

# Journal

OF ANTIQUES & COLLECTIBLES

February 2024 | Vol. XXIII No. 12

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## Patronesses of History

Six Women Preserving History

American Women's Roles as Collectors,  
Patrons, and Museum Founders

Prominent Female Art Collectors  
of the 20th Century



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2072 JEROME HOWES  
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2293 18th c. Large Chart of Northeast Canada by Des Barres (1 of 24 rare maps)



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### It Takes a Woman!

If history has taught us anything, it's that it takes a woman to get the job done! That has certainly been the case in the collector world as we discover in this issue dedicated to "Patronesses of History:" women whose personal collections, preservationist outlook, and philanthropy seeded some of the greatest museum collections in this country.

One of the country's earliest role models for women such as Anna Safley Houston, Electra Havemeyer Webb, Florence Griswold, Isabella Stewart Gardner, Abby Aldridge Rockefeller, and Margaret Woodbury Strong, the six women profiled in this month's issue, is Ann Pamela Cunningham. Cunningham's pioneering efforts in the field of preservation set an important precedent in our country with regard to collecting and preserving our history in its many ways and forms. There is no doubt that this seemingly mild-mannered lady from South Carolina recognized the untapped power and determination of American women early on, enlisting their support as members of the Mount Vernon Ladies' Association in undertaking the country's first and greatest historical preservation project of the time, Mount Vernon.

In 1840, John Augustine Washington III became the last Washington family member to inherit Mount Vernon, the family estate that belonged to his ancestors, George and Martha Washington.

John Augustine III quickly realized that the deteriorating Mount Vernon estate was a far cry from the plantation his great-great uncle George Washington once presided over. His primary means of income came from wheat and potato production, woodcutting, selling enslaved people and outsourcing enslaved labor, collecting land rents, and his herring operation on the Potomac River. However, soil degradation, poor harvests, inclement weather, and the devastation of crops by insects and pests limited his agricultural returns.

While he managed to slow Mount Vernon's financial decline, these endeavors were not enough to stop the downward spiral. In addition to facing these hardships, John Augustine III also experienced constant interruptions by sightseers, many of whom wanted to meet the living descendant of George Washington, see the mansion, and ask questions about Washington's life. He attempted to sell the property to the federal government and the state of Virginia, but both bodies were deeply mired in sectional and political partisanship to take him up on the opportunity to preserve the Founding Father's homestead.

In 1853, Louisa Bird Cunningham was traveling on the Potomac River and passed by Mount Vernon. Struck by its appearance, and fearing that it would soon be lost to the nation for lack of upkeep, Cunningham wrote a letter to her daughter Ann Pamela Cunningham. In the letter, she commented that if the men of the United States would not save the home of its greatest citizen, perhaps it should be the responsibility of the women. These words galvanized her daughter into action.

Initially writing under the nom de plume "A Southern Matron," Ann Pamela Cunningham challenged first the women of the South, and later the women of the entire country, to save the home of George Washington. After convincing John Augustine Washington III to sell the property, Cunningham and the organization she founded, the Mount Vernon Ladies' Association of the Union, set out to raise \$200,000, or \$5.7 million today, to purchase

the mansion and two hundred acres. This was a huge challenge at that time—especially for a woman—but Miss Cunningham knew that to be successful in purchasing Mount Vernon, she needed to find a way for her ladies to work with men, not around them.

Cunningham structured the Mount Vernon Ladies' Association as an organization run by and entirely comprised of women, with never more than one Mount Vernon Lady representing a given state at the same time. Even today, the organization thrives under this same women-led structure.

What kind of woman constituted a Mount Vernon Lady? Said Cunningham, "She shall be of a family whose social position would command the confidence of the State, and enable her to enlist the aid of persons of the widest influence ... She must be able to command considerable leisure, as the duties will require much time until stipulated funds are raised. She should also possess liberal patriotism, energy of character, cultivation of mind, and such a combination of mental powers as will insure that she shall wisely and judiciously exercise the power of voting in Grand Council upon the future guardianship and improvement of Mount Vernon."

In short, Cunningham was looking for women who could get the job done!

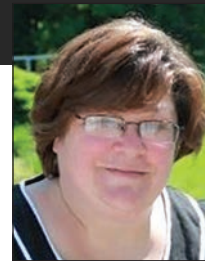
Each "Lady Manager" member was required to form clubs in their state to help raise money. For each member's one dollar donation, a gilt-framed copy of a Gilbert Stuart portrait of George Washington was sent to the club. Interested parties with greater wherewithal could receive an illuminated copy of the first president's Farewell Address in return for a \$10 donation. The Association also maintained subscription books of contributors, including those who gave at least a dollar.

Concerts, dramatic readings, plays, tableaux, fairs, and festivals also proved to be effective fundraising vehicles. A "Ladies' Strawberry Feast" in Alabama brought in \$334. An open house at the home of Vice Regent, Octavia Walton Le Vert for Alabama, netted Mount Vernon \$700. Alabama journalist, politician, and diplomat William Lowndes Yancey, who was a first cousin of Miss Cunningham, lectured widely on behalf of the Association, ultimately raising thousands of dollars.

The Mount Vernon Ladies' Association campaign was astonishingly successful. Just nine months after signing the purchase agreement, John Augustine Washington III had received a total of \$85,000 – almost half the purchase price. By February 1859, two additional payments brought the total to \$100,000. Ten months later, the Association was within \$6,666.66 of paying off the entire amount. In June 1860, the MVLVA officially took possession of Mount Vernon.

Thanks to Ann Pamela Cunningham, the dedicated Ladies of the Mount Vernon Ladies' Association, and the thousands of members and donors over the past 164 years who supported their mission, Mount Vernon is the most popular historic estate in America, welcoming an average one million guests each year and scholars from throughout the world who want to know more about George Washington and the founding of our country.

  
Maxine Carter-Lome, Publisher



Maxine Carter-Lome

#### Publisher

Maxine Carter-Lome  
journalofantiques@gmail.com

#### Business Manager

Jeffrey Lome  
jeffreylome@gmail.com

#### Managing Editor

Judy Gonyeau  
editorial.journalofantiques@gmail.com

#### Art Director

Lynn Cotterman

#### Production

Lynn Cotterman

Judy Gonyeau

Jill Montague-Kaitbenski

508-347-1960

Toll free:

888-698-0734

Fax: 508-347-0911

Mailing:

P. O. Box 950

Sturbridge, MA 01566

journalofantiques@gmail.com

UPS and FedEx

Shipping Address:

113 Main Street, Unit 2

Sturbridge, MA 01566

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## February 7 & 8, 2024 — Advertising Auction Featuring "The Andrew Scorzato Collection" & Others

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## February 24, 2024 — Absolute Farm Collection Auction

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**UPCOMING AUCTIONS**

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**April 5** - Petroliana / Automobilia Auction.  
**April 6** - Auction will be in-person sales only.

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**Daniel K. Matthews, CAI/GPPA**  
 Petroliana / Automobilia Advertising Expert  
 217-259-7059 Cell  
 217-563-8880 Office  
 Danm@matthewsauctions.com  
[matthewsauctions.com](http://matthewsauctions.com)

**Dan Matthews** 217-259-7059  
 Danm@matthewsauctions.com  
**Dustin Wilke** 262-949-1058  
 Dustin@matthewsauctions.com  
**Cyrus Wilke** 920-350-5533  
 Cyrus@matthewsauctions.com





# Journal

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February 2024

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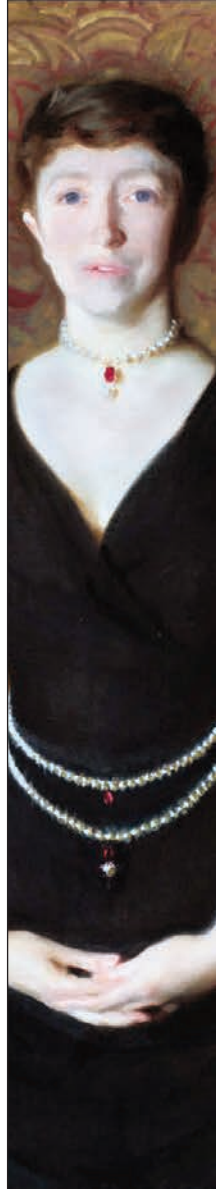
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# Colonial Williamsburg's 76th Annual Antiques Forum

## February 23-27, 2024

WILLIAMSBURG, VA – Registration is open for The Colonial Williamsburg Foundation's 76th Annual Antiques Forum, February 23-27, 2024. Offered both virtually and in-person, this year's conference will examine public and private collections, new research, and revitalized spaces from London to Nova Scotia and across the United States.

Curators and scholars from Colonial Williamsburg will be joined by keynote speakers Timothy John Whittaker, architectural historian and retired director of The Spitalfields Historic Buildings Trust, East Midlands Region; and Willie Graham, independent scholar and architectural historian. Additional guest presenters include Robert Leath, executive director of Edenton Historical Commission; Adam T. Erby, chief curator of Mount Vernon; Maeve Woolley Delph, architectural paint conservator; Trevor Brandt, managing editor of Americana Insights; Cynthia Cooper, head of collections and research at McCord Stewart Museum; Jefferson Mansell, historian with the Natchez National Historical Park; Errol Manners, independent scholar; Luke J. Pecoraro, director of archaeology at Drayton Hall Preservation Trust; Amanda E. Lange, curatorial department director at Historic Deerfield; Lisa Minardi, executive director of Historic Trappe; Matthew Skic, curator of exhibitions at Museum of the American Revolution; Brenton Grom, director of the George Read II House & Gardens; and emerging scholars Ahmauri Williams-Alford (Telfair Museum), Henry Beard (Old Salem), and Cecelia Eure (Winterthur).

The full conference agenda is available at [colonialwilliamsburg.org/antiques-forum](http://colonialwilliamsburg.org/antiques-forum). Unless otherwise noted, all presentations will take place in the Virginia Room of the Williamsburg Lodge. A limited number of scholarships are available to students and emerging museum professionals. Special pre- and post-conference programs are available for in-person attendees only, as are special room rates at Colonial Williamsburg hotels for conference registrants.

In-person registration is \$655 per person (\$490 for students and

*From London to Nova Scotia, New England to Virginia and the Carolinas, the Mid Atlantic to the Gulf South: all make an appearance for Colonial Williamsburg's 76th Annual Antiques Forum: Domestic Affairs. Explore fashions, furnishings, and the familial while traveling through time and space and delving into houses and histories. Journey through public and private collections, revealing new research, revitalized spaces, and the fascinating stories that are told by objects, architecture, and interiors.*

museum professionals) through Dec. 31 and includes presentations, evening receptions, conference dinner, continental breakfasts, and coffee breaks. Virtual-only registration is \$175 per person and includes access to all general session presentations through the conference streaming platform. Both in-person and virtual-only registration include a seven-day ticket voucher to Colonial Williamsburg's Art Museums and Historic Area, valid for redemption through December 31, 2024. Registration and payment in full are required by February 1, 2024 for in-person, and February 10, 2024 for virtual attendance.

The 76th Annual Antiques Forum is supported by Friends of Colonial Williamsburg Collections; The Decorative Arts Trust; Jeffrey S. Evans & Associates; Winterthur Museum, Garden & Library; International Society of Appraisers; Doyle Auctioneers & Appraisers; Americana Insights; and Brunk Auctions.

Additional information and registration is available online at [colonialwilliamsburg.org](http://colonialwilliamsburg.org) by visiting the "Learn" section and clicking "Conferences," and by calling 1-800-603-0948 toll-free or via email at [educationalconferences@cwf.org](mailto:educationalconferences@cwf.org).

*The Colonial Williamsburg Foundation preserves, restores and operates Virginia's 18th-century capital of Williamsburg. Innovative and interactive experiences highlight the relevance of the American Revolution to contemporary life and the importance of an informed, active citizenry.*



### Participants are raving about the Decorative Arts Trust's Study Trips Abroad!

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*"You always have a great selection of private venues, and it's fun to see the hosts enjoying our visits."*

*"Very well thought out, planned, and orchestrated. Amazing attention to detail."*

*"Such a nice trip with a friendly group of people. Thank you!"*

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Learn more at [decorativeartstrust.org/travel](http://decorativeartstrust.org/travel)

Clockwise from top left: Palácio de Queluz, Lisbon; Stourhead, Wiltshire; Duomo, Siena; Corsham Court, Somerset; Palácio de Monserrate, Sintra; Palazzo Medici Riccardi, Florence, Italy.





WYOMING TRIBUNE EAGLE – Five people have been arrested in connection with an investigation that spanned three states and involved the burglary of three Cheyenne, WY homes that housed rare coins, police memorabilia and firearms owned by a former coin store operator (Rick Walsh).

Michael Townsend, Kenneth Cain, Desiree Pantoja, Townsend's girlfriend Bailee Martinez, and Timothy Duke were arrested over a period of a few weeks for stealing coins, antiques, guns, and silver and gold coins from Walsh's properties. Conflicting statements from one burglar to another led the Cheyenne Police Department across three states discovering the network of thefts along with the channels used to sell the stolen property. Luckily, Walsh had a unique labeling system for some of his coins and memorabilia, allowing detectives to verify that the coins belonged to him. Everything from money stuffed in a sofa to hidden stashes within a fake trailer hitch were part of this case.

SPORTS BUSINESS JOURNAL – LeBron James, after a two-decade stint with Upper Deck, has signed an exclusive multiyear deal with Fanatics' trading card and collectables division. Although terms were not disclosed, the collaboration will include a one-of-one card from the 2023-24 Bowman University Chrome Basketball set featuring James and his oldest son Bronny. On the dual-autographed card, James will be pictured wearing his high school uniform from St. Vincent-St. Mary's in Akron, Ohio, while his son will be shown in his current USC uniform. The full Bowman Univ. Chrome Basketball set was released on Jan. 19, and women's college All-Americans Caitlin Clark and Paige Bueckers are included in the 100-player card package. In addition, Fanatics is launching a short film narrated by James titled *Origin of Greatness*, detailing his journey to the pros and focusing on other Fanatics clients, as well. Click here to take a look.



TORRENCE, CA – A quirky working vintage Piper PA-15/17 2-seater airplane that had been worked on for the past decade by its owner Anis Pradhan was stolen in a moment along with its custom Airstream trailer where it was stored. The 1940s-era plane weighs over 1,000 pounds. The wings fold up, enabling it to be portable within its own storage trailer. "This aircraft was going to Nepal," Pradhan explained. "I work with this nonprofit organization (National Innovation Center) in Nepal and we were going to use it to teach underprivileged kids and whoever wanted to learn about aviation in that part of the world." He's hoping someone will recognize the large, oversized silver Airstream trailer and track down the thief who stole it. The stolen airplane's tail number is N4549H. Anyone who may have spotted the plane or has information on this case is asked to call LAPD's Harbor Division at 310-726-7700.



HOLLYWOOD, CA – Hot Toys is releasing a new DeLorean Time Machine collectible based on its appearance in *Back to the Future Part III*. This collectible will not be shipping until the future is here – 2025.



LONDON – A unique piece of philatelic history—a Mulready letter-sheet combined with a Penny Black stamp—contains the first-ever methods of prepayment for post, introduced in May 1840. Providing a glimpse into the early days of modern communication, the rare object will be offered on February 2 at Sotheby's. Carrying an estimate between \$1,500,000-\$2,500,000, it is one of the most valuable philatelic items ever offered at auction. This pre-paid envelope, the earliest known in existence, was successfully sent, firstly stamped with a Penny Black on May 2, then ingeniously repurposed, turned inside out, and remailed as a Mulready on May 4, the letter covered a combined journey of over 400 miles, all before the official start date for the stamp on May 6.



NEW YORK CITY – An Upper West Side congregation that sought to tear down its church building, a Manhattan landmark, and sell the property to a developer—to the consternation of some neighbors, including a growing list of celebrities—has put the plans on hold. The building was designated a landmark in 2010. To demolish it, the church needed permission from the city's Landmarks Preservation Commission, which members sought in 2022. The request prompted an upwelling of support for the building's preservation from supporters, including elected officials, as well as actors Matt Damon and Mark Ruffalo. In a letter sent to the commission, lawyers for the church said it was withdrawing its application until it resolves its lawsuit against a tenant about a lease dispute. The church had also become a flashpoint in the debate over the future of New York City's houses of worship and its housing crisis. Churches are increasingly turning to private development in the face of declining membership, and many in favor of building new housing see their properties as prime places to put more homes.



TIKTOCK – The TikTok world of Tanner Leatherstein (whose real name is Volkan Yilmaz) has more than 950,000 followers—and more on YouTube and Instagram—who watch his butchering of exorbitantly expensive collectible luxury items. One video opens with a large white leather LV handbag when a hand with a switchblade swoops in and slashes a huge gash in the side of the bag before tearing it apart at its seams. In another, scissors snip through a \$2,200 Prada clutch before a man sets fire to a piece of the leather and turns it to ash. The reason, Yilmaz says, is to show his viewers the true quality of the materials and craftsmanship, then break down how much the item may have cost to make. His first cutting experiment "was a Louis Vuitton briefcase. Louis Vuitton is one of the most famous leather brands in the world, but many people don't know that the iconic LV monogram material is actually canvas." Yilmaz suggests looking at the leather before buying. "Trust your senses. Feel it. If it feels plasticky, that's not a good sign." Leather? "Smell it. There isn't only one leather smell, but there is a pleasant, slightly earthy aroma to quality leather. It should not smell like chemicals. Look at it. Leather has variations to its grain and fiber structure. The more variations you see in the fabric, the more natural and untreated it is."





# Fontaine's Auction Gallery to Offer Fine & Decorative Arts Jan. 27-28

PITTSFIELD, MA – Fontaine's important two-part fine and decorative arts auction January 27-28 will begin daily at 11 am and includes over 750 lots of 19th/20th century lighting, art glass, leaded glass windows, fine silver, porcelain, marble and bronze statuary, paintings, American and European furniture, clocks, watches and jewelry. Available bidding methods for the January 27 session are internet, phone and absentee; bidding for January 28 is online-only. The preview will take place on January 25-26.

No surprise to bidders that Tiffany Studios offerings will likely carry the first day with more than 70 lots on offer, half of those being table lamps and other desirable lighting examples. Highlights include a circa 1910 "Peony" table lamp, estimated at \$125,000/\$175,000, standing 33 1/2 inches tall with a 22-inch shade; a circa 1910 "Curtain Border" floor lamp (\$80/120,000), 78 inches tall; and a desirable "Arrowroot" table lamp (\$50/\$75,000), circa 1902.



An expected standout among Tiffany lamps is this circa 1910 "Peony" table lamp (\$125,000/\$175,000), 33 1/2 inches tall with a 22-inch shade.

A very nice grouping of paintings will be led by a Birger Sandzén (American/Swedish, 1871-1954) oil on board titled *Mountain Lake* (Rocky Mountain National Park), estimated at \$30/\$50,000. Fontaine's notably sold a Sandzén painting in its fall

2023 auction for \$62,500 and this example is expected to perform well.

The jewelry department has ramped up its platform and has sourced several major collections of diamond jewelry over the last year. A standout in this auction will be a platinum and 4.57-carat old European cut diamond ring (\$30/\$50,000) and sure to attract men's attention is a circa 1959 Rolex chronograph wristwatch, Reference #6234 (\$15/\$25,000).

Intricately designed pictorial leaded glass windows are always a buyer's favorite here and they don't come around that often. A finely-detailed and brightly-colored, American leaded glass window depicting a mythological musical scene (\$20/\$30,000), circa 1900, features a man playing the flute, a dancing maiden with cymbals, and two women and a child observing. The window measures 62 by 61 1/2 inches.

The market for furniture has seen its share of ups and downs but cream-of-the-crop pieces always do well, such as the rare Aesthetic Movement burl walnut four-piece bedroom set on offer with a \$20/\$30,000 estimate. The circa 1880 set has striking burl walnut panels and carvings of flowers, foliate, birds in nests with eggs, turned columns, acanthus, geometric motifs and incising.

Featured in this auction are several original works of art in full color from noted film illustrator John Alvin (American, 1948-2008), for *Lorelei*, depicting film star Carol Channing, and *Quest for Camelot*. Both are estimated apiece at \$15/\$25,000.

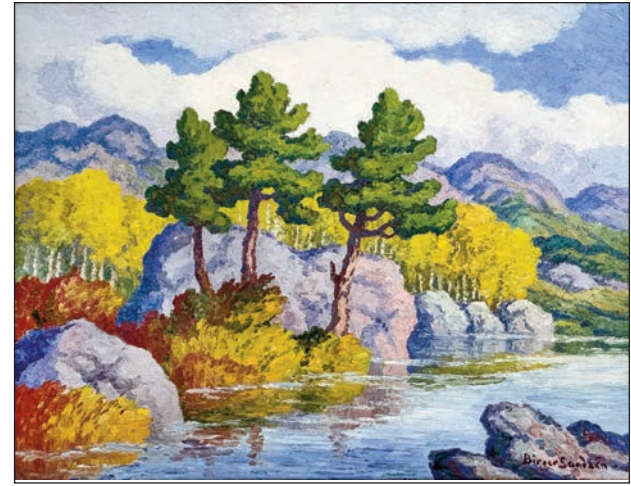
Rounding out the auction are a set of 15 Tiffany Studios favrile glass "King Tut" shades (\$20/\$30,000), circa 1910, and an 18th Century Continental carved fruitwood wall clock with Father Time and the goddess Nemesis (\$10/\$15,000), dating to the 18th Century.

Fontaine's Auction Gallery is the oldest operating auction gallery in Western Massachusetts. It has earned the trust of collectors, investors and gallery owners worldwide. All cataloged lots receive nationwide exposure to the firm's database of more than 27,500 select buyers. Fontaine's Auction Gallery has been voted "Best Antique Auction Gallery" eight times by the public.

Fontaine's is actively seeking quality items for all upcoming auctions, to include furniture, lighting, art glass, clocks and watches, paintings, porcelains, bronze and marble statuary, Asian items, art glass and cameo glass, Russian objects, silver, musical, coin-op, advertising, toys, banks, gaming and carousel items.

The firm will buy outright or accept on consignment. Call 413-448-8922 and ask to speak with John Fontaine, or you can send Mr. Fontaine an email to [info@fontainesauction.com](mailto:info@fontainesauction.com). For more information about the company and the upcoming auction schedule, visit [www.fontainesauction.com](http://www.fontainesauction.com). Updates are posted frequently.

