the only 49-star presidential flag ever made for the Oval Office.

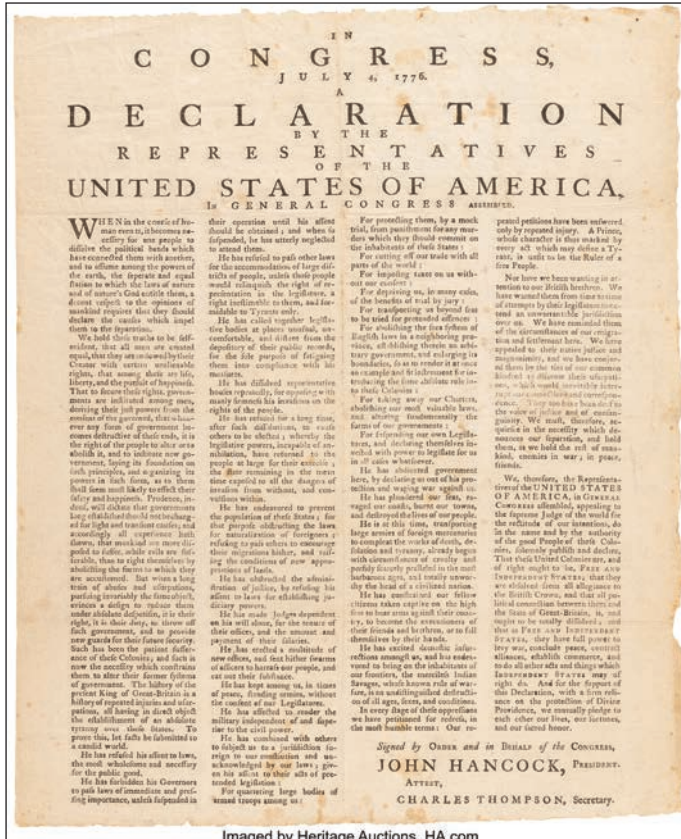
Heritage, the largest auction house founded in the U.S., is honored to present the first broadside edition of the Declaration of Independence printed in Massachusetts. There are only six recorded copies of this historic broadside, and the one offered here is just one of

two in private hands. The others reside at Harvard University, Georgetown University, the Massachusetts Historical Society and the Peabody Essex Museum.

Another extraordinary rarity is the only 49-star Oval Office flag ever made, in this case for President

Dwight D. Eisenhower's second term. Eisenhower was the only president to serve under flags bearing three different numbers of stars: When he was elected in 1953, the country had 48 states; the 49-star flag became official in 1959 when Alaska became a state; and it was subsequently replaced by the 50-star design when Hawaii became a state just seven months later, making the 49-star design an absolute rarity. The 49-star presidential flag is one of just three Oval Office flags in private hands: The others are the 48-star flag and John F. Kennedy's flag. The one offered here was the only one made, further underscoring its significance in American history.

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GAVELS 'N' PADDLES

Results of Recent Auctions From Near and Far

by Ken Hall

All prices include the buyer's premium

Tiffany Nasturtium lamp, \$71,500, Woody Auction



A Tiffany Studios table lamp with 32-inch Nasturtium shade sold for \$71,500 in the sale of Part 2 of the Ron Blessing collection held March 18th by Woody Auction in Douglass, KS. Also,

an R.J. Horner china cabinet in the Atlas pattern, 95 inches tall, climbed to \$22,000; a French cameo art glass vase marked Daum Nancy, with penguin décor, went for \$17,000; and a Brilliant Period Cut Glass amethyst cut to clear water pitcher attributed to Stevens and Williams realized \$9,200.

Prendergast beach scene, \$162,500, Shannon's



A colorful oil on panel Boston beach scene by Maurice Prendergast (American, 1858-1924), painted circa 1907-1910, sold

for \$162,500 in a Spring Fine Art Auction held April 27th by Shannon's Fine Art Auctioneers in Milford, CT. Also, an oil on canvas by Martin Johnson Heade (American, 1819-1904), titled *Vase of Red Roses*, circa the 1880s, garnered \$125,000; and a 1904 oil on canvas by Richard Hayley Lever (American, 1876-1958) titled *Sunshine in the Hills* brought \$106,250.

Bronze Tibetan Buddha, \$200,000, Briggs Auction



A rare and important gilt bronze Tibetan Buddha, 13 inches tall on a carved 5-inch-tall base, sold for \$200,000 at a Fine Estates Auction held March 24th by Briggs Auction in Garnet Valley, PA. It was the most ever paid for a single item at a Briggs

Auction event. Also, a nearly life-size portrait of a seated beauty, titled *Lorelai*, changed hands for \$32,000; and a scarce pocket watch by the 18th century Delaware clockmaker Thomas Crow hammered for \$5,500.

Ca. 1820 "Armoire Crocodile" \$21,700, Miller & Miller



An important, circa 1820 Quebec armoire in a strong alligatored yellow paint, giving it the family nickname "Armoire Crocodile", sold for \$21,700 at the sale of the Belzile collection held in Quebec, Canada by Miller & Miller Auctions, Ltd., based in New Hamburg, Ontario.

Also, a Louis XIII armchair in old green paint realized \$15,600; and an 18th century Quebec pine armoire with four Louis XIV hourglass-shaped panels fetched \$13,000.

Uncle Sam clockwork toy, \$72,000, Bertoia Auctions



An Ives (USA) Uncle Sam clockwork perambulator, one of two known, sold for \$72,000 at a Spring Signature Sale held March 24-25 by Bertoia Auctions in Vineland, N.J. Also, an oversized Ives horse-drawn fire hose reel, 25 1/2 inches long, in pristine condition, gaveled for \$14,400; a Kenton Speed Truck, 16 1/2 inches in size, the

largest of its series, fetched \$16,800; and a Kyser & Rex (USA) Chimpanzee cast-iron mechanical bank brought \$34,800.

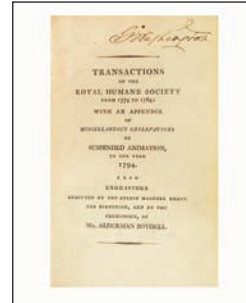
German WWII machine gun, \$456,000, Morphy Auctions



A German WWII Model F G - 4 2 machine gun, Model E 1st Model, one of only about 2,000 made,

sold for \$456,000 at a Firearms & Militaria Auction held April 11-13 by Morphy Auctions in Denver, PA. Also, a British-made WWII silenced Sten Mark IV (SD) machine gun went for \$129,000; a mid-1950s American-made Harrington & Richardson T48 (FAL) machine gun with box achieved \$114,000; and a circa 2000 David McKay Brown (Scotland) 20-gauge shotgun earned \$61,200.

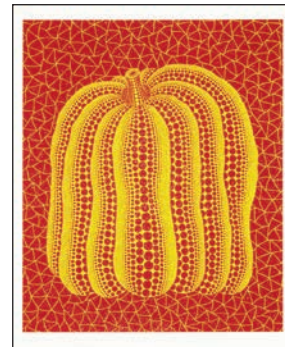
Washington-owned book, \$441,000, Freeman's



A volume from the personal library of George Washington titled *The Transactions of the Royal Humane Society*, a first edition copy gifted to Washington during his second presidential term by physician Dr. John Coakley Lettson and featuring Washington's

bold signature at the top of the half-title page, sold for \$441,000 at a Books and Manuscripts auction held May 3rd by Freeman's in Philadelphia. Also, a 1787 land grant signed by Benjamin Franklin finished at \$17,640.

Kusama's A Pumpkin, \$56,250, John Moran



A 2004 painting by Yayoi Kusama (b. 1929), titled *A Pumpkin* (RT), sold for \$56,250 at a California Living auction held April 11th by John Moran Auctioneers in Los Angeles. Also, a 1958 Fender Stratocaster electric guitar played

a sweet tune for \$32,500; Eduardo Sarabia's (b. 1976) *Painted Memories 2* from 2008 made \$18,750; four topiary lounge chairs with an ottoman by Richard Schultz (1926-2021) for Knoll earned \$6,500; and an Art Deco Revival credenza, circa 1980s-90s, hit \$5,850.

Houdini's strait jacket, \$43,200, Potter & Potter



Legendary magician Houdini's strait jacket escape, a heavy canvas jacket reinforced with leather across the neck, back, arms, and waist, sold for \$43,200 at a Harry Houdini sale held April 8th by Potter & Potter Auctions in Chicago. Also,

Houdini's spirit cabinet escape made \$50,400; a circa 1925 poster advertising *The World Famous Houdini/Master Mystifier*, commanded \$11,400; and a circa 1891 tintype portrait of a young Houdini, probably at Coney Island, New York, reached \$21,600.

J. W. Booth reward poster, \$166,375, Nate D. Sanders



The first printing of the reward poster for the capture of John Wilkes Booth and two other conspirators in the assassination of President Abraham Lincoln—issued by the War Department in Washington, D.C. on April 20, 1865, five days after President Lincoln passed away and six days before Booth was

killed—sold for \$166,375 at an auction held in April by Nate D. Sanders Auctions in Los Angeles. The poster, originally displayed on a tree, had never been auctioned before.

Clemens sand bottles, \$151,200, Hindman



A pair of Sweetheart sand bottles from 1883 by Andrew Clemens (1857-1894) sold for \$151,200 at an American Furniture, Folk & Decorative Arts auction held March 30th by Hindman in Chicago. Also, a Tiffany & Co. seven-piece silver tea and coffee service with matching tray rang up \$18,000; a Baltimore Federal mahogany tall case clock fetched \$11,970; and a Renaissance Revival etagere attributed to John Henry Belter went to a determined bidder for \$22,800.

Otto Dix portfolio, \$328,000, Bonhams



An anti-war portfolio comprising 51 artworks by Otto Dix (1891-1969), titled *Der Krieg* (The War), made in 1924, sold for \$328,000

at a Modern & Contemporary Prints & Multiples sale held May 9th by Bonhams in New York. Also, *Marilyn Monroe* (*Marilyn*) by Andy Warhol, from 1967, garnered \$252,000; *Moonscape, from Landscapes* (Corlett 212), by Roy Lichtenstein (1985) brought \$164,000; and *Harper's Pictorial History of the Civil War* (2005) by Kara Walker finished at \$95,000.

1897 experimental pistol, \$72,000, Cowan's Auctions



A Bergmann Schmeisser prototype 1897 model 5 experimental pistol with holster stock

sold for \$72,000 at an Arms, Armor & Militaria auction held May 3-4 by Cowan's Auctions in Cincinnati. Also, a Peter Chapman 28-gauge sidelock hammerless side-by-side shotgun with straight English stock hit the mark for \$36,000; a Parker GH grade 20 gauge shotgun with 32-inch barrels fetched \$25,200; and a Japanese model 1902 "Grandpa" Nambu holster stock rose to \$15,600.

1854 US \$1 coin, MS 65, \$91,062, Legend Rare Coin



An 1854 US \$1-coin, graded MS65 CAC, sold for \$91,062 at the Central States Numismatic Society's 84th Anniversary Convention held April 27th in Schaumburg, IL, by Legend Rare Coin Auctions,

based in Red Bank, NJ. Also, an 1837 US \$2.50-coin, graded MS65 CAC, went for \$88,125; a 1942-S US 50-cent coin, graded MS 67 CAC, hit \$70,500; a 1935-S US 50-cent coin, MS 67 CAC, brought \$67,562; and a 1795 US 1-cent coin, PCGS MS 65 BN CAC, made \$61,687.

Ancient Hebrew bible, \$38.1 million, Sotheby's



Codex Sassoon—the earliest, most complete Hebrew bible in existence, dating to the late 9th to early 10th century—sold for \$38.1 million at an auction held May 17th by Sotheby's in New York. It

was the most valuable book or manuscript ever sold at auction, surpassing the 1994 sale of Leonardo da Vinci's Codex Leicester manuscript, which brought \$30.8 million. Codex Sassoon was acquired by Ambassador Alfred H. Moses and was gifted to the ANU Museum of the Jewish People in Tel Aviv.

Marklin toy paddle boat, \$250,000, Pook & Pook



The Marklin toy paddle wheel river boat *New York*, in exceptional condition, sold for \$250,000 at an Americana auction held May 4-5 by Pook

& Pook in Downingtown, PA. Also, an English Staffordshire slipware doll cradle dated 1698 brought \$22,500; a Berks or Montgomery County (PA) painted poplar shrank, a robust example of early 18th century German furniture design, realized \$81,250; and a Mifflin County (PA) Samuel Plank painted box changed hands for \$45,360.

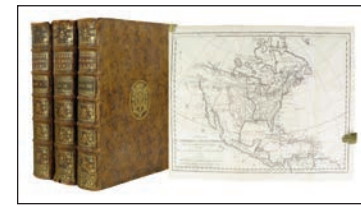
Ted Williams HOF ring, \$444,000, Heritage Auctions



Boston Red Sox immortal Ted Williams's Baseball Hall of Fame induction ring, gifted to him upon his entry into Cooperstown on July 25, 1966, sold for \$444,000 at a Spring

Sports Catalog Auction held May 11-13 by Heritage Auctions in Dallas. Also, a Mickey Mantle Topps rookie card from 1952, graded SGC Near Mint+ 7.5 earned \$384,00, a record for the grade; and a 1916 M101-5 (blank back) Babe Ruth card also set a new record for its graded (SGC Fair 1.5) when it hit \$276,000.

Xavier de Charlevoix account, \$5,700, Old World Auctions



P. F. Xavier de Charlevoix's *Histoire et Description de la Nouvelle France*—an account of

French possessions in colonial North America, featuring 28 maps—sold for \$5,700 in an online auction held April 12-26 by Old World Auctions in Richmond, VA. Also, *The New Twelve Inch British Celestial Globe* by William and T.M. Bardin, composed of 12 paper gores, brass meridian, and engraved horizon ring, held by its 42-inch wooden floor stand, changed hands for \$5,100.

Jefferson Davis revolver, \$470,000, Rock Island



The Jefferson Davis surrender Beaumont-Adams double action revolver, one of the most important

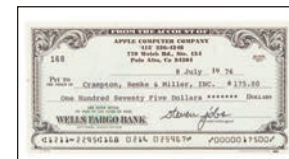
war trophies of the Civil War, sold for \$470,000 at Premier Firearms Auction #88 held May 19-21 by Rock Island Auction Company in Rock Island, IL. Also, the engraved gold and Winchester Model 1895 of Zane Grey realized \$440,625; a Krieghoff FH42 Type 1 changed hands for \$411,250; and the cased Colt 1861 Navy revolver presented to Capt. George Williams rose to \$258,500.

Kurt Cobain guitar, \$595,000, Julien's



Nirvana frontman Kurt Cobain's Nevermind smashed and signed black Fender Stratocaster electric guitar sold for \$595,900 at a Music Icons auction held May 19-20 by Julien's Auctions in New York City. Also, Bono's 2002 U2 stage played Gretsch Irish Falcon electric guitar played a sweet tune for \$238,125; Eddie Van Halen's 2004 Charvel EVH Art Series 78 electric guitar settled at \$114,300; and Michael Jackson's "Dangerous" world tour jacket made \$117,000.

Steve Jobs signed check, \$106,985, RR Auction



An Apple Computer check signed by Steve Jobs in 1976—the year of the company's founding, sold for \$106,985 in an

online auction held April 17-May 10 by RR Auction in Boston. The check was filled out in type and signed by Jobs himself, for \$175.00, payable to Crampton, Remke & Miller, Inc., a provider of business processing consulting services to high-tech companies. Also, an early 1990s NeXT business card listing Jobs as chairman and CEO brought \$3,076.

May 20 Westbrook Antiques and Outdoor Collectible Show a Rousing Success Despite the Weather

WESTBROOK, CT – It rained, it poured. The cats and dogs took shelter. It did little to dampen the spirit at The Westbrook Antiques and Outdoor Collectible Show on May 20th. Several calls came in wondering if the show was on with a forecast of much-needed rain. No need for a rain date with the protection of the Westbrook Elks pavilion.

Buying and selling were moderate and steady. Woodcarvers and sculptors were there for the competition part of the show. Past Ward World Champion carver Ralph Nocerino from Long Island, New York took that ribbon and money prize. Vendors and friends came from as

far away as Florida but mostly the sellers were local. Some guests brought pieces for appraisal and some sales were negotiated.

Special thanks are in order to the publications in which we advertise for their excellent promotion of the show. Also, to Sam and Larry Appleton for their management of the carving contest details and Paul at the Elks, a consummate professional. Lastly, to our friends Sully, Shawna, and all our friends for their support.

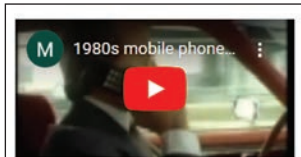
For questions/appraisals, please contact Tom Reiley at 860-324-4001 or email at reileythomasj@gmail.com.



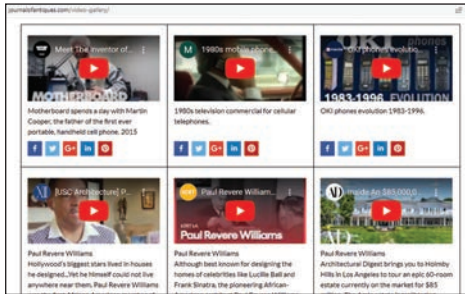
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Mecum Auctions to Host World's Largest Road Art® Auction June 20-25 in Walworth, Wisconsin

WALWORTH, WI –Mecum Auctions, the world's largest collector car auction company, will host The World's Largest Road Art® Auction at its company headquarters in Walworth, Wisconsin, this June 20-25 with an estimated 3,000 neon, tin and wooden signs, gas pumps and globes, pedal cars, posters and more on offer. The auction joins Mecum's list of other annual record-sized events, including The World's Largest Collector Car Auction® held in Kissimmee, Florida, and the world's largest vintage and antique motorcycle auction

held in Las Vegas. This Road Art auction event invites collectors from around the world to make the trip out to the beautiful Wisconsin lake country and enjoy the camaraderie that this beloved hobby creates.

Among the headlining consignments to be offered in Walworth is an original, one-of-one 1940s Rocco and Cheater's Speed Shop Double-Sided Tin Neon Sign (Lot F341) from a repair shop that opened in 1944 in Birmingham, Alabama, and soon became a popular destination for racing enthusiasts. The arrow-shaped sign measures nearly 10 x 4 feet and features two colors of neon.

A historic, one-of-a-kind 1950s porcelain neon sign for Sam's Auto Parts (Lot S122) is another auction highlight; the single-sided animated roadside icon features a 1950s Cadillac smashing into a wall with a wrecked front end, a flat tire and a neon headlight that blinks. The sign measures 11 feet by approximately 8.5 feet. The iconic Chevrolet bowtie will also be presented in the form of another desirable neon sign to be offered at the auction, this one (Lot F157) from Wolf Chevrolet, measuring 29 feet by 9 feet and featuring two colors of neon.

From The Jeff Spanier Gas and Oil Collection of more than 200 high-quality globes, 400 authentic gas and oil cans and more is a one-piece Texaco Fire-Chief Hat Gas Pump Globe (Lot F189) that is the only one known to exist. Also from the collection is an unusual and rare Marathon Motor Oil 1-Gallon Oil Can (Lot F22) in the shape of a pyramid that depicts an oil well.

For the avid "King of Cool" fan



1920s Champion spark plugs tin fange sign

is a pair of 1960s-1970s Baruffaldi Italian glasses (Lot S162) that, according to Barbara McQueen, were owned and worn by late actor Steve McQueen while driving his motorcycles and sports cars and while flying his planes. The set includes clear, yellow, and smoked switchable lenses, a carrying case, and a certificate of authenticity signed by Barbara McQueen.

Mecum has reinvented its bidder registration process, making it easier than ever for collectors and enthusiasts to bid, both from home and at the auction. Options for in-person, telephone and internet bidding start at \$100, and standard, in-person bidding includes admission for two persons to all auction days. The World's Largest Road Art Auction is open to registered bidders only.

For more information about The World's Largest Road Art Auction and all other Mecum auctions, visit Mecum.com. Mecum's website is updated daily. For schedule information or to register as a bidder, visit Mecum.com, or call 262-275-5050 for more information.

Dixie Gasoline single-sided porcelain neon sign



THE TAILGATE

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Thursday, September 14th	Thursday, October 19th
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Collector's Lane

Come on Barbie, Let's go Party!

by Charles Snider, Ruby Lane

From being one of the most popular dolls and toys in the world in the 1950s, to being the star of a feature film in July 2023 starring Margot Robbie, to having her own collection of NFTs, Barbie remains one of the icons of Pop Culture, popular media, fashion, toys, and games. The value of Barbie collectibles is determined by most of the same market factors, influences, trends, and elements that contribute to the value of other fine and pop culture collectibles.

Age – The Barbie doll made her debut in 1959 in New York at the American International Toy Fair, the premiere and finest toy convention open to the companies in the toy industry such as retailers, manufacturers, distributors, investors, and other toy industry insiders. Incidentally, the American International Toy Fair has been an annual event since 1903, having changed names a few times, and while it was closed for COVID, it is expected to return this fall to New York City. Some of the most valuable and desirable Barbie dolls are from the early days when the famous toy company Mattel brought to market a doll that looked like an adult or teenager, in contrast to the traditional dolls and dollies that were modeled after infants, babies, and children.

Condition – Similar to the market for action figure collectibles, a Barbie doll in unopened, original packaging, commands much higher prices than the vast majority of Barbie dolls, without the original packaging. For most collectibles produced in the 1960s and later, their Holy Grail is the example discovered in someone's attic, or storage locker, collecting dust from when it was stored in its original packaging. Vintage Barbies still in their original packaging have sold at auction in the four figures. Keep in mind that Barbie dolls were invented, designed, and sold to be actual toys, and a girl's new best friend, vintage Barbie dolls in their original packaging, never played with, is quite uncommon.

