

Journal

OF ANTIQUES & COLLECTIBLES

September 2024 | Vol. XXIV No.7

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Counter- Culture Vibes

Comics in the 1960s
THE GROUNDBREAKING SILVER AGE

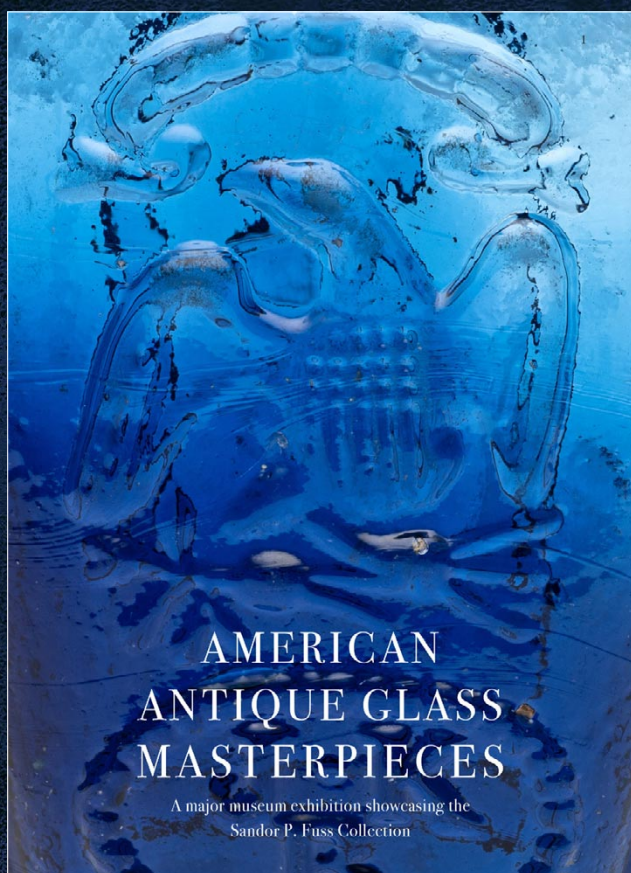
The British Invasion

Peter Max
1960S & '70S ALL AMERICAN ART

Mary Quant
DESIGNING THE LOOK OF THE SWINGING SIXTIES



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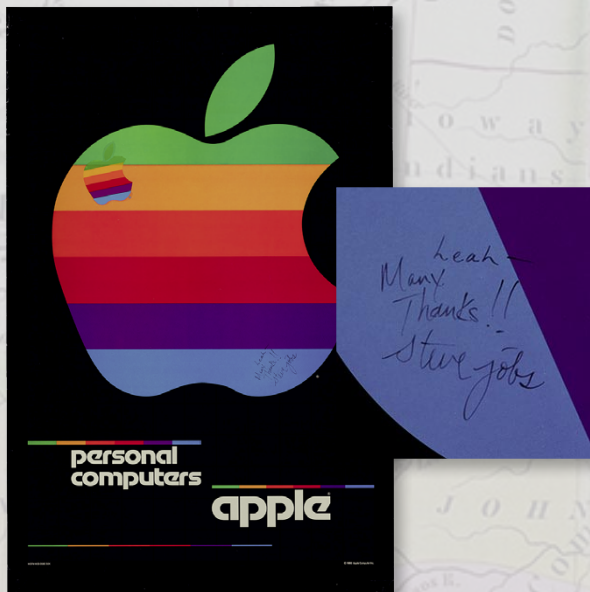
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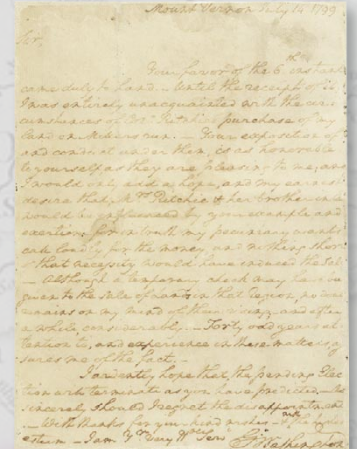
View All Lots and Bid at [HA.com/6305](https://ha.com/6305)



Steve Jobs Signed 1980 Apple Computer Poster. Offset lithographic poster designed by Rob Janoff for Apple Computer using the first official Apple logo he designed in 1977. Inscribed and signed, "Leah – Many Thanks!! Steve Jobs." **Starting Bid: \$17,500**

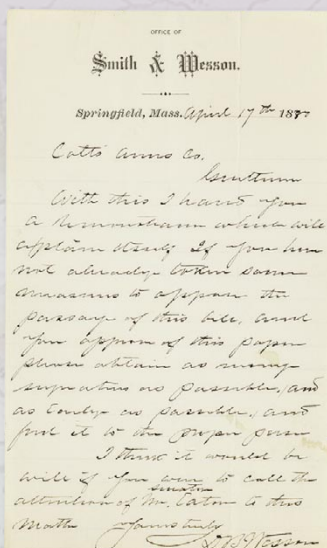


Samuel Augustus Mitchell: 1835 New Map of Texas, with the Contiguous American & Mexican States. Philadelphia: Published by S. Augustus Mitchell, 1835. Hand-colored engraving by J. H. Young in the original boards. Backed with linen at an earlier time. **Starting Bid: \$7,500**

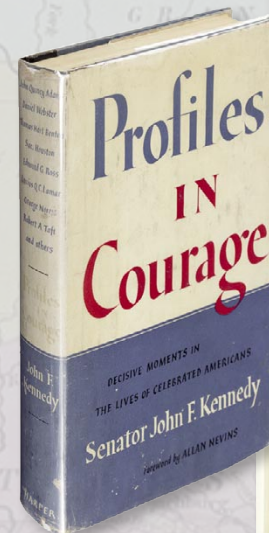
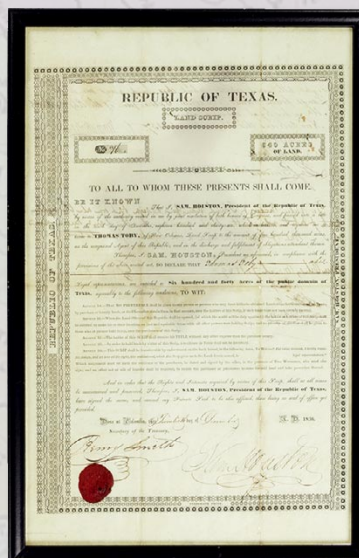


George Washington Autograph Letter Signed. One page, Mount Vernon; July 14, 1799. Washington seeks payment owed on the sale of land at Miller's Run: "my pecuniary wants call loudly for the money." **Starting Bid: \$12,500**

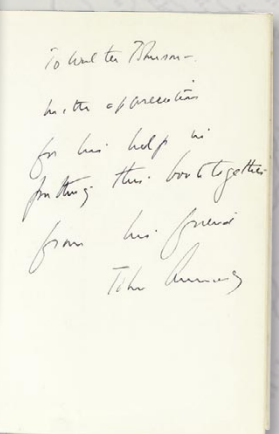
Sam Houston Signed Land Scrip for 640 Acres of Land. Single sheet; Columbia, December 20, 1836. Printed by the Telegraph Print and engrossed in ink. **Starting Bid: \$5,000**



Daniel B. Wesson Autograph Letter Signed. One page on Smith & Wesson letterhead; Springfield, Massachusetts; April 17, 1880. Wesson writes to the Colt's Arms Co. asking their assistant in opposing a legislative bill. **Starting Bid: \$5,000**



John F. Kennedy Presentation Copy of Profiles in Courage. New York: Harper & Brothers, [1956]. 8vo. Warmly inscribed on the front free endpaper recto: "To Walter Johnson – with appreciation for his help in putting this book together – from his friend John Kennedy." **Starting Bid: \$3,500**



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Being Mod

According to the Museum of Youth Culture, Mod is defined as “a youth subculture whose origins can be traced back to the late 1950s and a group of young Londoners calling themselves “Modernists” due to their love of Modern Jazz and the streamlined style and cool sophistication of the African-American musicians who were its stars.