Fontaine's Auction Gallery is located at 1485 West Housatonic Street (Route 20), Pittsfield, Mass. For more information, visit [www.FontainesAuction.com](http://www.FontainesAuction.com) or call 413-448-8922.



Topping the paintings on offer is this Birger Sandzén oil on board titled *Mountain Lake* (Rocky Mountain National Park), estimated at \$30/\$50,000.

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# WHAT'S SELLING ON eBay

by Jessica Kosinski

**\$1,615 (Bids 56, Bidders 17) Antique Griswold No. 20 Cast Iron Skillet, Excellent Condition.** Antique 20 Griswold cast iron skillet stored for about 60 years. in a smoke-free home. Great condition, no cracks or chips, sits flat.



**JK:** What eventually became known as Griswold Manufacturing Co. was founded in the 1860s by Matthew Griswold and two members of the Selden family, John and Samuel. The company started out by producing butt hinges and gained the local nickname "Butt Factory." That lasted until the early 1870s when the company was officially registered as Selden & Griswold Manufacturing Company. Under that name, the company produced products that included griddles, skillets, and kettles.

In 1882, Samuel Selden died, and Griswold wound up buying the Selden portion of the business by 1884. Then, after an 1885 fire, it became Griswold Manufacturing Co. The company operated under that name in Pennsylvania from that point until 1957. The Griswold rights were later bought by Wagner, which was eventually purchased by General House Ware Corporation.

Many Griswold skillets have sold on eBay in the last few months for more than \$1,000 each. Some extremely rare Griswold items even sell for several thousands of dollars today. For example, a rare #13 self-basting skillet lid sold in late September on eBay for \$5,500. However, it is important to study Griswold before purchasing such items because product shapes, handles, and manufacturer markings changed over the years. Studying those subtle differences will help you determine which Griswold items are actually worth the investment.

**\$1,175 (Bids 58, Bidders 21) Antique Joseph Cummings Chase Portrait Painting WWI Infantry Lieutenant Soldier.** Joseph Cummings Chase (1878-1965) was an American artist known for his portrait paintings. He was born in Maine and studied in the U.S. and Europe and became best known for his 142 portrait paintings of generals and soldier heroes of World War I. Charles Baskerville, Jr. (1896-1994) was also an American artist, who took a break from painting to serve in the 42nd Infantry Rainbow Division during WWI. This portrait painting depicts Charles Baskerville Jr, and was painted by Joseph Cummings Chase. You can see the soldier's name in red along the bottom edge, and the artist's



signature in the lower right. There is also a pencil inscription from when the artist gifted this painting to Burton Heindrick, We believe this is the American author, Burton Jesse Hendrick (1870-1949), who must have been a personal friend of the artist.

**JK:** As indicated above, Joseph Cummings Chase was most known for World War I portraits. However, he also painted similar portraits during World War II and the Korean War. Additionally, he worked as an illustrator on several novels. Meanwhile, the portrait's subject, Charles Baskerville Jr. led quite an interesting life as a portrait painter and muralist himself. One of his murals was painted in a conference room belonging to the United States Congress Joint Committee on Military Affairs.

As for the believed recipient of this portrait, author Burton Hendrick, he won multiple Pulitzer prizes. *The Age of Big Business*, a book examining corporate America was one of his most famous works. Among other things, he also wrote a commissioned Andrew Carnegie biography.

Recent estimates for Cummings Chase's works tend to range between \$500 and \$800 per piece with some higher exceptions. Baskerville's works have sold for a wide range of prices from \$65 to upwards of \$5,000 in 2022 and 2023, depending on sizes and subjects. Interestingly, an auction house in Chicago, Illinois sold an oil on canvas depiction by Cummings Chase of Baskerville in 2018 for \$325. The passage of time and changes in art trends may have contributed to the increase in interest in this one, or the personalized message gifting it to Burton Hendrick may have attracted more bidders.

**\$1,500 (Bids 75, Bidders 18) English Sterling Silver Tea Set Peter, Ann & William Bateman London 26.8 Troy Oz.** A beautiful three-piece English sterling silver tea set with London hallmarks and the maker's mark of Peter, Ann & William Bateman. The insulated handle and finial of the teapot with a combined total weight of 26.84 troy ounces. Date mark for 1804. The teapot measures approximately 7 inches tall to the top of the finial by 11 + 3/4 inches including the handle and spout. Age appropriate, we find no dents or repairs, no monograms, and the marks are slightly worn on the sugar and creamer.



**JK:** Hester Bateman (1709-1794) was England's most famous female silversmith in the 1700s. Her sons, Peter and John, went into the family business and registered their own mark in 1790. However, John soon died, and his widow, Ann went into business with Peter. William was Ann and John's son and later went into business with his mom and his uncle, Peter. However, the partnership between the three only lasted from 1800 until Ann's retirement in 1805. Then a new mark for just Peter and William was used. This lines up with the "1804" date mark mentioned by the seller, and the well-documented history of the Bateman family makes it easy to date all Bateman pieces by their marks, in general.

*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 [medium.com/@jkos\\_writing](https://medium.com/@jkos_writing), as she dives deep into the characters, actors, quirks, and trivia that brought us some of the greatest films and shows in TV history and also discusses some of the more obscure films and shows most of us may have forgotten.*

# Holabird Western Americana December Auction Results

RENO, NV – An early 1900s Miller Brothers 101 Ranch performer's beaded gun belt sold for \$10,000, a circa 1940 handmade buckskin and beaded ceremonial dress made by native Nez Perce woman V. Morris brought \$9,062; and a button-shaped silver ingot made in Arizona in 1882 changed hands for \$13,125 at a massive, four-day Christmas Chronicles auction held December 7-10 by Holabird Western Americana Collections, LLC, online and live at the gallery in Reno.

Day 1, Thursday, December 7th, contained 555 lots of art, imported collectibles, home items, silverware, jewelry, and Native American artifacts, – a strong start to the auction. The top lot was a four-piece group featuring a gold necklace with a gold nugget engraved in gold, "George's Gulch 1909" (no doubt a trophy for its owner); 8.3-gram and 1.7-gram gold nuggets with quartz; and a 12.2-gram gold watch chain (\$9,062). The runner-up lot was the hand-made Nez Perce buckskin ceremonial dress with detailed beadwork by V. Morris, a native Nez Perce artisan selling for \$9,062.

Day 2, on Friday, December 8th, was loaded with 587 lots of minerals, mining, bottles, saloon, tobacciana, gaming, and weapons, and political memorabilia. Leading the way was a beautiful leather beaded belt and two pistol holsters likely worn by a Native American performer in a Miller Brothers Wild West show.

Day 3, on Saturday, December 9th, contained nearly 600 lots of sports, tokens, badges, coins, numismatics, ephemera, ingots, and medals, The button-shaped silver ingot, marked "Arizona / A.F. E./ 1882", 21mm in diameter, 7mm thick and weighing 20.3 grams was the auction's overall top lot.

The auction's final day, on Sunday, December 10th, featured 582 lots of stocks and bonds, philatelic and postal history; postcards, US and world-wide stamps. Stock certificates dominated the Day 4 list of top lots, led by an Alhambra Mining Company stock datelined Dec. 8th, 1860, Virginia City, Utah Territory certificate # 39 for 45 shares (\$5,125)

To consign a single piece or an entire collection, you may call Fred Holabird at 775-851-1859 or 844-492-2766; or send an e-mail to fredholabird@gmail.com. Please visit [www.holabirdamericana.com](http://www.holabirdamericana.com).

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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

### Audemars Piguet watch, \$33,630, Miller & Miller



A circa 1995 Audemars Piguet Royal Oak Offshore Triple Date wristwatch sold for \$25,240 in an online-only Luxury Watches auction held November 17th by Miller & Miller Auctions, Ltd., based in New Hamburg, Ontario,

Canada. Also, a circa 1981 Rolex Submariner wristwatch with 18kt yellow gold band and case reached \$24,360; and a circa 2022 Rolex Yacht-Master wristwatch with 18kt Everose gold case made \$22,100.

### Diamond Riviera necklace, \$33,275, Ahlers & Ogletree



A diamond Riviera necklace boasting one round 2.20-carat brilliant cut diamond plus 95 smaller graduated round diamonds sold for \$33,275 at a Jewelry & Gifting auction held Dec.

1-2 by Ahlers & Ogletree in Atlanta. Also, a 2019 Rolex Oyster Perpetual Date Submariner "Hulk" watch brought 24,805; a Van Cleef & Arpels vintage Alhambra 18k yellow gold necklace, circa 1990s, fetched \$18,150; and a circa 2002 Tiffany & Co. 18k yellow gold Tiffany Squares bracelet hit \$15,370.

### Roger Brown painting, \$49,200, Neue Auctions



An oil on canvas painting by Roger Brown (American, 1941-1997), titled *Red Hills*, unframed and unsigned, sold for \$49,200

in an online-only Fine Estates & Collections auction held December 2nd by Neue Auctions in Beachwood, Ohio. Also, an oil on panel by Felix Ziem (French, 1821-1911), titled *Sultan's Caique at Constantinople*, signed, fetched \$39,975; and an oil on canvas by Joseph B. O'Sickey (American, 1918-2013), titled *Red Cloth*, artist signed, rose to \$9,834.

### Haring subway drawing, \$62,500, Nye & Company



A subway drawing by Keith Haring (American, 1958-1990), titled *Modern Crucifixion*, sold for \$62,500 at an Estate Treasures Auction held Dec. 6-7 by Nye & Company Auctioneers in Bloomfield, NJ. Another Haring subway drawing achieved \$10,000. Also, a bronze sculpture titled *Stalking Leopard* by Dylan Lewis (South African, b. 1964) earned \$6,875; and a watercolor depiction of a recumbent woman on a chaise longue by Egon Schiele hit \$6,250.

Another Haring subway drawing achieved \$10,000. Also, a bronze sculpture titled *Stalking Leopard* by Dylan Lewis (South African, b. 1964) earned \$6,875; and a watercolor depiction of a recumbent woman on a chaise longue by Egon Schiele hit \$6,250.

### Boilly oval oil portrait, \$50,000, Andrew Jones



An oil on canvas oval portrait of an artist at his easel attributed to Louis-Leopold Boilly (French, 1761-1845) sold for \$50,000 at a Design for the Home & Garden auction held November 29th by Andrew Jones Auctions in Los Angeles. Also, an early

19th century white marble model of a male bowler, probably English, 37 inches tall, went for \$37,500; and an oil on canvas by John Nieto (American, 1936-2018), titled *Fancy Dancer in Paris*, 71 inches by 59 1/4 inches, made \$21,250.

### Tiffany "Peacock" table lamp, \$250,000, Morphy Auctions



A Tiffany Studios "Peacock" leaded-glass table lamp on a matching "Peacock" base, 21 3/4 inches tall, sold for \$307,500 at a Fine & Decorative Arts sale held Dec. 17-18 by Morphy Auctions in Denver, PA. Also, a circa-1902 Crocodile vase with Amphora

oval and Imperial marks, 16 1/2 inches tall, brought \$26,000; and an antique occupational shaving mug with the image of a horse-drawn ambulance with driver, the owner's name in gilt lettering ("C. McNulty") realized \$19,000.

### Space Explorer rover toy, \$30,000, Bertoia Auctions



A Linemar friction-powered Space Explorer rover, near-mint with very crisp box, sold

for \$30,000 at an Annual Fall Auction held Nov. 17-18 by Bertoia Auctions in Vineland, NJ. Also, a Hubley cast-iron Fire Engine House, one of two known, in pristine condition, fetched \$31,200; a Shepard Hardware Co., Mason (bricklayer) cast-iron mechanical bank made \$18,000; and a Hubley three-dimensional cast-iron Giraffe doorstop, 13 inches tall, found a new owner for \$18,000.

### Pair of huanghuali stools, \$300,800, Brunk Auctions



A pair of Chinese hardwood huanghuali stools, probably from the

late Ming period, sold for \$300,800 at an Asian Art sale held October 19th by Brunk Auctions in Asheville, NC. Also, a Qing huanghuali cupboard with a dragon carved serpentine skirt earned \$153,600; two late Ming (or Qing) ritual bronzes, a censer, and an incense tool vase settled at \$294,400; and a baluster form jar with domed cover and gilt-on-turquoise decoration went to a determined bidder for \$108,800.

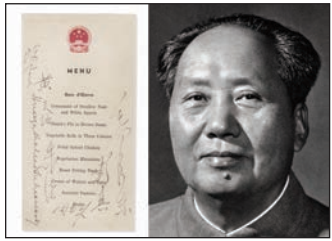
### JAY-Z: The Book of HOV, \$126,000, Christie's



A black leather case crafted by Pinel et Pinel, signed by recording artist JAY-Z, containing 14 limited-edition

metal library cards – 13 of which showcased different artwork from each of JAY-Z's solo studio albums, and one The Book of HOV commemorative card, as well as a metal bookmark, sold for \$126,000 at a single-lot auction titled JAY-Z: The Book of HOV, held December 5th by Christie's in New York City. Proceeds benefit the Brooklyn Public Library.

**Mao-signed menu,  
\$275,000, RR Auction**



An official menu from a state banquet held in Beijing in 1956, commemorating a state visit of the Prime Minister of Pakistan to China, signed by six Chinese statesmen, including Chairman Mao Zedong and Premier Zhou Enlai, sold for \$275,000 in an online auction held Nov. 17-Dec. 6 by RR Auction, based in Boston. Also, a fully operational World War II-era Enigma cipher machine brought \$206,253; and a check made out to Radio Shack signed by Steve Jobs rang up \$46,063.

**Roman marble head,  
\$504,000, Hindman**



A Roman marble head of a youth wearing a laurel wreath, probably inspired by the famed 5th century B.C. works of Polykleitos, sold for \$504,000 at the sale of the collection of Ernest and Ella Brummer held December 5th by Hindman in Chicago. Also, a second century A.D. head of a triton climbed to \$226,800; an Egyptian 19-inch wood sculpture depicting the head of Osiris fetched \$315,000; and a 4th-2nd century B.C. unfinished Greek marble head of a woman earned \$176,400.

**1879 map of Texas,  
\$705,000, Heritage**



Charles William Pressler and A. B. Langermann's *Map of the State of Texas* (Austin: General Land Office, 1879), one of only three known copies, sold for \$705,000 at the Ted Lusher Texas History Collection Signature Auction held December 9th by Heritage Auctions in Dallas. Also, an 1840 *Map and Description of Texas* by Francis Moore, Houston's second mayor, rang up \$519,000; and Austin's 1846 *Map of Texas*, issued after Texas's statehood, realized \$118,750.

**1902 Calif. \$10 note  
\$51,425, Doyle**



The only known 1902 U.S. bank note from The West Hollywood National Bank of Crescent Heights, California sold for \$51,425 at a Coins, Bank Notes, Stamps & Collectibles auction held December 5th by Doyle in New York City. Also, a collection of Iranian currency from 1937-1965 rose to \$3,630; a U.S. 1891-CC (Carson City) \$5 Liberty coin fetched \$1,936; a U.S. 1900 \$10 Liberty coin brought \$1,573; and a group of 1953 Bowman baseball cards, Color Series, hit \$5,445.

**Dusty Hill bass guitar,  
\$393,700, Julien's Auctions**



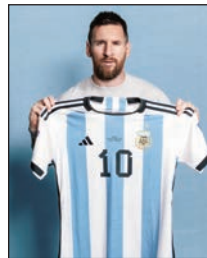
ZZ Top guitarist Dusty Hill's 1953 Fender Precision bass guitar sold for \$393,700 at an auction of The Collection of Dusty Hill held in Dallas, TX on Dec. 7-9 by Julien's Auctions, based in Beverly Hills, CA. It was the second-highest-selling bass in the world after Paul McCartney's Yamaha BB-1200 bass sold in 2021. Also, Hill's Music Video Fur 1983 Dean Explorer style bass guitar went for \$317,500; and his 1980s Gibson Explorer Fur bass guitar earned \$58,500.

**Magician's archive,  
\$68,750, Potter & Potter**



A collection of correspondence between the famed illusionist Karl Germain (1878-1959) and his assistant and friend Paul Fleming, from 1908-1959, sold for \$68,750 at a sale of magician Ricky Jay's collection held October 28th by Potter & Potter Auctions in Chicago. Also, a so-called "spirit photograph" of Ricky Jay with the "ghost" of Abraham Lincoln, created by photographer Stephen Berkman, realized \$8,125; and a group of scrapbooks for Bartholomew Fair achieved \$27,500.

**Lionel Messi shirts,  
\$7.8 million, Sotheby's**



Argentine soccer superstar Lionel Messi's set of six match-worn shirts from the 2022 FIFA World Cup in Qatar sold for \$7.8 million at an auction held December 14th by Sotheby's in New York City. It was the most valuable item of sports memorabilia sold at auction during all of 2023. A portion of the proceeds from the sale will be donated to the UNICAS Project, with the support of the Leo Messi Foundation, to meet the needs of children suffering from rare diseases.

**Paul Signac painting,  
\$8.6 million, Bonhams**



A 1902 painting by Paul Signac (1863-1935), titled *Sisteron*, sold for \$8.6 million at a sale of the Alan and Simone Hartman Collection held December 14th by Bonhams in New York City. Also, an 1888 painting by Claude Monet (1840-1926), titled *La Seine pres de Giverny*, rose to \$6.4 million; Alfred Sisley's (1839-1899) *La Seine a Suresnes* (1879) brought \$1.3 million; a Ming gilt bronze figure of Weituo earned \$433,000; and an 18th century white jade vase gaveled for \$242,000.

**Dairy cow weathervane,  
\$22,300, Soulis Auctions**



A dairy cow weathervane attributed to A. J. Harris (Boston, active 1868-1882) sold for \$22,300 at a Mid-Americana Gallery Auction held December 10th by Soulis Auctions in Lone Jack, MO. Also, an early 20th century C.W. Parker iron shooting gallery target in the form of a whippet achieved \$19,200; a mid-19th-century carved and painted pine whirligig formed as a gentleman in top hat and tails earned \$18,000; and a Cushing & White copper weathervane rose to \$10,800.

**Colt 1847 "Walker" revolver,  
\$81,900, Milestone Auctions**



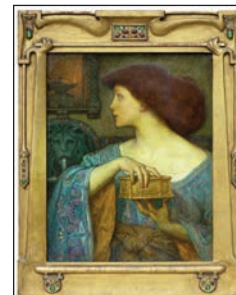
A Colt 1847 Martial "Walker" D Co., .44 caliber percussion revolver, Serial No. 218, one of 1,100 made, sold for \$81,900 at a Fall Premier Firearms auction held Nov. 18-19 by Milestone Auctions in Willoughby, Ohio. Also, an 1897 Winchester "double W" cartridge board with A B Frost vignettes realized \$69,000; a 1995 B Searcy (Boron, Calif.) 500 Nitro Express double rifle hammered for \$31,590; and a Russian contract Colt 1911 .45 caliber pistol made and shipped in 1916 achieved \$23,400.

**Carlo Scarpa glass vase,  
\$107,100, Wright Auction**



An iridescent glass vase designed by the Italian architect Carlo Scarpa, part of Scarpa's "Pennellate" series from the 1940s, sold for \$107,100 at an auction held December 13th by Wright Auction House in New York City. The vase was purchased by a woman in June for \$3.99 at a Goodwill store outside Richmond, Virginia. Not knowing its value or anything about it, she joined Facebook groups to learn more. One of the members told her it looked like the work of Scarpa.

**Charles Winter oil painting,  
\$115,000, Cottone Auctions**



An oil on canvas painting of a woman in a blue gown holding a golden box by Charles Allan Winter (1869-1942), titled *Pandora*, sold for \$115,000 at an Art & Antiques auction held Nov. 29-30 by Cottone Auctions in Geneseo, NY. Also, a circa 1910 Duffner & Kimberly Poppy floor lamp, 72 inches tall, lit up the room for \$78,650; and an oil on canvas marine painting by John Stobart (British, 1929-2023), titled *Straight Wharf, Nantucket*, changed hands for \$63,525.

# On View

*A Listing of Current Special Exhibitions at Highlighted Museums*

## Abby Aldrich Rockefeller Folk Art Museum

301 South Nassau Street, Williamsburg, VA  
888-965-7254  
www.colonialwilliamsburg.org

### Stitched in Time

From: Thursday, November 24, 2022 Until: Tuesday, January 1, 2030

### Art of the Quilter

From: Wednesday, April 20, 2022 Until: Tuesday, January 1, 2030

### American Folk Pottery: Art and Tradition

From: Wednesday, September 2, 2020 Until: Tuesday, January 1, 2030

### Early American Faces, The Art of Edward Hicks

From: Wednesday, September 2, 2020 Until: Tuesday, January 1, 2030

## Florence Griswold Museum

96 Lyme Street, Old Lyme, CT  
860-434-5542  
www.florencegriswoldmuseum.org

Fun & Games? Leo Jensen's Pop Art From: Tuesday, February 20, 2024 Until: Sunday, May 19, 2024

### Ongoing:

An American Place: The Art Colony at Old Lyme

The Baxter Collection: Selections from the Matthew A. Baxter Bequest

Selections from the Hartford Steam Boiler Collection


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## Houston Museum of Decorative Arts

201 High Street, Chattanooga, TN  
423-467-7176  
www.thehoustonmuseum.org

### Kehinde Wiley: An Archaeology of Silence

Now through Monday, May 17, 2024

### Crowning the North: Silver Treasures from Bergen, Norway

From: Sunday, February 11, 2024 Until: Sunday, May 5, 2024

### Multiplicity: Blackness in Contemporary American Collage

From: Sunday, February 18, 2024 Until: Sunday, May 12, 2024

### Vertigo of Color: Matisse, Derain, and the Origins of Fauvism

From: Sunday, February 18, 2024 Until: Sunday, May 12, 2024

## Isabella Stewart Gardner Museum

25 Evans Way, Boston, MA  
617-566-1401  
www.gardnermuseum.org

### Ongoing:

#### The Collection

Fine Art by Van Dyck, Rembrandt, Sargent, Botticelli, to name a few; pottery, ephemera, furniture, correspondence, tapestry, clothing, glass, and more accumulated by Isabella Stewart Gardner as she traveled the world.

#### Other:

Contemporary art, Artist-in-Residence, the Courtyard.