Limited Edition and Designer Barbies

Barbie's popularity and global appeal have attracted many different collaborations and partnerships with designer fashion brands, sports teams, celebrities, and luxury jewelry houses. For instance, fashion designer Calvin Klein partnered with Mattel for a Barbie in haute couture fashion. As well, fashion designer Karl Lagerfeld also lent his talents and vision to design clothes for and dress a limited edition Barbie. While these are more recent editions of Barbie, they are highly sought after by collectors. Accessories for Barbie are also highly collectible and desirable for

their age, condition, and availability as little accessories are so easily lost. One hopes however that if you ever had the 1999 Barbie doll (celebrating 40 years of Barbie) with her jewelry accessories by the most famous diamond business in the world, De Beers, you'd have kept Barbie and her jewels in a safe as the tiny jewelry accessories were genuine diamonds!

Barbie's Friends – In the 1960s Mattel expanded the Barbie family by introducing, also at the American International Toy Fair, her friend Ken. While at first Ken's relationship with Barbie was not made evident, with speculation he was her brother or her boyfriend, later pop culture stories established Barbie and Ken as an item. Later in the 1960s Mattel also introduced

Barbie's sister named Skipper, and other friends followed. The value of Barbie's friends is not on the same scale as Barbie dolls, however, like all collectibles, enthusiasts, and collectors appreciate Ken, Skipper, and other Barbie friends in their original packaging.

Barbie has been the queen and the main character in several comic books, cartoons, TV specials, children's books, and non-fiction books about self-confidence, running a business, and fashion and style. Perhaps the only remaining media that has not yet elevated and spotlighted Barbie is Broadway. July 2023 brings us the comedy film of the summer, *Barbie*. With a cast including Margot Robbie, Ryan Gosling, and Will Ferrell, Barbie will have another spotlight on her this year, as will the Barbie dolls and all Barbie collectibles, historic and new. In fact, this year Barbie has arrived in the future, into the metaverse as Mattel has recently launched and offered Barbie digital art NFT collectibles. Now collectors will be able to assemble a first generation of Barbie NFTs from Mattel, making Barbie one of the longest-running toys in the world.

Remember that rarity and condition, and the popularity of Barbie in the collectibles market, contribute to her value. A collector cannot control the rarity or the market, but they can control the condition! A Barbie collector recently shared her biggest regret with me – she said when she started collecting Barbie dolls, her plan with the collection in the 1980s was not the same as they are today with her collection. She had a limited-edition Barbie, and much to her regret today, she cut her Barbie's hair in order to make her Barbie look like the late actress Markie Post from the popular show at that time, *Night Court*!



Vintage Brunette Barbie



Vintage Blonde Midge Barbie Doll



Vintage Redhead Barbie

New Research Shows Your Vintage Barbie Could Fetch As Much As \$27,000 on the Resale Market

businessinsider.com – If you have old Barbie dolls that are gathering dust at home, there’s a chance you can make a quick buck by selling them online.

BonusFinder, an online casino comparison website, released new research about the most valuable Barbie dolls of all time using data from online marketplace BarbieDB.com to find the maximum selling price of dolls released between 1959 to 2020.

The original Barbie #1, which was produced in 1959 and sold for just \$3, ranked top with a maximum resale value of \$27,450. Ruth Handler, who was part-owner of the toy company Mattel that produces these dolls, was the brains behind the first model.

The first Barbie is known for her signature look of a strapless black and white print swimsuit with stiletto heels. She was 11.5 inches tall, had blonde hair, and worked as a fashion model.

The second most valuable Barbie doll is Dahlia Barbie, created by Robert Best in 2006, and has a resale value of up to \$2,423. The Dahlia Barbie wears a strapless white gown with black lace, white satin gloves, silver earrings, and a brooch with Swarovski crystals, per BonusFinder.

The maximum resale value for other Barbies on Bonus Finder’s list ranged from \$886 to \$1,451.

Greta Gerwig’s hotly anticipated *Barbie* movie featuring Margot Robbie and Ryan Gosling has created a resurgence in the hype around the doll in recent months and is set to hit theaters in July. Mattel recently released a new collection of Barbie dolls based on the cast of Gerwig’s movie.

Barbie and Ken Were Named After a Brother and Sister

businessinsider.com – Barbie and Ken are one of the best known couples in the world of pop culture.

As well as selling millions of dolls, the pair have spawned a 1997 Europop hit by Aqua, a “dream date” board game, and even appearances in *Toy Story 3*.



But the real-life Barbie and Ken were never a couple. The plastic dolls were actually named after a sister and brother – the children of Mattel cofounder and Barbie creator Ruth Handler.

Throughout the 1950s, Handler had wanted to make a fashion doll for girls too old for baby dolls whose play was limited by the paper dolls popular at the time. But it wasn’t until she stumbled across a doll like the one she’d envisaged during a trip to Europe in 1956 that she finally managed to persuade Mattel to start producing an adult fashion doll.

Handler had wanted to name the doll after her daughter’s nickname, Babs. But that had already been taken – and so had Barbara. So Handler settled for Barbie “fairly early in the design process ... in honor of our daughter, of course, whose innocent play with adult paper dolls had inspired the idea,” Handler wrote in her autobiography *Dream Doll*, and gave her the full name Barbara Millicent Roberts.

“If it hadn’t been for Barbie,” Ruth told *The Los Angeles Times* in 1989, “I would have never come up with the idea for the doll.”

Almost immediately after Barbie hit toy shop shelves in 1959, Mattel started receiving “hundreds of letters from little girls begging us to make a boyfriend for Barbie,” Handler wrote.

So a boyfriend for Barbie came out two years later in 1961. Just as she’d name Barbie for her daughter, Ken was named for Handler’s son. Ken sold for \$3.50 and was half an inch taller than his girlfriend.



#1 TRUSTED COLLECTIBLES MARKETPLACE



ANTIQUING 24/7

The Union Fairgrounds Show Rescheduled to August 2024

NEW HAMPSHIRE – The Union Fairgrounds Show, which was originally scheduled for August 3 & 4, 2023, is being rescheduled to August 2024. Goosefare Antiques & Promotions had about 45 dealers signed up for the show this August but ran into conflicts with the New Hampshire Antiques Week and with the availability of buildings and tents.

This show was shooting for a show of 65-75 exhibitors to make the show feasible and one in which customers and dealers alike would be pleased. They stated that they were not able to reach that this year because many dealers save merchandise for the New Hampshire Antiques Week shows and did not want to take the chance that they would sell it at Union and not have it for NH.

There was also a feeling that the Union Show should go back to a time after NH Antiques Week as it was in the past. Another real concern was that two of the buildings that have always been used at the Union Show were not available this year because they would not be clean enough following the actual Union Fair the week before. So Goosefare contacted the Fairgrounds to see if they could reserve the space for a later time in August 2024.

The Fairgrounds agreed and everyone is looking forward to returning in 2024 to its original timeframe. For more information, contact Goosefare Antiques & Promotions at PO Box 45, Saco, Maine, or at goosefare@gwi.net. For information, visit www.goosefareantiques.com

University Archives' Auction of Rare Books & Ephemera

WILTON, CT – Typed letters signed by Martin Luther King, Jr., Steve Jobs and Albert Einstein, as well as a Mickey Mouse sketch signed by Walt Disney, are just a few of the many desirable and highly collectible items in University Archives' online-only Rare Autographs, Photographs & Books auction (plus PSA slabbed rarities) planned for Wednesday, June 28th, beginning at 11 a.m. EST.

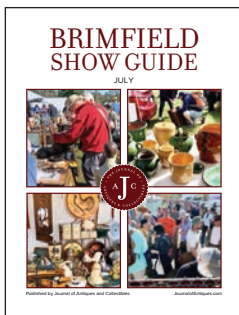
Highlights include a two-page typed letter signed by Martin Luther King, Jr. on Dexter Avenue Baptist Church stationery, dated November 13, 1958 (est. \$50,000-\$75,000); a rare Walt Disney signed sketch of Mickey Mouse as well as additional autographs and sketches from Walt Disney Studios employees, among them the animators of Goofy, Pluto, Donald Duck and J. Thaddeus Toad (est. \$25,000-\$30,000); a one-page typed letter signed by Steve Jobs, then the Acting Vice President of Marketing at NeXT, Inc., addressed to David Nagy, an Apple product manager, who turned down Jobs's "insanely great" offer (est. \$25,000-\$30,000); and a one-page typed letter in German signed by Albert Einstein and dated April 23, 1932, recounting to a fellow physicist how the former's "latest results in general relativity," and recent work collaboration with Dutch astronomer William de Sitter, had changed Einstein's "position on the cosmological problem," or how to scientifically characterize the universe (est. \$15,000-\$20,000).

All 413 lots in the catalog are up for viewing and bidding now at www.UniversityArchives.com and other popular online auction sites.

Journal of Antiques and Collectibles

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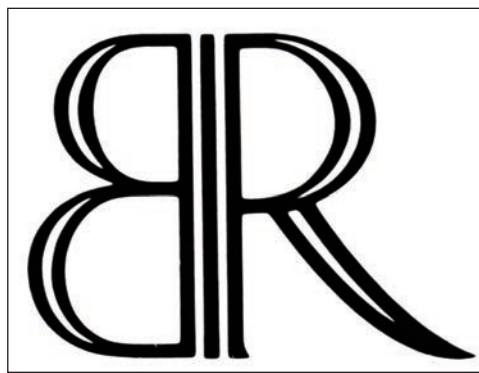
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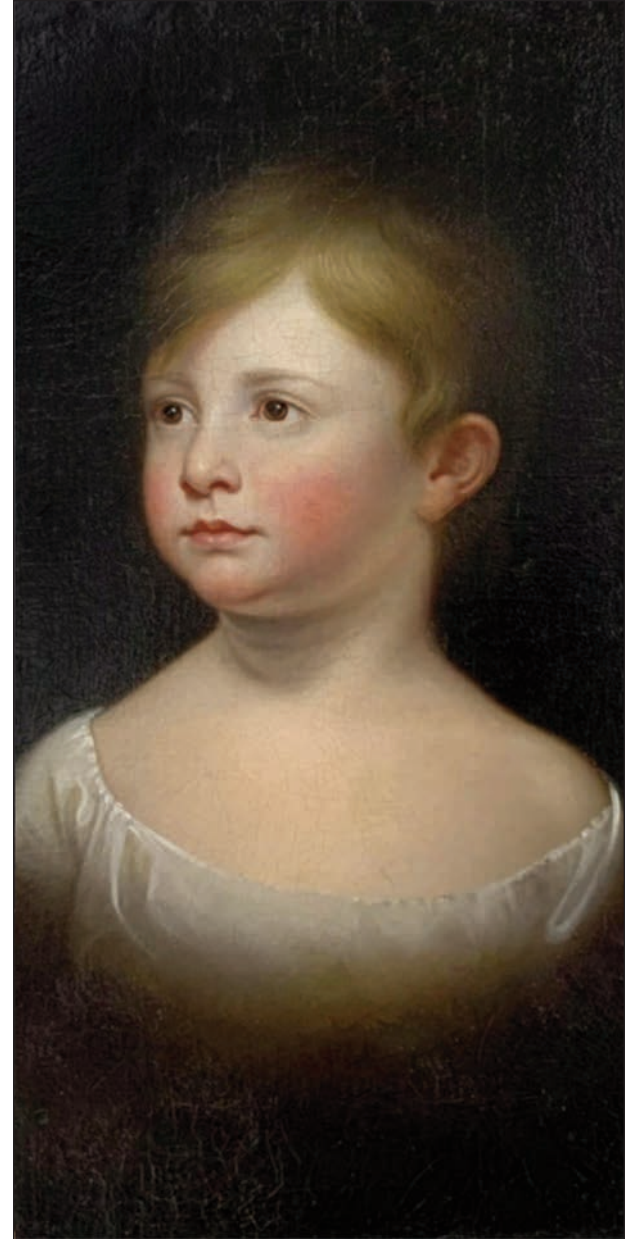
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On your left, is a delicate portrait of a beautiful young girl. She may look a bit on the yellow side – what some may call a yellowing of the portrait due to age has taken away some of the finer features. Parts of the canvas are missing, and this painting is not stable enough to last through the next couple of generations.

On your right, the young girl appears refreshed, healthy-looking, and soft yet wise. The vignette effect is complete with nothing to disturb the viewer’s eye from enjoying this painting as it was intended, thanks to careful restoration.

Fine Art Restoration is so much more than cleaning and touching up the paint. It is making a full list of discovered weaknesses, whether due to varnishes, the frame, paint loss, or past not-too-great restorations. Restorer Julian Baumgartner demonstrates the tasks necessary to make what is beautiful, whole once again.



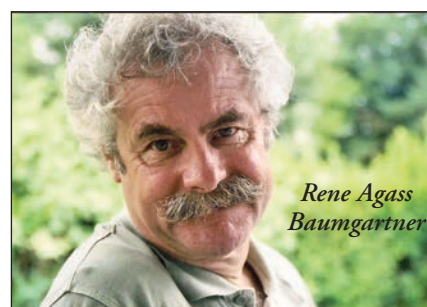
AN INTERVIEW WITH JULIAN BAUMGARTNER OF BAUMGARTNER FINE ART RESTORATION

Meet YouTube sensation, Julian Baumgartner, a second-generation fine art restorer renowned around the world for his amazing restoration work, yet a bit controversial for his approach and belief that the restorer is the preserver of the artist’s work. As Julian stated, “I work in service of the image.”

The delicate work done by Baumgartner is mesmerizing to watch and to listen to, allowing the viewer to appreciate the artwork even more than thought possible thanks to his YouTube channel: www.youtube.com/@BaumgartnerRestoration

The viewer is taken through the restoration process as agreed upon by the owner of the artwork and Baumgartner. After assessing the work, a conservation proposal is sent to the client, outlining what discovered issues need to be addressed, the timeline for completion, and the price. Some work is completed within one week while others require several weeks depending upon the complexity of the work to be done.

Baumgartner Fine Art Restoration was established by Julian’s father, R. Agass Baumgartner, who was born in Switzerland where he received an intensive art education. Julian learned by first being placed in his father’s studio while a youngster, and moving on to his own art education. However, nothing compared to learning by working with and watching his father, a master at his calling, at work.



Rene Agass Baumgartner

Agass passed away in 2011 at the young age of 63. As remembered by a patron and friend, he is described as the following:

“Agass was a wonderful, cheerful man and a remarkably talented conservator. He always had time for us small collectors/

enthusiasts; he was eager to talk about the art, the physical facts of a piece, historical clues, and evidence, even the artist; he was an educator in his own way; but above all, he was a gentleman artist himself, who honored the labor of artisans long gone by attending to their canvases.”



Julian Baumgartner

His joyous approach to art is continued by his son, Julian, who is determined to reveal the image as it was originally intended, and return it to its owner strengthened, allowing it to be enjoyed for generations. Whether applying his skills to an old master or an amateur artwork, he approaches each one the same – with care.

THE INTERVIEW

Would you mind sharing how this business became established? How did you get into the family business?

I often joked that my entrance into the world of conservation was through indentured servitude. My father started this business here in Chicago after working as a conservator and with conservators in both Switzerland and France in the late 1970s. As a child, I would often spend weekends and sick days and summer vacations at my dad’s studio

This beautiful painting of a state fair-winning prize cow was in dire shape. Coated with several layers of hardened and discolored linseed oil and with several tears, it was in need of a comprehensive restoration. Though the linseed oil was particularly difficult to remove, the end result yields a great transformation.



mostly getting into trouble and trying to stay out of his hair. What I was unaware of was the fact that I was slowly learning the craft and trade by watching him. Throughout college I worked for him mostly sweeping floors and organizing the studio and then after graduating I began a formal apprenticeship which generally included getting a lot of coffee and getting yelled at a lot. But for the next five or six years I worked under him watching, studying, reading, absorbing, and learning everything that he could teach me and supplementing it with any source material I could find.

When it comes to fine art, how do you know what is worth restoring? And with some not-so-fine art?

Well, it's not really up to me to make that decision about whether or not a piece is worth restoring. That is a burden that falls on the owners, luckily. That said I do try to offer some contacts for my clients; obviously, if they are looking to sell the piece there is a cost-benefit analysis, and putting in money that they cannot realize during the sale wouldn't be wise. It gets a little bit more difficult with heirlooms and general pieces that are loved because the cost of conservation may not equal the "value" of the piece.

Ultimately though, most people who do inquire about conservation are interested in some level of work and there's always a solution that can be found – even if it's not a comprehensive conservation and restoration.

You use several basic tools to physically approach repairs (except for your amazing, heated table!). It can be hard work. But I enjoy hearing how you pace yourself when you do the work. Do you have a particular routine you follow? Do you ever work on more than one project on the same day?

Over the course of 2+ decades, I have learned and developed a very structured routine for how I approach paintings and the work in the studio; it's necessary to keep a schedule and workflow and to keep everything organized and not lose focus. I will work on many paintings at the same time and paintings that require a variety of treatments so

You once discussed using different paints on a piece. How do you determine what type of paint to use when doing touch-ups?

Every treatment we do that requires the addition of materials is evaluated based on what is best for the painting. Some pieces require different paints for retouching because the artwork cannot sustain exposure to certain solvents or materials and as such, we choose an alternative. In addition, some adhesives that require heat may not be suitable for heat-sensitive paintings and as such we will choose a cold-set adhesive. Evaluating the best course of action is essential as the first step in any project and that will become the guide for all the work we do on that piece.

What is the oldest piece you have restored? The youngest?

I think the oldest piece that I have worked on dates back to the early 1400s or late 1300s and the youngest was still wet from the artist's studio. Believe it or not, the 600-year-old painting was exponentially easier to work on than the six-day-old painting.

What is the toughest thing to match?

Ask any conservator and I would wager the answer would be the same; flat solid color fields where there is no texture no visual static or anything that allows camouflaging the retouching. These colors change based on the light and time of day and the sheen changes based on your viewing angle and all of these things conspire to make that type of retouching incredibly difficult.

I notice you seem to approach each work as a total project based on your assessment. What do you look for when you assess a painting?

Ultimately, I try to see if I can affect a positive change on the work and if that is possible then it's a candidate for conservation. Between the needs and wants of the client, the needs and wants of the artist, and the artwork, as well as those of the conservator, there is a sweet spot where, if all of those sometimes differing goals and objectives can be met, we have a successful project.

I WORK IN SERVICE OF THE ARTWORK; IMAGE, OBJECT, AND THE ARTIST. – JULIAN BAUMGARTNER

that I have a mix of work throughout the day and week. As an example, I will only choose a few paintings that need a lot of retouching so that I don't spend the entire week sitting and retouching because it's quite laborious and exhausting. Having a mix of pieces not only keeps my skills sharp but also keeps me engaged in what I'm doing and ensures that I don't become bored or complacent with any steps or projects.

What are the differences when working on a large tour de force vs. a tiny masterpiece?

Nothing really. Every project requires the same amount of focus and attention to detail and if it's a small painting it may take less time than a large painting but that doesn't mean that it's an easier project or one that can be dismissed in any way, shape, or form. But, with very big projects either in scale or scope, we approach them as one would anything of that scale; one incremental step at a time and we don't focus on the finish line, rather we focus on the immediate task at hand and that allows us to move through the project without becoming overwhelmed.

In the "About" section of your website, it is said that Baumgartner has chosen to stay relatively small. How many pieces do you take on over the course of a month or year?

I suppose that is a relative statement because while it is only me and my assistant, we still take on approximately 800 pieces a year. Not all of these projects are approved and not all are completed in the same timeline, but it keeps us quite busy.

Your YouTube channel is insanely popular, and goodness knows people love before/after stories. As of this moment, you have 1.75 million subscribers. Why do you think your channel has taken off?

If I had the answer to this question I would sell it in a bottle! I think it's a confluence of several factors; people love seeing transformations whether it's a home being renovated or a makeover; it feels good to see something go from a dilapidated state to a glorious one. In addition, watching craft and somebody who is fully engaged in their craft is a very seductive and calming process, I feel the same way when I watch *This*



When originally executed, this grand painting of the Michigan Avenue Bridge, Tribune, and Wrigley buildings was a stunning portrait of a bustling modern metropolis. Unfortunately, over time the painting was torn, punctured, abraded, and subject to water damage. In addition, a heavy accumulation of grime and several layers of discolored varnish and linseed oil had obfuscated the image. With attention and care the painting was restored to its grand state, befitting of a grand city.

Old House or cooking shows. And then of course the world of art is largely kept at arm's length from the general public and getting a peek behind the curtain into a location that has four generations existed only in secret is kind of magical.

What are some indicators of the age of a painting?

We can of course start with the subject matter; a portrait will tell us a lot about the time from the clothing and hairstyles of the sitter. Then we can look at the materials and often times we can deduce an approximate age based on the construction or the materials used. When all of those fail and determining an age is critically important, we can turn to scientific analysis and things like radiocarbon dating to give us a better indication.

I noticed in the video that you were doing the complete work from start to finish. Are there times when you allow others/colleagues to work on projects with you? Or someone to assist?

Aside from my assistant, no I don't outsource or subcontract any of the work.

Do you have someone set up your table to begin the process or do you take care of mixing what you need for solvents, varnishes, etc.?

Again, for the past decade-plus it was only me and only recently do I have an assistant so no, I don't require or depend upon somebody else preparing or setting up my workspace before I work. It's critically important to me that I am in control of, or aware of the entire process from start to finish. This work isn't easily delegated or segmented and being aware of and in control of everything throughout the process results in a better outcome.

Have you worked on modern works that have been damaged?

I've worked on all types of pieces from old masters to contemporary works and everything in between. Each painting has a unique set of complications and requirements that can make the conservation appear easy yet be very difficult. I generally find that more modern and contemporary works are more complicated to conserve because of unique materials or unorthodox creation methods, but that presents opportunities for growth and innovation that make this work so exciting.

Do you ever work from photos of a painting taken before they were worn/damaged?

There are rare instances when there is good enough documentation

of an artwork before the damage that we can use as a reference. When those cases arise it's a real pleasure to have a data point that we can use during the conservation and restoration of the work. Unfortunately, it's quite rare, and even when there are photographs they may not be suitable for our use.