“Mods wanted to stand out from the crowd and reinvent what it meant to be young, modern, and British with their fervent preoccupation with continental style. Mod boys wanted to outpace the moneyed classes by wearing sharp, tailored suits resembling those worn in Italy or France. Similarly, their hairstyles mirrored European trends. Though longer than the traditional “short back-and-sides” sported by the older generations, the ‘French Crew,’ for example, was still a neat and clean look.

“Girls were also drawn to the subculture early on, attracted by the scene’s focus on style. While the boys wore sharp, tasteful suits—which were covered by parkas when riding their Italian Vespa or Lambretta brand scooters—the girls also adopted clean lines whether in matching tops and skirts or fitted dresses, all of which favored hemlines at or above the knee. Female Mods sometimes had hairstyles not dissimilar to those of the boys, while others sported chin- or shoulder-length bobs.”

London’s Mod youth subculture quickly caught on, first spreading throughout Great Britain and then crossing the Atlantic by the mid-1960s, where its fashions, music, and youthful vibe resonated with American teens. Designers such as André Courrèges and Mary Quant, who popularized and then commercialized Mod fashion in London, became as popular in the U.S. as they were in the U.K. According to her *New York Times* obituary, “When [Mary Quant] toured the United States with a new collection, she was greeted like a fifth Beatle; at one point she required police protection.” You can learn more about Mod fashion and Mary Quant on page 21 in a feature profile on her life, look, and contributions to fashion.

Although the Mod look and its designers were well-known by and actively marketed to American teenagers following the new, hip London fashion and music scene, it did not become a mainstream fashion statement in this country until May 1966, when the cover of *Life* magazine featured four Chicago students in full Mod gear on its cover, with the title “Face It! Revolution in Male Clothes.” At the time, *Life* was one of the most successful weekly publications around with readership in the millions. Fashion historians claim this spotlight coverage validated the Mod aesthetic to earn it a place in the vintage history books.

Crossing the Atlantic with Mod fashion was the British invasion – rock ‘n’ roll groups such as The Beatles, The Who, and The Rolling Stones, whose beat and style came to represent everything modern and new among restless teenagers looking to identify themselves not only through their choice of music and dress but by their actions and politics. Our music columnist Laurence Carpenter writes more about the British Invasion and the rich tapestry of memorabilia left behind in his September article, “The British Invasion: A revolution in music memorabilia.”

The 1960s also introduced us to new concepts in

visual art such as Op Art, and such artists as Bridget Riley and Peter Max, artists whose works continue to define the era.

Op Art, an abbreviation for “optical art,” is a style of visual art that uses abstract patterns and color, most notably black and white, to create optical effects and illusions intended to confuse and excite the eye and create the impression of virtual movement and hidden images.

Op Art burst onto the American art scene in 1965 when the Museum of Modern Art in New York hosted the survey exhibition *The Responsive Eye*. Although art critics dismissed Op Art as commercial—“retinal titillations”—it caught the public’s imagination and quickly led to the application of Op Art in the design of everything from the latest in Mod fashions to advertisements, album covers, poster art, stationery, and home furnishings. Today, Op Art is considered one of the hallmarks of the Mod Era of the 1960s and ‘70s. You can learn more about this ‘60s art movement and the artists now “hot” on the auction scene, on page 26 in this issue.

Whereas Op Art had its focus on primarily black and white imagery and abstract patterns, the work of Peter Max—also uniquely identifiable—was all about color, the mind, and psychedelic art. Starting out in a small Manhattan studio in 1962, Max’s work, licensed products, and posters went on to define the decade and still do. You can learn more about Peter Max in Judy Gonyeau’s article on page 18.

By the 1970s, the counter-culture Mod-driven youth movement of the 1960s had turned psychedelic, which came with its own look popularized by bell bottom pants, flowing maxi dresses, ponchos, leisure suits, frayed jeans, and earth tones. Short, coiffed bobs grew out, replaced by long and flowing hair for both men and women; fashion went from style-conscious looks to denim and tie-dye; and rock-and-roll diversified into such subgenres as hard rock and progressive rock, each inspiring its own fashion aesthetic as a form of identity.

Since then, the Mod aesthetic has gone through many revivals since its formal demise, often driven by the adaptive fashion styles of contemporary artists and bands, and the more recent revival of popular ‘60s London bands from the original era, whose fashion and music helped commercialize Mod and launch a youth movement.

Maxine Carter-Lome

Maxine Carter-Lome, Publisher



Maxine Carter-Lome

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Lauritzen Gardens Antique Show – Secret Garden – September 26-29

OMAHA, NE – The Lauritzen Gardens Antiques Show brings renowned experts in antiques, gardening, design, and art to Omaha for a one-of-a-kind collector's experience not found elsewhere in the region.

The show will feature more than 25 antiques exhibitor booths, offering an incredible selection of quality period furniture, fine art, home decor, estate jewelry, tableware, fashion accessories, and a bit of whimsy, representing a variety of design movements.

Additionally, vibrant luncheons featuring designers, authors, and tastemakers will celebrate the art of all things and complimentary educational sessions will allow patrons to learn from experts in their field. Keynote speakers for 2024 are Mark D. Sikes, Jesse Carrier and Mara Miller of Carrier & Company Interiors, Ariella Chezar with special guest Margot Shaw, and Monique Soltani.

Throughout the weekend, guests will be invited to unlock the stories within the curious objects and antiques in the dealer booths, discover the natural splendor of the autumn landscape, and look at the whole world as if it were a garden.

Show admission is included with regular garden admission or membership. Some special events, including the preview party on Thursday, September 26, require advance registration and an additional fee. Later, from 5-6 p.m., there will

be an exclusive champagne reception for sponsors at the Lily level and above. This will be followed up with a Preview Party from 6-9 p.m.

On Friday, September 27, the show is open from 10 a.m. to 5 p.m. with concurrent talks and lectures: *Bringing The Outside In – A Japanese Perspective*; *Antiques of Tomorrow*; *A Tour of Studio Eckström* (pre-registration required); a luncheon joined by special speaker Mark D. Sikes (reservation required); followed by *Design Tips & Tricks Discussion with Four of Omaha's Most Stylish Independent Designers*.

Saturday, September 28 features the show (open from 10 a.m. to 5 p.m.) and these concurrent activities: Lite Fare & Lecture with renowned industry experts Jesse Carrier and Mara Miller; an escorted tour of the Show with Nick Huff (reservations required); Bubbles & Bites with Ariella Chezar and Margo Shaw, and *Storied, Not Staged – Welcoming History and Soul into the Home* with Krissa Rossbund.

The weekend is completed with a Designer Walk with Erica Bryant on Sunday, September 29 at 10 a.m. followed by a Sunday Luncheon and Lecture by Monique Soltani speaking on the secrets and stories of California wine country.

For additional details on this beautiful fall event, the full schedule, and reservation information, visit www.OmahaAntiqueShow.org. Proceeds benefit Lauritzen Gardens, Omaha's public garden.