## Shelburne Museum

6000 Shelburne Road, Shelburne, VT  
802-985-3346  
www.shelburnemuseum.org

### Confected, Borrowed, and Blue:

*Transferware by Paul Scott*

From: Saturday, May 11, 2024 Until: Sunday, October 20, 2024

### Lorna McMaster:

*Stewarding a Seed Collection*

From: Saturday, May 11, 2024 Until: Sunday, October 20, 2024

### A Grand Spectacle in the Great Outdoors:

*Elliot Fenander's Circus Photography*

From: Saturday, May 11, 2024 Until: Sunday, October 20, 2024

### Vermont Furniture at Shelburne Museum

From: Saturday, May 11, 2024 Until: Sunday, October 20, 2024

### All Aboard:

*The Railroad in American Art, 1840-1955*

From: Monday, June 22, 2024 Until: Sunday, October 20, 2024

## The Strong National Museum of Play

One Manhattan Square, Rochester, NY  
858-263-2700  
www.museumofplay.org

### Barbie You Can Be Anything: The Experience

Now through Sunday, May 12, 2024

### War Toys: Ukraine

Now through Saturday, March 16, 2024

### Material Girl:

*Inside the Closet of America's Favorite Doll*  
Current

### ESL Digital Worlds:

*Level Up, High Score*  
Current



Open May 11–October 20  
www.shelburnemuseum.org

Mary Cassatt, *Louisine Havemeyer and Her Daughter Electra*, 1895. Pastel on wove paper, 24 x 30 1/2 in. Collection of Shelburne Museum. 1996-46. Photography by Bruce Schwarz.

# Collection from Rosalie Whyel's Museum of Doll Art Sets New World Record



When collector Rosalie Whyel founded the Museum of Doll Art in Bellevue, Washington in 1992, she created what became a benchmark for dolls to be recognized as important historical objects and as works of art. Its purpose was to honor, preserve, and share dolls from the 1600s through the early 21st century with both enthusiasts and scholars of play.

Her museum attracted people from around the world who, like Rosalie, indulged their younger self while walking through her incredible collection of over 1,000+ dolls. The museum was considered the best private doll museum in the world, inspiring several books and a strong fan base.

Just 20 years later, the museum was facing economic hardships and had to shut down. Prior to its closing, the country had already seen 13 major doll museums close their doors within just a few years. Sadly, Rosalie Whyel passed away on February 13, 2023.

Whyel was born in Fairbanks, Alaska and had a passion for learning and education. Her industrious nature shined when she organized a trail-blazing traveling exhibit of Alaskan women artists' work that toured the state in the 1960s. She began collecting antique dolls in earnest alongside her volunteerism for many nonprofits.

Rosalie met and married George Whyel and moved to Bellevue, Washington, where he encouraged her to create the museum. Once opened, the museum continued to inspire Rosalie's dedication to education, resulting in books, awards, and legions of fans.

Theriault's was commissioned to conduct a curated auction on behalf of the family. Part I of selected Museum items were sold on January 6 and 7, 2024.

Throughout the featured 600 lots there were records achieved on a continuous basis. Theriault's President, Stuart Holbrook, was quoted as saying, "The blend of items and the love of a woman who gave everything to the doll community for so many years, created an impactful sale that will surely be remembered as the doll auction of the past century."

The sale was off to a vigorous start early on when the third lot, an American black cloth doll by Izannah Walker, circa 1880, the only one known in the world, tripled its estimate, selling at \$92,000 and thus becoming the highest price paid for an American doll of the 19th century.

As one lot after another doubled, tripled and went even further, the bids continued to soar.

Other highlights included a French bisque fashion doll designed by Antoine Rochard, whose shoulder-plate was embedded with 48 gilt-edged crystals arranged to create an extraordinary jewelry montage. Considered one of the pinnacle art dolls of the 19th century, it realized \$194,000, doubling its estimate. An early Grodnertal wooden doll, whose costumes were ink labeled "Miss Maude Middleton" soared to \$36,800; a French wooden-bodied poupee, which had been estimated at \$12,000/\$17,000, soared to \$75,700; and a French bisque portrait bebe, named "Eugenie" by its original owner, with trunk and trousseau, topped its pre-sale estimate of \$8,000/\$12,000, by realizing \$23,650.

Many pieces went to established museums. The Barry Art Museum, in Norfolk, Virginia, was successful in adding a number of items to its permanent collection. As well, the National Museum of Toys and Miniatures in Kansas City furthered their collection to continue the vision of Whyel in educating the public on the importance of doll art.

The first part of the Rosalie Whyel Museum of Doll Art enhanced the concept of the doll as three-dimensional art form and important cultural object. At just under \$5,000,000 in sales, it became the highest grossing doll auction in history. This became, as well, the auction with the most registered bidders in Theriault's history, surpassing even its famed Shirley Temple Estate Auction in 2015. Next January, Part II will take place.

For further info about the next auction from Rosalie Whyel, contact [travis@theriaults.com](mailto:travis@theriaults.com) or call Theriault's at 410-224-3655. Visit [www.theriaults.com](http://www.theriaults.com) for news and information on doll collecting.

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# American Women's Role as Collectors, Patrons, and Museum Founders

By Patricia H. Svoboda, Research Coordinator, *Catalog of American Portraits*, National Portrait Gallery. Reprinted with permission.

As collectors, patrons, and museum founders, American women have played an influential role in national and international art circles from the late nineteenth century until today. With the rise of first-wave feminism, women acquired greater financial independence and access to education and professional careers. They also gained confidence in visiting galleries and museums and participating in cultural organizations. In turn, women commissioned and acquired fine art and decorative objects directly from the artists, or through dealers and commercial galleries. Some even went on to found museums in an effort to share their collections with broader audiences.

From the 1890s to the 1920s, these female patrons were quintessential "New Women." The author Henry James popularized the term, which referred to the growing number of feminists who made their presence felt in cultural, educational, and political groups. Active in the suffragist cause, they exhibited their art collections to raise funds for the movement. In honor of the Smithsonian American Women's History Initiative, which celebrates the centennial of women's suffrage in the United States, this study of female collectors, patrons, and museum founders highlights the women who made a substantial impact on the cultural advancement of their generations.



Portrait of Sarah Cooper Hewitt in French Costume, by J. Carroll Beckwith, 1899, pastel crayon on paper mounted on linen

Cooper Hewitt, Smithsonian Design Museum, New York, Bequest of Erskine Hewitt

More than one of the Smithsonian Institution's twenty-one museums owes its existence to some of the earliest women founders. In 1897, sisters Eleanor Garnier Hewitt and Sarah Cooper Hewitt opened the Museum for the Arts of Decoration (now the Cooper-Hewitt, Smithsonian Design Museum) in New York. Their grandfather Peter Cooper was the industrialist and inventor who had established the Cooper Union for the Advancement of Science and Art, a free school for adults, in 1853. The Hewitt sisters founded their museum as part of Cooper Union and curated its collection of drawings, prints, textiles, furniture, and decorative art objects, which they had acquired in the United States and Europe. They aimed to create a "practical working laboratory,"



Eleanor Garnier Hewitt, by Antonia de Bañuelos, 1888, oil on canvas,

Cooper Hewitt, Smithsonian Design Museum, New York, Bequest of Erskine Hewitt

where students and artists could interact with the objects and be inspired by the designs.

A few years later, in 1903, Isabella Stewart Gardner opened her Boston mansion, Fenway Court, to the public. Isabella Stewart was married to the prominent banker and civic leader John Lowell Gardner, who shared her interest in art collecting and traveling. After his death in 1898, she carried out their plans to build a private museum in the style of a Venetian palace with an inner garden courtyard. In her last will, she instructed that Fenway Court (now the Isabella Stewart Gardner Museum) would be for "the education and enjoyment of the public forever."



Isabella Stewart Gardner, by Anders Leonard Zorn, 1894, etching on paper, National Portrait Gallery, Smithsonian Institution, Washington, D.C.

Ultimately, Isabella Stewart Gardner amassed a collection of nearly 3,000 objects that includes fine and decorative art from America, Europe, and Asia. Its treasures span classical antiquity and the Renaissance to the modern art of her own day. Not only did she collect art, but she also supported the influential art historian Bernard Berenson, who advised her collecting practice. She was also a patron of the artists James McNeill Whistler, John Singer Sargent, and Anders Zorn, who created remarkable portraits of her. Zorn's first commission from Gardner is an 1894 etching that depicts her seated in an Italian "scabello" armchair, which appears to merge in the shadow of an



opulent drapery. She is dressed in a stately, long black dress and fur mantle with a plumed headpiece that echoes the coat of arms in the background.



Photograph of Katherine Dreier, circa 1910. *Dorothea A. Dreier papers, 1881-1941.*

*Archives of American Art, Smithsonian Institution.*

Like Isabella Stewart Gardner, Katherine Sophie Dreier was both a collector and a patron. Together with Marcel Duchamp and Man Ray, Dreier established the Société Anonyme in New York City. She later added the subtitle “Museum of Modern Art: 1920” to commemorate the year it was founded. With Duchamp’s assistance, Dreier became the driving force behind this first “experimental museum” of contemporary art in America. Throughout the 1920s and 1930s, she organized and funded an extensive schedule of programs, exhibitions, and publications that featured over seventy American and international artists. In 1941, Dreier and Duchamp promised the Société Anonyme’s collection of more than 1,000 modernist works to the Yale University Art Gallery in

New Haven. Although Dreier was not successful in establishing an independent museum, the Société Anonyme served in part as a model for the Museum of Modern Art in New York.

Around the 1930s, women patrons actively launched some of New York’s leading museums: the Museum of Modern Art, the Whitney Museum of American Art, and the Solomon R. Guggenheim Museum. In 1929, Abby Aldrich Rockefeller invited her friends Lillie Plummer Bliss and Mary Quinn Sullivan to join her in founding the Museum of Modern Art (MoMA), as a way to support contemporary artists. The three women selected A. Conger Goodyear as president of the board of trustees, and Alfred H. Barr, Jr. as the museum’s director. MoMA established a canonical modern art collection, which it augmented with a program of avant-garde exhibitions from America and abroad. As the museum grew, Abby Aldrich Rockefeller continued to play a pivotal role. In addition to donating over 2,000 works and providing acquisition funds, she acted as treasurer and trustee. Furthermore, she collected nineteenth-century folk art, which she gave to Colonial Williamsburg in 1939 and was transferred to the newly built Abby Aldrich Rockefeller Folk Art Museum in 1957.

When the Metropolitan Museum of Art turned down sculptor and patron Gertrude Vanderbilt Whitney’s offer to donate her collection of modern American art, she took matters into her own hands. In 1930, she founded the Whitney Museum of American Art, contributing about 700 works to its core collection. Under its first director Juliana Force, the museum became an influential center for American art. Indeed, the founder had wanted her museum to be “devoted both to assembling the best of American art past and present and to fostering the work of living artists, particularly those working in avant-garde styles.” Gertrude Vanderbilt Whitney’s long-term commitment to living artists is exemplified by this 1968 bronze cast after the 1916 original portrait bust, which she commissioned from the struggling young artist Jo Davidson.

A portrait commission led to the founding of another major New York City museum. The artist and collector Baroness Hilla Rebay von Ehrenwiesen, who was from an aristocratic family in Alsace, then part of Germany, had immigrated to the United States in 1927. When she painted the businessman



Gertrude Vanderbilt Whitney, by Jo Davidson, 1968 cast after 1916 original, bronze sculpture,

*National Portrait Gallery, Smithsonian Institution, Washington, D.C.*



*Hilla Rebay with one of her collages, ca. 1928.*

*Photo: Solomon R. Guggenheim Foundation, New York.*

opened in 1959. She established the Hilla von Rebay Foundation in 1967 to “foster, promote, and encourage the interest of the public in non-objective art.” Rebay’s art collection and archive became part of the Guggenheim Museum after her death that same year. A 2005 retrospective exhibition of Rebay’s artwork highlighted her pivotal role in founding the Guggenheim Museum.

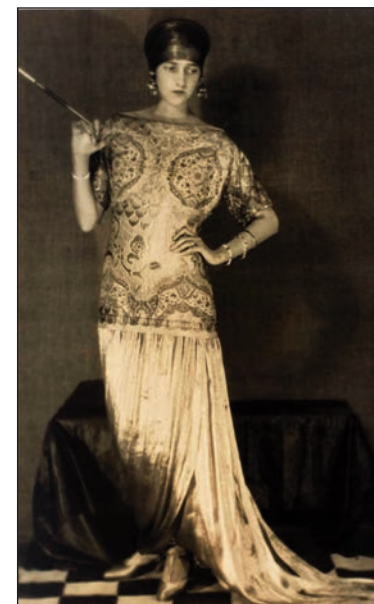
Solomon R. Guggenheim’s niece Peggy (Marguerite) Guggenheim shared his passion for abstract art, including Cubism and Surrealism. The gallerist, collector, and patron opened the Art of This Century Gallery in New York in 1942. A combined museum and commercial gallery, Art of This Century exhibited European and American artists, and gave Robert Motherwell, Jackson Pollock, and Mark Rothko their first solo shows. During World War II, Guggenheim went even further in her role as patron and assisted many artists in their escape from Nazi-controlled areas of Europe to America.

By 1947, Guggenheim decided to close her New York gallery and move back to Europe. She had spent many years on the continent becoming acquainted with the work of avant-garde artists. In 1925, she commissioned Man Ray to photograph her in a costume consisting of an elegant cloth-of-gold evening dress by Paul Poiret and a headdress by Vera Stravinsky. Another photograph from that session appeared in an article about influential foreigners residing in Paris in the Swedish weekly *Bonniers Vickotidnig*.

In 1948, Peggy Guggenheim was invited to display her modern art collection in its own pavilion at the Venice Biennale. She seized the opportunity to show the American Abstract Expressionists, who had never been publicly exhibited in Europe. In 1949, she moved to Venice, where she purchased an eighteenth-century palace on the Grand Canal called the Palazzo Venier dei Leoni. In forming her collection of avant-garde art, Guggenheim had consulted with the artist Marcel Duchamp and the art historian Herbert Read. In 1951, she opened the Palazzo Venier dei Leoni to the public. For her important cultural contributions, she was nominated as an Honorary Citizen of Venice in 1962. The Peggy Guggenheim Collection opened in 1980 under the management of the Solomon R. Guggenheim Foundation, to which she had bequeathed her art collection and palazzo, stipulating that the artworks remain in the Venetian residence.

Solomon R. Guggenheim in 1928, the two became friends and collaborators. Rebay convinced Guggenheim to begin collecting abstract art. As his advisor, she connected him to artists in Europe and eventually helped him acquire the more than 700 works that would form the basis of his museum. In 1939, he named Rebay the first director of the new Museum of Non-Objective Painting (today the Solomon R. Guggenheim Museum).

Rebay curated the museum’s American and European exhibitions and wrote about and lectured on abstract art. In 1943, Guggenheim and Rebay commissioned architect Frank Lloyd Wright to build the innovative, spiraling museum building that



Peggy Guggenheim, by Man Ray, 1925, gelatin silver print, *National Portrait Gallery, Smithsonian Institution, Washington, D.C.*

*©2000 Man Ray Trust/Artists Rights Society, NY/ADAGP, Paris*

Like Peggy Guggenheim, the collectors and patrons Anne Tracy Morgan and Marjorie Merriweather Post founded museums in stately residences. They also shared a common interest in French history and culture. Anne Tracy Morgan was a philanthropist who supported relief efforts for France during and after World War I and World War II. In 1929, Morgan presented France with the museum she had created in a seventeenth-century castle, known today as the Musée National de la Cooperation Franco-Américain du Château de Blérancourt. Its collection focuses on the historical, cultural, and artistic relations of our two nations from the seventeenth century to the present. In 1932, she became the first American woman to be appointed as a commander of the French Legion of Honor.

The philanthropist Marjorie Merriweather Post was appointed a Knight of the French Legion of Honor for funding the construction of field hospitals in France during World War I. Post was an astute businesswoman who expanded her family's Postum Cereal Company to form the General Foods Corporation, which she directed until 1958. She purchased the 1920s Georgian-style Hillwood mansion in Washington, D.C. in 1955, and opened it as a museum in 1977. Post hoped her rare collection of eighteenth-century French and Russian imperial fine and decorative art "would inspire and educate the public." The Hillwood Estate, Museum, and Gardens includes exceptional portraits of European and American historical figures, as well as Post's own portrait commissions of herself and her family members. Alfred Cheney Johnston's photograph of young Marjorie Merriweather Post shows her great poise in a formal gown and feather headdress and veil, which she wore when received by King George V and Queen Mary at Buckingham Palace in 1929. Callot Soeurs, a woman-owned fashion design house in Paris, created her presentation at court dress.



Marjorie Merriweather Post,  
by Alfred Cheney Johnston,  
1929, gelatin silver print,  
National Portrait Gallery, Smithsonian Institution,  
Washington, D.C., Gift of Francis A. DiMauro

The National Museum of Women in the Arts (NMWA) in Washington, D.C. also owes its existence to a forward-thinking woman collector and patron. In 1981, Wilhelmina Cole Holladay and her husband Wallace F. Holladay incorporated NMWA. After renovating the historic Masonic Temple, they opened the museum in 1987. The couple had begun collecting women's artworks in the 1960s when scholars and the public were beginning to recognize that women were underrepresented in major museum collections and exhibitions. Today, the collection includes over 4,500 works of fine and decorative art by American and international women artists that span the sixteenth century to the present. NMWA's exhibitions, programs, and research library aim to advance women in the visual, literary, and performing arts. In 2006, Wilhelmina Cole Holladay received the National Medal of Arts from the United States and was appointed a Knight of the Legion of Honor by France.

Women did not limit their activities to Europe and cities on the East Coast. They also created museums across the United States, in addition to funding and organizing "museums-without-walls" at fairs and international expositions and contributing to charitable organizations. Portraits played an important role in reinforcing their status as art collectors and founders of museums. One can discover further portraits and biographies of notable women in the Catalog of American Portraits (CAP). In 1966, the Smithsonian's National Portrait Gallery founded the CAP, a national portrait archive of historically significant subjects and artists from the colonial period to the present day. The public is welcome to access the online portrait search program of more than 100,000 records from the museum's website: [npg.si.edu/portraits/research/CAP](http://npg.si.edu/portraits/research/CAP)

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Leo Jensen (1926–2019),  
Baseball Machine, 1963.  
Painted wood, mixed media  
kinetic sculpture,  
90 x 76 x 23 in.  
Courtesy of the Artist's Estate.

# Isabella Stewart Gardner

## Isabella Stewart Gardner Museum

“Don’t spoil a good story  
by telling the truth.”

— Isabella Stewart Gardner

Isabella Stewart Gardner was born in New York City on April 14, 1840, into a well-to-do family. Her father, David Steward, made his fortune importing Irish linen and later through investments. The family lived on University Place in the West Village. Isabella was privately educated in New York and “finished” abroad. A Paris schoolmate, Julia Gardner, introduced Isabella to her brother, John “Jack” Lowell Gardner Jr.

In 1860, a few days before her 20th birthday, Isabella Stewart married Jack Gardner in Grace Church in New York City. They moved to his hometown of Boston and settled into a house in the fashionable Back Bay at 152 Beacon Street – a wedding gift from her father.

In 1863, the Gardners had a son, John Lowell Gardner III, called Jackie, who died of pneumonia at less than two years old. In 1867, on the advice of her doctor and hoping to rouse her from her depression, Jack Gardner took Isabella to northern Europe and Russia. This was the first of many trips abroad, later including Egypt and the Middle East (1874-75), and Asia (1883-84). Isabella reveled in travel, keeping elaborate journals of her visits.

Isabella was drawn to the intellectual life of Boston and Cambridge. In 1878, she attended the readings of Charles Eliot Norton, the first professor of art history at Harvard University; he invited her to join the Dante Society. With Norton’s encouragement, she began collecting rare books and manuscripts, beginning with early editions of Dante’s works.

In 1891, after years of collecting on a small, personal scale, Isabella inherited \$1.75 million upon her father’s death and was able to begin collecting on a greatly expanded level.

In 1884, Isabella and Jack Gardner first visited the Palazzo Barbaro, a Venetian palace owned by Bostonians Daniel and Ariana Curtis. The palazzo became the gathering place of a group of American and English Expatriates, including the painters John Singer Sargent, James McNeil Whistler, and Ralph Curtis, and the art connoisseur Bernard Berenson. Palazzo Barbaro became a major source of inspiration for Isabella in the creation of her museum in Boston.

Isabella met the charming and intelligent Harvard student Bernard Berenson in 1886. With funds from the Gardners and others, Berenson set off for Florence in 1887 to pursue a literary career but soon discovered his true calling as a connoisseur of Italian Renaissance art. He became Isabella’s chief art advisor, helping her acquire many of the masterpieces in her collection. Berenson wrote of Isabella, “She lives at a rate and intensity, with a reality that makes other lives seem pale, thin, and shadowy.”

Upon purchasing Rembrandt’s *Self Portrait, Age 23* in 1896, Isabella and her husband Jack decided their ambitions as collectors required more space than their residence permitted, and first began to consider the idea of a museum. At first, they considered expanding their current home, combining two houses on Beacon Street. However, as Isabella’s collection and ambitions continued to grow, Jack felt it would be more sensible to buy land and build a new building for the museum with apartments for themselves within it.

Jack Gardner died suddenly of a stroke on December 10, 1898. Six weeks later,

Isabella Gardner continued with their shared plan to purchase a plot of land in the Fens (Fenway Court) and selected local architect Willard T. Sears, who had done a good bit of work on their home on Beacon Street, to draw up plans for a museum. At the time, there were almost no other buildings in the area.

The influence of the Gardners’ enjoyment while staying at the Palazzo Barbaro is quite evident in the design and construction of the museum. When Jack and Isabella visited in the summer of 1897, they gathered architectural fragments for their eventual gallery, buying columns, windows, and doorways to adorn every floor, as well as reliefs, balustrades, capitals, and statuary from the Roman, Byzantine, Gothic, and Renaissance periods.



*Throughout the year, the museum’s always-blooming Courtyard is transformed through a series of nine dramatic seasonal displays that reflect Isabella’s passion for gardens. The architecture demonstrates the Gardners’ love of ancient European and Middle East design.*

Construction of Isabella’s museum began in 1899 and was completed in late 1901. Willard Sears learned early that Isabella was a challenging employer and meant to play a more active role in the design and the construction than most clients. She continually made changes, insisting that the workmen undo and redo their work, and Sears had to run interference between Isabella and his workers.