How can our readers help preserve their purchased artwork? Acrylic? Oil? Watercolor? Other?

The best advice I can give to collectors is to do nothing to their artwork. Don't try to clean it, don't try to work on it, and don't do anything that could potentially jeopardize its stability. Make friends with a good conservator and slowly work through your collection heeding their advice and methodically approaching each project.

On a personal note, I have a painting created by my father when he was 12 – painted on cardboard. Amazingly it has stayed in great shape over the past 70+ years. Materials used for paintings can range from papyrus to board to paper to canvas, and cardboard!

There's that saying about old houses and how they don't build them like they used to. The same applies to artworks. Old master paintings were made with care and techniques that have stood the test of time. Contemporary works are

often built less well, and this will have a deleterious effect on them in the future. Good quality materials, archival materials, and proper art-making materials all contribute to the success and longevity of a particular artwork.

Re: Varnishes – what are the better ones to use that will last, and what should painters avoid?

Artists are very fortunate today that there are many modern and synthetic residences that are ultraviolet stable and easily removed, unlike the natural reasons of yesterday. I generally tell artists to avoid using shellac and damar because they are fallible, and we know that there are better alternatives. Gamblin makes a wonderful varnish called Gamvar based on a commonly used synthetic resin within conservation that is very stable, very easy to use, and very easy to remove if need be. There are others as well, but I always encourage artists to test any varnish they intend on using so that they can understand how it is applied, how it will look when dry, and how to use it based on their work because every painting is unique and what may work for one artist may not for another.

If you could give advice to the Old Masters about their work, what would you say?

YOU GUYS KNOCKED IT
OUT OF THE PARK,
WHAT ELSE CAN I SAY ...

WHITE HOUSE RELICS

& The Stories They Tell

By Wayne Smith

Collect the White House ... really? Can you even do that? That's a phrase, or a variation of one, I have heard over many years. It turns out that you actually can collect the White House, thanks to the renovations of the past century. There are a growing number of collectors who do.

The Foundation: Sticks and Stones

There are many collectors who specialize in acquiring pieces that were used in the White House over the last 200-plus years. China and silver service are popular examples of those. What I am referring to, though, are the pieces that were used during the *building* of the White House ... an actual part of the White House.

These are pieces of virgin pine structural timbers that had started growing in Colonial times, the handmade clay bricks formed and fired from the local clay by laborers and the enslaved, the decorative moldings crafted by early plasterers and woodworkers. They were all a silent witness to the events that shaped our Nation.

Each of these pieces has a story to tell and the owners are sometimes a part of that story. The White House has long been an important symbol of this Nation and its citizens feel a connection to its occupants and the building itself. Just owning a small piece of the President's House conveys a feeling of attachment to its history.

Maintenance, Renovation, and Memento Kits

Many of the souvenirs and relics of the building of the White House come from the three major renovations of the last century. Theodore Roosevelt's 1902 renovation was the first major structural work done since the British burning in 1814. Calvin Coolidge replaced the roof and expanded the third floor in 1927. Harry Truman dismantled and replaced the complete interior of the White House between 1948 and 1952.

Roosevelt's 1902 renovation showed that there was a strong desire by the general public to acquire a piece of the historic building as a souvenir. As the ground floor was being dismantled the workmen were literally followed by collectors who wanted to take home a little piece of the White House. The superintendent of the work, Col. T.A. Bingham, put a stop to the practice by June, not too long after it began.



This 12-inch plate was made from part of a wood wall panel taken out of the White House during Theodore Roosevelt's renovation in the summer of 1902.



Left: Secretary of Agriculture, W.M. Jardine, presented about 147 of these gavels to members of the 1st National 4-H Club convention in Wash., D.C. in June 1927. The head was made of White House wood and the handle of hickory from Mount Vernon. These were probably the first souvenirs from Pres. Coolidge's 1927 roof renovation. **Center:** This small wood block was presented to 5,000 schools around the country to promote the use of wood over steel as a strong, long-lasting structural framing material. This particular block was sent to the Rome Public Schools in Rome, NY. **Right:** This original brick exhibits the scorch marks as evidence of the British Army burning in 1814. This was removed during President Truman's 1950 renovation and is quite scarce.

The 1927 roof replacement by Calvin Coolidge was a lot more restricted as far as removing pieces for souvenirs. The prime contractor, the N. P. Severin Co., had to agree in their contract to not allow debris to be removed from the grounds. To satisfy the public demand, a year later an auction was held for some of the removed timber. The National Lumber Manufacturers Association was the high bidder for much of the leftover lumber.

Harry Truman's 1948-1952 massive renovation prompted tens of thousands of citizens to write to their Congressmen to request a piece of the White House as a souvenir. The Commission on the Renovation of the Executive Mansion, after much debate, agreed to set up a

special Souvenir Office at Fort Myer, VA, to satisfy the public demand. A list of thirteen "Memento Kits" was mailed out to all who sent in a request. For a very nominal fee plus postage, 29,835 Kits were mailed out by the end of the 10-month program in 1951. Each "Kit" had a small bronze plaque added to authenticate the piece.

Examples of souvenirs and relics from the White House can take one of two forms. The first is an original, unfinished, rough piece that was removed right out of the White House. The second is a rough piece that has been transformed into a usable souvenir. Canes, gavels, candlesticks, and bookends are just some of the types of souvenirs that original owners created with their little pieces of history.

Kit #1: Just Right to Make a Gavel

One of the most popular kits was "Kit #1 – enough old pine to make a gavel." A total of 5,059 were sent out to collectors at \$2 apiece. Many fraternal organizations, lodges, and clubs were recipients of gavels made with White House wood. The actual location where the wood came from in the White House was generally unknown with some exceptions. Rep. J. Caleb Boggs obtained some wood from a joist in the Lincoln Room and presented it to Judge Percy Green of Delaware. Green then made a gavel which he then presented to the Lincoln Club of Wilmington in 1952. Dixon, IL, Circuit Judge George C. Dixon also used a gavel made from Lincoln Room wood provided to him by White House building inspector Bert Smyce, a fellow Dixie man.

One of the more interesting gavels was made by White House Architect Lorenzo S. Winslow. He had access to any wood that he desired and

made gavels as a hobby in his Georgetown home workshop. This particular gavel was made from the early mahogany wood that was used to trim the windows in the famous East Room.



This unusual gavel was made by White House Architect, Lorenzo S. Winslow around 1950. He used the mahogany from an East Room window in the White House.



Lancaster, PA Pastor Howard D. Bare made this very unusual carving using the material from Kit #1 – "enough old pine to make a gavel," sent by the official Souvenir Office at Fort Myer, VA in 1951. Bare was known as the whittling pastor in the Lancaster area. photo courtesy Lancaster History



This wonderful shadowbox was made using original White House material contained in "Kit #5" It was mailed to a resident of Leetsdale, PA, and was presumably made by him. The original mailing label is still attached to the back.

Rev. Howard D. Bare, affectionately known as Lancaster, Pennsylvania's "Whittling Preacher" made a particularly unique piece with his gavel kit. In 1951, using the wood for the handle, he carved likenesses of Pres. Abe Lincoln and Pres. James Buchanan, which he mounted on the gavel head block. Out of the hundreds of small carvings he did in his lifetime, this masterpiece was one of his last. He passed away 2 months later.

From Artifacts to Souvenirs

Presidents and their staff realized the historic value of the original material and had Christmas gifts and other unique pieces made as special presentations. These are some of the more sought-after souvenirs by White House collectors. Eleanor Roosevelt's workshop at Val-Kill produced some excellent pieces using the timber removed in 1927. Truman's Renovation Commission contracted for small Lucite paperweights, containing embedded relics, to offer to members of Congress, VIPs, and others connected to the renovation.

Original 1790s White House bricks, hand molded by the brickmakers and enslaved workers on the north grounds of the property are popular souvenirs desired by collectors. Enough bricks, about 160, to help build a fireplace were sent out to 63 homeowners around the country, from Miami, Florida to Waco, Texas, to Los Angeles, California, to Flint, Michigan, and cities in between. In addition, 4,520 individual bricks were mailed out at \$1 each to souvenir hunters who wanted to own a tangible part of history. A few of them even showed evidence of charring from the burning of the President's House by the British Army in 1814.



A souvenir wood paperweight made for White House Secret Service Agent, Floyd Boring. Truman's Inaugural medal is inset on the front. Agent Boring was directly involved in saving President Truman from an assassination attempt at the Blair House in 1950.



These Lucite desk ornaments were only available to Members of Congress, VIPs or others connected to Truman's renovation. Two versions were made, this is the larger one sold at \$5 each. The smaller ones were sold for \$3.50 each. Almost 1,100 were produced.

Some of the White House bricks made their way to the Seventh World Boy Scout Jamboree in Austria in 1951. Arthur A. Schuck, chief U.S. Scout Executive, presented them to scout representatives from free nations. He said, "These bricks shall be a token of world understanding". They were "given as a symbol of American friendship to Boy Scout homes in all corners of the earth".

The Renovation Commission also honored a request by George Washington's Mount Vernon for about 95,000 of the original bricks. They were used and can be viewed and enjoyed today in the reconstructed Greenhouse and several of the garden walls.

The Smithsonian Institution and several Presidential Libraries have relics and souvenirs on display. Among the best is the Harry S. Truman Library in Independence, MO. Excess White House mantles were distributed to nine museums around the country with the most given to the Smithsonian.

Authentication

Most of the pieces found in collections are identified in some way. Many of the earlier renovation relics were identified with a paper tag or accompanying letter of provenance. Later pieces, beginning with the 1927 renovation usually had some type of metal identification plate attached. The National Lumber Manufacturers Association's "Certified By Centuries" tags were among the most often seen. Truman's Renovation Commission Souvenir Office issued a small metal plaque reading "Original White House Material Removed in 1950" with each memento kit mailed out.

Authentication is extremely important when purchasing and valuing an item for any collection. As with any type of antique or collectible, the more documentation you have the more interesting and valuable it is to a collector. It's important to know the reputation of the seller.



Commemorating the 100th Anniversary of the construction of the West Wing, in 2002, a very limited number of these were made for special gifts.

Value

As far as the values of White House relics and souvenirs are concerned, it's difficult to place a definitive price on most pieces. Many examples you may come across are unique and one-of-a-kind. In these cases, it really depends on the situation. Every transaction is different depending on the negotiations between the buyer and seller at that time. At auction, it depends on the number of bidders and can even be affected by media coverage.

Many variables factor into pricing these unique pieces. Condition is always important. On souvenir pieces, workmanship is a factor. Beautiful and professional workmanship is always desirable. Gavel made with original White House wood are a fitting example of this. Some gavel are very simple, and some are extremely well made, depending on the experience of the maker and their wood-turning skills. A plain, simple gavel might sell for \$150-\$200 while an elaborate professionally made one would bring \$700-\$800. As with any other collectible, documentation and provenance of a piece can affect its value greatly.

Probably the best sources to use to find a rough idea of selling prices are online auctions. Recent price results may give an idea as to the relative value of a piece. Older price results may not accurately reflect today's values. Over the last 20 years or so, there has been a slow but steady increase in the value of White House-related relics and souvenirs. It is, without a doubt, a field with limited quantities available and great interest.

The more knowledge you, as a collector, have in any field of collecting, especially this one, the wiser the decision you can make when you find a piece for sale. With patience, knowledge, persistence, and good timing there are still good deals to be found. White House relics and souvenirs can sometimes be a challenge to find but the effort is well worth the time you put into it.

Below: Typical construction scene inside the White House on Jan. 23, 1951. This shows a view from the Lincoln Room. Abbie Rowe, NPS photographer photo



Left: This is a busy scene at the Fort Myer Souvenir Office on May 18, 1951. These are just a few of the 5,000 bricks shipped out from Jan. to Nov. 1951. M/Sgt. Charles Stull (left) and Captain James Little (right) are shown to be hard at work. Abbie Rowe, NPS photographer photo



George Washington's Mount Vernon Greenhouse was rebuilt in 1951 using some of the excess original White House bricks. About 95,000 were donated by the Commission on the Renovation of the Executive Mansion for the project which has been enjoyed by millions of visitors over the years.

Where to Gather Information

There are many excellent books and articles published dealing with the history of the White House. The publications of the White House Historical Association are among the most authoritative sources of this general history. The only book, however, on the subject of collecting these relics and souvenirs of the White House is, *White House Renovation Souvenirs*. Recently published, it is a valuable, comprehensive source of background history showing hundreds of photos of pieces in collections around the country.

White House collectors are an interesting group. Most love history and are passionate about preserving it. Many crossover fields are represented, including Americana relic collectors, Civil War collectors, Lincoln collectors, as well as Political collectors. Almost anyone with an interest in history and a penchant for collecting could easily transition to this growing field. The personal satisfaction of owning an original part of the most historic residence in the country, if not the world, is a great incentive for beginning a new and wonderful collection.

About the Author:

Wayne Smith is a lifelong collector with a passion for history and research. He holds a U.S. History degree from the University of Maryland and is the author of *White House Renovation Souvenirs* and *WhiteHouseRelics.com*. He has spent decades collecting, documenting, and writing on various topics of collecting.

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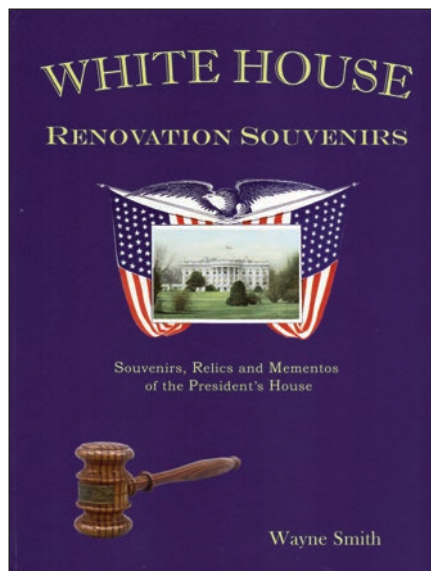
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WHITE HOUSE RENOVATION SOUVENIRS: *Souvenirs, Relics, and Mementos of the President's Home*



Written by Wayne Smith
Published May 1, 2022
202 pages, 300+ photos
Available at:
www.whitehouserelics.com

While many collect White House souvenirs and Presidential memorabilia not much has been written about items that came from the house, itself.

As noted by author Wayne Smith in his newest book *White House Renovation Souvenirs*, over the two centuries since the White House was first occupied by John Adams in 1800, the building has undergone numerous changes and improvements. Many of the

souvenirs and pieces in collections and museums have originated, for the most part, from the three major renovations. In 1902, Teddy Roosevelt remodeled the whole ground level to update and "modernize" it. President Coolidge replaced the roof and added to the third floor in 1927, and in the early 1950s, Harry Truman completely gutted and rebuilt the White House to correct major structural safety issues.

Gavels, canes, boxes, bricks, nails, and other amazing souvenirs made with this material that came from renovations made on this historic home over the past two centuries have found their way into private collections and museums around the country. *White House Renovation Souvenirs* tells their stories as a comprehensive and long-awaited resource for collectors of White House relics and souvenirs.

Along with a detailed renovation history of the White House are hundreds of photographs of relics and souvenirs—actual pieces from this historic house—that were saved during these construction projects and shared with their details and documentation. *White House Renovation Souvenirs* is not intended as a price guide but rather to show some of the unique pieces that have survived and the stories they tell.



These 7.5 inch candlesticks were made by the National Lumber Manufacturers Association in 1929. The NEMA was probably the largest source of souvenirs of the 1927 roof renovation. They were given out to promote the use of wood as a building material. The lighter colored candlesticks were much more common than the darker ones.

Wayne Smith is a long-time collector with a passion for research. He has spent decades collecting, documenting and writing articles in antiques and collector publications and is also the author of "Ice Cream Dippers," tracing the historical evolution of the ice cream scoop, still considered by many collectors as the standard in the field. Wayne believes that everyone, especially the younger generation, would have a deeper appreciation of history if they had an opportunity to own or be able to hold a small piece of history in their hands.

For more information on this resource, in-depth information with enlarged photos, and links to see relics and other historic items for sale, visit www.whitehouserelics.com

A SPIRITUAL REUNION

THE RECOVERY AND RETURN OF EDITH WHARTON'S PERSONAL LIBRARY TO THE MOUNT

By Maxine Carter-Lome, publisher



*Edith Wharton's Library
at The Mount
by Eric Limon Photography*



*Edith Wharton,
American novelist*

A December 15, 2005, article in *The New York Times* announced the news that Edith Wharton's personal library from her summer cottage, The Mount, in Lenox, Massachusetts, would be returning home after a century overseas.

"In an English house in this small Yorkshire village, a defining moment in American letters unfolded on Monday, rounding a circle begun a century ago when Edith Wharton, the writer, packed up and left the United States to live in France.

"With a toast of Champagne and a lunch of roast pheasant (shot by the host himself), George Ramsden, a British bookseller in a pinstripe suit, signed a \$2.6 million agreement to sell the 2,600-volume Edith Wharton library to the custodians of the Mount, the writer's estate in Lenox, Mass., which she designed, built, and finally left forever in 1911 as her marriage unraveled."

The repatriation of the author's library to The Mount has been heralded as a spiritual reunion of significant pieces of Wharton's autobiography—her house and her books—and a wonderful opportunity

for scholars and scholarly tourists to gain a more comprehensive understanding of the author. Fans can view the volumes that not only shaped Wharton's development but read her notes that also reflect on the broad sweep of her interests, from classical French theater and German drama to the novels of her peers.

Designing The Mount, From the Ground Up



*First Edition copy of The Decoration
of Houses by Edith Wharton and
Ogden Codman Jr*

In 1902, Edith and Edward (Teddy) Wharton built The Mount on 113 acres in the Berkshires of Massachusetts as their country home after the young Gilded Age couple grew tired of the Newport, MA social scene. This was Edith Wharton's first real home, and she took a keen interest in the designing and decorating of the house itself and its formal gardens, which are a full expression of Wharton's influential architectural and landscape theories, as much a passion of hers as her writing.

Edith had co-authored a book

The Mount — Residence of Mr. E. R. Wharton, Lenox, Mass.



The Mount tinted postcard. circa 1910. courtesy Lenox Library Association

The Decoration of Houses with a colleague, so it was a dream for her to start The Mount from scratch. She was involved in every detail – inside and outside. She loved “classical balance, symmetry, and simplicity” and designed rooms based on the function they would serve.

The entire estate was designed as a complete work of art, informed by French, Italian, and English traditions, yet adapted for the American landscape. It features a classically inspired Main House, an elegant Georgian Revival Stable, formal gardens, and a sculpted landscape.

Inspired by her time in the Berkshires and the community of fellow writers that had migrated to the region, Edith’s writing career took off while she lived at The Mount. Overall, she wrote 40 novels in 40 years, but many of her best-known novels were written within the walls of this home, including *The House of Mirth* (1905) and *Ethan Frome* (1911).

Edith and Teddy lived in the house from 1902 to 1911 before she packed up her furniture, personal possessions, and books and moved to France to start a new life. She passed away in 1937 having never returned to the Berkshires.

In her autobiography *A Backward Glance* (1934), Wharton wrote that her life in France was characterized by a variety of pleasures, human and literary: “These new friendships, and many others, added much to my enjoyment of Paris; but the core of my life was under my own roof, among my books and my intimate friends.”

After the Whartons moved out, The Mount passed to another private resident before it became a dormitory for a girls’ school, the Foxhollow School, and then the site of the Shakespeare & Company theatre troupe. Subsequently, the Edith Wharton Restoration purchased the property and oversaw its restoration to its original condition. Today, The Mount is a National Historic Landmark, where thousands visit each year to “celebrate the intellectual, artistic, and humanitarian legacy of Edith Wharton.”

Edith’s Books

Wharton’s beloved books traveled with their owner through a succession of residences in New York, Newport, and Lenox before traveling across the ocean with her to France. Through the years, Wharton’s library evolved and by the end of her life, she had been given so many books and had given so many away that it was hard to say what all she had. That became even more of a challenge for Wharton scholars after her death and the distribution of her personal effects, including her books.

After Wharton died in 1937, the majority of the contents of her library were bequeathed to two men: William Royall Tyler, the son of Elisina and Royall Tyler, who worked with Wharton on her charity relief efforts during World War I, and Colin Clark, the son of the British art historian Kenneth Clark and Wharton’s godson. The books in Tyler’s possession, comprising a third of Wharton’s collection, were placed in storage in England and later destroyed by fire during the Blitz in 1940. Clark integrated his inherited books into his own library at Saltwood Castle in Kent, in southern England.

The Clark family ultimately sold Wharton’s books to the London booksellers, Maggs Brothers, who then sold them in 1984 to George Ramsden, a book dealer in York, England, for £45,000, then worth around \$80,000. Yet, Ramsden knew the collection was incomplete.

Ramsden labored for two decades to reassemble Wharton’s library, purchasing six hundred more volumes from the Clark family (stray books were found in the libraries of other Clark relations) and cataloging the library before its sale and return home to The Mount.

According to *The New York Times* article on the sale, “Annotations in the volumes offer a window into her world. There is an inscribed volume from Morton Fullerton, her journalist lover in Paris, said by scholars to have been Wharton’s most significant romantic partner. He dedicated a copy of *Problems of Power*, a study in international politics, to “Edith Wharton, but for whom this book would never have been written.” Theodore Roosevelt inscribed a copy of his 1915 *America and the World War* with the words: “To Edith Wharton from an American-American!” And there are, of course, books signed by Henry James, which throw some oblique light into the deep friendship she maintained with him. (“To Edith Wharton — in sympathy,” James wrote in *The Golden Bowl* in 1904).

Hermione Lee, a prominent scholar at Oxford University, who is preparing a new Wharton biography, called the library “a form of writer’s autobiography” in the 1998 foreword of a catalog of the collection prepared by Mr. Ramsden.