FALL GALLERY AUCTION

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dollhouse furniture



A Collection of Bears
carved obsidian / tiger's eye
& more



Paris Bordone (1500-1571)
oil on canvas [detail]



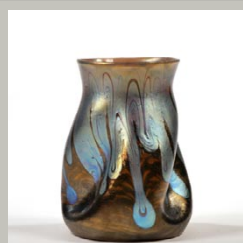
Pair George Nakashima
Chairs | Sold \$10,200



French Art Deco
Bracelet | Sold \$11,000



Cartier Panthere 18k
Watch | Sold \$7,000



Loetz Art Glass Vase
Sold \$4,800



Georg Jensen Pyramid
Flatware | Sold \$7,000

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OF ANTIQUES & COLLECTIBLES

September 2024

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About the Cover:

Into the Future by Peter Max is a '60s type collage and originally appeared on the cover of The New York Times Magazine Section in 1969. Max was inspired by the incredible moon landing and Neil Armstrong's first moon walk and the imagination sparked with thoughts of the universe and a man reaching for the stars.



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August 23-25: New Frontier's Cheyenne Firearms & Western Collectibles Show & Auction

CHEYENNE, WY - Collectors of Old West, cowboy, and Native American antiques will soon be making the annual pilgrimage to picturesque Cheyenne, Wyoming, for the best buying-and-socializing event of the season: the Cheyenne Firearms & Western Collectibles Show & Auction. Held at the Laramie County Event Center at Archer, the three-day gathering celebrates an era when America's wide-open spaces were the domain of Native tribes, cattle ranchers, infamous outlaw gangs, and the now-legendary lawmen who chased them. This year's extravaganza, with top-notch dealers presenting their wares on August 23-25, is highlighted by an August 24 onsite auction that also welcomes Internet live bidding through a choice of platforms.

This year's auction includes an outstanding selection of Western art, relics, and memorabilia; silver saddles and tack; Native American artifacts, prison-made horsehair bridles, antique firearms, and early Railway Express items. Many exceptional pieces were sourced from estates and lifetime collections, including that of Paul Hamer. Of

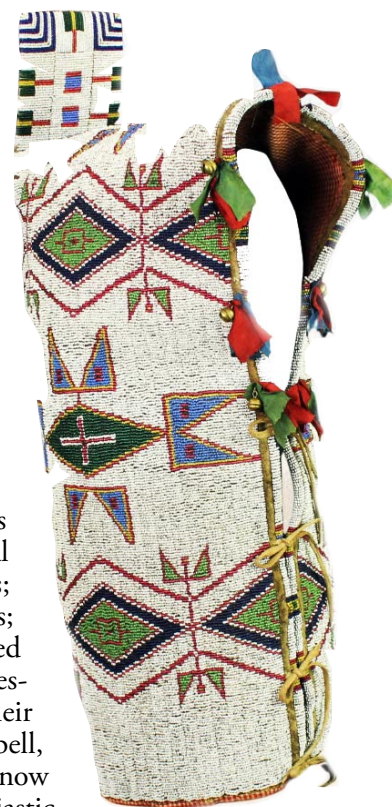


special note are a highly sought-after antique Winchester 1876 Royal Canadian Mounted Police carbine, one of few of its type in the Clancher list of known RCMP-issued guns; and a 1913 American Flag that was

flown at the State Building in downtown Santa Fe, New Mexico. It is significant because 1913 was the year New Mexico became America's 47th state. However, only three months after the flag's introduction, Arizona joined the Union as the 48th state, thus necessitating a change to the American Flag's design, from 47 to 48 stars.

In addition, the auction is enriched with high-quality antiques from several other consignors. The selection includes fine and decorative art, wonderful tribal textiles, knives and edged weapons; jewelry, vintage advertising and posters; cowboy hats, chaps and boots; and beaded leather clothing, moccasins, and accessories. "Collectors gave us some of their most interesting pieces," said Scott Tarbell, owner of New Frontier Auctions. "They know the Cheyenne auction attracts enthusiastic bidders, including those at the very top end of the collecting ladder, so it pays to send us their best."

New Frontier's Saturday, Aug. 24, 2024 auction will start at 4 p.m. MT/6 p.m. ET. Preview in person at the Cheyenne Firearms & Western Collectibles Show on Saturday, Aug. 24 from noon-4 p.m. or online. For additional information, call Scott Tarbell at 913-406-8057 or email newfrontiershow@gmail.com. View the fully illustrated auction catalog and sign up to bid absentee or live online through LiveAuctioneers or iCollector. Visit New Frontier online at www.newfrontiershow.com.



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ELLE – Vintage clothing lovers, get out your Boho best because according to *ELLE* magazine, 2024 Fall Fashion will be all about freedom. Chemena Kamali, head of the French Fashion House Chloé, said “the late 1970s era of [this] house” is the foundation of this Fall’s collection, from “A time that was about natural femininity. Sensual, effortlessly, powerful and free.” And according to Mairead Lewin, the vintage dealer and stylist who has sourced dresses for Florence Welch and Kate Moss, among other boho icons, “For me, it’s the epitome of a woman or girl who travels, who’s not afraid of wearing beautiful vintage clothes – it’s about precious pieces, worn in a very un-precious way.”

Given that the modern take is based in Seventies style, vintage shops make fertile hunting grounds.

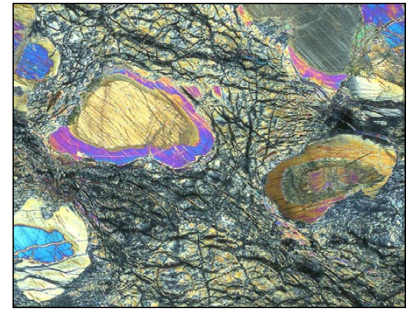
DELICIOUS.COM.AU – Planning a trip Down Under? Now is the time to pick up some McDonald’s collectibles! An “elusive” McDonald’s collector’s item that’s available in 30 countries around the world is finally coming to Australia. Now through Tuesday, September 3, customers who purchase any large Quarter Pounder meal will also receive one of the fast food giant’s Collector’s Edition Glasses while supplies last. With six to collect, each glass is embossed with a design “to inspire customers to relive those special moments and create nostalgic joy for a new generation.” The designs “put a fresh spin on classic collectibles from McDonald’s,” such as the 1976 Grimace Mug and 1999 Pet Lovin’ Barbie. McDonald’s Australia marketing director Amanda Nakad said the glasses are “as iconic as they come.” Coincidentally, a day after Australia just received a limited supply of the first series of these retro-inspired collectibles, McDonald’s announced another series of these glasses inspired by nostalgia are available in the U.S. when ordering a specific meal. According to the announcement, “From McDonald’s viral sensation Grimace, to Coca-Cola’s classic polar bear, customers can collect these different cups with no cap on how many you can order.” Will there be enough of these glasses to be sold in Australia? Stay tuned.



THE NEWS TRIBUNE – The remains of a structure from the late 1600s have been discovered two-feet under a parking lot in historic Williamsburg, Virginia – located on the same spot where a new archaeological center is being built for Colonial Williamsburg.

Demands for the center to be relocated would be easily justifiable, but that won’t be happening, according to Jack Gary, director of archaeology for the Colonial Williamsburg Foundation. Instead, the center will be built as planned on top of the homestead, but with see-through flooring. “The glass floor will be 35 feet long and 6 feet wide. You’ll stand right on top of it, looking down into the past,” Gary told McClatchy News. “We were even able to be sure all utilities were routed around it,” Gary said. They found a brick foundation that is 32 feet by 24 feet and served as one home in a sparsely populated neighborhood known as Middle Plantation. The community predates Colonial Williamsburg and was an “outgrowth” of the capital city of Jamestown, historians believe.