In 1901, Isabella moved into the private fourth-floor living quarters and devoted herself to personally arranging works of art in the historic galleries on the first three floors. In 1901 and 1902, Isabella installed her collection of paintings, sculptures, tapestries, furniture, manuscripts, rare books, and decorative arts. She continued to acquire works and change the installations for the rest of her life.

The unsolved theft of 13 works of art that took place on March 18, 1990, continues to plague the Isabella Stewart Gardner Museum. Works by Edgar Degas, Rembrandt van Rijn, Johannes Vermeer, and Edouard Manet were taken in the dark of night allegedly by two men posing as police officers who tied up the on-duty security and hastily left with their plunder, cutting paintings out of frames and seeming to have no method to their selection of goods.

There is a \$10 million reward for information leading directly to the safe return of the stolen works. Conspiracy theories and tales of secret locations of the artwork continue to come into the public eye but as of yet, they have produced no results or return of the missing masterpieces.

For more information visit [www.gardnermuseum.org/organization/theft](http://www.gardnermuseum.org/organization/theft).

*An empty frame shows where Rembrandt’s The Storm on the Sea of Galilee was displayed before being stolen in 1990.*



*This portrait of Isabella Stewart Gardner was taken in 1888.*



*Isabella’s first major purchase following receiving her inheritance from her father: Rembrandt’s Self Portrait, Age 23.*



*The Isabella Stewart Gardner Museum is located at 25 Evans Way in Boston. For information on the Museum, its hours, and directions, please visit [www.gardnermuseum.org](http://www.gardnermuseum.org) A new book, *Isabella Stewart Gardner: A Life* is now available through the museum shop and online.*



# Electra Havemeyer Webb

## Shelburne Museum

### “A collection of collections.”

— Mrs. Webb

John Engstead, Portrait of Electra Havemeyer Webb, date unknown. Gelatin silver print, 9 1/4 x 7 1/4 in. Collection of Shelburne Museum Archives.

Shelburne Museum, in Shelburne, Vermont, is the manifestation of one woman’s enduring passion and unwavering commitment to a distinctive vision. Electra Havemeyer Webb (1888-1960), a visionary and trailblazer founded Shelburne Museum in 1947, aiming to share an extensive collection encompassing American art, design, and decorative arts. Today, Shelburne Museum stands as a testament to her groundbreaking

innovation in art collecting and museum experiences.

Born into privilege in 1888 to Henry Osborne Havemeyer (1847-1907) and Louisine Waldron Elder Havemeyer (1855-1929), Electra Havemeyer was raised in New York City, where her family’s wealth—derived from the sugar industry—facilitated a life of opulence and an acumen for collecting. The Have-meyers were influential collectors who assembled a renowned art collection of the finest masterpieces in Asian and European fine and decorative arts. Most notably, the Havemeyers were among the first American collectors to acquire French Impressionist artworks, which they purchased on the advice of their art advisor and friend, artist Mary Cassatt (1844-1926).

Deviating from her parents’ interest in European art, Mrs. Webb’s foray into collecting began at the age of 19 with the acquisition of an American folk-art piece, a tobacconist figure she named “Mary O’Connor,” which she procured for 15 dollars. Undeterred by conflicting opinions on what constituted art, Mrs. Webb became an early collector of this then-little-understood vernacular and body of work, defying conventional preferences for fine art at the time. From Mrs. Webb’s perspective, she was one of a few collectors who saw value in “the beauty of everyday things,” and through her focus on pieces created by ordinary craftspeople,



Unidentified photographer, Portrait of H.O. & Louisine Havemeyer with their Children, Horace, Electra, and Adaline, ca. 1888. Gelatin silver print, 8 x 10 in. Collection of Shelburne Museum Archives.

she preserved and elevated facets of every-day life into a uniquely American aesthetic.

From her initial art purchase to her final acquisition, Mrs. Webb’s collecting is marked by the unexpected. Throughout her life, she pursued objects that affected her aesthetically and emotionally. Progressively undeterred by hierarchies long established within the arts, she valued all objects with the same reverence, such as hanging and displaying antique quilts on the wall like paintings and approaching weathervanes like modern sculptures. Her appetite for antiques was insatiable, and

she filled every available space in her households with them. “The rooms were over-furnished. ... Then the closets and the attics were filled,” she said. “I just couldn’t let good pieces go by – china, porcelain, pottery, pewter, glass, dolls, quilts, cigar store Indians, eagles, folk art. They all seemed to appeal to me.”

Throughout her life, she pursued objects that affected her aesthetically and emotionally. She was, therefore, just as passionate about collecting American folk art paintings and sculptures as she was about amassing an extraordinary holding of quilts, carousel figures, carriages, or a 220-foot steamboat. During the last decade of her life, Mrs. Webb expanded the Museum’s holdings to embrace fine art, acquiring over 400 American paintings and finalizing plans for exhibiting Impressionist works she inherited from her parents, including Edgar Degas (1834-1917), Édouard Manet (1832-1883), Claude Monet (1840-1926), and, of course, Cassatt.

There are few collectors whose collections grew to be quite as large and diverse as Mrs. Webb’s. In 1947, at the time she realized her dream to create a museum in which to share her collections with the public, she had amassed over 150,000 objects. However, while Mrs. Webb’s taste was visionary, her collection is also a tribute to her wisdom in seeking guidance from others, often leaning on the insights of other remarkable women, such as one of her first hires for Shelburne Museum, Lillian Baker Carlisle (1912-2006). A particularly fruitful partnership emerged with Edith Gregor Halpert (1900-1970), a prominent New York City art dealer, leading to a lifelong bond built on shared passion and hard work. For both women, the act of collecting was an art form, and when collaborating, they created a masterpiece. Seeking Halpert’s counsel and heeding her advice, over several decades, Mrs. Webb purchased over one hundred objects from her for her new museum. For shaping the Museum’s esteemed folk-art collection, and, as Mrs. Webb wrote, acting as “the fairy god-mother to the Museum,” in 1953 she appointed Halpert as a member of the Museum’s Board of Trustees.

By the time of Mrs. Webb’s death in 1960, Shelburne Museum had established itself as a reputable museum. Mrs. Webb referred to her unique Museum as “a collection of collections” that acts as an “educational project, varied and alive.” As one of the nation’s first female museum founders, Mrs. Webb crafted a unique tapestry: extraordinary collections set amidst historic New England buildings, creating an inviting space for visitors to relish the pleasure of looking at and learning about various art objects, just as she did. Today, Shelburne Museum continues to be a place like no other, which reflects and honors Mrs. Webb’s collecting whimsy while also evolving and embracing the past, present, and future.



Unidentified photographer, Electra Havemeyer Webb and J. Watson Webb at their Westbury House, 1946. Gelatin silver print, 10 x 8 in. Collection of Shelburne Museum Archives.



Unidentified photographer, Electra Havemeyer Webb at the Champlain Valley Fair, 1947. Gelatin silver print, 8 x 10 in. Collection of Shelburne Museum Archives.



Unidentified photographer, Weathervanes, February 23, 1955. Contact sheet. LOOK Magazine Photograph Collection, Library of Congress, Prints & Photographs Division.

*The Shelburne Museum is located at 6000 Shelburne Road, Shelburne, Vermont. For hours, directions, and more information on this museum and its exhibitions, visit [www.shelburnemuseum.org](http://www.shelburnemuseum.org).*

# Anna Safley Houston

## Houston Museum of Decorative Arts

“Always paddle your own canoe.”

— Anna Safley Houston



*A young Anna Safley Houston*



*The Houston Museum of Decorative Arts, Chattanooga, TN*

Nestled in a thriving art district in Chattanooga, Tennessee, the Houston Museum of Decorative Arts holds an internationally recognized collection of Victorian art glass and antiques. The museum is in a stately Victorian home holding more than 12,000 items from 12 different countries. There are at least 50 collections within the overall collection, each representing an aspect of Victorian life. From fine-blown and cut-glass water pitchers and

decorative items—including works by Steuben, Tiffany, Durand, Loetz, and Fenton—to one-of-a-kind Tennessee-made furniture from the early 1800s, these objects teach visitors about history, beauty, manufacturing, function, and most importantly, they evoke nostalgia and curiosity.

This impressive collection is a testament to the skill and determination of one woman, Anna Safley Houston (1876–1951). That a woman of her time, a woman of modest means and little education, could amass such a significant collection and gift it to the people of Chattanooga establishes Anna as a one-of-a-kind patroness of the arts.

Anna was the first of 11 children born to an Evening Shade, Arkansas family. She left school after sixth grade to care for her siblings after the death of their mother in childbirth. She left home at 15, taking odd jobs including one as a hair model at medicine shows, and eventually, she landed work as a buyer of ladies’ clothing for Marshall Field in Chicago and Macy’s in New York. In 1897, she came south to Missouri and at 21 married her first of nine husbands, Otto C. Ashbaugh. They had two children, girls, who both died in infancy. Ashbaugh, however, was not there for the birth of the second child – he departed while Anna was pregnant. After the passing of her second child, Anna made a life for herself as an independent woman.

Anna came to Chattanooga in 1904 by way of California, after having married her third husband, E.R. Crisman. Using her money, Crisman invested in a furniture store, making her part owner. That husband soon moved on, but Anna stayed in Chattanooga for the rest of her life. There, Anna was known as a “pioneering female entrepreneur.” She owned a thriving ladies’ clothing store and milliner shop advertising “Fancy Scarves, Neck Wear, Drawn Work, and Holiday Goods.” She invested in real estate, purchasing rental property around town.

In 1920, Anna opened the Red Brick Dixie Antique Shop. Her interest in decorative arts, which began early in childhood when she would collect broken bits of glass and paste them on jars, came to fruition in the 1920s. She was a self-taught authority on the decorative arts; collectors, dealers, and publishers consulted her about art glass and antiques.

During the 1920s Anna developed a single-minded focus on collecting museum-worthy items, most of which she did not sell in her shop but kept in order to maintain the integrity of her growing collection. During her lifetime, she traveled to every state in the U.S. and extensively in Canada and Mexico, where she once dodged bullets exchanged between Pancho Villa and the U.S. Cavalry.

One of the unsolved mysteries about Anna’s life revolves around how she paid for her valuable collection. She made money from her successful businesses, and records show that she refinanced her property holdings regularly. There is some evidence that she purchased items at very low prices from people who

did not have an idea of their value. And, she was known for some questionable business practices, like purchasing items COD during buying trips and then haggling with the freight office over price when the items arrived in Chattanooga.

Though she married and divorced many times, her husbands were not a source of funds. Several of them, however, did provide stability and services related to her businesses. Her favorite and longest-lasting marriage to plumber James W. Houston provided plumbing services for her rental properties, and he had a truck to transport items she purchased for the collection. One husband worked for the railroad, so she was able to travel cheaply by rail. And as a woman, she needed a husband to conduct business transactions!

During the Great Depression, Anna lost her businesses and properties. Over time she neglected her health to devote everything to the preservation and expansion of the collection. At the age of 60, with the help of one teenager, she built a large, barn-like warehouse with a tarpaper roof outside of town to house the collection, herself, and her beloved dog Sonny.



*Anna Safley Houston and her dog, Sonny, in her barn in East Ridge in the 1940s*

The barn had no heat or running water. Anna refused to spare money for food and healthcare, relying on friends for sustenance and occasionally allowing patrons into the barn to view and purchase from the collection. Mary Jean Giles Roberts, the daughter of one friend, described the interior of the barn as a jungle of antiques: “Furniture stacked on cartons and crates stacked on furniture lined the walls and ran down the center of the room. Glassware, china, and small items were arranged on every surface. The ceiling and upper walls were festooned with hundreds of pitchers and cups of all description.”

Additions to the barn are evidence that Anna continued to collect priceless art glass and antiques even as she continued to neglect her own well-being.

Of Anna’s focus on establishing a museum, Mary Jean Rogers noted that “Mrs. Houston was a woman of single-minded purpose. Time after time, she talked of the museum which would one day exist for her treasures. She would, and did, sacrifice everything for it.”

Anna Safley Houston died in 1951, having organized a nonprofit with a vision of sharing the collection and its history with future Chattanoogaans. Before her death, she hired attorney Blaine Buchanan to establish the museum, with an astonishing 102 Trustees named in its charter. The museum opened in the Bluff View Art District in 1961 and moved into its permanent home in 1968.

Today the Houston Museum of Decorative Arts flourishes not just because of Anna Safley Houston’s astute, informed ability to collect museum-quality items, but also because of her single-minded focus on a vision of an arts education and enrichment space for the people of her adopted community.



*Tennessee-made oversized teacher desk from Anna Safley Houston’s collection, with Early American Pattern Glass*



*Early Louis Comfort Tiffany glass from Anna Safley Houston’s collection on a mantel inside the Houston Museum*

Visit the Houston Museum at [www.thehoustonmuseum.org](http://www.thehoustonmuseum.org) for information about Houston Museum exhibits, events, and community activities, including our 50th Anniversary Antiques Show and Sale in February 2024.



Miss Florence

# Florence Griswold

## Florence Griswold Museum

“At first the artists adopted Lyme, then Lyme adopted the artists, and now, today, Lyme and art are synonymous.”

— Florence Griswold, 1937

Thanks in large measure to “Miss Florence” Griswold (1850-1937), what is known today as the Florence Griswold Museum has, for more than a century,

been the home of the Lyme Art Colony in Old Lyme, Connecticut.

Florence Ann Griswold was born on Christmas Day, 1850 to Robert and Helen Griswold of Old Lyme, Connecticut. “I was never more pleasantly disappointed,” wrote Helen, announcing the new arrival to the father, who was sailing the Atlantic. Helen may have been especially aware of the limited opportunities that her era offered women. Had she known what was to become of her new daughter, she would surely have been amazed.

Florence had a distinguished ancestry. She was a descendant of two governors of Connecticut, including her grandfather, who was also a U.S. Congressman and a Connecticut Supreme Court judge. Her immediate family, however, were considered the “poor relations” of the large and wealthy Griswold clan.

Robert’s life as a ship’s captain began well, but by 1855 he became weary of the hardships of sailing boats family shipping line out of New York to the West Indies and China and retired. Robert chose to invest heavily in an ox-and-horseshoe factory in Old Lyme, but it failed in the 1860s, and his family struggled financially from that time on. By 1877 Robert was not only in poor health but also had three mortgages on the family home. His death in 1882 left them in a genteel poverty that continued to plague his family.

Despite the family’s misfortune, Florence and her two older sisters received the education of socially elite young women. They attended a private finishing school, where they studied music, painting, the needle arts, and foreign languages. Florence became fluent in French and proficient in piano, harp, and guitar, and she was skilled at English-style horseback riding. Such an education was intended to make a young woman eligible for a suitable marriage, but none of the Griswold sisters married.

In 1878 Helen and her daughters opened a girls’ school in their home, which ran with modest success until about 1892, with offerings that at times included English, history, French, German, Latin, Greek, the “higher mathematics,” music, art, and “the rich and elegant styles of French embroidery, ancient and modern, not elsewhere taught in this country.” By 1891 a close friend believed that their only income was from a few seasonal boarders and lessons in piano and needlework. Matters grew worse after the passing of her sisters and her mother by 1900. Florence was the only one left to take care of her family home.

In 1898 Florence Griswold placed ads in a local newspaper, looking to sell (and deliver) pansy and rose plants she propagated in her garden. Even so slight a business venture stretched the limits of the domestic sphere that highbred females were bound by. The boldness of her action suggests she was strong and self-reliant, but artist Arthur Heming, who boarded with her in the early 1900s, said she was neither. Nor was she, by other accounts, always sensible. Florence Griswold was, nonetheless, destined to run a famous boardinghouse for artists. Artist Henry Ward Ranger discovered Old Lyme and the Griswold

house in 1899 and returned with friends the following spring to create a Barbizon-oriented art colony. After Childe Hassam arrived in 1903, it would become the largest and best-known Impressionist art colony in America. Florence Griswold was a major force in making it all happen.

Miss Florence was extraordinarily kind and catered joyfully to the needs of her boarders, friends, visitors, and the countless stray cats that flocked to her home. She charged such low rent that often she could not pay her own bills and also acquired additional mortgages on her home to keep things moving. Her unflinching optimism endeared “Miss Florence” to the artists. She became their friend and confidant. Her sunny outlook never wavered, even as financial troubles multiplied.

[Grateful for her hospitality, the artists painted on the walls and doors of the house. This unique collection is preserved within the Florence Griswold House today, making the building itself one of the most important aspects of the collection.]

She packed and shipped paintings and other belongings that “her boys,” as she called them, left behind. She divided her attic into bedrooms, converted outbuildings into studios, and organized entertainment.

A woman who ran a busy boardinghouse, aggressively sold paintings out of her front hallway, and took an active part in her town’s affairs might be expected to favor women’s rights, but Florence Griswold did not fit the stereotype of a suffragette and did not support them. Like these feminist “New Women,” she had defied precepts that restricted women of her class to a domain of genteel domesticity, but circumstances, not modern ideas, had shaped her life. She may have feared that suffrage would spoil the apolitical, behind-the-scenes power that such traditionally “feminine” women believed they had. Florence Griswold—energetic, aggressive, and unconventional, but also refined, domestic, and happily compliant—combined elements of both.

In old age, she managed the new Lyme Art Association gallery next to her house, yet her final years were filled with money concerns which became overwhelming, even though friends and relatives intervened. The Florence Griswold Association was formed in 1936 and helped her to stay in her home, where she died in 1937 at the age of 86. Her New York Times obituary read, “In her delicate and high-bred way, Miss Florence had her part in fostering an authentic American art.”

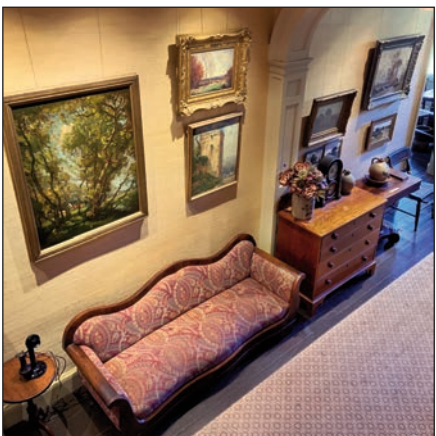
--Adapted from an online essay by independent scholar and curator Hildegard Cummings. Read more about Miss Florence and the Lyme Art Colony artists at [FlorenceGriswoldMuseum.org](http://www.florencegriswoldmuseum.org).



Front Parlor, Florence Griswold House, ca. 1905-08, By William Chadwick (1879-1962), Oil on canvas. Bathed in soft northern light, a woman—likely Florence Griswold—contemplates a book during a quiet moment in her parlor.



Florence Griswold’s family home where the American Impressionist movement began.  
photo: Judy Gonyeau



The front hall where Florence would beckon buyers and art lovers to see what works were available.  
photo: Judy Gonyeau



There are 38 individual painted panels and 8 double panels (where two images on two doors complete the picture) created by some of the many artists who boarded with Miss Florence. In this dining area photo are examples of 3 double panel and 7 single panel paintings.  
photo: Judy Gonyeau

# Abby Aldrich Rockefeller

## Abby Aldrich Rockefeller Folk Art Museum

“... a nation without humor is not only sad but dangerous”

— Abby Aldrich Rockefeller



Figure 1: The Art Museums of Colonial Williamsburg front entrance. Colonial Williamsburg recently completed a 65,000 square foot expansion providing additional exhibition spaces and a dedicated entrance pavilion.

American folk material. AARFAM contains eleven galleries with innovative rotating exhibitions on folk painting, drawing, sculpture, metalwork, pottery, painted furniture, textiles, and toys. As part of the Art Museums of Colonial Williamsburg, the collection resides alongside the exceptional DeWitt Wallace Decorative Arts Collection. The two museum holdings comprise more than 70,000 examples of American and British material bringing together a rich assemblage of folk, fine, decorative, and mechanical arts under one roof (fig. 1).

The nucleus of the AARFAM was formed by Abby Rockefeller (fig. 2), a pioneer collector in the fields of American folk and modern art. Rockefeller began collecting in the 1920s, undoubtedly influenced by an upbringing that fostered art appreciation. The daughter of Senator Nelson Aldrich and Abby Chapman Aldrich of Providence, Rhode Island, Rockefeller was reared in an environment that supported education and learning. Her father's extensive library and painting collections were ripe for the young girl's inquisitive mind and were complemented by family trips to art museums and galleries in Washington D.C., England, and Europe.

In 1901, she married John D. Rockefeller Jr., son of the founder of Standard Oil Company. The Rockefellers supported numerous public and social causes, with a special interest in historical and educational endeavors, notably the restoration of the eighteenth-century colonial capital at Williamsburg, Virginia.

Abby Rockefeller's interest in American folk art was the direct result of her appreciation for contemporary art. She took pleasure in discovering and acquiring the work of unrecognized talent and was a founder and active supporter of the Museum of Modern Art, often patronizing many of the artists who exhibited there. Early twentieth-century painters and sculptors were, in fact, the first to recognize the aesthetic value of American folk art, seeing a relationship between it and their own creative efforts. By the 1920s, excitement over the connections between the two artistic forms began to stir a group of important dealers, collectors, and scholars who would help to shape public opinion and Rockefeller's personal taste. Chief

among them was Edith Gregor Halpert who became Rockefeller's single greatest source of folk material (fig. 3).

The two women became acquainted after Rockefeller discovered Halpert's gallery, noted as the first commercial art space in Greenwich Village. At first, the Downtown Gallery solely represented living artists, but within a few years, Halpert's offerings extended to American folk art. By no coincidence, her husband Sam Halpert was a member of the Ogunquit Colony in Maine, a school of modernist painters and sculptors.

A few early art installations introduced American folk painting and sculpture to viewers, but arguably the most influential exhibition was *The Art of the Common Man in America: 1750-1900*. Organized by Newark Museum curator Holger Cahill in 1932, it was comprised of American folk art anonymously loaned by Rockefeller, introducing for the first time an important private collection on a national level. After an opening at the Museum of Modern Art, over 170 objects traveled to cities around the country, providing broad exposure to the general public.

During this time, Rockefeller visited Virginia and toured the Ludwell-Paradise House, a building her husband helped to acquire for the restoration efforts at Williamsburg. Recently restored, it was agreed that the handsome brick dwelling provided the perfect location along the town's historic Duke of Gloucester Street to showcase a more comprehensive selection of Rockefeller's holdings.