“Her whole social milieu, her private affairs, and her literary career can be discerned from her collection,” Ms. Lee wrote. “Wharton’s flyleaves show her progression from Edith Jones to Mrs. Edward Wharton to Edith Wharton, as she turns herself from a society girl into the much-admired and somewhat daunting internationally famous author.”

“The unique thing about this library is that she wrote about it in her autobiography,” Mr. Ramsden said. “She really tells you what books really meant to her. Even before she could read, she could be found alone with a book upside down in her hands. The physical presence of books continued to mean a lot to her.”



Portrait of Edith Wharton



Southwest view of the library at the Mount



Northwest view of the Library of The Mount
Yale Collection of American Literature Beinecke Rare Book and Manuscript Library

Wharton's Library Room at The Mount

The sizable 20x25-foot wood-paneled library Wharton designed on the main floor of The Mount was a significant attribute of the house. She was well aware that the history of such rooms lay with men. In *A Backward Glance*, Wharton writes, "In my grand-parents' day every gentleman had what was called 'a gentleman's library.' In my father's day, these libraries still existed, though they were often only a background; but in our case Macaulay, Prescott, Motley, Sainte-Beuve, Augustin Thierry, Victor Hugo, the Brontës, Mrs. Gaskell, Ruskin, [and] Coleridge, had been added to the French and English classics in their stately calf bindings. Were these latter ever read? Not often, I imagine; but they were there; they represented a standard; and perhaps some mysterious emanation disengaged itself from them, obscurely fighting for the protection of the languages they had illustrated."

Wharton writes in her autobiography that growing up, her father's library was a room in which she spent many memorable days of her childhood, exploring: "I have wandered far from my father's library ... But the library calls me back, and I pause on its threshold." In designing her Library room at The Mount, Wharton sought to recreate this experience and sanctuary in her own home. Yet this was not a writing room for Wharton. It is said she did the bulk of her writing in bed.

Visiting the Library

Today, the Library at The Mount does not encompass the author's entire collection but rather the tomes that survived World War II. Of the 2,700 works now residing at The Mount, 1,800 are in storage, and 900 grace the recessed bookshelves of her library, the only room at The Mount to boast its original contents.

When the books first came home in 2005, it was Ramsden that decided which texts to display, and where, based on the conditions of the books; historical accuracy, referencing photographs of the library from Wharton's time; representation of a cross-section of the author's interests; and aesthetic concerns.

The library shelves showcase French philosophy; Russian, German, Italian, French, and American literature; drama and poetry; theology, classics, and history; gardening and architecture; and Wharton's own volumes. Wharton's signature on the flyleaf—"Edith Newbold Jones" or "Edith Wharton"—clarifies which books she acquired as a child and young adult, and which after marriage. The author's bookplates hail from Land's End, her home in Newport, Rhode Island before her residence at The Mount; Pavillon Colombe, her home north of Paris; and Hyères, her home in the French Riviera. The oldest book on

display is Baldassare Castiglione's *Il Cortegiano del Conte* (*The Book of the Courtier*) (1528), almost four centuries senior to the newest books from the 1930s, acquired just before her death.

The Cost of Recovery

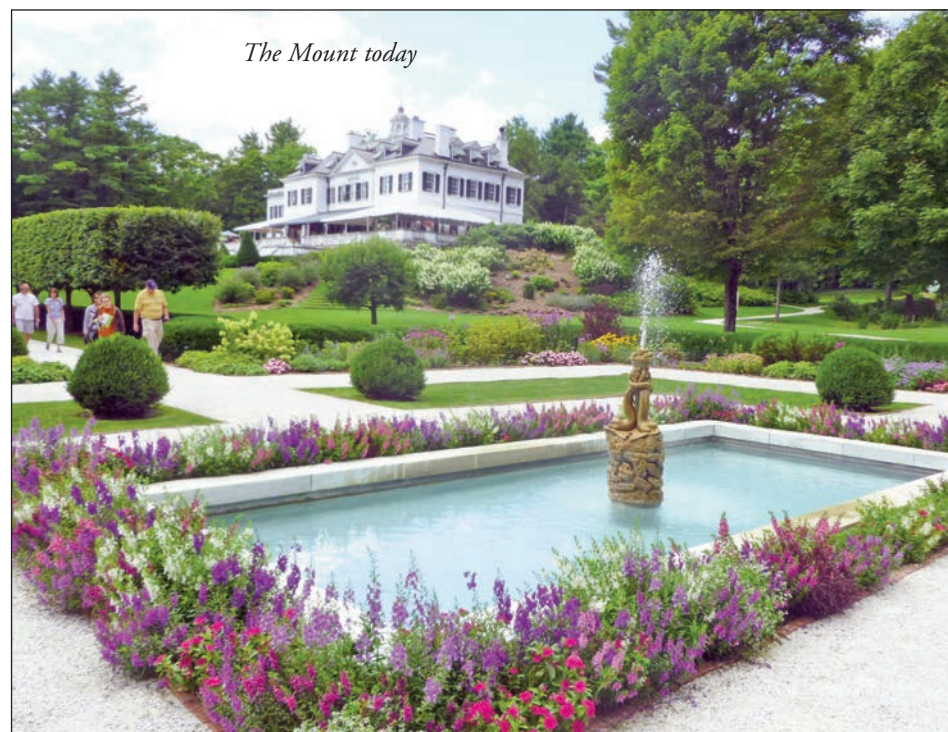
The opportunity to purchase and return Wharton's personal library of books to The Mount presented a financially daunting yet intriguing prospect for the committee working on the restoration of the house and property. Ramsden was asking \$2.6 million for the books—twice their appraised value—but many insiders involved in The Mount's restoration believed their return to her home would be invaluable and help fulfill the organization's mission to "preserve and restore The Mount as a living tribute to its remarkable creator and to promote and celebrate the literary arts in all its forms." It took several years and much negotiating but by 2005 the deal was sealed, and arrangements were made to pack and ship the collection; however, the organization was already in debt paying for the restoration of the property and keeping its doors open to the public.

Between 1993 and 2005, The Edith Wharton Restoration amassed \$13 million from private and public sources. But operating expenses, which reached about two million dollars a year, were always higher than revenues, and there was no endowment to supply the shortfall. The Edith Wharton Restoration was spending about \$300,000 a year more than it was making. It was against this bleak financial backdrop that the organization threw itself into further debt by purchasing Wharton's books.

Robert Wilmers, the former head of M&T Bank and a summer Berkshires resident, lent The Edith Wharton Restoration \$2.5 million at a low-interest rate, to be repaid within two years. That helped to seal the deal but only added to The Mount's precarious financial position. By 2008, The Mount owed \$8.5 million to various parties including their commercial lender that was threatening to foreclose on the house. There was no choice but to go public with their plight and hope for help.

The public release of that information, although embarrassing, placed The Mount on the radar of wealthy donors and Wharton fans. Within a few years, a quiet national fundraising campaign among a small, targeted list of donors and a deal with the Town of Lenox for public access to the property raised enough money by 2015 to pay off The Mount's entire debt, ensuring her home and library remains open for future generations of scholars and Wharton fans.

The Mount, located in Lenox, MA, is open from May through October. For more information, visit www.edithwharton.org.



The Mount today



RECOVERY AND REPATRIATION: THE ONGOING QUANDARY OF ANTIQUITIES' OWNERSHIP

BY JUDY GONYEAU, MANAGING EDITOR

A follow-up to the July 2021 article "Repatriation: Where do Historic Antiquities Belong?"

ICE. This governmental body (U.S. Immigration and Customs Enforcement) is mostly tied to catching the bad guys and putting them on trial or returning illegal immigrants to their country of origin. Their mission statement is this: "Protect America through criminal investigations and enforcing immigration laws to preserve national security and public safety." But in their Vision statement is a mention regarding items – the use of the word "trade." These can be older things that may or may not be considered illegal due to free trade and items that were "rescued" or "gifts" ... or were they?

The U.S.: Organized to Fight Transnational Crime

ICE, its specialized divisions and programs, is where the rubber meets the road when it comes to antiques and antiquities that were not made in the U.S. As stated on the ICE website, "Combating cross-border criminal activity is the largest single area of responsibility of HSI (Homeland Security Investigations), and is a critical component of the overall safety, security, and well-being of our nation." While this may bring to mind things like human trafficking, smuggling narcotics, etc., it also has to do with goods brought here illegally on purpose, to launder money for example, or sometimes misguidedly brought here as "spoils of war," meaning items harvested after an area has been "won" as a result of a conflict settled by warfare.

The HSI Global Trade Division (GT) exists to "stop predatory and illegal trade practices." One program that combines resources from several governmental and academic communities is Project Shield America (PSA). "The primary objective of the PSA program is to increase public awareness of export controls and assist private industry and academic institutions in understanding current export control laws, sanctions, and embargoes." For example, the 2016 Endangered and Threatened Wildlife and Plants (Endangered Species Act) Revision of Section 4(d) Rule for the African Elephant due to the outcry over the illegal ivory trade that caused the death of 30,000 African elephants every year in order to feed the demand for their ivory tusks.

"... In addition, the PSA program seeks to obtain support from private industries and the academic community by identifying potential proliferators and generating leads to initiate new HSI investigations, as well as providing technical assistance and expertise to support ongoing investigations. Similarly, the PSA program provides private industry and the academic community an HSI point of contact when such entities encounter suspicious inquiries or questionable contacts targeting their respective fields."

The Cultural Property, Art, and Antiquities (CPAA) Program investigates the "illicit importation and distribution of stolen or looted cultural property." Investigators are schooled on the identification, authentication, and handling of objects and artifacts by the U.S. Department of State's Cultural Heritage Center and the Smithsonian Institution. At these workshops, scientists and experts provide instruction on the handling, documentation, storage, and photography of different types of artifacts; and attorneys and HSI special agents train customs officers, fellow agents, and prosecutors

on investigative methods. Over 500 law enforcement officers have completed the intricate training required to work in this field since 2009.

When an investigation into an object(s) concludes, HSI coordinates the return of such objects to their rightful owner, often with an accompanying ceremony to mark the occasion. Over 20,000 items have been repatriated to over 40 countries since 2007.

Also of note, the FBI has a National Stolen Art File (NSAF) "registers the physical description of the stolen property, including the artist, title, subject, materials, and dimensions, in addition to digital images. There are over 8,000 items that have been registered in NSAF," according to its website, artcrimes.fbi.gov/about-nsaf-1 Items in the database include Mystic Garden, an oil on canvas painting that measures 83" high and 68.5" wide from the 18th century; Kuan Yin sculpture that depicts a seated woman, a smaller female that is standing, and a male child kneeling in prayer made from white Jade in the 13th century; and a gilt bronze statuette of a slave in chains, circa 1650. There are many modern works included in the registry and several that have no image to represent them but do have descriptions.

Newsmakers

If you think you've been seeing more stories on these investigations and their outcomes, you have. The more investigations that are launched and carried forward, the more information is gathered on how and by whom such items go astray – out of the owner's hands and into an "interested party's" hands.

In May 2023, *Town & Country* reported that "the line between preserving and purloining the past has never been less clear." In other words, are these items "saved" from devastation, or stolen? It all comes down to the facts as they relate to provenance. Here are a few examples from the article:

January 2: A wooden sarcophagus, featured at the Houston Museum of Natural Sciences and known as the "Green Coffin," was returned to Egypt after U.S. authorities determined it was looted from Abu Sir Necropolis (near Cairo) and smuggled into the United States in 2008.

January 5: An Iron Age ivory cosmetic spoon, found in the collection of billionaire antiquities collector Michael Steinhardt, was repatriated to the Palestinian Authority. The spoon was reportedly looted from the Khirbet al-Koum area in Hebron, a Palestinian city in the West Bank. "It is the first-ever event of such repatriation from the United States to the Palestinian Authority in history," the U.S. Office of Palestinian Affairs said in a statement.

January 23: New York County district attorney's office returned 60 antiquities to Italy in repatriation valued around \$20 million. The statues, vases, bronzes, and other pieces of art—including a fresco depicting Hercules—were found in museums and the homes of private collectors. They will go on display at the Museo dell'Arte Salvata (Museum of Saved Art) in Rome.

January 24: Harvard University's Peabody Museum and Warren Anatomical Museum finished repatriating the remains of 313 Indigenous people from eastern Massachusetts to Wampanoag communities.

January 25: Spain repatriated two Flemish paintings created in the



The "Green Coffin" being inspected upon its return to Egypt.

Dieric Bouts shop to Poland. The paintings were looted by the Nazis from a Polish noble family during World War II, and found in a museum in western Spain in 2019.

The list continues through the first few months of 2023 with a healthy number of items being returned to their place of origin. Without the network of Government specialists working together with academia and museums in the U.S. and around the world, the verification of an object's provenance would remain a mystery. To many, the repatriation of objects would (and may still) be done at the discretion of the Museum or other institutions housing them, but efforts regarding provenance and purpose can be persuasive to the many that may have to consider the repatriation option.

Celebrating the Returns

The February article also mentions Rome's new Museum of Saved Art. When the Museum opened in June 2022, it had 100 Etruscan, Greek, and Roman artifacts on display. The Museum switches out objects every few months and returns items from the previous exhibit to the rightful owners, allowing Italy to showcase the successful recovery of lost and stolen artifacts. There are other museums of this type being developed in other countries.

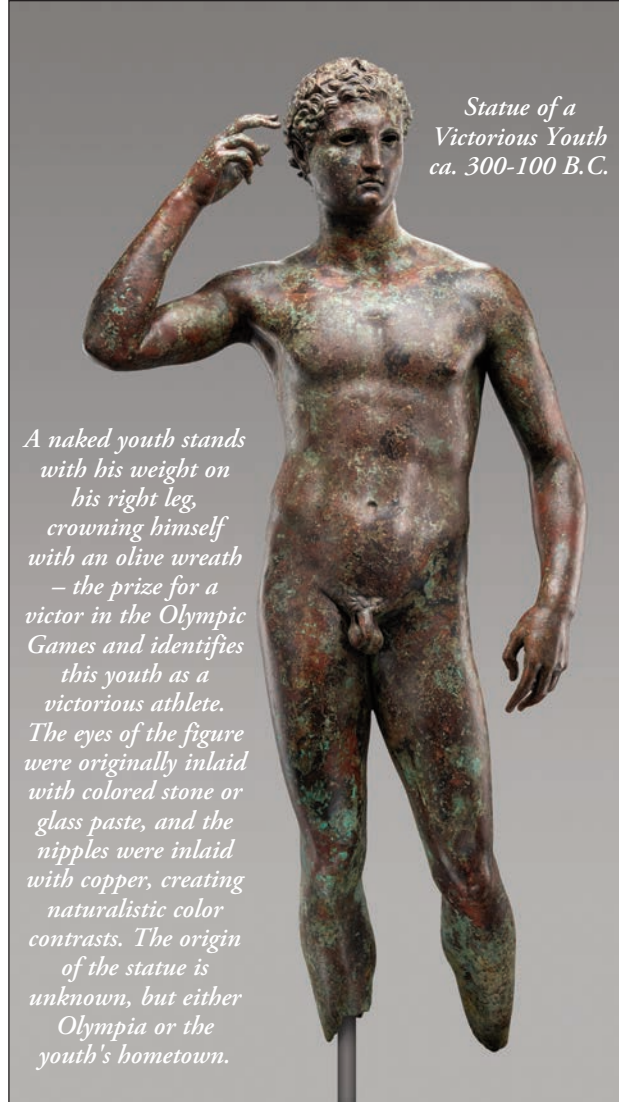
There is another option for repatriation that may help to serve both the museum that had housed an item since its arrival in a country and the country of origin by handing over a "digital repatriation." In essence, this would allow the museums that have the item to continue to care for/ display/ conserve the item and give digital or physical copies to the cultures of origin, or the other way around.

Spreading the Mission

Thanks to the efforts of people and professionals worldwide, finds that are returned to their original owners have inspired others with the hope of retrieving their stolen goods. One example is the *Statue of a Victorious Youth* which was created around 300 to 100 BCE. Ted Luzi, the Carabinieri Commanding General who oversees the Carabinieri Unit for the Protection of Cultural Heritage, stays hopeful. According to the June 21, 2022 issue of *Smithsonian Magazine*, "The statue was found by an Italian fishing boat in the 1960s and purchased by the J. Paul Getty Museum in 1977. (Despite a 2018 court ruling that the Getty must return the statue, the museum still holds it in its collection.)" In August of 2022, *The New York Times* reported that "A beautifully preserved grouping of three life-size terra-cotta figures dating to 300 B.C. that was seized from the J. Paul Getty Museum in Los Angeles by the Manhattan district attorney's office will be sent back to Italy after the museum agreed that it had been illegally excavated, museum and law enforcement officials said."

The Religion Factor

Tess Davis is the executive director of the Antiquities Coalition, which aims to combat the illicit trade in antiquities, has been a legal consultant for the Cambodian and U.S. governments and works with both the art world and law enforcement to keep looted antiquities off the market. She notes in an article from *The New York Times* on August



Statue of a Victorious Youth ca. 300-100 B.C.

A naked youth stands with his weight on his right leg, crowning himself with an olive wreath – the prize for a victor in the Olympic Games and identifies this youth as a victorious athlete. The eyes of the figure were originally inlaid with colored stone or glass paste, and the nipples were inlaid with copper, creating naturalistic color contrasts. The origin of the statue is unknown, but either Olympia or the youth's hometown.

23, 2022, that "there was an inherent risk in buying religious artifacts, which are almost always intended to remain for use within the religious community. ... There are surprisingly few legal sources of sacred art on the market. It serves as yet another warning of the risk of buying ancient art and artifacts." Davis also stated that most religious antiquities arrived in their current locations as a result of looting archaeological sites or graves, or out-and-out stolen from religious institutions.

Will the Rosetta Stone be Repatriated?

The Rosetta Stone (title image) is a granodiorite stele inscribed with the same decree in three separate writing languages – Egyptian hieroglyph, Demotic Egyptian, and Greek, created in 196 B.C. This can be used to translate the hieroglyphics to two other known languages. Napoleon claimed it for himself in 1799 when he and his troops occupied Egypt. To see it today, travel to the British Museum in London where it has resided for 220 years. There, it has been meticulously cared for and deciphered. Back in Egypt, however, the public is raising its voice to have the Stone returned with more than 100,000 Egyptians signing a petition demanding its return.

In 2003, The Supreme Council of Antiquities in Cairo began a campaign for the return of the Rosetta Stone to Egypt. They

assert that the French acquired the stone in an act of war and therefore it was not their property. In 2008, a British Official responded in parliament that the stone would not be returned. The Brits maintain that it was legitimately obtained from the French with their agreement in 1801. In the meantime, The British Museum has sent Egypt a life-sized replica of the stone.

According to *Aljazeera News* in November 2022, the British Museum has acknowledged that several repatriation requests have been made to it from various countries for artifacts, but it did not provide The Associated Press with any details on their status or number. It also did not confirm whether it has ever repatriated an artifact from its collection.

So, Who Owns What?

There are any number of academic papers, news reports, first-hand witness accounts, and other evidence of provenance that comes with each piece of history. At one time, museum curators would appear to have a "no-holds-barred" approach to snapping up whatever was within reach, deemed as "rescuing" an item from endangerment. According to *The New York Times*, "Thomas Hoving, a Metropolitan Museum of Art curator who later became its director,

took particular pride in his ability to outsmart rivals in the global pursuit of masterpieces. In one instance he recalled spiriting a Romanesque relief from a Florentine church out of Italy with the help of a dealer who, Hoving said, often stashed objects under a mattress in his station wagon. 'My collecting style was pure piracy,' Hoving boasted, 'and I got a reputation as a shark.'"

To think that major museum collections are being scrutinized for their legitimacy and could be at risk of repatriation into what may or may not be the hands of the rightful owner was once something that was considered unthinkable. Thanks to conversations now being had around the world, it is hopeful that antiquities will find their way into the right hands and still available to be admired and explored.



Repatriated items on display at Italy's new museum for returned items called the Museo dell'Arte Salvata, or the Museum of Saved Art.

RESTORATION — or — RENOVATION WITH BRETT HOWARD



1. 1940s Mid-Century Modern Art Deco Waterfall Dresser With Mirror, restored with Howard Restor-A-Finish



A. Pieces like this can be purchased at garage sales, thrift shops, and antique stores (Usually already restored though). Price can range from \$100-\$300 depending on condition. These dressers are great for bringing a room together, whether it be a bedroom used for clothing, a dining room for dishware, or even in a living room as a media center for an old radio or record player!

B. Most waterfall-style dressers like this one are made with veneer and plywood. Due to this, sanding this piece down to raw wood can be “dangerous,” and you may end up sanding down to the plywood beneath the veneer depending on how thin it is. This scenario is a perfect situation to use Howard Restor-A-Finish. Since Restor-A-Finish restores the existing finish, you do not have to risk damaging the veneer by sanding and refinishing. It is recommended that you remove all drawer pulls and mirror hardware before application. This ensures even application, and also if the drawer pulls are exchanged in the future, there won’t be any uneven coloring of the drawer faces.

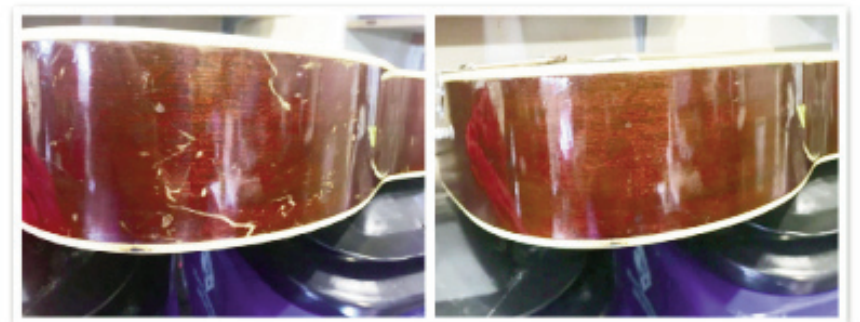
C. The restoration job of this waterfall dresser really brought back the life in the piece. Getting rid of the surface damage like scratches and faded marks, bringing back and exposing the beautiful natural wood grain that the original designer intended to show off. Going forward, keep this piece looking its best and also protect its newly restored finish, using Howard Feed-N-Wax is recommended! Feed-N-Wax was developed by Howard Products as the best follow-up to Restor-A-Finish for maintaining the newly restored finish.