NEW YORK CITY – Researchers have long argued that regions deep in the Earth’s oceans may harbor sites from which all terrestrial life sprung. In the Atlantic, they gave the name “Lost City” to a jagged landscape of eerie spires where they felt life-preceding chemistry churned. For the first time, special-ists have succeeded in getting a glimpse of this potential Garden of Eden. The journal *Science* reports a 30-person team has been drilling deep into the mid-Atlantic seabed and pulling up nearly a mile of extremely rare rocky material including mantle rock (shown at right). The material is central to a major theory on the origin of life, and rock collectors have a new realm to discover.



ACROSS THE POND – Cookie Jars (or “Biscuit Tins”) are making a comeback in England where baking has been on the rise for quite a while. Cookie jars originated in England as containers for biscuits beginning in the 1700s. They were much smaller than American vintage cookie jars from the 1930s and ’70s. The new interest is due to younger collectors seeking out the comfort of their grandmother’s era by having something representative of their homestyle.

STARTRIBUNE – Katharine Graham (the former *Washington Post* publisher) owned a historic home that has now been vacant for 22 years. The Beall-Washington House was built around 1784 by Thomas Beall, the second mayor of Georgetown. George Corbin Washington, a great-nephew of the first president and Beall’s son-in-law, lived there for many years, followed by a succession of Washington’s descendants. President-elect John F. Kennedy was there for dinner the night before his inauguration. Years later, President-elect Ronald Reagan, Truman Capote, Princess Diana, Supreme Court justices, diplomats, financiers and thousands more came to this hub of bipartisan fun and parties. After Graham passed away in 2001, the home was vacant for a time. When her son Ein married, he moved in with his wife to raise a family. It was not to be. Neighbors, who had already clucked about Ein’s failure to shovel his sidewalks to their standards, complained about the couple’s plans to renovate and expand the house. A review panel repeatedly rejected the couple’s plans, including at a hearing that nearly ended in a fistfight. Now, 22 years after Ein bought the house, he and his wife are considering a sale. Ein said their long ordeal was “weirdly emotional.”



CONNECTICUT – Martha Stewart has come out with a list of “14 Valuable Collectibles to Look for in Thrift Stores.” Here’s the list: Pyrex dishes; crystal vases; Bakelite; Jadeite; brass candlesticks; Carnival glass; bamboo and rattan; handmade ceramics; wood decor; Roseville pottery; silver decorative and serving pieces; gilded frames; marble and stone items. That makes 13. The 14th? While not included in her article, we recommend buying what you love.

Woody Auction's August 24 Antique Auction Features Outstanding Examples of Furniture, Art Glass, and More

DOUGLASS, KS – An original 12-light Tiffany Studios Lily table lamp, stunning late 19th or early 20th century French cameo art glass vases signed Galle and Daum, and a lovely French cameo art glass boudoir lamp signed Daum Nancy are just a few of the outstanding items bidders will compete for in an antique auction planned for Saturday, August 24th, by Woody Auction, starting at 9:30 am Central time. An online-only auction featuring similar items will be held on August 23rd, starting at 8 pm Central.

The August 24th auction will be held online (through LiveAuctioneers.com) as well as live in the auction house located at 130 Third Street in Douglass. In total, 368 lots will cross the auction block, all with no reserves. There is also no buyer's premium (BP) for those in attendance (when paying with cash or check) and no sales tax will be collected from bidders present at the auction (or resides in Kansas).

"Rarely does a collection come along with as much quality as is featured in this auction," said Jason Woody of Woody Auction. "The art glass comes from a private Midwest collector, with many decades of collecting some of the finest pieces of a very large genre. These include Tiffany, Daum Nancy, Galle, Muller Fres Luneville, brides baskets, pickle castors, American Brilliant Cut Glass, bronzes and more."

The original bronze Lily Pad 12-light lamp marked Tiffany Studios (#382) is the auction's expected top lot, with a pre-sale estimate of \$15,000-

\$20,000. Mr. Woody called it "the finest original twelve-light Lily Tiffany lamp we've ever sold." Other highlights include a French cameo Winter Season art glass vase signed Daum Nancy, and a French cameo art glass boudoir lamp, 19 ¼ inches tall, with an incredible winter season cameo cut and enamel scene.

The furniture category will be led by an exceptional set of four parlor side chairs attributed to J. H. Horner, made from carved mahogany with full-body winged cherubs with scroll, a shell and crest design and claw feet, the total weight 110 pounds (est. \$2,000-\$4,000); and a double comb Regina music box playing 20.5-inch discs (14 included), recently serviced and having outstanding sound, the music box is 14 inches by 30 inches and set on a nice 32 ½ inch tall oak cabinet (est. \$4,000-\$6,000).

Rounding out this short list of expected top lots is a scarce, signed Tiffany Studios Zodiac single light turtle back lamp (#541), 14 ½ inches tall, electrified, having green panels with dazzling blue iridescence and in good working condition (est. \$5,000-\$7,500); and a gorgeous set of four plated amberina tumblers by New England Glass, each tumbler standing 3 ¾ inches tall (est. \$3,000-\$6,000).

For more information and to register to bid, go to https://www.liveauctioneers.com/catalog/337448_8-24-24-art-glass-furniture-and-more/. Bidders should register 48 hours in advance. Deadline is noon, Aug. 24.



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WHAT'S SELLING ON eBay

by Jessica Kosinski

\$6,800 (Bids 95, Bidders 24) Vintage 1990 CF Martin & Co H D-28 Limited Edition Acoustic Guitar 1 Owner Case. Up for auction is a one-owner 1990 Limited Edition 37/100 Serial #496448 HD-28 BLE Martin Guitar. It measures 41" tall x 15 1/2" wide x 4 3/4" thick. Beautiful condition and sound, comes with the original case and paperwork.



JK: For nearly two centuries C.F. Martin has been a big name in guitar production since it was founded in 1823. From Woodstock to MTV Unplugged, Martin guitars have reigned supreme, even ushering in entirely new types of music. From John Lennon to Hank Williams, many famous musicians have played their tunes on C.F. Martin guitars over the years.

C.F. Martin originally came from Germany and founded his first shop in New York City. Today, it is headed by his great, great, great grandson C.F. Martin IV, who is keeping up the business of actively producing quality guitars. The company also routinely produces other instruments, such as ukuleles and mandolins.

This particular auctioned instrument, while only 34 years old, has a sleek, classic look. It probably appealed to so many bidders due to its excellent condition and accompanying original case. As is the case with many vintage and antique items, it also most likely appealed to more bidders because it came with its original label and paperwork.

\$885 (Bids 68, Bidders 28) Antique Bronze Bulldog Mechanical Clockwork Hotel Service Counter Bell NR. Most likely made in Austria in the late 19th century, this antique Figural Bronze Hotel Service Counter Bell measures 4 1/2" in diameter by 3 1/4" tall and depicts the head of a Bulldog. The dog retains its original glass eyes, and when you press down on the ears, the mouth opens slightly, and the mechanical clockwork bell rings loudly. This antique Mechanical Clockwork Bulldog Bell was most



likely used at the front desk of a hotel, and as you can see, the condition is very good, with only a bit of surface wear to the original patina.