Beyond their aesthetic appeal, her folk art could help to educate visitors about the lives of earlier Americans, complementing her interpretation of the colonial era. On March 31, 1935, an exhibition of Rockefeller's collection officially opened at Williamsburg, becoming the country's first structure devoted exclusively to the public display of American folk art (fig. 4).

Four years later, Rockefeller's generous loan became a permanent gift ensuring the future of the collection. Today, we celebrate her vision and foresight in collecting first-rate examples of American folk art. Not only did she establish a recognition and interest in folk material, but she also introduced a body of paintings and artifacts that reflected a broader picture of the American past. Since Rockefeller's donation, the collection has expanded exponentially but is nevertheless representative of the forms, motivations, and expressions that initially inspired her to collect. True to this day and in Abby Rockefeller's own words, art "is one of the great resources of life. . . it enriches the spiritual life and makes one more sane and sympathetic, more observant, and understanding, as well as being good for one's nerves."

By Laura Pass Barry, Juli Grainger Curator of Paintings, Drawing, and Sculpture, Colonial Williamsburg Foundation.



Figure 2: Abby Aldrich Rockefeller by Robert Brackman, New York, New York City, 1941, oil on canvas, 48 1/2 x 42 1/2 inches, Colonial Williamsburg, Gift of the Blanchette Hooker Rockefeller Fund through the generosity of John D. Rockefeller 3rd, his wife Blanchette Hooker Rockefeller, and their four children, 2019-82. Abby Rockefeller's support of contemporary artists extended to the commission of this portrait.



Figure 4: Interior of the Ludwell-Paradise House, Williamsburg, ca. 1937, showcasing Abby Rockefeller's folk art collection. Rockefeller's collection of American folk art remained on view in this location until a purpose-built museum was constructed in 1957.



Figure 3: Baby in Red Chair, possibly Pennsylvania, 1810-1830, oil on canvas, 24 1/4 x 17 1/2 inches, Colonial Williamsburg, from the Abby Aldrich Rockefeller Collection, gift of David Rockefeller. This now iconic image of a sleeping baby was one of the first folk art objects purchased by Rockefeller from Halpert.

See the Abby Aldrich Rockefeller Folk Art Museum (AARFAM) at [www.colonialwilliamsburg.org](http://www.colonialwilliamsburg.org) for information about exhibits, events, and community activities or visit us at 301 South Nassau Street, Williamsburg, VA



# Margaret Woodbury Strong

## The Strong National Museum of Play

# “I will take anything I don’t have to feed.”

— Margaret Woodbury Strong

Every year since 1998, The Strong National Museum of Play in Rochester, NY inducts beloved toys from our past into its Toy Hall of Fame. Like other Hall of Fame

museums, making the list is the pinnacle of success for our childhood favorites. In 2023, that included Baseball Cards, Cabbage Patch Kids, Nerf Toys, and the Fisher-Price Corn Popper.

The Strong Museum of Play is the vision and legacy of Margaret Woodbury Strong (1897-1969). Born on March 20, 1897, Margaret grew up in Rochester, NY, an only child in a wealthy family of collectors. Her father, John Charles Woodbury (1859-1937), who was in the buggy business, collected coins and recorded life events in scrapbooks. Her mother, Alice Motley Woodbury (1859-1933), collected 19th-century Japanese objects d’art. And an admired aunt collected bookplates. When John C. Woodbury, Margaret’s father, died in October 1937, he left her \$1.5 million, and she inherited the collections both parents had acquired over their lifetimes – coins, medals, and stamps from her father, and bookplates, Japanese artwork, and inkwells from her mother. She meticulously maintained their collections long after they were gone.

As early investors in the Eastman Kodak Company, the Woodbury’s fortunes grew alongside George Eastman’s, and their wealth afforded Margaret many unique opportunities to indulge her passions, including building a collection of dolls from her travels around the world.

Thanks to her parents’ passion for traveling, Margaret saw more of the world by age 11 than most people do in a lifetime. As an adult reflecting on her travels, she noted, “I was allowed to carry a small bag to put my dolls and toys in and to add anything I acquired on the trips. Consequently, my fondness for small objects grew.” The Woodburys also spent considerable time visiting museums and attending the theater. In short, they made Margaret’s world into both a classroom and a playground.

Surrounded by grown-ups and objects—but rarely children her own age—Margaret turned to her dolls and miniatures to keep her company. She also engaged in competitive solo sports, excelling at golf (Margaret trained under golf professional Walter Hagen, won multiple titles, and set women’s records at Oak Hill and other local country clubs), archery, and horseback riding.

Margaret’s collecting interests waned during her 38-year marriage to Homer Strong, with the couple turning to their mutual interests in gardening, flower arranging, and raising their only child, Barbara.

In 1953, Margaret fell down the stairs at her Maine cottage, breaking multiple bones, including several vertebrae. It was during her recovery that she “started in collecting dollhouses in a big way,” according to her 1960 draft, “My Doll Houses.” “Because I could not bend I had tables built to hold the doll houses and I could easily furnish them standing up.”

Margaret Woodbury photographed holding a favorite doll.

With Homer’s death in 1958, Margaret

launched herself wholly into the pursuit of adding to her existing collections and by 1969 had amassed more than 27,000 dolls (up from 600 in 1960), 500 dollhouses, and a seemingly endless number of middle-class American household objects spread over more than 50 categories. The vast majority of her collections, however, related in some way to play, and she earned a particular reputation for her outstanding collection of dolls and toys.

Margaret started sharing her doll and dollhouse collections in the late 1950s. In December 1957, the *Rochester Times-Union* reported noted, “These are only a few of the highlights of this stupendous collection which will soon be open to the children of Rochester and the general public.” A year later, the Rochester Historical Society sponsored the first public showing of the dollhouses, with 100 on view. Two months later, *Hobbies—The Magazine for Collectors*, publicized the event nationally.

As her collections grew, Margaret began to think of them as a museum. To house her acquisitions, she added two gallery-like wings to her 30-room suburban Rochester residence. When people came to visit, she asked them to sign a guest book and record their impressions.

In 1968 Margaret obtained a provisional charter from the New York State Board of Regents for the “Margaret Woodbury Strong Museum of Fascination,” a name she took from the way guests often described her collections. She planned to add another wing and a lecture hall to her home, but she never built them. On July 17, 1969, she died in her sleep at age 72.

In her will, Margaret left her collections and most of her financial resources for the creation of a museum; however, organizing, indexing,

and presenting the collections to the public was not an easy job given the size and scope of what she had amassed. It was estimated that Margaret left behind several hundred different types of collections that collectively included several hundreds of thousands of individual items. According to published reports, “virtually every nook and cranny of her home was filled. Even bathrooms, bathtubs, and the walls of every room, and her living room looked like a used furniture store.” Thirteen years later, in 1982, the Margaret Woodbury Strong Museum, known as The Strong, opened to the public.

Today, The Strong welcomes more than 500,000 visitors a year to its downtown Rochester facility to experience the dynamic, interactive exhibits of the world’s only collections-based museum devoted solely to the history and exploration of play. The Strong complex also houses the National Toy Hall of Fame, the World Video Game Hall of Fame, the Brian Sutton-Smith Library and Archives of Play, the Woodbury School, and the *American Journal of Play*.

For more information, see also New York Heritage Digital Collections, which features The Strong’s Margaret Woodbury Strong Papers, 1897-1969 and nearly 70 images that document Margaret’s life and legacy.



The 20,000-square-foot residence was the home of distant relative Homer Strong and his wife, noted collector Margaret Woodbury Strong. Naming the 48-acre property “Tuckaway Farm,” the prominent couple lived at the limestone manor with eight servants, three cooks, and the 500,000 pieces in Margaret’s collection of curiosities.



The world’s only museum devoted solely to play opened its expanded facility on June 30, 2023.



## Gothic Horror & Marvelous Monsters

There are many patronesses of history who invented some great items. For example, Ruth Handler was responsible for the Barbie doll, and Elizabeth Magie invented what eventually became one of my personal favorite games and one beloved around the world, Monopoly. However, few women can claim to have helped inspire the creation of entire universes, not to mention all of the collectibles associated with those universes. Mary Shelley is the only one who comes to mind, and that's because she is known as the mother of science fiction and mother of modern horror. Let's take a peek at how she got those titles and the collectibles her work has spawned.

### Who Was Mary Shelley?

Mary Wollstonecraft Shelley (1797-1851) was a British author and the daughter of Mary Wollstonecraft. Mary Wollstonecraft (1759-1797) was herself a writer, as well as an advocate for the rights of women. That may be why her daughter developed what were considered "unusual interests" for a female at the time, such as writing about scientific experiments.



Mary Shelley

In reality, Shelley wrote several novels. Some of them included *Valperga* (1823), *The Fortunes of Perkin Warbeck* (1830), and *Lodore* (1835). However, her most famous book was *Frankenstein; or, The Modern Prometheus* (1818, revised 1831). That novel has provided the inspiration for everything from other novels to movies and episodes of television shows. It centered on a scientist who brought life to a monster of sorts he created. Although many people think the monster's name was Frankenstein, that was actually the last name of the doctor.

### The Gothic Horror Novel

Before Mary Shelley, what we now know as the modern science fiction and horror genres didn't really exist in the same way. However, Gothic horror novels were quite common. Britannica describes such novels as "European Romantic pseudo-medieval fiction having a prevailing atmosphere of mystery and terror." The genre was initially most popular in the 1790s. Although, it made a comeback several times after that as well.

### Enter Mary Shelley

By the time Shelley wrote *Frankenstein*, the Gothic horror boom of the 1790s had died down considerably. She single-handedly revitalized it in the 1800s for the first time with that novel. However, she did much more than that. She kicked off an entirely new form of horror writing. She infused the novel with depth, interesting themes, and expert storytelling methods that made it a hit with readers. Due to her unique style, other writers began writing in fresh and creative ways based on her work.

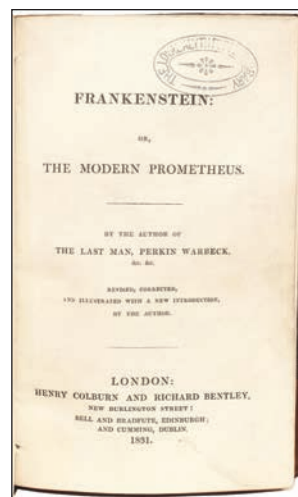
### The Social and Cultural Impact of More Than 200 Years of *Frankenstein*

Mary Shelley's most famous novel didn't just influence other writers shortly after its publication. It continued to influence writers and popular culture up to the current day. The cautionary tale of what can happen when technology or human creations develop minds of their own is still just as important today, if not more so. After all, writers like myself are currently struggling with the impact of artificial intelligence on our profession. The same is true of actors and others.

### *Frankenstein* Collectibles

In terms of antiques and collectibles, horror and science fiction fans are among the most avid collectors. I should know. I've been collecting *Star Wars* and other sci-fi memorabilia for more than 30 years myself. *Frankenstein* enthusiasts have no shortage of Frankenstein's Monster-inspired collectibles from which to choose after more than 200 years. The novel itself is one, of course. The third edition, which was published in October 1831, is considered one of the most desirable.

In 1931, Boris Karloff played the monster in the live action film *Frankenstein*. That spawned many more collectibles that would not have existed if Shelley hadn't written the original story. The film also spawned several sequels, but that film is often considered to be the best horror film ever produced, despite it



Frankenstein Movie Poster from 1931 Movie

being preceded by a 1910 version. Thus, collectibles stemming from the 1931 version are extremely popular. In 2023, Heritage Auctions sold a poster from the movie measuring 27 by 41 inches for \$312,000, and several more have sold for hundreds of thousands of dollars in recent years.

### From Monster to Munster

Many characters have been influenced by and adapted from Dr. Frankenstein's monster over the years. One of the most beloved is Herman Munster, the patriarch from the classic sitcom *The Munsters* (1964-1966). He was masterfully played by one of my favorite actors, the late Fred Gwynne. The series spawned many collectibles over the years since it premiered including books, lunchboxes, and action figures.



Herman Munster Figurine

### The Continued Far-Reaching Impact of Shelley and Frankenstein

Since it is widely accepted that Mary Shelley was the mother of both modern horror and science fiction, it's impossible to list all of the related stories and collectibles that wouldn't have existed without her. After all, many horror and sci-fi book, film, and TV show writers were influenced by her or by other people who were themselves influenced by her, much like the ripple caused when a pebble is tossed into a pond. One good example is *The Strange Case of Dr. Jekyll & Mr. Hyde* (1886) by Robert Louis Stevenson. It's unlikely that Stevenson's now classic story would have existed without Shelley's influence. Many modern horror and sci-fi TV and movie franchises and their related collectibles would either not exist at all or potentially be quite different also, had Shelley not written her classic horror story. As a sci-fi lover and collector, I am certainly glad she did!



Karloff Frankenstein's Monster

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](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.

# 10 Prominent Female Art Collectors of the 20th Century

By Selena McGonnell, MSc Museum Studies, BS History

The 20th century brought with it many new female art collectors and patrons. They made numerous significant contributions to the art world and museum narrative, acting as tastemakers to the 20th-century art scene and their society. Many of these women's collections served as a foundation for present-day museums. Here are ten art collectors who made a name for themselves within the art historical narrative:

## Helene Kröller-Müller: One of the Netherland's Finest Art Collectors



Photo of Helene Kröller-Müller,  
via De Hoge Veluwe National Park

The Kröller-Müller Museum in the Netherlands boasts the second-largest collection of van Gogh works outside of the Van Gogh Museum in Amsterdam, as well as being one of the first modern art museums in Europe. There would be no museum if it were not for the efforts of Helene Kröller-Müller.

Upon her marriage to Anton Kröller, Helene moved to the Netherlands and was a mother and wife for over 20 years before she took an active role in the art scene. Evidence suggests her initial motivation for her art appreciation and collecting was to distinguish herself in Dutch high society, which allegedly snubbed her for her nouveau riche status.

In 1905 or '06 she started taking art classes from Henk Bremmer, a well-known artist, teacher, and advisor to many art collectors in the Dutch art scene. It was under his guidance that she began collecting, and Bremmer served as her advisor for more than 20 years.

Kröller-Müller collected contemporary and Post-Impressionist Dutch artists, and developed an appreciation for van Gogh, collecting approximately 270 paintings and sketches. Though her initial motivation seems to have been to show off her taste, it was clear in the early stages of her collecting and

letters with Bremmer that she wanted to build a museum to make her art collection accessible to the public.

When she donated her collection to the State of the Netherlands in 1935, Kröller-Müller had amassed a collection of nearly 12,000 works of art, showcasing an impressive array of 20th-century art, including works by artists of the Cubist, Futurist, and Avant-garde movements, like Picasso, Braque, and Mondrian.



The Ravine by Vincent van Gogh, 1889, via the Kröller-Müller Museum, Otterlo

## Mary Griggs Burke: Collector and Scholar

It was her fascination with her mother's kimono that started it all. Mary Griggs Burke was a scholar, artist, philanthropist, and art collector. She accumulated one of the largest collections of East Asian Art in the United States and the largest collection of Japanese art outside of Japan.

Burke developed an appreciation for art early in life; she received art lessons as a child and took courses on art technique and form as a young woman. Burke began collecting while still in art school when her mother gifted her a Georgia O'Keefe painting, *The Black Place No. 1*. According to a biography, the O'Keefe painting greatly influenced her taste in art.

After she married, Mary and her husband traveled to Japan where they collected extensively. Their taste for Japanese art developed over time, narrowing their focus to form and complete harmonies. The collection contained many excellent examples of Japanese art from every art medium, from Ukiyo-e woodblock prints, and screens, to ceramics, lacquer, calligraphy, textiles, and more.



Burke had a genuine passion for learning about the pieces she collected, becoming more discerning over time through working with Japanese art dealers and prominent scholars of Japanese art. She developed a close relationship with Miyeko Murase, a prominent professor of Asian Art at Columbia University in New York, who provided inspiration for what to collect and helped her understand the art. He persuaded her to read *Tale of the Genji*, which influenced her to make several purchases of paintings and screens depicting scenes from the book.

Burke was a steadfast supporter of academia, working closely with Murase's graduate teaching program at Columbia University; she provided financial support to students, held seminars, and opened her homes in New York and Long Island to allow the students to study her art collection. She knew that her art collection could help improve the academic field and discourse, as well as improve her understanding of her own collection.

When she died, she bequeathed half of her collection to The Metropolitan Museum of Art in New York, and the other half to the Minneapolis Institute of Art, her hometown.

*Photo of Mary Griggs Burke during her first trip to Japan, 1954, via The Met Museum, New York*

## Katherine S. Dreier: 20th-Century Art's Fiercest Champion

Katherine S. Dreier is best known today as the tireless crusader and advocate for modern art in the United States. Dreier immersed herself in art from an early age, training at the Brooklyn Art School, and traveling to Europe with her sister to study Old Masters.

It was not until 1907-08 that she was exposed to modern art, viewing the art of Picasso and Matisse in the Paris home of prominent art collectors Gertrude and Leo Stein. She began collecting soon after in 1912, having bought Van Gogh's *Portrait de Mlle. Ravoux*, at the Cologne Sonderbund Exhibition, a comprehensive showing of European Avant-garde works.

Her painting style developed along with her collection and dedication to the modernist movement thanks to her training and the guidance of her friend, prominent 20th-century artist Marcel Duchamp. This friendship solidified her dedication to the movement and she began to work to establish a permanent gallery space in New York, dedicated to modern art. During this time, she was introduced to and collected the art of international and progressive Avant-garde artists like Constantin Brâncuși, Marcel Duchamp, and Wassily Kandinsky.

She developed her own philosophy that informed how she collected modern art and how it should be viewed. Dreier believed "art" was only "art" if it communicated spiritual knowledge to the viewer.

With Marcel Duchamp and several other art collectors and artists, Dreier established Société Anonyme, an organization that sponsored lectures, exhibitions, and publications dedicated to modern art. The collections they exhibited were mostly 20th-century modern art, but also included European post-impressionists like Van Gogh and Cézanne.

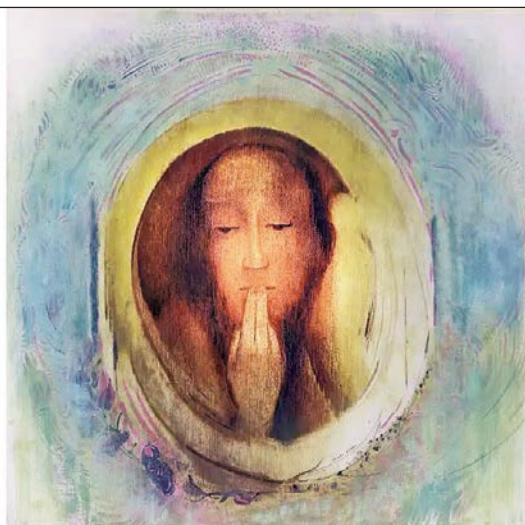
With the success of the exhibitions and lectures of Société Anonyme, the idea of establishing a museum dedicated to modern art transformed into a plan to create a cultural and educational institution dedicated to modern art. Due to a lack of financial support for the project, Dreier and Duchamp donated the bulk of Société Anonyme's collection to the Yale Institute of Art in 1941, and the rest of her art collection was donated to various museums upon Dreier's death in 1942.

Though her dream to create a cultural institution was never realized, she will always be remembered as the fiercest advocate of the modern art movement, creator of an organization that predated the Museum of Modern Art, and donor of a comprehensive collection of 20th-century art.



*Yellow Bird by Constantin Brâncuși, 1919; with Portrait of Katherine S. Dreier by Anne Goldthwaite, 1915-16, via Yale University Art Gallery, New Haven*

## Lillie P. Bliss: Collector and Patron



Best known as one of the driving forces behind the establishment of the Museum of Modern Art in New York, Lizzie P. Bliss, known as Lillie, was one of the most significant art collectors and patrons of the 20th century.

Born to a wealthy textile merchant who served as a member of President McKinley's cabinet, Bliss was exposed to the arts at an early age. Bliss was an accomplished pianist, having trained in both classical and contemporary music. Her interest in music was her initial motivation for her first stint as a patron, providing financial support to musicians, opera singers, and the then-fledgling Julliard School for the Arts.

Like many other women on this list, Bliss' tastes were guided by an artist advisor, and Bliss became acquainted with the prominent modern artist Arthur B. Davies in 1908. Under his tutelage, Bliss collected mainly late 19th to early 20th century Impressionists' work from artists such as Matisse, Degas, Gauguin, and Davies.

*Lizzie P. Bliss, 1904, via Arthur B. Davies Papers, Delaware Art Museum, Wilmington; The Silence by Odilon Redon, 1911, via MoMA, New York*

As part of her patronage, she contributed financially to Davies' now-famous Armory show of 1913 and was one of many art collectors who loaned her own works to the show. Bliss also bought around 10 works at the Armory Show, including works by Renoir, Cézanne, Redon, and Degas.

After Davies died in 1928, Bliss and two other art collectors, Abby Aldrich Rockefeller and Mary Quinn Sullivan, decided to establish an institution dedicated to modern art.

In 1931 Lillie P. Bliss died, two years after the opening of the Museum of Modern Art. As part of her will, Bliss left 116 works to the museum, forming the foundation of the art collection for the museum. She left an exciting clause in her will, giving the museum the freedom to keep the collection active, stating that the museum was free to exchange or sell works if they proved vital to the collection. This stipulation allowed for many important purchases for the museum, particularly the famous *Starry Night* by van Gogh.

## Dolores Olmedo: Diego Rivera Enthusiast and Muse



Dolores Olmedo was a fierce self-made Renaissance woman who became a great advocate for the arts in Mexico. She is best known for her immense collection and friendship with the prominent Mexican muralist, Diego Rivera.

Along with meeting Diego Rivera at a young age, her Renaissance education and the patriotism instilled in young Mexicans after the Mexican Revolution greatly influenced her collecting tastes. This sense of patriotism at an early age was probably her initial motivation to collect Mexican art and later advocate for Mexican cultural heritage, as opposed to the selling of Mexican art abroad.

Rivera and Olmedo met when she was around 17 when she and her mother were visiting the Ministry of Education while Rivera was there after being commissioned to paint a mural. Diego Rivera, already an established 20th-century artist, asked her mother to allow him to paint her daughter's portrait.