2. Mahogany-sided guitar with an original nitrocellulose lacquer finish, restored with Howard Restor-A-Finish

A. Guitars like this can be found all over, music shops, thrift shops, pawn shops, goodwill, yard sales, etc....

B. Restoring old guitars and other similar vintage instruments can be easy to do. Maintaining vintage instruments’ original finish is always in the best interest of the owner because it keeps its value and keeps its history. If the surface only has light scratches that aren’t deep down into the wood, Restor-A-Finish can help bring back the color and help blend away the damage. Removing the guitar strings is recommended if the damage is on the face of the guitar, this way you can get to it without having to work around the strings. It is recommended that you keep any oil or similar product out of the inside of the guitar or similar instruments to avoid altering the sound of the instrument.

C. Restor-A-Finish did a wonderful job at fixing this guitar! The Mahogany color Restor-A-Finish was used to help add color back to the damaged areas, which helped blend them away and bring the guitar back to a like new condition! If the guitar has any dull spots in the high gloss finish after the Restor-A-Finish, you can buff it back to a high gloss with Howard Restor-A-Shine polishing compound.



3. Dry, faded, and scratched leather chair brought back to life with Howard Leather Conditioner

A. Old leather chairs like this can be found in lots of places, used furniture stores, thrift shops, yard sales, etc. ... They can range anywhere from \$50 to \$300 and more depending on the condition.

B. Restoring dry and faded leather can easily be done right, however, it can also be done very wrong. The first step is to verify what type of leather you have, if you have suede, nubuck, or aniline leather (dyed leather) cleaning with soap and conditioning may not be recommended, or will need to be done a certain way. Normal leather furniture is made from full-grain or top-grain leather or similar. It is important to clean



the leather surface prior to using any conditioner. Using a leather cleaner that is made with water and mild soap is recommended. A good leather cleaner will also be pH balanced! Avoid using things like multi-surface cleaners, harsh chemicals like bleach (for obvious reasons), baking soda, vinegar, lemon juice, etc. ... If the leather is just dusty, you can skip the cleaner and just dust it off with a clean soft cloth or duster.

C. This leather chair was brought back to life using Howard Leather Conditioner. In its previous home, it was scratched up by some children who used it as their drawing board!

D. For follow-up care, you can use the same Howard Leather Conditioner whenever the leather looks or feels dry. If the leather needs cleaning, you can use a gentle leather cleaner like Howard Leather Cleaner!

OTHER GENERAL QUESTIONS:

What is the best thing you can do right after you've purchased an antique piece of furniture/silver/brass/leather?



The best thing to do right after you have purchased an antique piece of silver, brass, or leather is to take a good look at it, check what state it is in, and see what it needs immediately to start the process of restoration. If it doesn't need any restoration (congrats!), you can clean off any dirt and grime it may have, apply a protective/conditioning product (when applicable), and you're done!

NOTE: For antique metal pieces like copper, bronze, brass, and silver, depending on the piece the original patina may be extremely important to keep intact. For most antique silverware and jewelry polishing back to a shine is all right!

For antique wood furniture, take a good look at the finish. See if it is in good, okay, or bad condition. If it has scratches, heat rings, water marks, faded spots, and things like that, Restor-A-Finish can help remedy those issues while keeping the original finish intact! After Restor-A-Finish (or if the finish was in okay condition and did not have such severe damage, and was only dry and lightly faded), use a wood conditioner and polish such as Feed-N-Wax. Feed-N-Wax Wood Polish & Conditioner is ideal for enhancing the natural depth of grain while providing added protection and luster to furniture, antiques, and cabinets. Feed-N-Wax helps introduce conditioning oils that "feed" the wood while providing a protective coating of beeswax and carnauba wax. This unique blend of beeswax, carnauba wax, orange oil, and other beneficial ingredients help preserve and keep the wood from drying out, fading, or even cracking. Feed-N-Wax was developed as the best follow-up to Restor-A-Finish for maintaining the newly restored finish.

For leather, take a look at the condition it is in. Note the dryness, dirt/grime, any cracking you see, and any other blemishes it may have. If the leather piece is dirty, clean it off with a gentle leather soap like Howards Leather Cleaner, and then condition the newly clean leather with either Howards Leather Conditioner or Leather Salve. These two conditioners help add moisture back into the leather, helping to prevent further drying and cracking of the leather.

When should you not paint a piece but restore it? Or skip restoration and paint it?

The subject of painting antique pieces is a highly debated topic in the antique community, and opinions on the matter can be subjective. It can be surprising to witness the restoration of seemingly irredeemable pieces, which can often be transformed back to their original glory. As for me, I personally would avoid painting an antique that is salvageable and can be restored to its former state. In my opinion, the natural beauty of wood and its unique grain patterns are difficult to surpass.



However, there are certain factors to consider before deciding to paint an antique piece. Firstly, you should take into account the quality of the item. Does it consist of exotic woods such as mahogany, tigerwood, padauk, or other similar high-quality woods? Or is it made of inferior materials that lack the aesthetic appeal of the other woods? Secondly, you should evaluate the current condition of the piece. Is it in perfect condition, or does it require extensive refinishing due to damage from wear and tear, or even burn marks?

In addition, you should also take into consideration the historical significance of the piece. Is it of any historical value? Did it belong to your ancestors, and if so, what is its sentimental value? Has it been handed down through generations, with each person making updates and changes along the way? These factors can play a significant role in determining whether or not to paint an antique piece.

There are many more factors to consider when it comes to "To paint, or not to paint?" Ultimately, the decision to paint an antique piece is a personal one and will depend on your own priorities and values. However, taking the time to consider all the various factors can help you make an informed decision that will preserve the item's value and history for generations to come.

When making minor repairs, do you recommend any particular glues, products, or tools to get the best result?



For minor repairs, such as scratches, watermarks, heat rings, and other surface blemishes, we recommend Howard's Restor-A-Finish. This quick and easy-to-use product can save a piece from having to be completely refinished with an easy wipe-on, wipe-off application!

For repairs such as pieces becoming unglued at the seams, big chips, and even structural pieces coming apart/dowels pulling out, we recommend using high-quality wood glue. A high-quality PVA glue, used in the correct situations will create a bond stronger than the wood itself! A good glue we keep on hand to help fix old antiques that are coming apart is Gorilla Wood Glue.



Wood-N-Floors was created in the same tradition that has gone into all of Howard's products since 1969 – the tradition of quality. Wood-N-Floors' ingredients have been extensively tested and proven to work on the oldest hardwood floors to the newest luxury vinyl planks (LVP), laminate, and engineered flooring.

Is there a phone number to call to choose the right product or solve a problem?

If you have any questions or issues with any Howard Products, please call 800-266-9545, or email us at techhelp@howardproducts.com, and we will be happy to help in any way we can. All calls and emails are proudly handled at our only location here in the USA!

Are there new products in the works?

We have just released a brand new product, one that so many HOWARD customers have been asking for – Howard Wood-N-Floors! Wood-N-Floors cleans hardwood floors, luxury vinyl planks (LVP), laminate, and engineered floors. It quickly removes dirt and grime from hardwood floors without leaving any sticky residue or streaks. This ready-to-use mixture of water-based, plant-derived surfactants will gently clean your hardwood floor. Howard Wood-N-Floors cleans to reveal the natural shine on hardwood flooring, cabinets, furniture, and more!



Colonial Williamsburg Forms New Partnership

WILLIAMSBURG, VA – The Colonial Williamsburg Foundation joins a national preservation effort by making a collection of historic architectural documentation available to the public as part of the Historic American Buildings Survey (HABS) housed in the Library of Congress. HABS, administered by the National Park Service, is the federal government's oldest preservation program formed in 1933 to document America's architectural heritage. The collection contains records on more than 45,000 historic sites and is utilized by architectural preservationists across the nation as a primary resource for historic architecture.

Colonial Williamsburg's architectural research collection is vast, spanning three centuries of construction and including structures ranging from estates to agricultural buildings. For the collaboration with HABS, Colonial Williamsburg is sharing more than 570 drawings representing nearly 200 structures built primarily between 1750 and 1850, most of which were documented by Colonial Williamsburg architectural historians starting in the 1980s under the direction of Ed Chappell, former Shirley and Richard Roberts Director of Architectural Research. Chappell was particularly interested in studying outbuildings not only to better understand the enslaved and free individuals who lived and worked in them, but also to gain a fuller understanding of these properties as self-contained economies in which many different buildings were built to serve distinct purposes in service of a common goal.

The Colonial Williamsburg collection is currently being digitized by HABS and shared with the Library of Congress where they will be available, along with related written and photographic documentation, to the public as research resources. While The Colonial Williamsburg Foundation is among the first to contribute a major collection of historical documentation to HABS, both organizations hope that more will follow suit. Visit www.colonialwilliamsburg to learn more.



Amazing Stories. Beautifully Told.

Behind every collection in the Art Museums of Colonial Williamsburg is an amazing story, beautifully told. Travel back in time as you experience the religious and patriotic wooden workings of Ulysses Davis, inspired by traditional African sculpture. Discover the origins of rare historic furnishings and more at the DeWitt Wallace Decorative Arts Museum and uncover the history behind colorful and whimsical American folk art in the Abby Aldrich Rockefeller Folk Art Museum. The Art Museums, Museum Store, and Café are open daily.

Visit the "I Made This..." exhibition – Now Open.
— OPEN DAILY —

For tickets and memberships, visit colonialwilliamsburg.org/art or call (855) 848-3737

301 S Nassau St, Williamsburg, VA 23185 [f @ArtMuseumsOfCWF](https://www.facebook.com/ArtMuseumsOfCWF)



ART MUSEUMS

Colonial Williamsburg

An Archaeological Project Attempts to Find Clues About the Beginnings of One of America's Oldest Black Churches, but

WHERE IS THE STORY?

By The Colonial Williamsburg Foundation staff

Let Freedom Ring Foundation

Connie Matthews Harshaw was driving on Nassau Street when she passed a grassy field in which a gray marker had been placed. The words "Site of FIRST BAPTIST CHURCH" indicated where the church's first permanent location had been.

There is no building to visit. No other information was given at the site. The 1856 brick church that once housed the Williamsburg congregation had been purchased and torn down in the 1950s during the process of restoring the colonial capital. The First Baptist Church then moved to a new home several blocks from its original site.

Just as that early congregation was first hidden from view, so was the church's history. When the church moved to its 20th-century home, the antebellum-era brick structure built on Cole's property was torn down, and the site was paved.

As Harshaw looked at the empty site and the grassy field, she wondered: Where is the story that goes with the marker?



Docent marking the first permanent location of Williamsburg's historic First Baptist Church on South Nassau Street, spring 2020. A partnership led by First Baptist Church and Colonial Williamsburg has resumed archaeological investigation of the site, which last took place in 1957. Let Freedom Ring Foundation



View of excavations showing the brick foundations for the 1856 church and the much smaller brick foundations for the first church building dating to the first quarter of the 19th century. The Colonial Williamsburg Foundation



Brick foundation of the first church building and associated brick paving. An interior brick foundation wall for the 1856 church can be seen on the far left. The Colonial Williamsburg Foundation

Back Up to the Beginning

But the First Baptist Church's story doesn't begin in the 19th century. It begins in the 18th century, in a brush arbor. At that time, a brush arbor was a rough, open-sided shelter constructed of vertical poles driven into the ground with additional long poles laid across the top as support for a roof of brush, cut branches, or hay. Appearing in the 1700s and early 1800s, brush arbors were used by some churches to protect worshipers from the weather during lengthy revival meetings. Free and enslaved Black congregants were hidden from view because they were forbidden to gather in groups.

The bulk of the Church's history, though, emerged on Nassau Street where the group eventually moved after a white landowner, Jesse Cole, offered them land in town on which to worship. According to oral history, Cole heard the music of the congregation and was moved to offer them sanctuary.

A Mission is Configured

"I see a sign there that says this was the site of the oldest church created by and for African Americans – and that's all. There was no story," said Harshaw, a member of the First Baptist Church and president of the Let Freedom Ring Foundation, which is dedicated to preserving and telling the church's story.



Brick foundation of the first church building and associated brick paving. An interior brick foundation wall for the 1856 church can be seen above the smaller foundation.
The Colonial Williamsburg Foundation

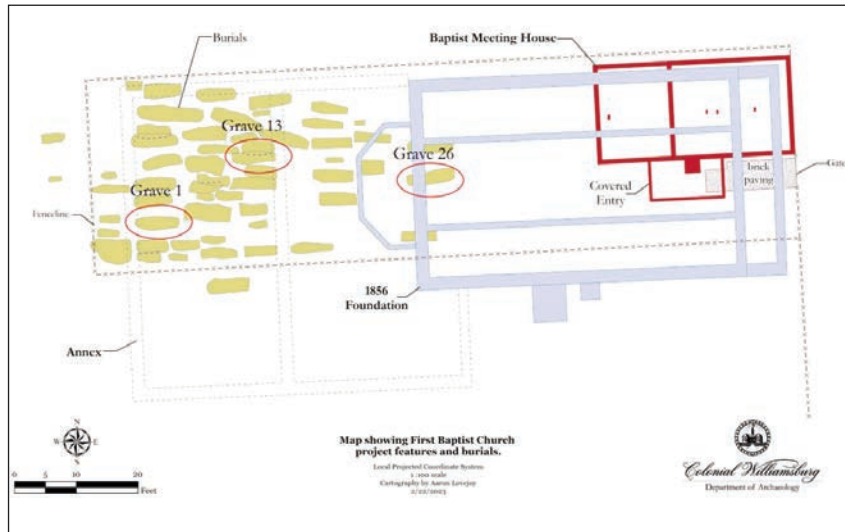
Shortly after Cliff Fleet became president and CEO of Colonial Williamsburg, he invited Harshaw to breakfast. They talked about the restoration and Colonial Williamsburg's history with the First Baptist Church. And they talked about the sign. Harshaw said Fleet's reaction was the same as hers.

What followed was a plan to try to find—and tell—that story.

Some of that story was preserved under the pavement, waiting to be found. The effort to unearth clues began in September 2020 when the pavement was removed and Colonial Williamsburg's archaeology team—in collaboration with the church—began the excavation to find the evidence of one of the oldest Black churches in America.

"There is a story there," Harshaw said as the excavation project began. "The fact that they're looking, that they're trying to uncover that story – that is major for us."

"We've got to acknowledge the painful past, but it fortifies us," she said. "And we've got to look to the future. This is the first step – the project on Nassau Street."



Map of the First Baptist Church site showing the footprints of the first meeting house, the 1856 church, and the graves in the cemetery. Also shown is the fence line that defined the property boundary in the early 19th century and enclosed the majority of the burials within the cemetery. The Colonial Williamsburg Foundation

Church Leaders Lost, then Found

The First Baptist Church story begins in 1776, when the church was organized. It was originally led by an African American named Moses and then by Gowan Pamphlet, an enslaved Black tavern worker who by 1793 saw his congregation accepted into the Dover Baptist Association of Virginia. The congregation moved from the arbor to Cole's property, where they built their first permanent building referred to as the Baptist Meeting House in an 1818 tax document. A tornado destroyed that structure in 1834.

Then came the brick church dedicated in 1856, which was known before the Civil War as the African Baptist Church. It was renamed the First Baptist Church in 1863.

James Ingram remembers when he began to interpret Gowan Pamphlet in Colonial Williamsburg's Historic Area 22 years ago.

"I was given about two paragraphs, and it was all we knew about Gowan Pamphlet," he told an audience that gathered in early September for a prayer vigil held at the Nassau Street site just before the archaeological excavation began. In the last sentence of the second paragraph, he learned that Pamphlet had sought to have his church accepted into the all-white Dover Baptist Association, which at the time was one of the largest district associations of Baptists in the world.

Ingram was stunned. He had studied religion at two seminaries and had never heard of Gowan Pamphlet. Now the man who portrays Pamphlet dreams of finding the foundation of the structure where the ordained Black minister preached.

"I think we have something to talk about here," he said.



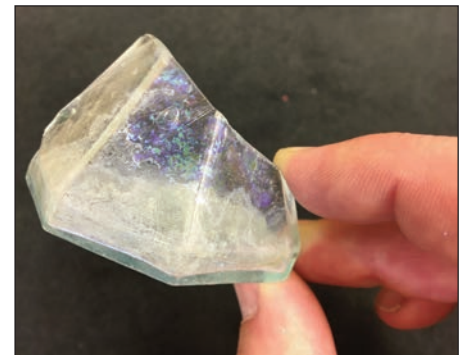
Colonial Williamsburg Archaeological Field Technician Kyle Brubaker at the excavation site of First Baptist Church's original permanent location on South Nassau Street, Sept. 23, 2020. A partnership led by First Baptist Church and Colonial Williamsburg has resumed archaeological investigation of the site, which last took place in 1957.

The Colonial Williamsburg Foundation

Excavation Begins

This is not the first archaeological project at the Nassau Street site. A dig in 1957 also searched for—and found—the existence of earlier structures, but no connection was made at the time between those structures and the Church.

Colonial Williamsburg Director of Archaeology Jack Gary and his team studied notes and maps from that early excavation to determine the first steps in the project. Before ground was broken, ground-penetrating radar showed evidence of a structure, which gave the team a starting point.



A fragment of a glass ink bottle, likely dating to the 19th century, unearthed at the historic site of First Baptist Church's first permanent location in Williamsburg, Virginia.

The Colonial Williamsburg Foundation



An 1817 one cent coin found below the brick paving adjacent to the foundation of the first church building. The Colonial Williamsburg Foundation



Artifacts unearthed at the historic site of First Baptist Church's first permanent location in Williamsburg, Virginia, during processing in Colonial Williamsburg's Archaeology Lab. The Colonial Williamsburg Foundation

In October 2021, after a year of excavation, Gary and his team announced the discovery of a small brick building foundation that sat alongside a brick paving and on top of a layer of soil that dated to the early 1800s. In addition to the foundations of buildings, the team found what appeared to be steps and brickbats, which may have indicated a path to the street.

Additional archaeological evidence, including an 1817 coin and a straight pin discovered under the paving, indicated that the foundation was constructed sometime in the first quarter of the 19th century. Tax records suggest that by 1818, the congregation was worshipping on the site in a building known as the Baptist Meeting House, and, in all likelihood, the congregation's first permanent structure.

The Congregation Links to its Past

"The early history of our congregation, beginning with enslaved and free Blacks gathering outdoors in secret in 1776, has always been a part of who we are as a community. To see it unearthed—to see the actual bricks of that original foundation and the outline of the place where our ancestors worshipped—brings that history to life and makes that piece of our identity tangible," said Dr. Reginald Davis, pastor of the First Baptist Church.

Over the course of the excavation process, archaeologists also discovered a total of 63 burials on the site. At the request of the First Baptist Church descendant community, archaeologists excavated three grave shafts over the summer of 2022, launching an extensive process to unearth information about who was buried there and the lives they led.

In April 2023, experts from Colonial Williamsburg, William & Mary, and the University of Connecticut presented the results of the archaeological, osteological, and DNA analyses of three burials excavated at the site of the church's original structure. Combined, the evidence confirmed that the individuals buried there are the ancestors of the First Baptist Church community, which extends well beyond the current Scotland Street congregation.

"This is what we were praying that we would hear," said Harshaw. "To know for certain that these are our people and that this was our congregation is such a powerful step forward in the ongoing work of reconstructing our history and telling a more complete story."

Let the Analysis of the Discoveries Begin

While the excavation of the site is now concluded, the work continues. Archaeologists will now turn their attention to the lab where they will analyze the over 200,000 artifacts found at the site in search of additional clues about the lives of the people who worshipped there.



Remnants of brick paving at the historical site of the first permanent location of Williamsburg's First Baptist Church.

The Colonial Williamsburg Foundation

Taking control of their story is important to Davis and his congregation. He and his parishioners want to know more about the people who persisted in the pursuit of their faith.

"These are people who never gave up on their God," he said. "They never gave up on their country. We have to look back to gain wisdom."

"We want to help tell the story of people who were brought here ... and in spite of it all, people who wanted to be part of this democracy. They want equality under the law. We want what America has to offer. That's why people come here."

The Foundation plans to reconstruct the original church structure and open it to the public by the fall of 2026 to coincide with the 250th anniversary of the congregation's founding in 1776. When it opens, it will not require an admission ticket to ensure that this vital piece of the First Baptist Church community's story remains accessible to all.

"The history of this congregation is a story that deserves to be at the forefront of our interpretation and education efforts," said Fleet. "We are honored to play a part in bringing that story to light."

Evaluating History

From start to finish, the First Baptist Church project followed the lead of the contemporary First Baptist Church congregation and the broader descendant community.

Bobby Braxton, former city councilman and longtime community activist, said he made near-daily visits to the Nassau Street site as the work progressed so he can see the discoveries for himself. His interest is understandable. He also serves on the First Baptist Church's history committee.

"I don't understand [the archaeologists'] business, but they get so much excitement about it, and when they explain it, you get caught up in it too," Braxton said. "To say it's exciting – that's putting it mildly."

Harshaw said families who have long been members of the church are especially involved in the project. "One of the things we've done for Nassau Street is involved the descendant community," Harshaw said. "What do you want the nation to know about this sacred space?"

The excavation comes at a pivotal time in the American conversation about race. Harshaw and Davis see an opportunity to contribute to that conversation.

"Right now, as we talk about the timing for this, there is no better time in history than now to do this," Harshaw said. "This is a national treasure. It's not just a church. It's something that should be shared with the nation."

Sharing the church with the nation also means sharing an uncomfortable chapter in the country's past. But without confronting it and acknowledging the wrongs of slavery, Davis said, there can be no reconciliation.