JK: Hotels started using reception bells in the late nineteenth century as a way to ensure better care for guests. However, most early bells have extremely simple designs. These were meant only to be practical, not decorative or eye-catching. Often, they were struck using simple buttons or cords guests could easily manipulate. Access to more materials and changes in fashion and preferences eventually led to the construction of more elaborate hotel bells, like this one shaped like a bulldog's head.

It is unclear exactly why the seller thinks this particular bell may have been created in Austria. However, one possible reason is that Austria is home to a famous bell foundry. Grassmayr Bell Foundry in Innsbruck, Austria was founded more than 400 years ago. Although most famous for producing church bells, several other items have also been made there in the company's four centuries in business.

There were, of course, also other Austrian bell makers that could have produced this adorable bulldog head bell. It's also possible it's not of Austrian origin at all. Regardless, bidders definitely appreciated its unique qualities and adorable look.

\$885 (Bids 94, Bidders 15) Vintage 1962 Barbie's Fashion Shop – NRFB – Rare. This vintage 1962 Barbie's Fashion Shop play set is a must-have for collectors and fans alike. This set includes numerous accessories such as Barbie Fashion Mini Books, Invitations, Chair, Clothing, Stage, Display Case, Outfit Description Cards, and Mirror, all made of Cardboard material. The play set features Barbie's iconic Fashion & Beauty theme, making it a perfect addition to any collection. This has NEVER BEEN REMOVED FROM BOX. IT IS NOT ASSEMBLED.

Online-Only Auction had Plenty of Fierce Bidding Battles in July at Hermann Historica

MUNICH, GERMANY – Record-breaking auction days at Hermann Historica in July during their Online-Only Auction.

With a lineup of more than 4,800 objects, acclaimed auction house Hermann Historica in Grasbrunn near Munich kept its army of bidders glued to their screens around the world. Between July 8-13, bids could be placed on up to five platforms.

Works of Art, Antiquities & Ancient Art

The doors opened on Monday, July 8, with approximately 740 lots ranging from ancient artefacts to antiques and works of art; it proved to be an exceptionally successful day. The sales quota was particularly high in the chapter of "Antiquities."

One of the very first lots attracted a great deal of attention. (Lot 8036) an extremely rare fibula, ticked all the right boxes with its Etruscan inscription and unusual casing, and was in particularly high demand. It went on to eclipse its starting price (\$880) to \$3,500.

Just four lots later, it was the turn of an antique "shock absorber" (lot 8040) as an exceptionally fine pair of Roman chariot suspensions came under the hammer. The exquisite pieces coaxed a buyer into investing \$3,500.

Antique arms and armour from all over the world

The morning of Tuesday, July 9, was dedicated to roughly 330 magnificent prizes in the chapter of "Antique arms and armour from around the world."

Lot 9147, a Kingfisher kris, was tempted connoisseurs of Malaysian weapons. With a catalogue price of \$1,650, the fine, exceptionally opulent blade was snapped up by a collector for \$3,080.

Meanwhile, a small group of five throwing knives and machetes from Central Africa, all with elaborately grooved blades and grips of carved wood, certainly appealed to buyers (lot number 9202). It now graces a new collection for 900 euros*.

Orders and military collectibles until 1918

On the second half of the auction on July 9, it was time for the "Orders and military collectibles until 1918." Once again, the almost 600 lots lured scores of bidders who gathered in front of their screens on the Wednesday. Enthusiastic participation on the part of collectors and some fantastic price increases made the day particularly memorable.

The highlight among the medals was the "House Order of the Golden Lion – a breast star of the Grand Cross" (lot 10107). The convex body of the eight-rayed, silver star had an appliquéd, gold medalion made of several pieces while the red enamelled ring was embellished with the order motto in silver around the edge. Moreover, the blue enamelled centre depicted a coloured heraldic lion. The order sold for twice its estimate, costing its new owner \$5,290.

Fine Antique and Modern Firearms

Not one but two days, namely July 10 and 11, were set aside for five centuries of antique and modern firearms, comprising 1,900 lots.

Bidders soon picked up on the unusually good condition of a noteworthy Winchester model 1866 carbine dating from 1877. The firearm was a throwback to the time of the Wild West. Known for its rugged construction, the Winchester is highly regarded among collectors, who wasted no time in driving the final price up to \$2,970 (lot 11314).

From now until the end of August, all unsold lots are available for purchase in the post-auction sale at the starting-price. As always, please see www.hermann-historica.com for the post-auction sale catalogues and all other information.

Advance notice

The large Autumn Auction at Hermann Historica will take place in November. Preparations are already in full swing. Additional consignments are still most welcome nonetheless.

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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

Buccellati sterling globe, \$4,095, SJ Auctioneers



A Buccellati sterling silver and parcel-gilt Millennium Globe, 9 inches tall, with original box and paperwork, sold for \$4,095 in an online-only Father's Day auction held June 16th by SJ Auctioneers in Brooklyn, NY. Also, a 61-piece Buccellati sterling silver flatware

service for twelve in the Milano pattern soared to \$8,820; a circa 1964-1969 Hasbro GI Joe action sailor figure with the original box garnered \$441; and a Montblanc Meisterstruck mb164 gold white ballpoint pen hit \$504.

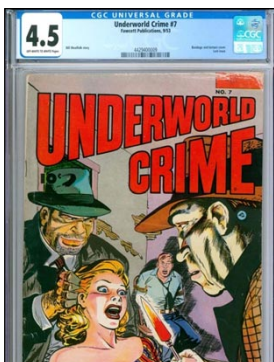
LaVerne 'Chan Li' cabinet, \$78,650, Ahlers & Ogletree



A circa 1976 Philip and Kelvin LaVerne bronze and pewter chinoiserie "Chan Li"

cabinet sold for \$78,650 at a Modern & Contemporary Art + Design auction held June 26th by Ahlers & Ogletree in Atlanta, GA. Also, a black 2002 Neiman Marcus Edition Ford Thunderbird limited-edition luxury convertible roadster went for \$19,965; and an equestrian painting James McLaughlin Way (Ga., 1968-2014), titled *Black Horse #2*, signed upper left, commanded \$15,730.

Copy of *Undercover Crime*, \$40,000, Bruneau & Co.



A copy of *Underworld Crime* #7 (Sept. 1953) from Fawcett Publications, graded CGC 4.5, sold for \$40,000 at a Comics, Sports, TCG & Toy auction held June 15th by Bruneau & Co. Auctioneers in Cranston, RI. Also, original art by Mike Mignola and Al Gordon for Marvel Comics' *Rocket Raccoon Limited Series* issue 2, page 17, from June 1985, settled at \$3,625; and a group of six cards from *Magic the Gathering: Revised Dual Lands*, from 1994, fetched \$3,000.

Alphonse Mucha poster, \$50,000, Poster Auctions



A poster by the French Art Nouveau artist Alphonse Mucha titled *Cycles Perfecta* (1902) sold for \$50,000 at Rare Posters Auction #93 held July 11th by Poster Auctions International in New York City. Also, the maestro of advertising Leonetto Cappiello's 1919 poster titled *Crème de Luzy* fetched \$11,875; Jean Carlu's 1926 *Aquarium de Monaco* earned \$37,500; Chesley Bonestell's 1930 *New York Central Building* made \$12,500; and Franz Lenhart's 1930 *Modiano* achieved \$18,750.