Olmedo and Rivera maintained a close relationship throughout the rest of his lifetime, with Olmedo appearing in several of his paintings. In the last years of the artist's life, he lived with Olmedo, painting several more portraits for her, and made Olmedo the sole administrator of both his wife and fellow artist's estate, Frida Kahlo. They also made plans to establish a museum dedicated to Rivera's work. Rivera advised her on which works he wanted her to acquire for the museum, many of which she bought directly from him. With close to 150 works made by the artist, Olmedo is one of the largest art collectors of Diego Rivera's artwork.

She also acquired paintings from Diego Rivera's first wife, Angelina Beloff, and around 25 works of Frida Kahlo's. Olmedo continued to acquire artwork and Mexican artifacts until the Museo Dolores Olmedo opened in 1994. She collected many works of 20th-century art, as well as colonial artwork, folk, modern and contemporary.

*A portrait of Dolores Olmedo titled La Tehuana by Diego Rivera, 1955, in Museo Dolores Olmedo, Mexico City, via Google Arts & Culture*

## Countess Wilhelmina Von Hallwyl: Collector of Anything and Everything

Outside of the Swedish Royal family, Countess Wilhelmina von Hallwyl amassed the largest private art collections in Sweden.

Wilhelmina began collecting at an early age with her mother, first acquiring a pair of Japanese bowls. This purchase started a lifelong passion for collecting Asian art and ceramics, a passion she shared with Sweden's Crown Prince Gustav V. The royal family made it fashionable to collect Asian art, and Wilhelmina became part of a select group of Swedish aristocratic art collectors of Asian art.

Her father, Wilhelm, made his fortune as a timber merchant, and when he died in 1883, he left his entire fortune to Wilhelmina, making her independently wealthy from her husband, Count Walther von Hallwyl.

The Countess bought well and widely and collected everything from paintings, photographs, silver, rugs, European ceramics, Asian ceramics, armor, and furniture. Her art collection consists of mainly Swedish, Dutch, and Flemish Old Masters.

From 1893-98 she built her family's home in Stockholm, keeping in mind that it would also serve as a museum to house her collection. She was also a donor to several museums, most notably the Nordic Museum in Stockholm and the National Museum of Switzerland, after completing archaeological excavations of her Swiss husband's ancestral seat of Hallwyl Castle. She donated the archaeological finds and furnishings of Hallwyl Castle to the National Museum of Switzerland in Zurich, as well as designed the exhibition space.

By the time she donated her home to the State of Sweden in 1920, a decade before her death, she amassed around 50,000 objects in her home, with meticulously detailed documentation for each piece. She stipulated in her will that the house and displays must remain essentially unchanged, giving visitors a glimpse into early 20th-century Swedish nobility.

*The Countess by Julius Kronberg, 1895, via Hallwyl Museum Archive, Stockholm*



## Baroness Hilla Von Rebay: Non-Objective Art's "It Girl"

Artist, curator, advisor, and art collector, Countess Hilla von Rebay played an essential role in the popularization of abstract art and ensured its legacy in 20th century art movements.

Born the Hildegard Anna Augusta Elisabeth Freiin Rebay von Ehrenwiesen, known as Hilla von Rebay, she received traditional art training in Cologne, Paris, and Munich, and began to exhibit her art in 1912. While in Munich, she met artist Hans Arp, who introduced Rebay to modern artists like Marc Chagall, Paul Klee, and most importantly, Wassily Kandinsky. His 1911 treatise, *Concerning the Spiritual in Art*, had a lasting impact on both her art and collecting practices.



*Hilla Rebay in her studio, 1946, via the Solomon R. Guggenheim Museum Archives, New York*

Kandinsky's treatise influenced her motivation to create and collect abstract art, believing that non-objective art inspired the viewer to search for spiritual meaning through simple visual expression.

Following this philosophy, Rebay acquired numerous works by contemporary American and European abstract artists, such as the artists mentioned above and Bolotowsky, Gleizes, and in particular Kandinsky and Rudolf Bauer.

In 1927, Rebay immigrated to New York, where she enjoyed success in exhibitions and was commissioned to paint the portrait of millionaire art collector Solomon Guggenheim.

This meeting resulted in a 20-year friendship, giving Rebay a generous patron which allowed her to continue her work and acquire more art for her collection. In return, she acted as his art advisor, guiding his tastes in abstract art and connecting with the numerous avant-garde artists she met over her lifetime.

After amassing a large collection of abstract art, Guggenheim and Rebay co-founded what was previously known as the Museum of Non-Objective Art, now the Solomon R. Guggenheim Museum, with Rebay acting as the first curator and director.

Upon her death in 1967, Rebay donated around half of her extensive art collection to the Guggenheim. The Guggenheim Museum would not be what it is today without her influence, having one of the largest and best quality art collections of 20th-century art.

## Peggy Cooper Cafritz: Patron of Black Artists

There is a distinct lack of representation of artists of color in public and private collections, museums, and galleries. Frustrated by this absence of equity in American cultural education, Peggy Cooper Cafritz became an art collector, patron, and fierce education advocate.

From an early age, Cafritz was interested in art, starting from her parents' print of *Bottle and Fishes* by Georges Braque and frequent trips to art museums with her aunt. Cafritz became an advocate for education in the arts while in Law school at George Washington University. She began collecting as a student at George Washington University, purchasing African masks from students who came back from trips to Africa, as well as from a well-known collector of African art, Warren Robbins. While in law school, she was involved in organizing a Black Arts Festival, which developed into the Duke Ellington School of the Arts in Washington D.C.

After law school, Cafritz met and married Conrad Cafritz, a successful real estate developer. She stated in the autobiography essay in her book, *Fired Up*, that her marriage afforded her the ability to begin collecting art. She started out collecting 20th-century artworks by Romare Bearden, Beauford Delaney, Jacob Lawrence, and Harold Cousins.

Over a 20-year period, Cafritz collected artwork that aligned with her social causes, gut feelings towards artwork, and a desire to see Black artists and artists of color permanently included in art history, galleries, and museums. She recognized that they were woefully missing in major museums and art history.

Many of the pieces she collected were contemporary and conceptual art and she appreciated the political expression they exuded. Many of the artists she supported were from her own school, as well as many other BIPOC creators, such as Njideka Akunyili Crosby, Titus Raphar, and Tschabalala Self to name a few.

Unfortunately, a fire devastated her D.C. home in 2009, resulting in the loss of her home and over 300 works of African and African American artwork, including pieces by Bearden, Lawrence, and Kehinde Wiley.

Cafritz rebuilt her collection, and when she passed in 2018, she divided her collection between the Studio Museum in Harlem and the Duke Ellington School of Art.



*Peggy Cooper Cafritz at a fundraising event in New York in 2017*

## Doris Duke: Collector of Islamic Art

Once known as "the richest girl in the world," art collector Doris Duke amassed one of the largest private collections of Islamic art, culture, and design in the United States.

Her life as an art collector began while on her first honeymoon in 1935, spending six months traveling through Europe, Asia, and the Middle East. The visit to India left a lasting impression on Duke, who enjoyed the marble floors and floral motifs of the Taj Mahal so much that she commissioned a bedroom suite in the Mughal style for her home.

Duke narrowed her collecting focus to Islamic art in 1938 while on a buying trip to Iran, Syria, and Egypt, arranged by Arthur Upham Pope, a scholar of Persian art. Pope introduced Duke to art dealers, scholars, and artists who would inform her purchases, and he remained a close advisor to her until his death.

For nearly 60 years Duke collected and commissioned approximately 4,500 pieces of artwork, decorative materials, and architecture in Islamic styles. They represented the Islamic history, art, and cultures of Syria, Morocco, Spain, Iran, Egypt, and Southeast and Central Asia.

Duke's interest in Islamic art could be seen as purely aesthetic or scholarly, but scholars argue that her interest in the style was right on track with the rest of the United States, which seemed to partake in a fascination of "the Orient." Other art collectors were also adding Asian and Eastern art to their collections, including the Metropolitan Museum of Art, with whom Duke was often rivaled for collection pieces.

In 1965, Duke added a stipulation in her will, creating the Doris Duke Foundation for the Arts, so her home, Shangri La, could become a public institution dedicated to the study and promotion of Middle Eastern art and culture. Nearly a decade after her death, the museum opened in 2002 and continues her legacy of the study and understanding of Islamic art.



*Doris Duke at her Shangri La estate in Hawaii, 1966.*

## Gwendoline and Margaret Davies: Welsh Art Collectors

Through their industrialist grandfather's fortune, the Davies sisters solidified their reputation as art collectors and philanthropists who used their wealth to transform areas of social welfare and the development of the arts in Wales.

The sisters started collecting in 1906, with Margaret's purchase of a drawing of *An Algerian* by HB Brabazon. The sisters began to collect more voraciously in 1908 after they came into their inheritance, hiring Hugh Blaker, a curator for the Holburne Museum in Bath, as their art advisor and buyer.

The bulk of their collection was amassed over two periods: 1908-14, and 1920. The sisters became known for their art collection of French Impressionists and Realists, like van Gogh, Millet, and Monet, but their clear favorite was Joseph Turner, an artist of the Romantic style who painted land and seascapes. In their first year of collecting, they bought three Turners, two of which were companion pieces, *The Storm* and *After the Storm*, and bought several more throughout their lives.

They collected on a lesser scale in 1914 due to WW1, when both sisters joined in the war effort, volunteering in France with the French Red Cross, and helping to bring Belgian refugees to Wales.

While volunteering in France they made frequent trips to Paris as part of their Red Cross duties, while there Gwendoline picked up two landscapes by Cézanne, *The François Zola Dam* and *Provençal Landscape*, which were the first of his works to enter a British collection. On a smaller scale, they also collected Old Masters, including Botticelli's *Virgin and Child with a Pomegranate*.

After the war, the sisters' philanthropic pursuits were diverted from art collecting to social causes. According to the National Museum of Wales, the sisters hoped to repair the lives of traumatized Welsh soldiers through education and the arts. This idea spawned the purchase of Gregynog Hall in Wales, which they transformed into a cultural and educational center.

In 1951 Gwendoline Davies died, leaving her part of their art collection to the National Museum of Wales. Margaret continued acquiring artwork, mainly British works collected for the benefit of her eventual bequest, which passed to the Museum in 1963. Together, the sisters used their wealth for the wider good of Wales and completely transformed the quality of the collection at the National Museum of Wales.



*The Davies sisters Margaret (left) and Gwendoline (right).*

McGonnell, Selena. "10 Prominent Female Art Collectors of the 20th Century" *TheCollector.com*, <https://www.thecollector.com/20th-century-female-art-collectors/> (accessed February 27, 2021). Selena McGonnell is a contributing writer and museologist. She holds an MSc in Museum Studies from the University of Glasgow, and a BS in History. She has a passion for museums and heritage with research interests in collections of colonial context, curatorial practices, art provenance, and British history.

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# Governor Wolf Historical Society and Chestnut Street Antique Shows Roar into Bath, Pennsylvania, in March

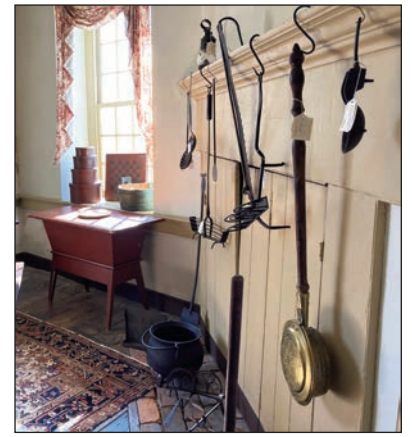
BATH, PA – Mark March 2 & 3 on your calendar for two great primitive country shows you won't want to miss. Only a few miles apart in Bath, eastern PA, the Governor Wolf Historical Society (GWHS) celebrates its 15th year, and the Chestnut Street Show its 9th year. A quote from Rae Tamashausky, one of the dealers at the GWHS Show, says "Amazing historic site! Delicious lunch menu. Loved having fires in the fireplaces."



The unique feature of the Governor Wolf Historical Society Show is the period room settings that the dealers create in the restored 1785 Ralston-McKeen House. A cut-stone, center hall home, the Ralston McKeen House with six corner fireplaces is the perfect backdrop for 18th and 19th century antiques. An added bonus is the hearth cooking demonstrations. They are done with antique hearth cooking implements by GWHS members in the large walk-in fireplace. Not sure what certain antique kitchen tools were meant for? This is the place to ask and see them in action. The ladies have also compiled and sell a small booklet of their favorite colonial recipes.

Also on the GWHS site are two other historic buildings that will be filled with antiques dealers – the 1785 Wolf Academy, birthplace of public education for all boys and girls in Pennsylvania, and the Monocacy Schoolhouse which also contains the society's museum highlighting the accomplishments of the 7th governor of Pennsylvania Governor George Wolf. In the Monocacy Schoolhouse lunch will be available including homemade soups, loaded sandwiches, fresh baked goods, and more.

Just one and a half miles to the north is the Chestnut Street Show. The show is located in one of the earliest churches in Historic Bath, Christ Church built in 1876. The main room of the show is Fellowship Hall which has a tall, arched wooden ceiling. Homemade soup, BBQ, and fresh baked goods will be offered by the church in the Garden of Feedin' Café. Every building on Historic South Chestnut Street dates between 1799 and 1899. An added bonus is the three antique shops on the block within walking distance.



Sunday the GWHS show will feature the popular appraisal clinic from 12-2 p.m. Attendees to the show may bring in a maximum of 2 items to have verbally appraised by a veteran antiques dealer at a cost of \$5 per item. The hours of the GWHS show are Saturday, March 2 from 9 a.m. to 4 p.m., and Sunday, March 3 from 10 a.m. to 3 p.m. The cost of Admission is \$7 (\$6 with an ad, a card, or a printout of one from [www.govwolf.org](http://www.govwolf.org) or Facebook or a stamp from the Chestnut Street Show). Parking is free. For additional information email [ckbh@ptd.net](mailto:ckbh@ptd.net) or call 610-390-0555.

The Chestnut Street Antiques Show is SATURDAY ONLY—March 2—from 10 a.m. to 3 p.m. With this being a one-day show and the dealers setting up Saturday morning, you will be sure to find bargains here! The cost of admission is \$6 (\$5 with a card, or a printout of one from Facebook, or a wristband from the Governor Wolf Show). Parking is free. For additional information email [ddh1@ptd.net](mailto:ddh1@ptd.net) or call 610-390-3276. Mark your calendar now!

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# The Tailgate Changes Days from Thursdays to Saturdays

WESTMORELAND, NH – The Tailgate is the brainchild of Connecticut antique dealer Ian McKelvey and Massachusetts antiques dealers/show promoters Kris and Paul Casucci. McKelvey and the Casuccis were looking for a show that would combine resources for picking fresh antique merchandise with a flea market-type environment, thereby creating an easy and low-cost event for dealers and buyers alike. The Tailgate is the solution.



A trial run of The Tailgate in October 2016, which—even with the threat of early snow in the forecast—resulted in a full field of great dealers set up with a wide array of quality collectibles and antiques. Originally at Walker Homestead in Brookfield, Massachusetts, the partners moved the show to New Hampshire in 2019 with their opening of Flying Pig Antiques, 867 Route 12, Westmoreland, New Hampshire.

This year brings a change to The Tailgate with Saturday being show day! The 2024 schedule dates of Saturday,

March 30, April 13, May 25, June 22, July 20, August 24, September 14, October 19, and November 16 at 9 am SHARP! The show is “short & sweet” so don’t be late! Flying Pig Antiques opens at 8 am on show day with coffee and pastry for all and dealers are strongly urged to arrive early for the best spaces. Admission is free and there is plenty of parking.

For more information, call Ian McKelvey, at 860-781-0081 or Kris Casucci, at 508-341-6870. For more information on The Tailgate, [www.walkerhomestead.com](http://www.walkerhomestead.com)

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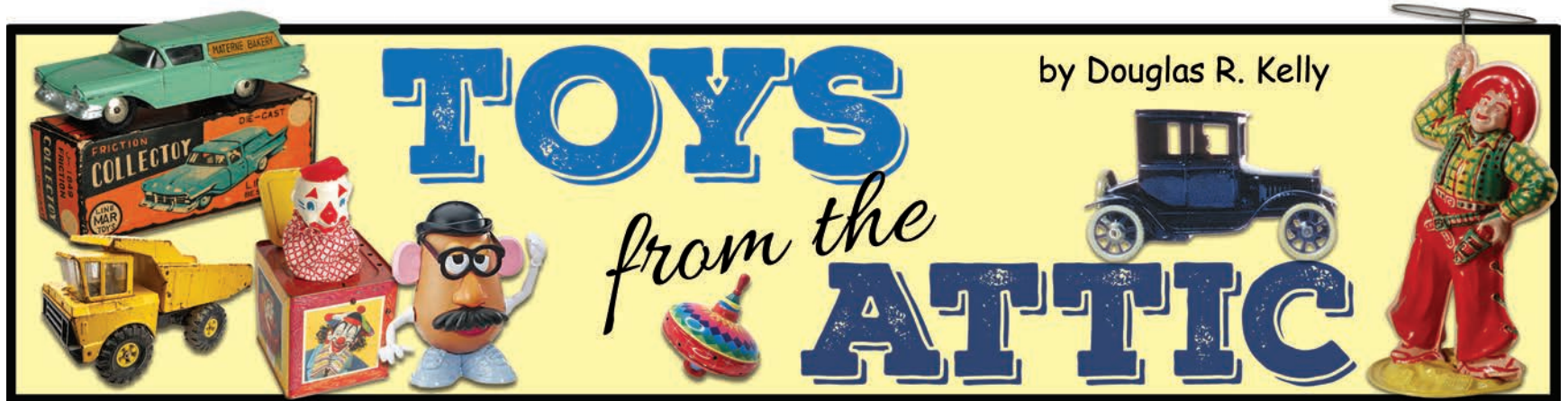
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## Pretty Slik

Not that I've ever actually counted them, but it seems to me that if we made a list of American toy makers active from the 1920s to the 1960s, the region with the most manufacturers almost certainly would have been the upper Midwest. The Ohio/Michigan/Indiana/Illinois/Iowa corridor beats even the prolific New York/New Jersey/Pennsylvania area when it comes to the numbers game, especially when we're talking about makers of toy cars. One of them was located in Lansing, a small town on the banks of the Mississippi River in northeast Iowa.

The Lansing Company, Inc. made die-cast aluminum and plastic toy cars and trucks in the late 1940s and 1950s, calling the product Slik-Toys. (The company also made farm vehicle toys such as tractors and combines.) There are two things about Slik-Toys that push my button. One is they're off the beaten track in the vintage toy world ... there were far

often on the coupe, but it also came in a medium blue. And I've read that Lansing also made a taxi version, which I've never seen but for which I think I'd give a non-vital organ.

My red Slik-Toys pickup, also seven inches long, came to me at an outdoor toy show in Pennsylvania seven or eight years ago. A seller I'd known for a long time had a shipping box, probably about 20 inches by 20 inches in size, sitting on his table in the sunshine. It had the patina of age, and it was full of original Slik-Toys pickups, oil tankers, and moving vans – each placed in its own slot in the box and all in rather amazing original condition. It looked to me like most of them hadn't been removed from the box since it left the Lansing factory in 1948 or 1949, so I bought a “set” ... the pickup, oil tanker, and moving van for \$20 apiece, a steal if ever there was one. Given their condition, I should have bought a second set, but apparently, I had reached my quota of wonderful vintage toys at bargain prices for the day.

The pickup hits me where I live, as it's an outstanding example of mid-century pickup truck design. I don't know if it was based on a specific pickup of the time, although the overall shape does kind of resemble a 1937 or so Studebaker. And while the oil tanker suffers from the covered wheel arch syndrome, the moving van at least has open front wheel arches (see the original ad) and says 1940s America in a big way.

Lansing used a four-digit numbering scheme for their toys. The coupe was 9600, the pickup 9601, the moving van 9602, and so forth. Chipped and worn examples of these models generally are priced in the \$10 to \$30 range, but an intact original can bring \$50 or more. For a mint condition coupe with a complete box, expect to see \$75 to \$125 on the price tag.

The larger Slik-Toys are good-sized metal toys, but they're lightweight due to being made of aluminum and because each is a single casting with no baseplate. Underneath, you'll find the Slik-Toys name along with the company name and city, and the word “Kipp” cast into the metal. Kipp...hmmm. Your guess is as good as mine.

### SALES LIGHTNING ... on Wheels!



Here is the new, streamlined toy line that sells on sight! Smartly designed in die-cast aluminum ... enamelled in eye-catching colors ... fitted with free-rolling rubber wheels ... and practically indestructible. Famous Lansing Slik-Toys give you super-quality at quantity prices ... and handsome profit margins for you. Year-around demand ... appeal to youngsters AND adults. Throughout the country, smart buyers agree: THE LANSING LINE'S THE BIG PROFIT LINE! SLIK-TOYS SELL THEMSELVES!

STRONGER - LIGHTER - SAFER ... Small fry can throw it, stand on it, hit it ... the Slik-Toy can really take it. EVERY TOY AN EXACT REPLICA Die-cast aluminum frame supports over 300 pounds. And it's handsome. Every Slik-Toy an exact model of leading commercial trucks, tractors and tractors. Sell quality in quantity ... investigate the Lansing Line TODAY.

See Our Display at the Toy Fair Headquarters, Room 1120, Hotel McAlpin.

**Lansing COMPANY, INC.**  
LANSING, IOWA

TOYS and NOVELTIES—March, 1948

SLIK-TOY COUPES—MAIL IT TODAY!  
LANSING CO., INC., LANSING, IOWA

COMPANY NAME ADDRESS CITY STATE

By return mail, please send me facts on your better profit proposition, and illustrated price list on the Lansing Slik-Toy Line.

TOYS and NOVELTIES—March, 1948

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The original box for the coupe shows the manufacturer's name change to Lansing Button Co., which occurred during the 1950s.

fewer Slik-Toys made than Tootsietoys or Hubleys, so there are fewer that have survived. I wouldn't call them rare, but for every Slik-Toy that turns up you'll see 10 Matchbox or Tootsietoy models.