"We have not gotten rid of ghosts of the past," he said. "We want to move to a future that is bright. The beauty of adversity is something that ought to be celebrated not tolerated."



A version of this article first appeared in the winter 2021 issue of Trend and Tradition.

Williamsburg's historic First Baptist Church, present day, on Scotland Street
First Baptist Church

APPRAISERS CORNER

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



Hello Mr. Appraiser

I live in NW Indiana and recently acquired an old toy that came from an elderly woman in Florida. I was told that this truck has been in their family since the late 1920s. It appears in very good condition for being nearly 100 years old and looks really great on the shelf. Can you please tell me about what I have, and is it original? When I sell it, if it has been restored, should I tell the next owner, or should I just sell it as it is and not say anything? What is the value of this toy? I have included pictures.

*Thanks
Charles L*

Hello Charles and thank you for contacting me about this wonderful late 1920s Buddy L toy.

Buddy L Toys was founded in the 1920s by Fred Lundahl. He named the toys after his son Arthur aka "Buddy." Fred Lundahl had started the Moline pressed steel company in 1910 in East Moline Illinois. His company made parts for McCormick Deering and other farm implement companies as well as parts for international harvester trucks. In 1921 he made a small truck for his son Arthur "Buddy" out of discarded pressed steel pieces he picked out of the scrap pile. That truck was so popular with Arthur's friends that Buddy L Toys was formed soon after, manufacturing pressed steel toys for children. He started manufacturing the Buddy L Line of trucks including the ice delivery truck, aerial ladder firetruck, hose reel firetruck, dump truck, tow truck, etc. His toys were modeled after period trucks that the children would see on the road. Lundahl made a success of his creations

until the Great Depression when he sold the company. Since then, Buddy L has been an active toy company, changing ownership several times since Lundahl owned it.

Your toy truck is a late 1920s Buddy L "Tank Line" water truck. Large early Buddy L Toys such as your truck have always been very collectible, reaching a fever pitch in the 1980s when the people who played with these toys were in their 60s and had the means to collect these wonderful treasures. I specialized in 1920s Buddy L trucks in the early to mid-1980s and have owned many early Buddy L trucks.

Your truck is 25 inches long from the original rear brass nozzle to the front of the frame and is 12 1/4 inches from the ground to the top of the cab. It appears to have all its parts and although it is a genuine Buddy L Tank Line Water Truck, it has a total paint restoration. Meaning all the old paint has been removed and a primer and new paint added. The color scheme is correct, but Buddy L's paint for the water tank was originally a variation of blue-green in color whereas yours is more of a green in color but would pass muster for anybody except the perfectionist. All of the metal parts are without dents, creases, or loose parts. There appears to be no patching of the metal or rust on the truck. All the decals are copies. Overall, an amateur restoration, but it looks good!

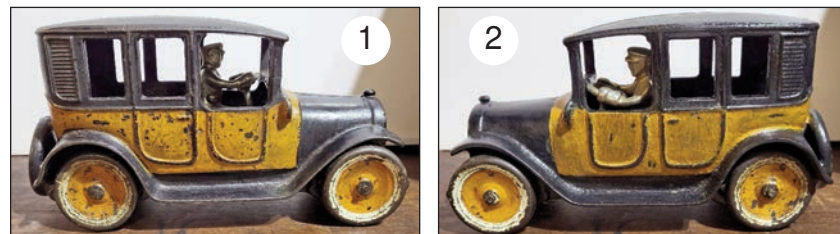
If I were to see this truck in a well-advertised auction or in an antiques shop as a restored Buddy L truck, I would expect to pay \$750/\$850+. An original paint Buddy L Tank Line Water Truck in this Condition should sell for an estimated \$1500/\$1800. I have noticed that since the 1980s, prices have increased only moderately, taking into consideration that the generation that played with these toys is passing, but they are still desirable to collectors today. Who would not like this truck?

Regarding whether a restoration hurts or helps this truck, I cannot say because I do not have before and after pictures. Buddy L trucks, for the most part, were played with hard and put up wet, and creases, dents, old paint flaking, bad repaints, and loose parts are more common than not. Restoration for these battered and bruised toys usually helps value. Personally, unless there are broken parts or a completely obliterated original appearance, I prefer to leave them in played-with condition, but they are desirable both ways!

Regarding "When I sell it, if it has been restored, should I tell the next owner, or should I just sell it 'as is' and not say anything?" That is a matter of ethics 101. Yes, there should be a disclosure of restoration. I have written articles on nothing but this subject for a few nationally syndicated publications and could publish a book on ethics in the antiques business, but I will just state that anytime a seller is aware of any restoration, parts replacement, repairs of damage to anything you are selling it is only right to disclose it to a prospective buyer. Your Buddy L truck has a detectible restoration to most Buddy L collectors, but there are those who can restore so well that the restoration cannot be detected by the naked eye. In some cases, X-rays or black lights are the only revealers of these restorations.

Restorations are not bad, restorations give new life to worn, damaged, and broken pieces, and in most cases, restorations are more valuable than the piece in its original found state. It is a personal choice to own or have a piece restored. Many times, the only way a person can afford a collectible is to purchase a restoration, but no one wants to be surprised that a piece they thought was original, had been restored and they did not realize it until after the fact.

Below are a few antique examples of before and after restoration:



Arcade 1920s 9-inch taxi with original worn paint on one side (picture 1) and restored paint on the other side (picture 2)

Value unrestored \$300 / restored \$375+.



Illinois River Lacon Mallard Hen Broken Bill (photoshopped to look pre-restoration in Picture 1) Restored bill (Picture 2)

Value unrestored \$175. Value restored: \$350+.

I hope this helps, Charles.

Remember to enjoy, display, and if you want, Play with that wonderful Buddy L Tank lines Water Truck.

David L Moore, *Certified Professional Antiques Appraiser*

David Moore is part of the school's "Ask The Experts" appraising team, and is an honors graduate and "Certified Ashford 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.



The Stories Behind Three of the World's Top Museums

You may think of history as a series of dates and events. After all, that's what many of us grew up believing when we took classes in school. However, history is so much more than that – it is all around us every day.

A lot of our own history is in the objects we hold dear. For me personally, those objects include a clock, desk, and sewing machine that belonged to my now-deceased grandparents. But there are much larger and more significant collections of historical objects all over the world. They're found in museums and conservation centers. Let's take a peek at the origin stories of three of the facilities that not only recover historical objects but also restore and protect them to keep history alive and preserved for generations to come.

The Smithsonian Institution and the Lunder Conservation Center in Washington D.C.

The Smithsonian Institution as it is today is made up of the National Zoo, more than 20 museums, and multiple research facilities. Its holdings make it the world's largest institution of its type. Many people who live here in the United States already know that, since its facilities are common tourist destinations. What is less widely known is the history of the Smithsonian itself, which is absolutely fascinating.

A European named James Smithson, who was also a renowned mineralogist and chemist, was responsible for the birth of the Smithsonian. He left his estate to his nephew Henry James Hungerford—the son of Smithson's half-brother Henry Louis Dickinson—when he died in 1829 at the age of 64, but there was a contingency clause in his will. It said that, upon his nephew's death, the estate was to go to the United States of America to found what is now the Smithsonian, provided his nephew had no heirs at the time of his own death. In 1835, Hungerford died at a young age (28) and without heirs, and the wheels were set in motion to transfer the holdings to the U.S. government. The question is why, and that answer is still unknown. Mr. Smithson never visited the country, and nobody can figure out why he would have left his estate to it. It's a complete mystery.

Over the years, the Smithsonian has grown by leaps and bounds, and its missions expanded. One of the missions is to preserve works of art. The National Portrait Gallery displays those works, and an on-site facility called the Lunder Conservation Center cares for them. Thanks to glass walls, the center even allows visitors to observe how those pieces are preserved and repaired. Lunder Center staff members are incredibly talented individuals who pay close attention to detail. They work with mediums ranging from paper, canvas, and paint to objects including various digital media files every day to ensure we won't lose some of the world's greatest artistic treasures.



The Getty Center in Los Angeles, CA

J. Paul Getty was a businessman and lover of art who amassed a large private collection over several years. He also delighted in educating the public about art. In fact, he donated several pieces in 1948 to the Los Angeles County Museum of Art. In 1954, he established the first J. Paul Getty Museum.



After he died in 1976, a pre-established museum trust ensured the museum would continue on. Trustees have expanded the center quite a bit. Today, it includes conservation and research institutions.

The Getty Center trustees and staff members have many talents and missions. They include archaeologists, architects, scientists, and more. The Trust itself contributes to worldwide art education. It does so using a grant program designed to bring Mr. Getty's passion for art to everyone around the world. The Getty Research Institute's Research Library also contains approximately 1,400,000 rare periodicals and books and is constantly growing.

The Musée du Louvre in Paris, France

The Musée du Louvre, more often just referred to as the Louvre, is one of the largest art museums in the world. It is also famous for its giant outdoor glass pyramid structure, which is featured in the movie *The Da Vinci Code*, among other things. Thousands of works of art spanning centuries are held in the 782,910 square-foot museum, including the famous *Mona Lisa*.

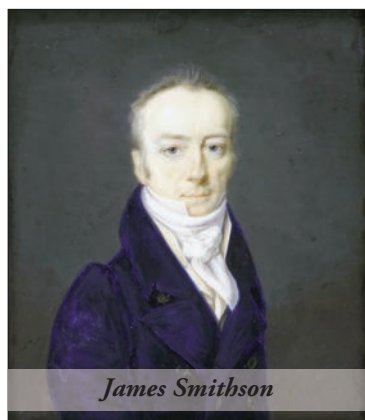
Unlike the two museums mentioned above, the Louvre wasn't the brainchild of a single person. Instead, it began as a fortress and later a royal residence to several monarchs. Each one added to it over time, beginning with Francis I in 1546 and ending with Louis XIV in 1682. However, it wasn't until the 18th century that plans to create what was then called the "Grande Galerie" were established. It later opened in 1783 as the "Musée Central des Arts in the Grande Galerie." More wings were added in the 19th century, creating a huge complex.

The Louvre as the world knows it today was really created in the 1980s and 1990s. That was when a major renovation took place to create more convenience and better accessibility for visitors, as well as better security. The result was the addition of a large underground complex of shops, offices, parking structures, and much more. Since then, there have also been several wing remodels and expansions. The Louvre has also opened a couple satellite locations more recently.

The Louvre as the world knows it today was really created in the 1980s and 1990s. That was when a major renovation took place to create more convenience and better accessibility for visitors, as well as better security. The result was the addition of a large underground complex of shops, offices, parking structures, and much more. Since then, there have also been several wing remodels and expansions. The Louvre has also opened a couple satellite locations more recently.

Other Facilities Around the World

It's important to note these are just three of the fantastic museums that can be found around the globe. There are many thousands of them right here in the United States. Whether large or small, each one focuses on keeping some aspect of history alive for everyone to enjoy. Each one also has its own history worth learning.



James Smithson



Mona Lisa

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.

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The Civil War Collector

by John Sexton

First National Flag

Q: I am loaning my family heirloom flag of Barrows Light Guards of the 1st (6th) Tennessee Cavalry Co. C to a national museum and need to have it appraised for insurance. Family legend states that Lucinda East Buchanan crafted the flag. The flag dimensions are 25.5" x 57.5".



"BARROW LIGHT GUARDS" painted scroll on the middle bar, all hand sewn by the loving hands of Capt. Buchanan's mother, Lucinda.

My ancestor Capt. Edward East Buchanan (1818-1876) was one of sixteen children born to James Buchanan and Lucinda East. He was the first physician in the Donelson area and his patients include Andrew Jackson's son at Tulip Grove. The office was at the corner of his yard at Lebanon Road and Donelson Pike.

In 1860 Edward was responsible for overseeing the old Buchanan family farm (260 acres) that was worked by about 15 slaves. Edward and his brother William joined the Confederate Cavalry in 1861. He personally funded his own company called "The Barrows Light Guards" and enlisted on Dec. 18, 1861. They became part of Lt. Colonel W.W. Gordon's 11th Cavalry Battalion. 1-8-1862 at Camp Weakley near Nashville.

On April 1, 1862, General Bragg from Corinth, MS, issued a memo asking, "Where was Gordon's command?" Gordon's 11th participated in the battle of Shiloh (one of the bloodiest battles in the U.S. to date with over

23,700 casualties) and was on scout duty from Shiloh to Corinth. In May of 1862, they were combined with the 2nd to form the 1st (6th) (Wheeler's) Tennessee Cavalry Regiment. In late May, they were left before Corinth without orders to move and were cut off from the main Confederate Army. General Hardee expected them all to be killed or captured. They had to cut their way through the enemy in the retreat from Corinth.

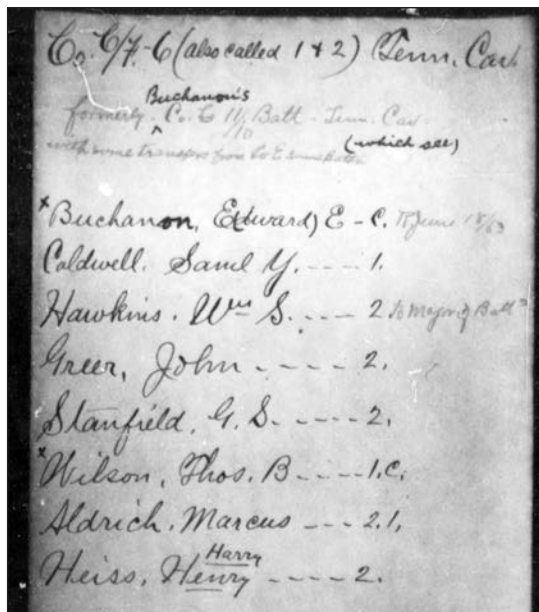
Then on August 31 the Guards were involved in the battle of Middleton in which 60 Federals were killed and 71 taken prisoner while

the Confederates suffered three killed and seven wounded. The next day, they were in the battle of Britton's Lane in which they captured two pieces of artillery and took 160 prisoners. Then in September, they captured a regiment of infantry at Burnsville, were in battle at Iuka, MS, and participated in the battle of Corinth on October 5th and 6th, 1862. During this period, the Guards were described as being poorly armed with only shotguns and hunting guns.

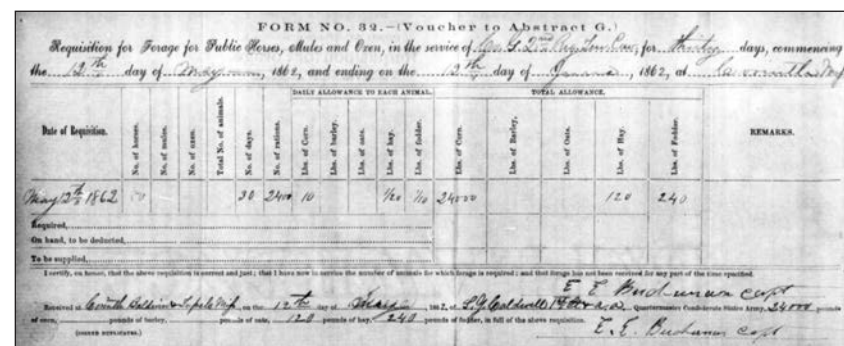
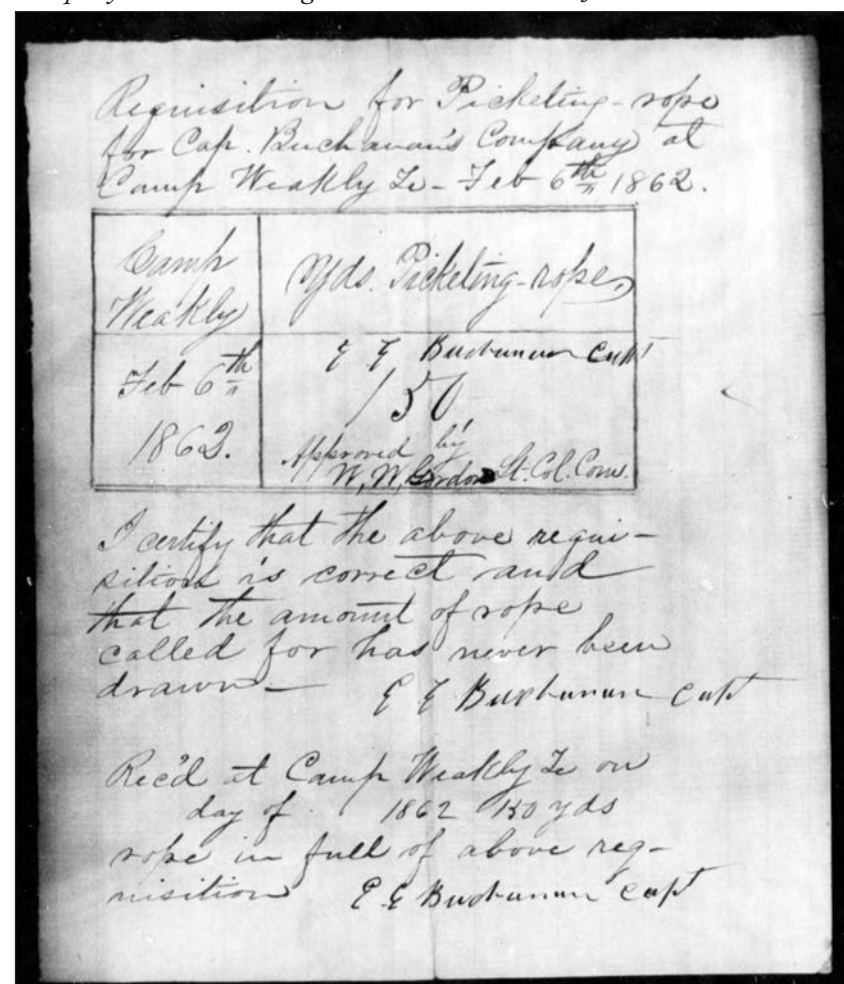
On December 20, 1862, they were instrumental in the surprise attack on the Supply Depot at Holly Springs, MS, which was the event that caused Grant to withdraw to Memphis.

In February of 1863, the Guards were stationed at Spring Hill, TN, and in March were under General Forrest's command and participated in the battles of Franklin, Brentwood, and Thompson's Station.

In May 1863, Buchanan's Company was consolidated with another Company. Buchanan resigned his commission on June 18, 1863, and in



Company "C" 11th TN cavalry, "Barrows Guards." The unit was also known as 1st and 2nd TN Cavalry before being redesignated the 6th TN Cavalry under General Joe Wheeler early in 1862, Dr. E. E. Edwards was still captain.



A couple of signed requisitions signed by your ancestor were found in the National Archives database.

Continued on page 40

POP CULTURE COLLECTING

BY J.C. VAUGHN & AMANDA SHERIFF

Collecting 007: The James Bond Movie Posters

Sean Connery, George Lazenby, Roger Moore, Timothy Dalton, Pierce Brosnan, and Daniel Craig have one thing in common: Bond. James Bond.

The character has been on the silver screen for more than six decades, and while fans wait for the announcement of who will be the next to play Ian Fleming's secret agent 007 of His Majesty's Secret Service, it's nearly impossible to imagine a more ubiquitous introduction in cinema.

The character first appeared in hardcover in the novel *Casino Royale* in 1953 and by 1954 the CBS television network had sensed enough potential to have it adapted as an episode of its anthology series *Climax!* That TV version of Bond, which starred Barry Nelson, is just a footnote to those beyond the most serious 007 enthusiasts, and for several years the property didn't go any further.

But the stage was set.



Although the famous image of the “Bond pose” with the gun is correctly attributed to Robert McGinnis from *Thunderball*, artist Renato Fratini did a brilliant job depicting the attitude that Sean Connery brought to James Bond in his second outing as Ian Fleming’s superspy in *From Russia with Love*.

The wide format British quad poster gave Fratini room to highlight not only Bond, but Bond girl Daniela Bianchi and the other women in the film.



One of the truly iconic teaser images from the entire film series is the 1974 U.S.

“Christmas teaser” one-sheet from *The Man with the Golden Gun*, Roger Moore’s second outing as Bond. The poster depicts the assembly from a pen, cigarette lighter, and a cuff link into the deadly tool of the assassin Francisco Scaramanga.

When producers Albert R. “Cubby” Broccoli and Harry Saltzman cast Sean Connery in the role of Bond for 1962’s *Dr. No*, they put both the character and the actor on the map. The suave, sophisticated, British secret agent with a duty to queen and country, a passion for women, a wry sense of humor, and a license to kill quickly became an institution for movie-goers.

Eventually, Connery gave way to George Lazenby, who gave way to Connery again, who gave way to Roger Moore, who gave way to Timothy Dalton, who gave way to Pierce Brosnan, who gave way to Daniel Craig. For more than 50 years, James Bond films have spawned action, adventure, romance, gadgets, and some truly collectible movie posters.

They’ve included superb artwork by the likes of Robert McGinnis and Bob Peak, great photo images such as the lobby card of the

Gert Frobe/Sean Connery exchange from *Goldfinger* (Bond: “Do you expect me to talk? Goldfinger: “No, Mr. Bond, I expect you to die.”), and so much more. They’ve been the subjects of books, including *James Bond: 50 Years of Movie Posters*, which was released in 2012 along with the film *Skyfall*.

Given the franchise’s globetrotting, international flavor, and long-term success, it’s not surprising that there are many distinct and highly collectible variations of posters from countries around the world, but that’s not to downplay the appeal of the U.S. versions, which have often had their own variations.

Among the oddities, *Casino Royale* certainly has to top the list since it has actually had three incarnations. After the CBS television production in 1954, the film rights were held separately from the others. This resulted in the 1967 comedy spoof version which starred

David Niven (reportedly Fleming's original choice to play Bond), Peter Sellers, and Woody Allen, among others.

The post-World War II, Cold War flavor of the Fleming novel was impressive to many Bond fans in how much of the book's tone ended up in the film franchise reboot with Daniel Craig's debut in the role in 2006.