Edward H. Bohlin saddle, \$307,500, Morphy / Lebel's



An Edward H. Bohlin "Mickey Mouse" silver saddle rode off into the sunset sold for \$307,500 at Morphy

Auctions and Brian Lebel's Annual Old West Show & Auction held June 21-23 in Santa Fe, NM. Also, an 1892 Dalton Gang Colt .45 pistol hit the mark for \$228,000; a Coenen Tournament of Roses Parade Equestrian Blue Ribbon saddle achieved \$153,750; and a pair of circa 1915-1920 Jesus Tapia (Los Angeles, Calif., 1856-1931) inlaid spurs found a new owner for \$66,000.

U.S. Navy D-Day battle flag, \$73,800, Milestone Auctions



A US Navy D-Day grouping including a D-Day Ensign #10 American Battle Flag (48 stars) flown on LCI-538 during the landing on Omaha Beach at the Invasion of Normandy, June 1944, sold for \$73,800 at a Premier Military Auction held June 29th by Milestone Auctions in Willoughby, OH. Also, a WWII D-Day "Operation Neptune" Omaha Beach West map marked "TOP SECRET BIGOT" earned \$23,370; and a 1940s 20mm Oerlikon MK II "cutaway" cannon achieved \$11,070.

Sevres 10-plate service, \$43,180, Tremont Auctions



A set of ten plates from a Sevres service dating to the July Monarchy in 1835, from the Service de la Chevalerie, sold

for \$43,180 at an auction held June 2nd by Tremont Auctions in Sudbury, MA. The service was created shortly after the July Revolution of 1830, when Louis Philippe ruled as 'king of the French'. Also, a pair of Victorian silver candelabra, marked for the celebrated London maker Robert Garrard and the date letters for 1869 and 1870, in the Huguenot style, reached \$53,340.

Emil Carlsen oil painting, \$25,000, Thomaston Place



An impressionistic oil on canvas painting by Emil Carlsen (1853-1932), titled *Beechwoods*, sold for \$25,000 at a Splendor Sale held June 28-30 by Thomaston Place Auction Galleries in Thomaston, ME.

Also, an 18kt yellow gold chalice in a Tiffany & Co. leather presentation box brought \$22,000; a handmade 18kt gold bracelet set with oval cabochon amethysts by Mario Buccellati reached \$14,000; and a Steinway Model O grand piano finished at \$15,000.

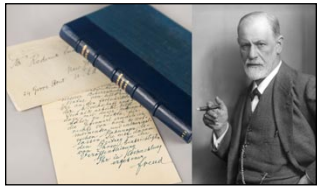
Raimonds Staprans painting, \$203,200, John Moran Auc.



A painting by Raimonds Staprans (b. 1926), titled *Blue Skies, Red Paint* (1994), was sold for \$203,200 at a Modern + Contemporary Fine Art sale held June 11th by John Moran Auctioneers

in Los Angeles. Also, Norman Rockwell's (1894-1978) *Study for the Land of Enchantment* realized \$63,500; George E. Hughes' (1907-1990) *Don't Block the Driveway* (1953) finished at \$53,975; and Pablo Picasso's (1881-1973) *The Acrobats* (circa 1905) went to a determined bidder for \$52,800.

Freud signed letter, \$31,625, RR Auction



A one-page letter written in German by Sigmund Freud, dated Dec. 15, 1931, in which he expresses skepticism about the effectiveness of non-violence, sold for \$31,625 in an online-only Fine Autographs and Artifacts sale held June 21-July 10 by RR Auction, based in Boston. Also, an Albert Einstein signed letter, explaining special relativity, went for \$31,245; a Declaration of Independence Force print rose to \$29,136; and a Ben Franklin document signed as President of Pennsylvania earned \$27,453.

Fireplace log holder, \$55,020, Toomey & Co.



A fireplace log holder created by Marie Zimmerman (1879-1973) sold for \$55,020 at an Early 20th Century Design sale held June 4th by Toomey & Co. in Chicago. Also, a Gothic-style sconce by Samuel Yellin (1884-1940) changed hands for \$17,030; a bird-form sconce, also by Yellin, finished at \$24,890; and a large, circa 1917-1922 vase with a eucalyptus branch by the San Francisco Arts & Crafts metalworker Fred Brosi, made of handwrought patinated copper, brought \$24,890.

Ivan Choultse painting, \$46,125, Neue Auctions



An oil painting signed by Ivan Federovich Choultse (Russian/French, 1874-1913), titled *Soir de Novembre*, 25 1/2 inches by 32 inches (canvas, less frame) sold for \$46,125 in an online-only Halcyon Sale held June 29th by Neue Auctions, based in Beachwood, OH. Also, a recently unearthed painting by Eanger Irving Couse, titled *Turkey Hunter*, circa 1926, realized \$27,675; and an 18kt yellow gold brooch by John Paul Miller (American, 1918-2013) hammered for \$20,910.

Honus Wagner baseball card, \$105,000, Heritage Auctions



A Honus Wagner 1911 M110 Sporting Life Cabinets baseball card graded PSA EX5 sold for \$105,000 at a Summer Sports Card Catalog Auction held July 12-13 by Heritage Auctions in Dallas, TX. Also, a Ty Cobb 1911 M110 Sporting Life Cabinets card graded VG-EX 4 garnered \$75,000; a Christy Mathewson 1911 M110 Sporting Life Cabinets card graded PSA VG-EX 4 went for \$33,600; and a Portrait-Red Ty Cobb T206s El Principe de Gales card graded PSA NM 7, realized \$84,000.

Stegosaurus fossil, \$44.6 million, Sotheby's



A 150-million-year-old stegosaurus specimen discovered in Colorado in 2022, named "Apex." 11 feet tall and 27 feet long, sold for \$44.6 million at a Natural History Auction held July 17th by Sotheby's in New York City. It was the most valuable fossil ever sold at auction. Also, a lunar meteorite in the shape of a sphere achieved \$40,800; a multi-fish triptych mural went for \$38,400; a set of Neanderthal tools made \$22,800; and a large iridescent ammonite realized \$72,000.

Joan Oliva portolan chart, \$152,400, Freeman's / Hindman



A rare 16th or 17th century portolan chart of the Mediterranean Sea by Joan Oliva sold for \$152,400 at a Books and Manuscripts auctions held in June by Freeman's Hindman in Chicago, Cincinnati and Philadelphia. Also, a circa 1852-1853 image of San Francisco at the height of the Gold Rush commanded \$66,675; John Keats's copy of *Edmund Spenser's Collected Works* (1818) settled at \$60,325; and first edition copies of three Emily Dickinson volumes of poems went for \$22,860.

19th c. cigar store Indian, \$20,000, Jeffery S. Evens



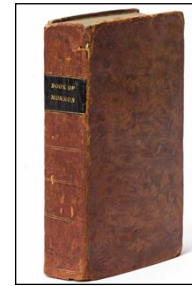
A late 19th century American School cigar store Indian, 81 inches tall and by an unknown carver, sold for \$20,000 at a Premier Americana sale held June 19-22 by Jeffrey S. Evens & Associates in Mt. Crawford, VA. Also, a Shenandoah Valley Andrew Coffman / Rockingham decorated stone-ware covered sugar bowl fetched \$36,250; and a circa 1825-1835 Boston & Sandwich Glass Co. blown molded small pedestal candlestick with a GII-18 decanter rose to \$16,250.

Sondheim billiards table, \$73,150, Doyle New York



A circa 1908-1917 billiards table made by Karl Armfelt for Fabergé in St. Petersburg, Russia, with a hidden interior compartment, sold for \$73,150 at a sale of items from the estate of Broadway musical superstar Stephen Sondheim held June 18th by Doyle in New York City. Also, Sondheim's Columbia Records gold album presented for his music created for the 1961 hit musical *West Side Story* garnered \$46,550; and a set of four editions of *Roger's International Thesaurus* hit \$26,660.