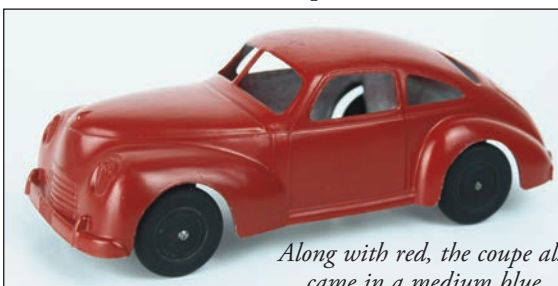
The other big plus with Slik-Toys is that several of the larger metal models avoided the mistake of having covered wheel arches. A covered wheel arch made it easier for a toy maker to secure the wheel/axle to the toy, which no doubt was a cost-saving move. But it made for a duller-looking toy—not to mention a less realistic-looking toy—and a number of American manufacturers fell into the trap during the 1940s and 1950s.

### Exact Models?

Lansing, in fact, went that route with its plastic toys and some of its metal toys, but the two aluminum models shown here have proper arches. The fastback coupe, called a sedan on its box, is seven inches in length and, as far as I know, was the only Slik-Toy vehicle to come in an individual box. Despite the claim that Lansing made in the 1948 *Toys and Novelties* ad—“Every Slik-Toy an exact model of leading commercial autos, trucks, and tractors”—the coupe didn't resemble any particular car of the 1940s. But it's a wonderful shape with that fastback rear end, and, along with the free-rolling version shown here, the model also was offered with a clock-work motor powering either the front or rear wheels. Red is the color I've seen most



The underside of the larger Slik-Toys is simple but does offer plenty of information.



Along with red, the coupe also came in a medium blue.



Might be a Studebaker: Slik-Toys #9601 pickup truck.

# The Civil War Collector

by John Sexton

*Q: Please advise on how best to get this photograph appraised. William Watts is on our family tree.*

**JS:** Your photograph of the ruins inside Fort Sumter is a rare presentation albumen photograph from Civil War Secretary of War Edwin Stanton and signed by General and Chief Engineer Richard Delafield. I was able to find several of these in institutional collections presented to other individuals. I'm not sure how many were actually given to distinguished individuals, but they have to be fairly scarce as Delafield would not be hand-signing hundreds. Stanton published General Order Number 50 on Abraham Lincoln's behalf on March 27th, 1865, which tells the story:

March 27, 1865  
GENERAL ORDERS, No. 50.  
WAR DEPARTMENT

**Ordered, first.** That at the hour of noon on the 14th day of April, 1865, Brevet Major-General Anderson will raise and plant upon the ruins of Fort Sumter, in Charleston Harbor, the same United States flag which floated over the battlements of that fort during the rebel assault, and which was lowered and saluted by him and the small force of his command when the works were evacuated on the 14th day of April, 1861.

**Second.** That the flag, when raised, be saluted by one hundred guns from Fort Sumter and by a national salute from every fort and rebel battery that fired upon Fort Sumter.

**Third.** That suitable ceremonies be had upon the occasion, under the direction of Major-General William T. Sherman, whose military operations compelled the rebels to evacuate Charleston, or, in his absence, under the charge of Major-General Q. A. Gillmore, commanding the department. Among the ceremonies will be the delivery of a public address by the Rev. Henry Ward Beecher.

**Fourth.** That the naval forces at Charleston and their commander on that station be invited to participate in the ceremonies of the occasion.

By order of the President of the United States:  
EDWIN M. STANTON,

Abraham Lincoln would be assassinated the day after the flag was raised again in Fort Sumter, exactly four years after Fort Sumter had surrendered.


I can only find one similar image presented by Stanton and signed by Delafield sold at Spink & Sons Auctions in 2011 for \$1,800. It was an exterior view without the invitation or mention of a ceremony. Its condition appeared better than your image with water staining. The presale estimate for auction today for your image would be \$1,000-\$2,000 in my opinion, and might eclipse Spink's realized price due to its rarity. I am not sure who William Watts was, but I am sure he can be found and may add more to the story. Over 1500 people attended the ceremony, few had such photographic invitations.

The frame covers some of the presentation. The print states, "Hon. E.M. Stanton Secretary of War to William Watts, Esquire, an invited Guest at the ceremonies of restoring the national Flag by General Anderson on the Ramparts of the Fort on the 14th of April 1865."

Engineer Richard Delafield (1798-1873) was a United States Army officer for 52 years. On April 22, 1864, he was promoted to brigadier general in the Regular Army of the United States and Chief of Engineers.



*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](mailto:jsextonatl.com.ne@mindspring.com).*



# POP CULTURE COLLECTING

BY J.C. VAUGHN & AMANDA SHERIFF

## Six Decades of Marvel's Avengers

### Marvel Microcosm: The Avengers

From the *Fantastic Four* to the *X-Men*, Marvel Comics has historically done very well with team books, giving readers the opportunity to enjoy not just one or two heroes but a whole group of really cool characters battling some of the most powerful villains in comics. Among their greatest success stories, both in comic book form and on the silver screen, is the *Avengers*.

Composed of a rotating roster of Marvel's most powerful heroes, the first incarnation included Thor, Ant-Man, the Wasp, Iron Man, and the Hulk. The Hulk didn't stick around very long, but in *Avengers* #4 Captain America was revived from the Timely Comics era and entered the Marvel Universe.

When Stan Lee and Jack Kirby introduced the team in *Avengers* #1 (September 1963), it could be purchased for 12¢. By 1970, Robert M. Overstreet valued a Near Mint copy at \$6 in the first edition of *The Overstreet Comic Book Price Guide*.

It gained significant traction in the collecting market and ten years later it was up to \$240. By *Guide* #20, it nearly tripled in value, priced at \$725, which was repeated after another decade, when it nearly tripled again to \$2,400.

*Avengers* #1's value took off in the 2010s. At *Guide* #40 a Near Mint copy was situated at \$12,500. Two years later when *The Avengers* movie debuted, it doubled in value to \$25,000. Just three years after that in 2015, the momentum carried it to \$33,000. In *Guide* #45, it grew to \$45,000. With sustained, renewed, and fresh interest in the issue and the team, a Near Mint copy of *Avengers* #1 rose to \$60,000 in *Guide* #53 last year.

### Results: eMovie Poster's December

eMoviePoster's December Major Auction hit several high notes, particularly in the session that ended on December 19, 2023. The 1,296 US and international movie posters, non-movie posters, and other items saw a total of \$771,099.

Surprising results from the December Major Auction included *The Gold Rush* one-sheet for \$84,900, *Violent Is the Word for Curly* one-sheet for \$26,000, *Jaws* seven-sheet for \$25,000, *The Empire Strikes Back* recalled one-sheet for \$21,500, *King Kong* French one-panel for \$19,612, *Star Wars* seven-sheet for \$14,000, *Attack of the 50 Ft Woman* one-sheet for \$11,500, *Blackmail* lobby card for \$6,805, and *Murders in the Rue Morgue* window card for \$6,694.

The final deadline to consign to their April Major Auction is February 23.

### Results: ComicConnect's 2023

"This has been a great year for investors to build their portfolios. We've

also had a great time watching the market change as collectors chase down their wish lists!" said ComicConnect President Vincent Zurzolo.

The company closed out 2023 with strong sales from their Event Auction #56. The year's earlier auctions also had a history of highlights as the hammer landed on reliable classics and great finds, they said.

2023 started with Event Auction 53, which saw a record price realized for EC's *Crime Suspense Stories* #22 9.4 at \$90,112 – eclipsing the previous high sale of \$72,000 for a 9.0 copy earlier in the year.

Fred Ray's *Superman* #14 8.0, famous for its patriotic depiction of the Man of Steel with an American eagle on his arm in front of the stars and stripes, sold for \$19,500 as the highest price paid for the grade.

Captain America also got in a patriotic punch with a copy of *Captain America Comics* #1 7.0 selling for \$300,150.

The company's Event Auction #54 included a CGC-graded Mint 9.9 copy of *Iron Man* #1 which topped the previous record when it sold for \$106,000.

Fellow superhero Thor hammered his way to a \$350,400 sale for *Journey Into Mystery* #83 9.4, the Marvel character's first appearance.

Cover artist L.B. Cole had a great year with *Suspense Comics* #11 9.8 from the Promise Collection selling for \$147,000, among other works.

Modern Age standards – such as *New Mutants* #98 9.9 at \$40,250 – continued their march to new heights, the company reported. *Teenage Mutant Ninja Turtles* #1 9.8 sold for \$155,250.

Golden Age key issues reaffirmed their staying power as well. As an example, a 1.5 copy of *Superman* #1 sold for \$132,250, and a 5.5 double-cover copy of the Atlas-era *Journey into Mystery* #1 7.5 from the Bobby Blue Collection closed at \$28,750.



From its original cover price of 12¢, Marvel Comics' *Avengers* #1 (September 1963) has increased in value over the past 60 years to \$60,000 for a Near Mint copy.

Image courtesy of Heritage Auctions.

### Overstreet Access Expands

Overstreet Access, the online version of *The Overstreet Comic Book Price Guide*, has added 135,000 variant cover editions to its data over the past few months. For better or worse, variant covers have become a major component of the new comics market over the last decade. Whatever one may think of their proliferation, documenting them has been a bit of a challenge.

In addition to tracking your collection with Overstreet prices, Overstreet Access ([overstreetaccess.com](http://overstreetaccess.com)) offers collection management and an encyclopedia of comic book knowledge.

Among the recent additions to its line-up, Overstreet Access includes a dynamic import/export tool in open Beta testing (meaning all members can use it and comment on it), the ability to track certified comics in your collection (including CGC or CBCS serial numbers), first appearance links between character pages and issue detail pages, and more.



Amanda Sheriff is Editor – Digital for Gemstone Publishing. J.C. Vaughn is the President of Gemstone.

# KOVELS *on Antiques & Collectibles*

By Terry Kovel and Kim Kovel



Terry Kovel

Snails have a lot of negative associations. Their slow movement makes them a symbol of laziness and inefficiency. They are garden pests, eating plants and oozing slime. And yet they often appear in decorative arts, like this miniature brass figure that sold for \$51 at an auction by The Benefit Shop Foundations. Its shell is decorated with colorful glass “jewels,” a popular adornment on brass in the Victorian era.

The beauty and geometry of snail shells has captured artists’ minds for thousands of years. The image of the “lazy” snail is often reinterpreted to have themes of patience and perseverance; not to mention the utility of carrying one’s house wherever they go. Remember, slow and steady wins the race.



*In real life, snails are unwelcome pests. But this one brings the shine of brass and colorful glass instead of leaving slime trails.*

Amethyst, a variety of quartz with a vivid purple color, is the birthstone for February. It’s also a highly sought color for decorative glass. Colored glass is made by adding metallic oxides or salts to the raw material. Amethyst glass often gets its color from manganese, which along with iron, also gives the natural gemstone its color.

Colored glass has been made since ancient times, but, in the United States, it experienced a surge in popularity in the mid-19th century, when lime became a substitute for lead in glassmaking.

This tulip-shaped amethyst glass vase was made between about 1845 and 1865 by the Boston & Sandwich Glass Company, one of the most important American glass manufacturers. It is pressed glass, which emerged in the 1820s with the invention of the pressing machine.

The earliest pressed glass patterns, often called “lacy,” were designed to conceal flaws in the glass. Glassmaking techniques and tools improved by the 1840s, and simpler patterns became popular. Notice how this vase does not have the intricate, heavily textured patterns often associated with pressed glass; it consists of simple shapes and flat panels. The Boston & Sandwich company made it in several other colors as well as clear glass, all of which are desirable. The one shown here sold for \$960 at an auction by Jeffrey S. Evans.



*Talk about jewel tones! Amethyst glass was made to resemble the famous purple stone. The simple design of this pressed glass vase puts the focus on its color.*

## Collecting Tip:

If a stain in a glass vase or bottle is caused by a chemical deposit, this treatment should remove it: Fill the vase with water, drop in an Alka-Seltzer, and let it soak for about 24 hours. Then, rub the stain with a brush or a cloth.

**Q:** *I have a couple of old scores and cannot find any info on them. Just wondering if they might have any value over the typical \$5 to \$10. They are: a music score/transcript titled The Miners Dream of Home sung by Leo Dryden and dated 1892 and Cavalleria Rusticana — Potpourri for Pianoforte by Pietro Mascagni. The only date I can see on it is 1846 but that could be an “originating” date, as opposed to a printing date.*

**A:** One of the major reasons for collecting sheet music, and therefore one of the most important factors in its value, is the cover art. Generally, the smaller the picture on the title page, the older the sheet music. Full pictures were used by the 1870s. Color pictures were introduced in the 1840s, but most 19th-century sheet music had black-and-white cover art. Cover art can also add to the sheet music’s crossover appeal, which increases the value. For example, sheet music with a picture of a car on the cover will also appeal to automobilia collectors. A picture of a political figure or event will appeal to political collectors, and so on. To help date your sheet music, check the size. Before 1917, most sheet music was printed on 13 1/2-by-10 1/2-inch pages. After 1920, 12 by 9 inches became the standard size. Be careful, though: some older sheet music was cut to a smaller size. This lowers its value. *The Miner’s Dream of Home* was an English music hall song that Leo Dryden and Will Godwin wrote in 1891. Dryden was the first to perform it, and he first recorded it in 1898. Since then, it has been performed as a music hall song, folk song or New Year’s song by many other artists. *Cavalleria Rusticana*, Pietro Mascagni’s most famous opera, premiered in 1890. Advertising posters and prints of scenes from the opera have sold for about \$50 and up at recent auctions, so the sheet music may have a similar value.

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**Q:** *I have inherited an 80-piece set of china made by Meito China with hand-painted gold trim. It has 20 bowls, 20 small plates, big plates, the wine glasses and collectible serving dishes. You name it, I have it. I’m trying to find out just how much it’s worth.*

**A:** Meito China was made in Japan starting about 1908. The company made hundreds of patterns over the next few decades. Unfortunately, large sets of china are difficult to sell and generally do not get high prices. We have seen sets of Meito china sell for about \$50 to \$150 at recent auctions, depending on the pattern, condition and whether the set is complete. For more information, you could try contacting the Nippon Collector’s Club ([www.nipponcollectors.com](http://www.nipponcollectors.com)), which specializes in vintage Japanese porcelain, or a pattern matching service like Replacements, ([www.replacements.com](http://www.replacements.com)), Classic Replacements ([www.classicreplacements.com](http://www.classicreplacements.com)) or Missing Pieces ([www.missingpieces.com/](http://www.missingpieces.com/)).

## 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.*

Box, tantalus, wood, hinged lid, marquetry, center diamond, geometric borders, canted corners, velvet lining, three perfume bottles, square stoppers, gilt, 4 x 6 x 4 inches, \$165.

Chair, corner, hardwood, carved, faux bamboo, pierced back, leafy branches, stretcher base, Japan, 26 1/2 inches, \$60.

Pottery, vase, tin glaze, blue, yellow, green, flowers, stripes, stick neck, bulbous base, Persian, 10 1/2 inches, pair, \$100.

Silver plate, candlestick, flared cup, baluster shaped stem, open leaf mounts, knob, round stepped base, quatrefoil foot, scrolled mounts, marked, Warsaw, Poland, 12 inches, pair, \$95.

Auto, pegboard, Milton Test Equipment, race car graphic at top, For Better Performance, red, white and black, 48 x 24 inches, \$190.

Rug, pictorial, figures, Immortals, multicolor, yellow calligraphy, dark blue ground, white fringe, Chinese, 2 feet 11 inches x 4 feet 11 inches, \$380.

Washstand, pine, blue paint, vinegar sponge, harp shaped dowel bar, gallery back, lower shelf, dovetailed drawer, square legs, mid-19th century, 53 x 19 x 18 inches, \$280.

Lamp, electric, dome shade, reverse painted glass, winter landscape, red ground, gilt metal base, baluster shape, Pittsburgh Lamp, Brass & Glass Co., early 1900s, 23 1/2 x 16 inches, \$375.

McCoy, vase, figural, tulip, green, 4-footed, marked, c. 1950, 4 x 4 inches, \$45.

*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](mailto:collectorsgallery@kovels.com).*



## An Unopened and Undated Book

Good morning James,

I came across an article you wrote and thought you may be able to answer a question for me.

I came across nine George Eliot books from the late 1800s to list for sale, and noticed that on our copy of *Middlemarch* (Cabinet Edition), the Table of Contents & Illustrations List pages were never cut apart.

I know that some errors can change the value of an Antique book - whether it be higher or lower - so I was hoping you may have insight on that for this book. - L.L.

Dear L.L.,

The "Cabinet Edition" sounds like a circa 1900 collected works which would not be first editions and is not a complete set anyway as other sets have 10 or more volumes.

Most of the errors that collectors love are printing errors that usually raise the value, but your book has a binding error and binding errors usually lower the value of books. Binding errors occur more frequently and are erratic unlike printing errors which can occur in complete print runs of books and are used for identification purposes.

But believe it or not, with collecting, just about anything is possible - and books are no exception. Around 1900 some publishers issued what is called untrimmed editions which left the outer long edge of the book raggedy on purpose and because of that many pages were not trimmed and separated and so many pages could not be opened. How's that for exclusivity! An expensive collector book that you can't read! Those should not be tampered with so if you want to read it, just buy a cheaper copy. This state of a book is called unopened and those that were made like that on purpose and unopened collector books should be left alone.

However, your copy was not made like that on purpose because just one or two pages can't be opened because the book was poorly trimmed when it was made. If you don't want to read the book, just leave it alone. But if it bothers you, that you can carefully open the pages. I sometimes use a letter opener or a sharp knife.

Decades ago when I was young I bought a 24 volume set of Mark Twain's works at a local auction not to collect them but because I wanted to read them and since every single volume was untrimmed, and thus unopened I had to separate dozens of pages in each volume. which took some time.

As I said, with your copy it is a production flaw and not something done on purpose, so I don't think separating the pages would affect the value at all, as long as it is done neatly.

Hope this helps, - Jim D.

Dear Jim,

Thank you for taking the time to respond. There isn't a date on these books, but they are all published by Merrill & Baker, green hardcover with gilt on the spine & cover. They are all in excellent condition, illustrated, and inscribed with a local prominent family name and Christmas of 1898. I've been trying figure out a date other than that, but no luck. - L.L.

Anyway, thank you again for your information. Be well.

Dear L.L.,

Virtually all first editions, early editions and authorized editions are dated. So when you see old books that aren't dated, it is a virtual guarantee that they are later, usually much later editions that were printed after the copyright had expired and the book became public domain. Or, in this case, the book may well just be a cheap knockoff or even a pirated copy which was common then when laws enforcing copyrighted books by foreign authors like Eliot with no royalties paid to the author.

This was common around the turn of the last century which fits the owner inscription in your book dated 1898.

- Jim

And speaking of unopened books in another sense:

Hi, Jim -

I have a 1946 copyrighted 1768 *Encyclopedia Britannica* full 24-volume set. I also have a full 10-volume set of *Century Dictionary and Cyclopedia* published in NY. Not sure the year of the *Century* set but I know they're 1900s. Would you be interested in purchasing these or know of a buyer. I'd love to see them go to someone who collects things

like that. I am helping clean out a family home that has books from great-great-grandparents, so I will have lots of books that I'm looking to sell if interested. Lots of old textbooks as well.

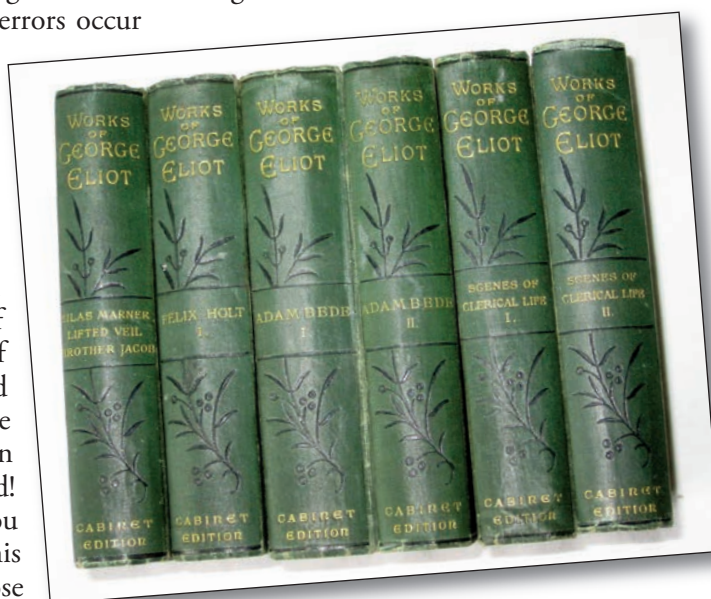
A.B.

Dear A.B.

Sorry, but I don't buy old encyclopedias and textbooks, nor do I know anyone who does. Frankly, you'd be lucky if you could give them away. Thanks - Jim D.

And if you don't believe me. Just now, the very next day, someone came in about a 1960s encyclopedia set that he just wanted to give away and he hoped that I would want them or know someone who would and I had to give him the bad news, too.

And a two days later, I had to give yet someone else the bad news about the set of encyclopedias that they wanted to give away.



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





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Established in 1996 by art and antiques dealer Iain Brunt, Antiques.co.uk is the longest-running website in the United Kingdom designed for private collectors and dealers in antiques and collectibles. Over 2500 sellers and 25,000 antiques for sale from the United Kingdom and around the world. All items are over 50 years old, checked by our team of experts, and regulated by our specific terms and conditions for sale. Specializing in collectibles from all over the world and offer shipping quotes to anywhere in the world. We also welcome sellers from the United States so you can reach over 35,000 buyers monthly.

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### Coventry

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Phone: 860-208-8215  
Email: anecburke@msn.com  
Website: www.coventryartsandantiques.com  
Open Saturday-Sunday, 11am-4pm  
Closed Monday through Friday

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

### Nathan Hale Antique Center

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

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

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

## Manchester

### Silk City Antiques & Decor

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

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

## Marlborough

### The Barn

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

Over 60 dealers offering antiques, vintage & fine crafts, jewelry, furniture, clocks, and much more. We have space available for dealers. Accepting M/C and Visa. Find us on Facebook at shopsatmarlboroughbarn

## Putnam

### Antiques Marketplace

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

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

## Stratford

### Stratford Antique Center

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

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

## DELAWARE

## Newark

### Aunt Margaret's Antique Mall

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

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

## FLORIDA

## Mt. Dora

### Renningers Antique Center

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

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

## ILLINOIS

## Chicago

### Gigi's Dolls & Sherry's Teddy Bears

6029 N. Northwest Highway, Chicago, IL 60631  
10 minutes from O'Hare Airport  
Phone: 773-594-1540, Fax: 773-594-1710  
Email: questions@gigisdolls.com  
Website: www.gigisdolls.com  
Open Tues., Wed., Sat. 10am-5pm  
Thurs. & Fri. 10am-6pm, Closed Sun & Mon

5,000 sq. ft. - A Collector's Paradise: Largest Selection of Antique French & German Bisque Dolls, Celebrity & Collectible Composition & Hard Plastic Dolls. Alexanders, Adora, Gene®, Barbie®, Tonner - Effannbee, Kish & Co., Fashion Royalty, Steiff, Hansa plush, Webkinz, Re-Ment, Doll Houses & Miniatures. Shipping Worldwide. We accept C/C, Checks & Layaway Available. Like us on Facebook.