Also high on the oddity scale in *Never Say Never Again*, which saw Sean Connery reprise his role as 007 in a remake of *Thunderball*. This came about because Fleming, prior to the launch of the film series, had collaborated with producer Kevin McClory and screenwriter Jack Whittingham on a series of plots for a possible Bond TV series. Fleming turned one of those plots into the novel *Thunderball*, but failed to credit McClory or Whittingham. In a protracted legal battle, McClory won the rights. After a drawn-out process, the film was released in 1983.

McGinnis, both with Frank McCarthy and on his own, worked on *Thunderball*, *You Only Live Twice*, *On Her Majesty's Secret Service*, *Diamonds Are Forever*, *Live and Let Die*, *The Man with the Golden Gun*, and the 1967 comedy version of *Casino Royale*.

Although the famous image of the "Bond pose" with the gun is correctly attributed to Robert McGinnis from *Thunderball*, artist Renato Fratini did a brilliant job depicting the attitude that Sean Connery brought to James Bond in his second outing as Ian Fleming's



Artist Bob Peak's image showcases Roger Moore as James Bond and Barbara Bach as Soviet agent Major Anya Amasova, along with a nuclear submarine central to the plot of the 1977 film. It also features the modified Lotus Esprit Turbo underwater, one of the film's great gadget scenes.

superspy in *From Russia with Love*. The wide format British quad poster gave Fratini room to highlight not only Bond but Bond girl Daniela Bianchi and the other women in the film.

Artist Bob Peak's powerful, evocative image showcases Roger Moore as James Bond and Barbara Bach as Soviet agent XXX (Major Anya Amasova) along with a nuclear submarine central to the plot of the 1977 film. It also features the modified Lotus Esprit Turbo underwater, one of the film's great gadget scenes. Unlike the other movies derived from the Ian Fleming novels, *The Spy Who Loved Me* used only the title, reportedly at Fleming's request.

The first release 1967 U.S. *Casino Royale* "Spanish/U.S." one-sheet has the famous Robert McGinnis art of the sexy woman with the title on it, as do many other editions from this film, but unlike the regular U.S. one-sheet this poster also has five inset images of Bond girls. The term "Spanish/U.S." means that it was printed in the U.S. for use in theaters with Spanish-speaking audiences. This version of *Casino Royale* was a comedy send-up starring David Niven, Peter Sellers, and Woody Allen, among others.



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

Continued from page 38

the later part of the month, General Nathan Bedford Forrest retreated with General Bragg to Georgia. Forrest was taken prisoner while sick with stomach problems at home on August 22, 1863, and was released before the month was out. Family tradition has it that he hid from Yankees the first

time in a closet while the house was searched. On a second search, he was found, and the house burnt and all the livestock was killed.

Edward Buchanan was a steward in the Methodist church and gave land for building a public school and the Methodist Episcopal Church on Donelson Pike across from Bluefield Avenue in 1870. He "labored faithfully in behalf of the church." (pages 160 and 245, Aikien), becoming a charter member of Donelson Church of Christ in 1873. He helped to get the first building constructed. He died on October 8, 1876,

and was buried in the Buchanan burial ground on Elm Hill Pike.

A: Your flag is a wonderful survivor of the Civil War. I am glad you retain such pride in your historic family heirloom and ancestry.

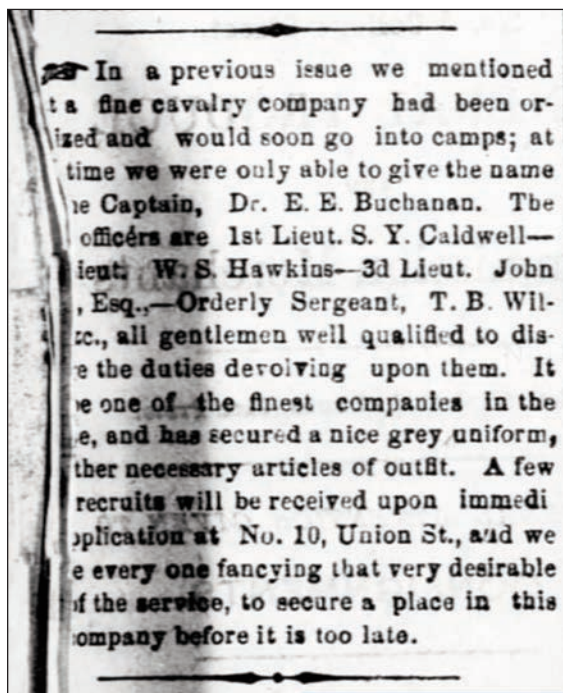
This pattern flag is known as the "Stars and Bars" and was the first national flag of the Confederacy. The term "Star and Bars" is often misused referring to St. Andrews Cross battle flags.

The first national flags can have a different number of stars as states seceded – 11 stars represent the 11 seceded Southern states and is the most common pattern with stars in a circle in a canton. The dimensions 2:1 (fly: hoist) are typical for 1861, later flags are closer to 3:2.

The "BARROW LIGHT GUARDS" were named for George Washington Barrow (1808-1866) who represented Tennessee in Montgomery, Alabama April 1861 secession convention. Barrow voted for Tennessee's alliance with the Southern states and signed for Tennessee, which voters ratified in June 1861. Barrow raised and equipped Company "C" of the Eleventh Tennessee Cavalry, which became known as "Barrow Light Guards." He served in the Confederate States Senate until February 1862 when the Tennessee government collapsed with the approach of the Union army. Your ancestor, Edward E. Buchanan was the original captain of Company "C" 11th Tenn. Cavalry as you stated.

The flag is finely hand-sewn, constructed of wool bunting with painted stars and the local designation "BARROW LIGHT GUARDS" in a stylized ribbon. Confederate flags are monetarily valued based on aesthetics and history.

This flag has survived in good condition showing fraying and tattering on the fly edge. Auction and private sales of similar flags over the past few years range from \$35,000-\$100,000. For scheduling for insurance, I would value it at \$100,000.



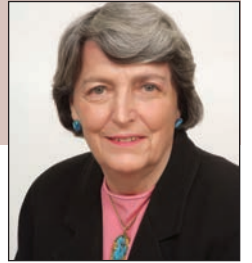
On Dec. 4, 1861, the Daily Nashville Patriot mentioned the formation of Buchanan's company. The flag would have been made about this time.



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

KOVELS on Antiques & Collectibles

By Terry Kovel and Kim Kovel



Terry Kovel

When new technology is invented, the devices replaced don't immediately disappear. This candelabrum is marked with "1887." If that is the year it was made, candles had not been the predominant form of indoor lighting for a long time.

In 1782, Ami Argand patented a lamp that had a hollow wick and burned any fluid oil. New types of oil lamps and fuels to use with them, like whale oil, turpentine, kerosene, and even lard, appeared throughout the 19th century.

Thomas Edison invented the incandescent light bulb in 1879. Candles did not fall entirely out of use, of course; candlesticks and candelabra were still made and used as decorations, as they are today. Because they were more decorative than utilitarian, they became larger and more ornate.

The candelabrum pictured here is made of brass, like many early candlesticks. It features elaborate ornaments: leafy arms, a pierced scrolled base, and, most eye-catching of all, a hand painted porcelain tree branch adorned with colorful three-dimensional flowers and two large perching green parrots. Its decorative value brought its price to \$594 at a sale by Conestoga Auction Company.



With its ornate brass and painted porcelain features, this candelabrum's primary purpose is decoration, not illumination. By the time it was made, improved forms of lighting like oil lamps and electric lights were available.

Victorian furniture has a reputation for being impractical and out of style. After all, it's all heavy, dark wood pieces covered in dust-collecting carvings and shabby old upholstery, right? Think again! The Victorian era, which lasted from the mid-19th century to about 1900, covers many different design periods and saw plenty of technological advances and innovative styles.

Designers patented many new styles of furniture, especially chairs. George Hunzinger, a cabinetmaker who emigrated from Germany to New York in 1855, was one of the most inventive furniture designers of the time. He held patents for multiple designs, methods, and materials.

This Hunzinger chair, which sold for \$406 at Conestoga Auction Company, is marked with its patent date of March 30, 1869. It is made of beech wood carved to resemble bamboo. Hunzinger was inspired by machinery for the look of his furniture as well as construction methods. Like many of his designs, this chair looks like it could be made from pipes. X-frames are another characteristic Hunzinger element; some of his chairs could fold, and some just looked like it.



Cabinetmaker George Hunzinger patented this chair in 1869. It was just one of the many patents he filed during his furniture-making career.

CURRENT PRICES

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.

Toy, motorcycle, police, cast iron, painted red, Indian logo on the side, silver siren and handlebars, removable policeman in uniform, Hubley, early 20th century, 9 3/8 inches, \$820.

Kitchen, food mold, horseshoe shape, tin, 1800s, 11 x 2 1/2 inches, \$65.

Spatterware coffeepot, Tulip pattern, blue, green, and red, blue spatter on white ground, eight-sided, tapered, high angular handle, England, 1800s, 8 1/4 inches, \$510.

Box, candle, tin, black patina, cylindrical, domed ends, hinged opening, two tabs with holes for hanging, 1800s, 14 1/2 inches, \$75.

Jewelry, pin, turtle, 18K yellow gold, etched shell with inset round cut emeralds, head with small inset diamonds, sapphire eyes, marked "HB," Hammerman Bros., 1 3/4 inches, \$2,000.

Bottle, flask, eagle and cornucopia, olive-brown glass, sheared and tooled mouth, early 1800s, 6 5/8 inches, \$275.

Pottery, midcentury, charger, three stylized dancing figures, multicolor abstract ground, round, marked, Polia Pillin, 13 inches, \$335.

Marble carving, bust of a young girl, curly hair, puffy sleeves on dress, holding flowers, four-sided tapered base, 1800s, 12 1/2 inches, \$475.

Quilt, pieced, Friendship, names stitched in script on red, white, and blue strips, pieced together to form squares, red, white, and blue borders, c. 1900, 90 x 78 inches, \$610.

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.

Collecting Tip:

Worcestershire sauce is a good brass polish.

Q: I have a very large set of McKee Clear Rock Crystal dishes I would like to sell. What do you recommend? Do I sell the whole lot as a collection, group the dinner plates together and sell them or sell them individually? Should I use eBay or go to a Depression glass show? Any information would be appreciated.

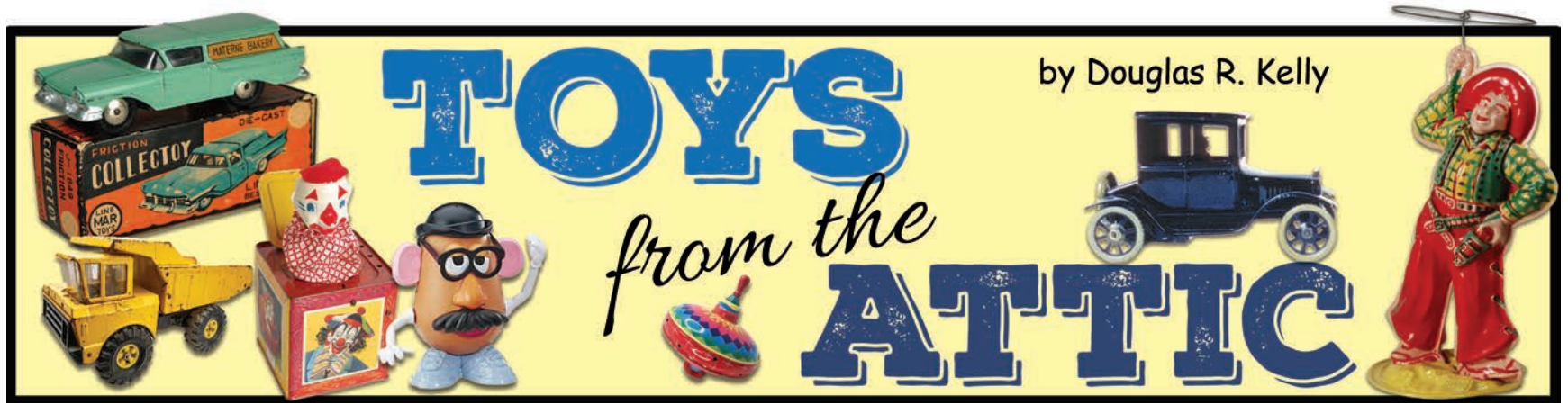
A: McKee Glass Company started in Jeannette, PA, in 1903. Rock Crystal, sometimes called Early American Rock Crystal, was one of its earliest patterns. Large collections can be hard to sell, and you may get more by selling plates and some other pieces as a lot, and selling serving pieces or rarer items individually. Check prices on Replacements.com and "sold" prices on eBay. Go to a Depression glass show to see which pieces dealers sell in lots and which sell individually for higher prices. Remember, dealers also buy Depression glass. They may make you an offer for some pieces or the entire collection, but don't let them buy just the best pieces and leave you with the rest. Recent prices: an 11 1/4-inch dinner plate, \$60; footed cup, \$10; water goblet, \$25; and a compote, \$10-\$12.

Q: Where can I find a site, book, or magazine to find the values of old comic books?

A: Comic book collecting became popular in about 1960. Interest has increased since the release of movies based on characters from Marvel and DC comics and others. The price depends on rarity and condition. The Certified Guaranty Company (cgccomics.com) is a comic book grading service. A near-perfect copy might be graded a 9.8 or 10. The lowest grade is a .5. There are online and print price guides. *The Overstreet Comic Book Price Guide* by Robert M. Overstreet, published annually, is considered the industry standard. Check local comic book shops to see what comic books like yours are selling for. You can also check "sold" prices on eBay and other auction businesses such as Hake's Auctions and Heritage Auctions. Comic books published between 1938 and 1979 are the most collectible. Those that include the first appearance of a well-known character sell for the highest prices. A 1939 *Superman* No. 1 comic book sold for \$2.6 million last year. A 1962 *Amazing Fantasy* No. 15, the first appearance of Spider-Man, sold for \$3.6 million.

Q: I have a 1956 Wurlitzer jukebox, Model 1900, that has never been refinished. It has high fidelity, original speakers and plays 200 45 rpm records. It's in good working order. Can you tell me the value?

A: Wurlitzer was founded in 1856 in Cincinnati, OH, by Rudolph Wurlitzer. The first Wurlitzer jukeboxes were made in 1934. The Wurlitzer Centennial Model 1900 was made in 1955 and 1956 to celebrate the 100th birthday of the company. About 12,500 were made. A Wurlitzer Model 1900 with 245 records sold for about \$4,000 two years ago. We have seen a model with 200 records sell for as much as \$8,000, so it's worth your while to do some additional research.



A Bird in the Hand

American toys that are made in Asia are nothing new. Over the last 35 years, many American producers have switched production to China. Before that, Japan and Hong Kong were toy manufacturing powerhouses. While Japanese tinplate toys have been popular with collectors since the 1970s, plastic playthings from Hong Kong took longer to register with most hobbyists.

Granted, many plastic toys from Hong Kong truly are cheaply made, throwaway items. But starting in the 1950s, a few of the more ambitious manufacturers turned out higher quality toy cars for the American and British markets. A few months back, two such models turned up unexpectedly on eBay.

Cragstan, an importer/distributor based in New York, put its name on countless toy cars and trucks from Hong Kong in the 1950s and 1960s, including a beautiful Ford Thunderbird that came with a friction motor. At eight inches in length, it was around 1:24 scale, and it was made both in convertible and hardtop versions. I had never seen one “in the flesh,” as it’s a rare bird today in any condition. But I had a couple of photos to go by, from the pages of Andrew Ralston’s excellent book, *Toy Cars of Japan and Hong Kong*, which I’ve found to be a very useful resource over the years.

When I came across these two examples on eBay, I initially thought that both were damaged and incomplete, due to the seller posting odd photos of them in the listing. Both appeared to be missing parts of a couple of wheels and also the rear fender of one of them appeared

damaged. It looked like the photos had been silhouetted using image editing software, but it was hard to tell what was what. The price—\$40 each—tended to reinforce my impression of damaged models. So I pinged the seller and asked about their condition, and received a prompt reply saying that both were in complete and original condition and how does \$35 apiece sound?

I hit the Buy It Now button as I was still reading that sentence, still thinking that something had to be wrong with these two T-birds. To find one at such a bargain price would have made my week, but two of them together ...

When they arrived, I was surprised to find that

the friction motors worked just fine. They’re based on the 1958-1960 model Thunderbird, also known affectionately as the “Squarebird.” The Hong Kong model was produced around that time, and it’s a faithful rendition of the full-scale car. It also bears more than a passing resemblance to the smaller die-cast version that Corgi Toys produced at the time; that’s not surprising as Hong Kong toy makers often made “scaled-up” copies of popular die casts. In this condition and with the original boxes, each of the models is a \$200 to \$250 piece.

Of course, I was thrilled to have gotten the two of them, and I began to wonder: did Andrew Ralston own one of these? The photo caption in his book indicated that the examples pictured there belonged to another collector. Andrew and I have been friends for many years, and our tastes in miniature cars and trucks overlap quite a lot. We often surprise each other with oddities and rarities, and I decided to take a chance in this case. So I wrapped up the blue Thunderbird and shipped it over to him—he lives near Glasgow, Scotland—and waited to hear what he thought.

Following a three-week delay—thank you, Royal Mail—Andrew finally received the package, and I was pleased as punch to hear that he didn’t have one of these in his collection, that the only one he’d seen was the example in his book. He told me that he liked the T-bird very much and that it was going on display in his collection next to his Corgi example.

Interestingly, these two toys each have a “CM” logo on the box and on the baseplate, while the two shown in Andrew’s book sport the Cragstan logo in both places. Neither of us knows what CM stands for, but I’m sure we both will be on the lookout for other items with that logo. Hong Kong models of American and British cars were made of a fairly brittle plastic, a fragile state of affairs that has contributed to their scarcity today.

By the way, take a look at the original Woolworth price tags on the boxes ... there are several on each box, and they go from 88 cents down to 59 cents. In what alternate reality would these treasures sit unsold on a shelf at 88 cents?



The baseplate of the Thunderbirds sport a CM logo.



Along with this hardtop, the CM Ford Thunderbird also came in a convertible version.



59 cents for a stunner like this? What were people thinking in 1960?

the seller had been correct: both toys were what I consider perfect condition originals, both were in their original and complete boxes, and

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.



Glue vs. Tape

I just bought some books the other day, as I often do in the bookshop, because I have to buy 'em, to sell 'em. One of the titles was an older reprint of one of my favorite books ever *The House At Pooh Corner* by A.A. Milne. I was happy to see this copy even though it was only worth a few dollars because I didn't have any copies in the shop just then. Well, although it looked okay on the outside when I was pricing it later after I saw to my disappointment that someone years ago, had made some damaging and untimely ineffective repairs to a few loose pages with the ever-popular cellophane tape.

While cellophane tape is very useful for some things, I am not a big fan of it for repairing books because of the long-term and probably irreversible damage it does.

The problem is that the adhesive used on cellophane tape is acidic. And by acidic, I mean very, very acidic. It looks okay and even holds okay – at first, then years and decades later the tape discolors and eventually falls off and leaves serious dark stains on the paper. Of course, to be fair, no one knew this at first and so when I was young and innocent, I used cellophane tape myself to repair old items not only because it was the only product like that on the market, but now sadly, I can see the damage that I did when I used it to repair cherished old family documents.

But as I said, we didn't know any better then, but there is no excuse for using it now on old and valuable documents and books.

In Dec. 2012, I did an article for this *Journal* about this, titled "Tape vs. Glue" where I warned of the dangers of using cellophane tape, even the cellophane tape that touts itself as being safe to use as I am not aware of any cellophane tape that is safe to use.

And now seeing this badly repaired copy of *House at Pooh Corner* it is apparent that eleven years later, it is again time for me to raise the alarm with a new article on the same subject. But to avoid plagiarizing myself, please note that this article is titled "Glue vs. Tape" instead of the "Tape vs. Glue" title that I used the first time.

Not only did the tape repair on the *Pooh* book eventually fall off and leave unsightly stains from the acid in the adhesive, but the book itself then fell apart again when the repair failed, so counting the stains, the book was in even worse condition than it would have been if someone had repaired it properly with a small amount of white craft glue and still been in good shape today.

Glue is easier to use than tape and when properly applied (don't use too much) can be a long-term invisible repair. A loose or detached page can be tipped back in with just a tiny amount of glue to make an invisible, basically invisible, repair. It also can easily be used to repair split or torn inner hinges of the front and rear covers for a repair that is as good as new.