The Book of Mormon, \$195,000, Swann Auction



A first edition copy of *The Book of Mormon* from 1830, listing Joseph Smith as the author and printed by E. B. Grandin (Palmyra, N.Y.), sold for \$195,000 at a Printed & Manuscript Americana auction held June 27th by Swann Auction Galleries in New York City. Also, a copy of an 1875 translation of *The Book of Mormon* into Spanish, titled *Trozos Selectos del Libro de Mormon*, changed hands for \$31,200; and a copy of a speech given by Frederick Douglas on July 5, 1852, brought \$91,000.

'40s Harbor Petroleum sign, \$46,740, Morphy Auctions



A 1940s-era Harbor Petroleum Products single-sided porcelain advertising sign with a seaplane graphic, 39 inches by 35 inches, sold for \$46,740 at an Automobilia & Petrolia auction held July 11th by Morphy Auctions in Denver, PA. Also, a 13 1/2 inch diameter gas pump globe for Aerio 70 Gasoline (Gregory Independent Oil Co., Gregory, S.D.) finished at \$34,800; and a huge single-sided cloth banner advertising Michelin Tires and Tubes, 120 inches by 40 3/4 inches, hit \$34,440.

Bugatti sculpture, \$191,000, Bonhams



A sculpture of a horse by Lidia Bugatti (1907-1972), titled *Cheval debout* (1935), sold for \$191,000 at a sale of the collection of Carlo Bugatti (1856-1940) held July 24th by Bonhams in Los Angeles. Also, a rare circa 1907 dragonfly bowl went for \$191,000; a Type 52 Bugatti "Baby" car, designed by Ettore Bugatti as a replica of the Bugatti Type 35 Grand Prix car of that era, realized \$102,100; and two sculptures by Rembrandt Bugatti (1884-1916) hit \$191,000 and \$152,000.

Roy Lichtenstein print, \$44,100, Clars Auction



A 1965 screenprint in colors by Roy Lichtenstein (American, 1923-1997), titled *Reverie*, pencil signed lower right, from an edition of 200, sold for \$44,100 at a Jewelry, Furniture, Art & Asian auction held July 19th by Clars Auction in Oakland, CA. Also, a circa 1910-1915 oil on canvas landscape painting by John Folinsbee (American, 1892-1972), topped out at \$28,950; and a circa 1992 group of nine Translucent Violet Persian glass creations by Dale Chihuly, unsigned, reached \$7,560.

Summer Grandeur at Thomaston Place August 23-25

THOMASTON, ME – Continuing its tradition of organizing a late summer auction that is jam-packed with important art and decorative rarities, Thomaston Place Auction Galleries will present its 2024 Summer Grandeur on August 23, 24, and 25.

The fine art category will be led by a group of modernist works, including: *Mujer (Woman)*, a 1945 painting by Amelia Pelaez (1896-1968); a monumental acrylic on canvas painting titled *Serenidad, Arriba* by Venezuelan artist Mercedes Pardo (1922-2005); and Andy Warhol's (1928-1987) *Mammy*, a signed and numbered limited edition artist proof screenprint.

The sale will also present a beautiful oil on board painting depicting a winter brook by Edward Willis Readfield (1869-1965); *Winter*, an 1886 painting depicting horses in a snowy valley by Scott Leighton (1849-1898); and a watercolor work depicting a derelict schooner in Camden, ME painted by Jamie Wyeth (1946-) when he was 12 years old.

Maine artwork will be featured, with works by Don Stone (1929-2015), Lynne Drexler (1928-1999), Jay Hall Connaway (1893-1970), and William Thon (1906-2000), Emily Muir (1904-2000), and Charles Greenough "Chippy" Chase (1908-1998).

One of the largest private collections of Moxie advertising and memorabilia will be offered, led by an embossed tin Moxie Hall of Fame sign with copy "Eclipses Everything, Drink Moxie, Distinctly Different," and a rare circa 1933 tin sign depicting the trademark Moxie horse-mobile passing a billboard.

At this auction the balance of the ceramics collection (31 lots) created by Brother Thomas Bezanson (1929-2007) will be sold. There will also be an extensive offering of fine art glass, including pieces by Tiffany Studios, Daum Nancy, Gallé, and Thomas Webb.

The auction will offer a large selection of modern design furniture, including a Brutalist design mixed metal console table by Paul Evans, Jr. and a 1960s era Danish modern teak credenza by Peter Hvidt and Orla Molgaard-Nielsen.

Among the group of fine custom furniture is an Italian chinoiserie

painted two part secretary desk; a set of 6 custom Queen Anne style mahogany dining chairs by Karges Furniture Co. (Evansville, IN); an Eldred Wheeler tiger maple highboy; and a Chesterfield sofa upholstered in maroon leather.

Featured antique furniture lots includes a Hepplewhite period inlaid mahogany huntboard form butler's desk.

Noteworthy pieces in the jewelry category includes: a loose 2.92-carat round brilliant cut diamond; and a ladies art deco style 14K white gold, aquamarine, and diamond ring.

The gold and silver collection will offer an 80-piece set of Georg Jensen sterling flatware in the Scroll/Saga pattern, and a 1930s Meriden silver-plate Boston Lighthouse design cocktail shaker.

Among the many fine Asian lots will be: a pair of Chinese Qing Dynasty period famille rose porcelain "Five Boys" vases, and a Japanese Edo Period bronze enthroned Buddha statue; and a Balinese Imperial quality 22K gold and jeweled kris handle.

Finally, the sale will offer excellent selections of: marine items, tea caddies; decoys, weathervanes, early lighting; and oriental carpets.

The auction will begin at 11 a.m. EST each day. The gallery will be open for previews on Saturday, August 10 and August 17 (noon to 4 p.m.); and on Monday thru Friday, August 12 - 16, and Monday thru Thursday, August 19-22 (9 a.m. and 4 p.m.). Previewing will also be available on auction days, Friday, Saturday and Sunday, August 23, 24, and 25 from 9 to 11 a.m.

All lots are available for viewing at Thomaston Place Auction Galleries' website, www.thomastonauction.com. Live in-person bidding, telephone, absentee, and online bidding on three internet platforms will be available for this auction.



What's Selling on eBay? continued from page 8



JK: Barbie has always been hot with collectors, but the famous doll and all collectibles related to her have become even more popular since the release of the 2023 movie, it seems. That probably had something to do with this vintage 1962 Barbie's Fashion Shop play set getting so many bids.

Another factor is undoubtedly condition. As the seller states, this has never been out of the box and is not assembled. Thus, all its pieces are likely intact. Also, it comes in the original box. As seen in the images, the box clearly has some damage, and looks like it was exposed to moisture at some point. Nevertheless, collectors love items that come in their original boxes.



It's also worth noting that 1962 was an all-around big year for Barbie.

The Austin-Healey 3000 MKII, Barbie's first sports car, was first produced that year. That was also the year of production of the first Barbie Dreamhouse. However, Barbie's Fashion Shop was particularly important because it gave girls a new way to play that wasn't focused solely on domestic life reenactment. It showed them women could have other interests and even jobs. All of those things combined could have attracted the bidders who participated in this auction.



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, 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.