## MAINE

## Auburn

### Orphan Annie's Antiques

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

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

## Augusta

### Stoney Creek Antiques

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

## Brunswick

### Cabot Mill Antiques

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

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

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

## 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.

*Voted "Best Antique Shop" in Wells/Ogunquit!*

## MARYLAND

## 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: Wednesday-Saturday 11am-5pm,  
Sun. Noon-5pm, CLOSED Monday & Tuesday  
We're a multi dealer antique and vintage shop.  
We feature unique, rustic, and vintage furniture,  
paintings, linens, sterling jewelry, vintage and  
designer clothing plus accessories, and New  
England carved birds. Unique items arriving daily.  
Seeking quality dealers to join our group!

### 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 special-  
izing 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

#### 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.

#### Thoreauly Antiques

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

#### The Berkshire Galleries of Great Barrington

964 S. Main Street, Great Barrington, MA 01230  
Phone: 413-644-8848  
Website: www.theberkshiregalleries.com  
Open 7 days a week 10am-5pm  
(check website for winter hours)  
5,000 sq. ft. featuring 25 of the finest dealers from  
New York, Massachusetts, CT and Maine. Follow  
us on Instagram @theberkshiregalleries

### Harwich Port - Cape Cod

#### Windsong Antiques

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

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

### Holden

#### Superworld Comics

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

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

### Lawrence

#### Canal Street Antique Mall & Design Center

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

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

### Lee

#### The Uptown Store

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

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

### 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: heaventiques@yahoo.com  
Website: www.heavenonearthdesigns.com  
Open Wed-Sun 11am-5pm  
Appointments welcome! Please call or email us for  
private shopping!

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

### Stoneham

#### Live More Hunt Less

#### Consignment

149 Main Street, Stoneham, MA 02180  
Phone: 781-435-2366  
Email: Livemorehuntlessconsignment@gmail.com  
Open Mon-Sat: 10am-6pm, Sunday: 11am-5pm  
A general consignment store featuring antiques,  
home furnishings, fine art, and many other items  
which represent all decades from pre-1900 through  
today's contemporary styles. Our store contains  
slightly used products that can be used for  
furnishing your home, rental property, and  
apartment. We pride ourselves on carrying rare,  
fun, and unique gifts for any celebrated occasion.

### Sturbridge

#### Past to Present Antiques & Collectibles

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

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

#### Sturbridge Antique Shops

128 Charlton Road (Rt. 20),  
Sturbridge, MA 01566  
Next to Walmart Plaza  
Phone: 508-347-2744  
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 spa-  
cious showroom and online store.

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





# ANTIQUES SHOP FINDER

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

## 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

### Sage Farm Antiques

5 Exeter Road, N. Hampton, NH 03862  
Phone: 603-964-3690  
Email: info@sagefarmantiques.com  
Website: www.sagefarmantiques.com  
Open first Friday of the month: April, May, July, August, October, November (First & Third Fridays), December Closed January-March. See website for upcoming show dates and hours.

Our philosophy is simple.... "Your home is your story, tell it well." We have an amazing, talented group of dealers who are devoted to the antique and design industry. At Sage Farm Antiques you can find the things that you feel tell the story of your home, the way you want it told. Antiquing is in our blood and we strive to make your antique and vintage shopping experience a joy. Join us for our 8 annual 3-day shows of antique, vintage and re-purposed items, featuring an ever-changing assortment including architectural, garden and home décor items that change for each show. Open the first Friday of the month through Sunday. Join us each month at our group shop of 22 dealers from across New England. You can now shop at Sage Farm Antiques all year long, even during our closed season! Shop us at https://sage-farm-antiques.myshopify.com for an extensive selection of vintage furniture, lighting, decor, gifts and more.

## Hampton Falls

### Brickhouse 76

76 Lafayette Road, Hampton Falls, NH 03844  
Phone: 603-926-0366  
Open Thursday, Friday, Saturday 11am-4pm  
Antiques and Decorative Arts.

### 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.



## 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.

## Stratham

### The Collector's Eye

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

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

## Westmoreland

### Flying Pig Antiques

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

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

## NEW JERSEY

## Bernardsville

### Studio 7 Fine Art Gallery

5 Morristown Road, Bernardsville, NJ 07924  
Phone: 908-963-0365  
Email: 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.

## Galloway

### Days of Olde Antique Center

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

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

## Haddon Heights

### Haddon Heights Antiques Center

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

## Lafayette

### Lafayette Mill Antiques Center

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

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







# ANTIQUES SHOP FINDER

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

## Lambertville

### Golden Nugget Antique Flea Market

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

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

## Little Falls

### Main Street Antiques Center

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

## Pemberton

### Grist Mill Antiques Center

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

## Red Bank

### The Antique Center of Red Bank

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

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

## Summit

### Summit Antiques Center

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

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

## NEW YORK

### Ballston Spa

#### Stone Soup Antiques Gallery

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

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

### Bloomfield

#### Peddlers Antiques

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

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

### Bouckville

#### Victorian Rose Vintage

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

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

### Coxsackie

#### Coxsackie Antique Center

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

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

### Geneva

#### Geneva Antique Co-op

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

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

## Mohawk

### Mohawk Antiques Mall

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

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

## Owego

### Early Owego Antique Center

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

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

## Rhinebeck

### Antiques Center at Rhinebeck Antique Emporium

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

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

## West Sand Lake

### Dater House and Friends Antiques

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

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

## OHIO

### Cincinnati

#### Wooden Nickel Antiques

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

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

## PENNSYLVANIA

### Allentown

#### Weil Antique Center

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

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

### Carlisle

#### Bedford Street Antiques, LLC

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

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

### North Gate Antique Mall

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

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

### Clearfield

#### Historica Plus Antique Gallery

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

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

### Fleetwood

#### Fleetwood Antique Mall

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

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



# ANTIQUES SHOP FINDER

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

## 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!

## RHODE ISLAND

## Newport

### Antiques at the Drawing Room of Newport

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

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

## Pawtucket

### Rhode Island Antiques Mall

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

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

## Providence

### Nostalgia Antiques & Collectibles

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

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



## VERMONT

## Chester

### Stone House 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.



# ANTIQUES SHOP FINDER

## Join our popular directory!

**An economical way to advertise your shop, mall, or antique center in The Journal and online!**

**To Join our Shop Finder Directory, 508-347-1960 or visit [www.journalofantiques.com](http://www.journalofantiques.com)**

Directory listing for 12 months – \$250 per year - Payment must be enclosed

Shop Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_ Fax \_\_\_\_\_

Hours \_\_\_\_\_

Description of shop: \_\_\_\_\_

# Journal

OF ANTIQUES & COLLECTIBLES

#### MAIL TO:

JOURNAL OF ANTIQUES  
P.O.Box 950, Sturbridge MA 01566  
Phone 888-698-0734  
Fax 508-347-1977

# Continuous Shows and Flea Markets

## November 5, 2023-April 2024 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 information)  
973-865-0177, jane@waynepal.org  
www.waynepal.org

## January-December: Alameda, CA

### Alameda Point Antiques Faire

3900 Main Street  
1st Sunday of the Month, 6am-3pm  
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: 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  
609-397-0811  
info@gnflea.com, www.gnflea.com

## January-December: Wallingford, CT

### Redwood Country Flea Market

170 S. Turnpike Road  
Open Every Friday, Saturday, Sunday  
Fri. 6am-1pm, Sat./Sun. 6am-3pm  
203-269-3500  
www.facebook.com/redwoodcountryfleamarket

## January-December: Mt. Dora, FL

### Renningers Weekly Market

20651 US-441  
Fri. 10am-4pm, Sat. & Sun. 9am-5pm  
352-383-3141  
www.renningers.net

## January-December: Washington, D.C.

### The Flea Market at Eastern Market

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

## January-December: El Cajon, CA

### The San Diego Antique and Vintage Show and Sale

311 Highland Avenue  
Third Saturday of the Month,  
9am-1pm  
Free Parking - Free Admission  
Larry Stone, 619-368-2055  
larrystonebooks@gmail.com



## January-March: Brookline, NH

### Winter Sundays Brookline Antiques Market

Brookline Event Center,  
32 Proctor Hill Road  
Open Every Sunday, 5-5:45am Dealer Set Up /  
Early Buying \$20  
Show 5:45-11am FREE  
603-582-4491, www.brooklineeventcenter.com

## February 7-January 1, 2025: Dover, NH

### First Wednesday Antiques Flea Market

Dover Elks Lodge,  
282 Durham Road  
8am-12noon  
Gurley Antique Shows, Rachel Gurley  
207-396-4255  
rachelgurley@gmail.com  
www.gurleyantiqueshow.com

## March-December: Woodbury, CT

### Woodbury Antiques and Flea Market

44 Sherman Hill Road (jct 6 & 64)  
Saturdays, 7:30am-2:30pm, weather permitting  
203-263-6217  
thenewwoodburyfleamarket@gmail.com,  
www.woodburyflea.net

## April 28-October 27: Puslinch (Guelph), Ontario, Canada

### Aberfoyle Market Sundays Only Market

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

## April 21-October 27: Sandwich, MA

### Sandwich Weekly Antiques & Collectibles Show

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

## April 3-October 30: Sandwich, MA

### Sandwich Weekly Antiques & Collectibles Show

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

## May-September: Dover, NH

### Dover Antique & Vintage Market

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

## May 18-October: Woodstock, NY

### Mower's Saturday & Sunday Flea Market

Maple Lane  
8am-6pm  
845-679-6744  
woodstockfleamarket@hcc.rr.com  
www.mowersaturdayfleamarket.com

## REDWOOD COUNTRY FLEA MARKET

170 S. Turnpike Rd. Wallingford, CT 06492

**OPEN EVERY FRIDAY • SATURDAY • SUNDAY**

**Bargains Galore!**  
Antiques, Collectibles, New & Used Tools, Jewelry, Coins,  
CDs, Crafts, DVDs, Clothes, Flowers, Produce, Groceries,  
Fresh Baked Goods, Gifts, Household Items

ALWAYS FREE ADMISSION • \$2 PARKING  
FRI: 6AM TO 1PM • SAT/SUN: 6AM TO 3PM  
RESTAURANT ON PREMISES • 203.269.3500

Fridays are Antiques & Collectibles Day ONLY

**OPEN YEAR ROUND • Facebook.com/RedwoodCountryFleaMarket**

**FLEA MARKET** Visit one of New England's LARGEST  
**INDOOR FLEA MARKETS**  
**COLLEGE MART FLEA MARKET**  
"JEWETT CITY" Conn.  
**OPEN SUNDAY ONLY 9-4**  
Located at the Slater Mill Mall, 39 Wedgewood Dr.  
Approx. 1 mi. off Rt. 395, from Mass Exit 22, right on Rt. 138  
From Norwich Exit 21, right on 12 to Rt. 138  
FREE PARKING ~ FREE ADMISSION  
**OVER 900 TABLES**  
We are Continuously Expanding. Space Available  
Newly expanded outdoor selling spaces for Sunday  
Dealer spaces available. Auctions every other Friday.  
**www.Leoneauctioneers.com**  
Bob and Sue Leone Res. (860) 642-6248 Bus. (860) 376-3935



## EVERY SUNDAY

10am - 5pm year round  
7th & C St. SE, Capitol Hill, Washington, DC

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info@easternmarket.net  
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**DIVERSE MARKETS  
MANAGEMENT**

# ANTIQUESHOWS

## January 26-27: Las Vegas, NV

### 34th Annual Old West Show & Auction

Westgate Resort & Casino, Ballroom West,  
3000 Paradise Road  
Fri. 9am-5pm, Sat. 9am-5pm  
Morphy Auctions & Brian Lebel's Old West  
Events,  
www.oldwestevents.com

## January 27-28: Columbus, OH

### Scott Antique Markets

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

## January 27-28: Millville, NJ

### Mid-Winter Antique Show

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

## January 28: Brookline, NH

### Winter Antiques/Collectibles Flea Market

Brookline Event Center,  
32 Proctor Hill Road  
5:30-11am  
603-673-4474, nhbidcaller28@gmail.com  
www.brooklineeventcenter.com

## FEBRUARY

## February 2-3: York, PA

### The Original 182nd Semi-Annual York, PA

York Fairgrounds Convention & Expo Center  
Memorial Hall East, 333 Carlisle Ave.  
Fri. 10am-6pm, Sat. 10am-5pm  
Melvin Arion, 302-875-5326  
www.theoriginallyorkantiquesshow.com

## February 4: Alameda, CA

### Alameda Point Antiques Faire

3900 Main Street  
6am-3pm  
510-522-7500  
randie@alamedapointantiquesfaire.com  
www.AlamedaPointAntiquesFaire.com

## February 4: Boxborough, MA

### The Boxborough Antique Shows

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

## February 4: Brookline, NH

### Winter Antiques/Collectibles Flea Market

Brookline Event Center, 32 Proctor Hill Road  
5:30-11am  
603-673-4474  
nhbidcaller28@gmail.com  
www.brooklineeventcenter.com

## February 7: Dover, NH

### First Wednesday Antiques Flea Market

Dover Elks Lodge,  
282 Durham Road  
8am-12 Noon  
Rachel Gurley, 207-396-4255  
www.gurleyantiqueshows.com

## February 8-11: Atlanta, GA

### Scott Antique Markets

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

## February 11: Bath, ME

### Bath Antique Sale

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

## February 11: Auburn, MA

### EBW Promotions Monthly Coin Show

Auburn-Webster Elks Lodge,  
754 Southbridge St. (Rt. 12)  
9:30am-2:30pm  
EBW Promotions, LLC 978-658-0160  
info@ebwpromotions.com  
www.ebwpromotions.com

## February 11: Brookline, NH

### Winter Antiques/Collectibles Flea Market

Brookline Event Center, 32 Proctor Hill Road  
5:30-11am  
603-673-4474  
nhbidcaller28@gmail.com  
www.brooklineeventcenter.com



## February 16-18: Chattanooga, TN

### 50th Anniversary Antiques Show & Sale

The Read House,  
107 West Martin Luther King Boulevard  
Fri.-Sat. 10am-5pm, Sun. 11am-3pm  
The Houston Museum, 423-267-7076  
www.thehoustonmuseum.org

## February 16-18: Mt. Dora, FL

### Renningers Antique & Collectors Extravaganza

20651 US-411  
8am-5pm  
352-383-8393, doraantcenter@renningers.com  
www.renningers.net

## February 17: Sandwich, MA

### The Winter Sandwich Flea Market

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

## February 18: Nashua, NH

### EBW Monthly Coin & Currency Show

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

## February 18: Waukesha, WI

### The Milwaukee Scale Auto Hobby & Toy Show

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

## February 18: Brookline, NH

### Winter Antiques/Collectibles Flea Market

Brookline Event Center,  
32 Proctor Hill Road  
5:30-11am  
603-673-4474  
nhbidcaller28@gmail.com  
www.brooklineeventcenter.com

## February 23-27: Williamsburg, VA

### Colonial Williamsburg 76th Annual Antiques Forum

The Williamsburg Lodge, 310 S. England St.  
800-603-0948  
www.colonialwilliamsburg.org/learn/conferences

**February 24: Long Valley, NJ**  
**Long Valley Woman's Club Antique Show**  
 Long Valley Middle School,  
 51 West Mill Road  
 9am-4pm  
 Long Valley Woman's Club, Dorothy Prisco  
 908-616-5450  
 www.longvalleywomansclub.org

**February 25: Devens, MA**  
**EBW Monthly Coin & Currency Show**  
 SpringHill Suites Marriott,  
 31 Andrews Parkway  
 9am-3pm  
 978-658-0160  
 info@ebwpromotions.com  
 www.ebwpromotions.com



**February 25: Brookline, NH**  
**Winter Antiques/Collectibles Flea Market**  
 Brookline Event Center,  
 32 Proctor Hill Road  
 5:30-11am  
 603-673-4474  
 nhbidcaller28@gmail.com  
 www.brooklineeventcenter.com

**February 24-25: Columbus, OH**  
**Scott Antique Markets**  
 Ohio Expo Center, 717 East 17th Avenue  
 Sat. 9am-6pm, Sun. 10am-4pm  
 740-569-2800  
 www.scottantiquemarkets.com

**For updated information, visit  
[journalofantiques.com](http://journalofantiques.com)  
 Play it Safe Call For Updated Hours!**

# ANTIQUA AUCTIONS

**January 26-27: Las Vegas, NV**  
**34th Annual Brian Lebel's Old West Show & Auction**  
 Westgate Resort & Casino, 3000 Paradise Road  
 9am-5pm  
 www.oldwestevents.com

**February 23-25: Thomaston, ME**  
**Winter Enchantment 2024**  
 Thomaston Place Auction Galleries  
 51 Atlantic Hwy  
 11am  
 207-354-8141  
 www.thomastonauction.com/event/winter-enchantment-2024

## Classified

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**Photo Albums, Diaries,  
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 Please NO Pornography.  
 Contact: Adam Schachter  
 LangdonManorBooks.com  
 713-443-4697**

**January 27: Pittsfield, MA**  
**Fontaine's Fine & Decorative Arts**  
 1485 West Housatonic Street  
 413-48-8922, info@fontainesauction.com  
 www.fontainesauction.com

**February 24: Waterloo, WI**  
**Absolute Farm Collection Auction**  
 Fireman's Park, 500 Park Avenue  
 In person only  
 217-563-8880  
 Danm@matthewsauctions.com  
 www.matthewsauctions.com

**February 9-10: Tomah, WI**  
**Large Two-Day Auction**  
 Millers Auction Co.  
 Monroe County Fairground, 1625 Butts Ave.  
 9am, Live Online Bidding  
 Glenn Miller, 715-299-2543  
 www.millersauctionco.com

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# COLLECTOR CLUBS

## Fan Association of North America Fascinated by hand fans? Join FANA!

- Learn & share with other enthusiasts
- Find us on Facebook: Hand Fan Collector 
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- Join at: fanassociation.org
- Contact: admin@fanassociation.org



## Founders Chapter of the National American Glass Club

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

[www.founderschapter.org](http://www.founderschapter.org)  
President@founderschapter.org

## American Cut Glass Association



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

Please visit our web site at [www.cutglass.org](http://www.cutglass.org). ACGA has a lot to offer you as a member, whether you are a new or long-time collector.

[cmcw66@hotmail.com](mailto:cmcw66@hotmail.com) • [www.cutglass.org](http://www.cutglass.org)



## Haviland Collectors International Foundation


Annual Conference  
Archives - Publications  
[www.havilandcollectors.com](http://www.havilandcollectors.com)



## NORTH JERSEY DEPRESSION GLASS CLUB

PROMOTING THE JOY AND PLEASURE OF LEARNING ABOUT AND COLLECTING BEAUTIFUL 20TH CENTURY GLASS, CHINA & POTTERY. SERVING THE GREATER METRO AREA SINCE 1974. MEET EVERY 4TH WEDNESDAY, 7:30 PM, WYCKOFF, NJ PUBLIC LIBRARY, SEPT THRU JUNE. SPRING & FALL GLASS SHOWS.


**FIND US @**  
[WWW.FACEBOOK.COM/NORTHJERSEYDEPRESSIONGLASSCLUB](http://WWW.FACEBOOK.COM/NORTHJERSEYDEPRESSIONGLASSCLUB)  
- INFO - CRAIG (201) 819-5468 OR WALTER (973) 838-2419



## National Association of Aladdin Lamp Collectors, Inc.


[www.AladdinCollectors.org](http://www.AladdinCollectors.org)


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



## International Perfume Bottle Association

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


 [www.perfumbottles.org](http://www.perfumbottles.org) Teri: 407-973-0783



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[www.antiquepursecollectorsociety.com](http://www.antiquepursecollectorsociety.com)

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[www.stretchglassociety.org](http://www.stretchglassociety.org) 



## Have you heard of Shelley China?

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






## 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](http://capecodglassclub.org) contact: [bheapg7@comcast.net](mailto:bheapg7@comcast.net)

## Antique Advertising Association of America

"Quad-A"



**2024 Convention: July 17-20**  
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[www.pastimes.org](http://www.pastimes.org) Info: 317.501.3832

## INTERNATIONAL NIPPON COLLECTORS CLUB



[WWW.NIPPONCOLLECTORSCLUB.COM](http://WWW.NIPPONCOLLECTORSCLUB.COM)  
[www.facebook.com/groups/nipponcollectorsclubgroup](http://www.facebook.com/groups/nipponcollectorsclubgroup)

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

## Vaseline Glass Collectors, Inc.



Educating and unifying Vaseline Glass collectors everywhere since 1998. Quarterly newsletter and annual convention.

[www.vaselineglass.org](http://www.vaselineglass.org)  




## HOMER LAUGHLIN CHINA COLLECTORS ASSOCIATION


Members share an interest in Homer Laughlin China Company/Fiesta Tableware Company pottery. Membership includes our quarterly magazine: **The Dish**, exclusive pottery, and annual conference.

For more info or to join, visit us at [www.hlcca.org](http://www.hlcca.org)

## Early American Pattern Glass Society

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



[www.eapgs.org](http://www.eapgs.org) 

## Fostoria

Glass Society of America (304) 845-9188  
[www.fostoriaglass.org](http://www.fostoriaglass.org)

To inquire about the benefits of membership, please contact the FGSA museum at:  
511 Tomlinson Avenue • Moundsville, WV 26041  
March-November: Wed - Sat 1:00-4:00pm

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## Steuben Glass: Carder and Modern

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[www.SteubenGlass.org](http://www.SteubenGlass.org)




## PEACH STATE DEPRESSION GLASS CLUB

For info: [www.PSDGC.com](http://www.PSDGC.com)  
Contact: [president@psdgc.com](mailto: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."

Call 888-698-0734 or email [journalofantiques@gmail.com](mailto:journalofantiques@gmail.com) for more information or to place an ad for your club.