Yet many people just LOVE tape. Just adore it. Can't get enough of it. I've even seen books, and

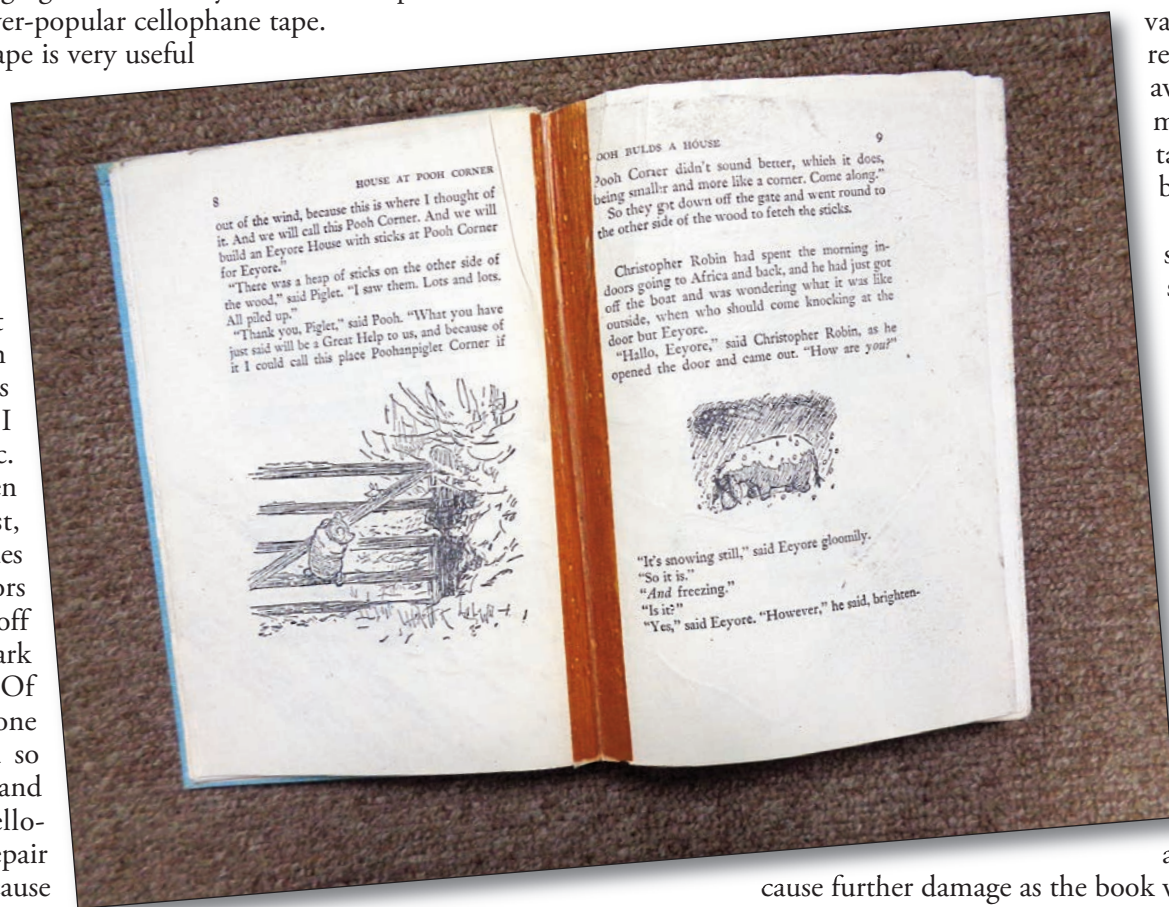
valuable books at that, repaired with all kinds of awful tapes like duct tape, masking tape, electrical tape, and even, get this, band-aids! YUCK!

Not so very long ago someone came in for the sole purpose of asking me what kind of tape I would advise him to get to repair his book with. Well, I looked at it and saw that it could have been permanently repaired with just a small bit of glue and advised him NOT to use any kind of tape as tape can be damaging in other ways to old books and not just cellophane tape, so if thicker tape use used on broken hinges and torn pages, this can

cause further damage as the book was not designed for this added thickness which can result in more splitting and tearing, not to mention making it unsightly.

Well, I tried to tell this fellow all of that but when I did, he proceeded to get mad at me informing me that he WAS going to use TAPE in spite of what I said because it was HIS BOOK and so asked me again what type of tape to use. Well, I refused to answer him. Hey, it's his book to ruin but don't ask for my advice if you don't want it.

Now that said, there are a few archival acid-free tape repair products on the market that can safely be used in many instances – if you know what you're doing! But I would not have recommended them to him for the type of repair he wanted to do on his book.



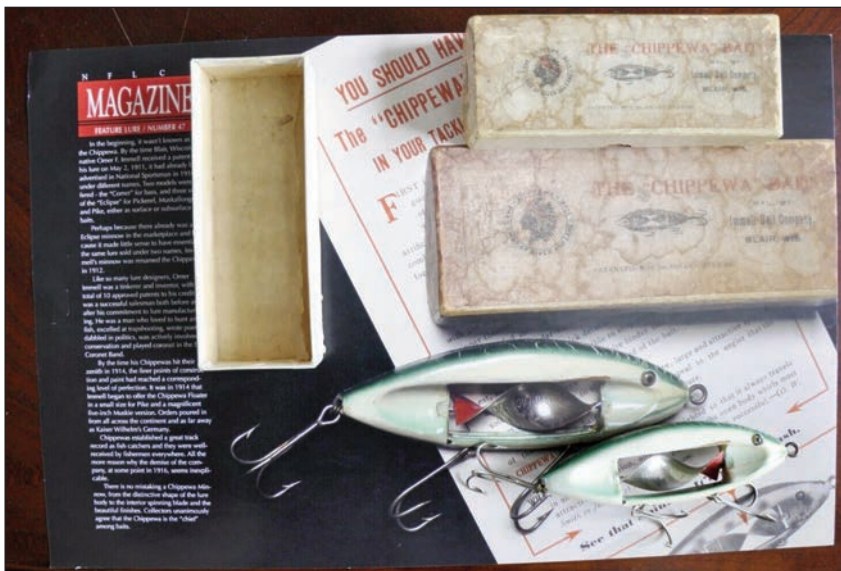
James Dawson has owned and operated the Unicorn Bookshop in Trappe, MD since 1975, when he decided that it would be more fun to buy and sell old books and maps than to get a "real" job. For a born collector like Jim, having a shop just might be another excuse to buy more books. He has about 30,000 second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



WHAT'S SELLING ON eBay

by Wayne Tuiskula

\$8,000 (36 bids, 21 bidders) Chippewa Muskie Fishing Lure & Box (Large Green Vintage & Rare). Rare and in Excellent condition. Dated Nov. 1, 1910. The box is from Immell Bait Company, Blair, WI. The side of the box reads "M-66 Fancy Green Back." This exact Lure was featured in the centerfold of the Summer 2014 NFLCC magazine (magazine included). (photos courtesy of eBay seller ahetrick-zm).



WT: Omer Immell invented the Chippewa lure and first patented it in 1910. He continued to develop the lure and was issued a second patent in 1911, which stated that it included a "pivotally mounted tail of novel and improved construction."

A 1913 Field and Stream ad further described the Chippewa bait as "a combination of an artificial minnow with the most attractive of all lures, the old SPOON HOOK." That ad continued on to say that because the spoon was placed horizontally in the body of the lure, "it casts a glitter to each side and downward and will attract the fish from a greater distance than a perpendicular spinner." It also boasted multiple replaceable hooks below the floating lure. The wooden lures were said to be nicely enameled. They came in 3" size for bass, 4" for pike and pickerel, and 5" for muskellunge (muskie). Immell Bait Company ended operations later that decade.

Immell's Chippewa lures are highly sought after by collectors. Even lures without boxes have brought strong prices at auction. Several have previously sold for nearly \$2,000 on eBay. In 2018, a Chippewa Green Back Spotted Sides lure without a box sold for \$3,500 CAD (approximately \$2,622 USD) at Miller & Miller Auctions Ltd. Of course, boxed versions will command much more. Miller and Miller sold another Chippewa lure in 2018 that brought \$11,835.40 CAD (\$9,082.23 USD at the time of sale). The eBay lure wasn't in as good condition as that example, so the seller reeled in a great sale.

\$4,326 (43 bids, 11 bidders) 2 QT Vintage Pink Pyrex Cinderella Bowl with Cover and Warmer, Duchess Pattern, PROMO. Pyrex Ovenware, this was a give-away to the Hostess at a Stanley Home Products

Party. This has stayed in the family and passed down. No chips, cracks, or stains. A manufacturer ding on the inside bottom of the bowl. Warmer is original to the piece. (photos courtesy of eBay seller hotflashes)

WT: Many of you who grew up in the 1950s and 1960s may remember dinners prepared in Pyrex bowls, but Pyrex was invented over 100 years ago. After physics professor Jesse Littleton moved to Corning, NY with his wife Bessie in 1913, he started working as a consultant for Corning Glass Works. Eugene Sullivan hired Littleton along with scientists from different disciplines to create NONEX glass for Corning Glass Works. Thermal shock-resistant glass was used in railroad lanterns and battery jars. Jesse Littleton sawed off a NONEX battery jar in the lab and brought it home to his wife. Bessie successfully baked a cake in the jar. Corning later launched Pyrex glassware for baking in 1915.

In 1945, Corning began selling Pyrex in different styles and colors to make the product more attractive to consumers. During the 1950s and 1960s, Pyrex was embellished with seasonal colors and patterns to further increase its appeal.

Prices for rarer patterns in excellent condition may surprise you. A Pyrex 2-quart casserole & warmer sold for \$650 at Cordier Auctions & Appraisals earlier this year. A Pyrex Starburst Space Saver casserole dish with a stand sold for \$950 at Bayside Auctions. Some Pyrex pieces have even brought five figures. A vintage Pyrex pink tulip promotional 1.5-quart bowl went for \$14,900 on eBay in November 2022. A "Lucky in Love" bowl picturing four-leaf clovers and hearts was described as one of the most sought-after Pyrex pieces. That description was clearly accurate because it brought \$22,100 on eBay in July 2022.

The Cinderella pattern described in the listing is a round bowl with handles or pourers on each side. A rare "gypsy caravan" 1.5-quart Cinderella bowl sold for \$4,000 in 2022. I did not find any auction results for Cinderella bowls higher than the \$4,326 this one sold for. The seller must have been pleased, but the buyer was also well-served to pick up this rare baking dish.



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.

July 2023 Brimfield Show Schedule

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

Here Before Brimfield Week? Check Out These Nearby Shows:

Marier's Antique Flea Market, Rte 20, Palmer, MA *Th July 6 through Mon July 9*, Open 7am

The Sturbridge Show Sturbridge Host Hotel, Rte 20, Sturbridge, MA
Mon, July 10 Early Bird at 8 am, General Admission at 10 am

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

March-November: Woodbury, CT

Woodbury Antiques and Flea Market

44 Sherman Hill Road (Rte. 64)
Saturdays, 7:30am-2:30pm, weather permitting
(203) 263-6217
thenewwoodburyfleamarket@gmail.com
www.woodburyflea.net

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

Early Spring-Mid-November: Wellfleet, MA

Wellfleet Flea Market

51 State Hwy Rte. 6
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.mowersaturdayfleamarket.com

May-September: Dover, NH

Dover Antique & Vintage Market

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



Woodbury Antiques & Flea Market Summer 2023

WOODBURY, CT – The Woodbury Antiques & Flea Market offers a diverse array of vendors selling a variety of items, including antiques and vintage. This flea market has more than 56 years of rich history, including a strong tradition of providing a more personal flea market experience. Whether you are a buyer or seller, the Woodbury Antiques & Flea Market is open to anyone looking for just about anything.

The Woodbury Antiques & Flea Market is open every Saturday (weather permitting) from 7:30 a.m. to 2:30 p.m. Admission is always free for customers, and free parking is offered for all! The Woodbury show is located on (Route 64) at 44 Sherman Hill Road, Woodbury, CT.

Interested in becoming a vendor? The fee to rent a space is only \$30! There is no need to reserve a space in advance. Please arrive any time after 6 a.m. to be assigned a 20-foot-long space.

The owner, Gus Kaloidis, had been in the restaurant business in Woodbury for over 40 years until he sold his restaurant. The Flea Market is his latest venture, and he is very happy to be back in business in Woodbury serving the public. He runs the flea market with his wife, Ann.

Like and follow this great Flea Market on Facebook for news and updates.

To contact the Flea Market, message via Facebook, call 203-263-6217, or email woodburyfleamarket@gmail.com



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

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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
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Phone: 860-533-1263
Website: www.silkcityonline.com
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Thursday 10am-6pm, Saturday 10:30am-4pm

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Marlborough

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45 North Main Street, Marlborough, CT 06447
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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](#)

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

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Stratford

Stratford Antique Center

400 Honespot 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

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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.

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.

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.

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.





ANTIQUES SHOP FINDER

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

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.

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.

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

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.

Thoreau Antiques

27 Walden Street, Concord, MA 01742
Phone: 978-371-0100
Email: bumpybeeler@yahoo.com
Website: www.thoreauantiques.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: 102andallthatjazz@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.canalstreetantiquemall.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.

New Bedford

Acushnet River Antiques

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

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

Palmer

Antique Junction

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

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

Palmer Antiques Co-Op

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

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

Paxton

Nu-Tiques at the Barn

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

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

Sherborn

Heaven on Earth Antiques

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

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

Stoneham

Live More Hunt Less Consignment

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

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

Sturbridge

Past to Present Antiques & Collectibles

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

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





ANTIQUES SHOP FINDER

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

Sturbridge Antique Shops

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

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

Vintage and Antique Textiles

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

Antique & vintage clothing, trims, buttons, fabrics, quilts and antiques. On Instagram at vintageand-antiquetextiles.

Sudbury

Antique Exchange of Sudbury

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

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

Swampscott

Bay View Arts LLC

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

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 Thursday-Friday 11am-4pm,
Saturday 12-4pm, Sunday 12-3pm

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 Morrilstown Road, Bernardsville, NJ 07924
Phone: 908-963-0365
Email: pskjpalmer@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.



ANTIQUES SHOP FINDER

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

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: nostalgiprovd@gmail.com
Website: www.nostalgiprovidence.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
Website: www.stonehouseantiquescentervt.com
Open 7 days a week 10am-5pm

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

Essex Junction

5 Corners Antiques

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

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



Quechee

The Vermont Antique Mall

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

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

VIRGINIA

Lexington

Duke's Antique Center

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

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

Verona

The Factory Antique Mall

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

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



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Phone 888-698-0734
Fax 508-347-1977

ANTIQUÉ SHOWS

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 & Collectors 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

July

July 1: Stormville, NY

Stormville Airport Antique Show & Flea Market

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

July 2: Alameda, CA

Alameda Point Antiques Faire

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

July 2: Sandwich, MA

The Sandwich Flea Market

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

July 2: 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

July 5: Sandwich, MA

The Sandwich Flea Market

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

July 6-9: Atlanta, GA

Scott Antique Markets

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

July 6-10: Palmer, MA

Marier's Antique Flea Market

1628 Park Street (Route 20)
7am-4pm
781-324-4400
brimfieldlive@gmail.com
www.mariersantiquefleamarket.com

July 8: Boothbay, ME

63rd Boothbay Antiques Show and Sale

Boothbay Common, Rt. 27
10am-3pm
Goosefare Antiques & Promotions
Elizabeth DeSimone, 800-641-6908
goosefare@gwi.net
www.goosefareantiques.com

For updated information, visit journalofantiques.com
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ANTIQUÉ SHOWS

July 8: Chrisman, IL

Pure Country Antique Show

Bloomfield Barn,
18444N. 1600th Street
9am-3pm
Jill & Mark Mattingly, 312-957-1065
forevermoreantiques@gmail.com
www.purecountryantiqueshow.com

July 8-9: Washington, PA

48th Annual Antiques & Collectibles Sale

Washington County Fairgrounds,
2151 N. Main Street
Sat. 10am-4pm, Sun. 10am-3pm
Sponsored by The National Duncan Glass Society
724-225-9950, docent@duncan-miller.org
www.duncan-miller.org

July 9: Sandwich, MA

The Sandwich Flea Market

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

July 9: Milan, OH

Mid Summer Antiques Fest

Village Square
8am-4pm, Rain or Shine
Sponsored by Milan Chamber of Commerce
Pam Crosby, 419-499-4001

July 11: Brimfield, MA

Brimfield Auction Acres Treasure Trunk Tuesday

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

July 11-16: Brimfield, MA

Brimfield Antique & Collectibles Shows

Route 20
New shows open daily
Brimfield Show Promoters Association
See page 1 for show schedule

July 11-16: Brimfield, MA

Central Park Antique Shows

Route 20
Open 6am daily
Patricia and Robert Waite, 413-596-8257
During show, 413-455-4655
rjwaite@charter.net
www.brimfieldcentralpark.com

July 11-16: Brimfield, MA

Quaker Acres Antique Show

Route 20
Opens Tues. at Daybreak
413-668-6407
quakeracres@aol.com

July 11-16: Brimfield, MA

Shelton Antique Shows

34 Main Street
Opens Tues. at daybreak
Lois Shelton, 413-245-3591
sheltons@prodigy.net
www.brimfieldsheltonshows.com

July 11-16: Brimfield, MA

Stephen's Place Antique Show

Route 20
Opens Tues. at daybreak
Sharon, 413-245-3185
stephensplacebrimfield@yahoo.com

July 12: Sandwich, MA

The Sandwich Flea Market

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

July 12-16: Brimfield, MA

Brimfield Antique Shows – Hertans

30 Palmer Road, Route 20
Opens Wed. Noon
781-324-4400, brimfieldlive@gmail.com
www.brimfieldlive.com

July 12-16: Brimfield, MA

Brimfield's Heart-O-The-Mart

37 Palmer Road
Open Wed. at 9am
413-245-9556, info@brimfield-hotm.com
www.brimfield-hotm.com

July 12-16: Brimfield, MA

New England Motel Antique Shows

30 Palmer Road, Route 20
Opens Wed. 6am
508-347-2179, nemotelbrimfield@gmail.com
www.facebook.com/nemotelbrimfield

July 13-15: Brimfield, MA

May's Antique Market

10 Palmer Road
9am
413-245-9271
www.maysbrimfield.com

July 14-15: Marietta, GA

Atlanta Antique Gun & International Military Show

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

July 14-15: Brimfield, MA

Brimfield Auction Acres

35 Main Street
Open 8am
413-245-3436
bestofbrimfield@gmail.com
www.brimfieldauctionacres.com

July 15-16: Brimfield, MA

Weekend Warrior Show at Brimfield - Hertans

30 Palmer Road, Route 20
781-324-4400, brimfieldlive@gmail.com
www.brimfieldlive.com

July 16: Nashua, NH

EBW Promotions Monthly Coin Show

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

July 16: Sandwich, MA

The Sandwich Flea Market

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

July 19: Sandwich, MA

The Sandwich Flea Market

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

July 19-22: New Orleans, LA

American Cut Glass Assoc. 2023 Convention and Dealer Show

Ritz Carlton Hotel, 921 Canal Street
Gary and Suzanne Sexton, Chairs, suzzanesexton2017@gmail.com
Event Registration and Schedule at ACGA Website, www.cutglass.org

July 19-22: York, PA

2023 Antique Advertising Association of America (AAAA) Annual Convention

Wyndham Garden Hotel,
2000 Loucks Road
Wed. 7-10pm, Thur. and Fri. 8am-10pm, Sat.
8am-10am
Paul Lefkovitz, 317-501-3832
plefkov@gmail.com, www.pastimes.org

July 20: 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

July 21-22: Peoria, IL

Aladdin Gathering & 33rd Annual Int'l Lamp Show & Sale

Hilton East Peoria Riverfront Hotel & Conference Center,
100 Conference Center Drive
Fri. 2-5:30 pm, Sat. 9am-3pm
National Assoc. of Aladdin Lamp Collectors
John or Cheryl Parsons, 573-253-7017

July 21-22: Eagan, MN

Land of Lakes Postcard & Paper Show

Eagan Community Center,
1501 Central Parkway
Fri. 9am-6pm, Sat. 9am-4pm
Mary L. Martin, LTD, 410-939-0999
sales@marylmartin.com
www.marylmartin.com

July 22: Dover, NH

Dover Antique and Vintage Market

Dover Elks Lodge,
282 Durham Road
9am-1pm
Rachel Gurley, 207-396-4255
www.gurleyantiqueshow.com

July 22-23: Rockport, ME

41st Camden-Rockport Antiques Show

Mid-Coast Recreation Center, Route 90
Sat. 10am-4pm, Sun. 11am-4pm
Goosefare Antiques & Promotions
Elizabeth DeSimone, 800-641-6908
goosefare@gwi.net
www.goosefareantiques.com

July 22-23: Marietta, GA

Vintage and Collectible Glass Show and Sale

Cobb County Civic Center,
548 South Marietta Parkway
Sat. 10am-5pm, Sun. 10am-4pm
Peach State Depression Glass Club
404-216-6968, showchair@psdgc.com
www.psdgc.com

July 23: Sandwich, MA

The Sandwich Flea Market

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

July 23: St. Charles, IL

50th Anniversary Chicago Toy Show

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

July 26: Sandwich, MA

The Sandwich Flea Market

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



July 29: New London, NH

54th New London Antiques Show and Sale

New London Historical Society,
179 Little Lake Sunapee Road
9am-3pm
Goosefare Antiques & Promotions
Elizabeth DeSimone, 800-641-6908
goosefare@gwi.net
www.goosefareantiques.com

July 29-30: Chantilly, VA

The DC Big Flea Antiques Market

4320 Chantilly Shopping Center
Sat. 9am-6pm, Sun. 11am-5pm
757-430-4735,
info@damorepromotions.com
www.thebigfleamarket.com

July 29-30: Millville, NJ

Wheaton Arts Antique & Summer Market

1000 Village Drive
10am-4pm, Rain or Shine
856-825-6800
www.wheatonarts.org

July 30: Sandwich, MA

The Sandwich Flea Market

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

ANTIQUA AUCTIONS

June 20-25: Walworth, WI

Mecum Auctions Road Art Auction

www.mecum.com

July 7-9: Thomaston, ME

Thomaston Place Auction Galleries' Sendor Summer Auction

51 Atlantic Highway
Live & Online
207-354-8141
www.thomastonauction.com

July 8: Online

Historical Platinum Signature Auction

Heritage Auctions
View lots & Bid at www.HA.com/6275
877-437-4824

July 28-29: Waterloo, WI

Absolute Advertising Auction Featuring the Bob & Barbara Harrington Collection

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

August 29: Fairfield, ME

Poulin's Fine Art & Antiques Division Summer Premier Auction

199 Skowhegan Road
10am EST
Poulin's Antiques and Auctions, Inc.
207-453-2114, info@poulinauctions.com
www.poulinauctions.com

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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."

List your club or association here for only \$99 per year!

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www.havilandcollectors.com

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www.founderschapter.org
President@founderschapter.org

National Association of Aladdin Lamp Collectors, Inc. www.AladdinCollectors.org



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International Perfume Bottle Association



Annual Directory, Convention,
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www.perfumbottles.org Teri: 407-973-0783

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info@stretchglassociety.org 



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www.ShelleyChinaClub.com




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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!

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National & Regional Educational Meetings
Member Contacts Coast to Coast



www.eapgs.org



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May 2023, Sturbridge, MA

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