Annual Cape Cod Glass Show September 22 and 23

YARMOUTH PORT, MA – The 36th Annual Cape Cod Glass Show and Sale will be held on Saturday, September 22 and Sunday September 23, 2024. Show hours are 10 a.m. to 5 p.m. Saturday and noon-4p.m. Sunday. Sponsored by the Cape Cod Glass Club (a chapter of the National American Glass Club), this premier glass show will once again be located at the Cultural Center of Cape Cod, 307 Old Main Street (Route 6 to exit 75 (old exit 8) then follow signs), South Yarmouth, MA.

The Cultural Center boasts a favorable location with attractive facilities and hosting services, free parking, and handicapped entrance. In addition, the show offers free appraisal services and there will be a raffle for a wonderful glass prize. There is also a discounted admission price (with ad or card) that will attract new and past customers to this long-standing event. Visit the Cape Cod Glass Club's web site, www.capecodglassclub.org, for a downloadable discount card.

The show will feature glass exhibitors of national reputation and glass collectors of many interests – early and collectible American blown, cut and pattern glass; antique and contemporary European glass; antique art glass and contemporary studio glass.

For more information about the show contact Betsy Hewlett Lessig, show manager, (508-776-9098), ehl77pg@gmail.com

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PHOTO COURTESY JSEA&A

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Chaplin, CT – Cut Glass, Art Glass

Cape Cod Glass Club – Various

C & J Antiques, Norfolk, MA
Victorian Glass, Art Glass

Betsy Hewlett Lessig – Pattern Glass
Yarmouth Port, MA – EAPG

Bruce Mitchell, Orange, CT
Early American Glass

New Bedford Museum of Glass

New Bedford, MA
All Categories

James Poore Antiques

Sagamore, MA
Paperweights, Sandwich Glass, Italian, Cut, Contemporary

Rose Colored Glass

Ogunquit, ME
American Victorian Pattern, Art Glass

Sandwich Glass Museum

Sandwich, MA
Contemporary Art Glass by the Sandwich Glass Museum's Artisans

The Stretch Glass Society,

Womelsdorf, PA
Iridescent Stretch Glass

Two J's, Bolton, CT

Fenton Glass, Depression Glass

Vaseline Glass Collectors, Inc.

25th Annual Convention

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For Convention or Membership Info:

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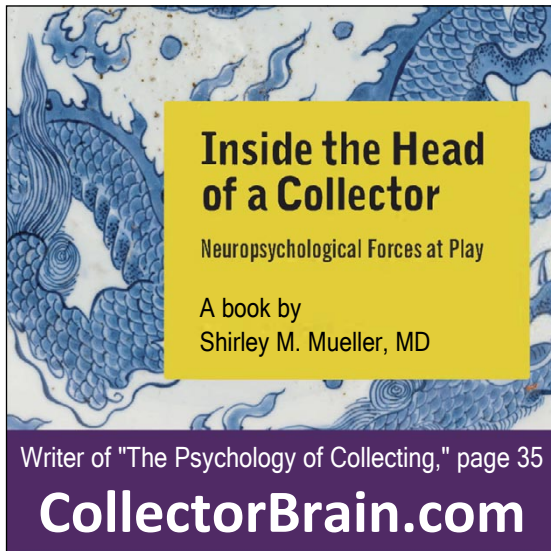
A group of seven people, including adults and children, posing for a photo outdoors. They are holding various items like bags, a large colorful wheel, and a sign that says "TRADE JOCK".

Weekend, October 12 and 13 at the Dutchess County Fairgrounds in Rhinebeck, NY.

For more information, visit www.barnstar.com.





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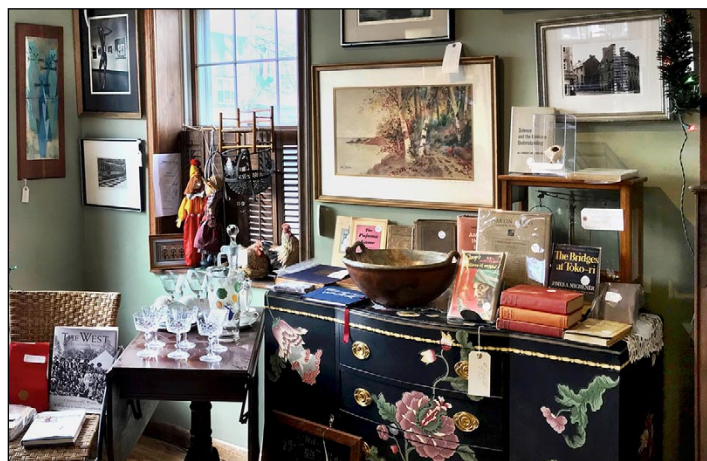
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The 48th Annual Fall Antiques in Schoharie

SCHOHARIE, NY – The plans are set, the dealers are signing up and we are excited to be back at the Schoharie Valley Railroad Complex at 143 Depot Lane in the Village of Schoharie, NY. On the weekend of September 28 and 29, the Schoharie Colonial Heritage Association (SCHA) will once again host the 48th Annual Fall Antique Show.

Antique dealers from Connecticut, Vermont, New Hampshire, and New York will be bringing their treasures. Visitors will find quilts and blankets, jewelry, antique furniture, stoneware, oriental rugs, glass and china, baskets and bowls, and collectibles of every kind. Special heritage crafters have also been invited – the broom maker, the candle maker, the potter, the candy lady, and more.



The Schoharie Valley Railroad Complex backdrop is certainly one of the most unique to visitors. The Railroad Museum's 1865 Station House and 1891 passenger car of the Middleburgh & Schoharie Railroad will be open to the public. The freight shed, which houses all kinds of railroad memorabilia, including a restored 1917 Delaware & Hudson Railway caboose, will also be open to show-goers.

The volunteers of SCHA are most anxious to present yet another special show for all. The buildings and grounds will be filled with quality dealers who show and sell treasures from our past.

The cooks of SCHA have put together another scrumptious selection of picnic items with our famous homemade desserts should you want a great lunch under our picnic tent.

Proceeds from the antique shows fund the ongoing historic activities of the Schoharie Colonial Heritage Association. Mark your calendar: Saturday, 9/28 from 10 a.m.-5 p.m. and Sunday, 9/29 from 11 a.m.-4 p.m. Admission \$6. There is plenty of free parking. Call for further information, 518-295-7505.

Restore It!

-Dont Strip It!

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Wallace Nutting Collectors Club Convention

CAPE COD, MA – The Wallace Nutting Collectors Club Convention will be held on Cape Cod, MA again this year. Strong attendance and interest in coming back to Cape Cod will make for another wonderful Convention.

This years annual convention will be held on from Sept 26 - Sept 27 at the Emerald Resort in Hyannis, MA .

Schedule of events:

Thursday evening, 9/26: Club members will catch up for cocktails followed by our annual club dinner .

Friday morning, 9/27, 7:30-9:30 a.m.: The annual Marketplace will be held at the Emerald Resort (free to the public). Dealers and collectors from around the country will be exhibiting items for sale, trade, or show and tell. The Marketplace will not only include Wallace Nutting photos and furniture but photos by other photographers such as Charles Sawyer, Fred Thompson, David Davidson, H Marshall Gardiner (Nantucket), Higgins, Harris and Bicknell to mention just a few. Three excellent presentations will follow.

Friday evening, 9/27: Club members will meet for dinner again at a local restaurant.

Saturday, 9/28: Bonus!! Club members will be taking a day trip to Nantucket on the high-speed ferry for a van tour of the island and lunch (weather permitting).

For more information about this convention or to join the Wallace Nutting Collectors Club go to www.wallacenutting.org

The Wallace Nutting Collectors Club started in 1973. Its objective is to help members learn more about Wallace Nutting, the man, and his works.



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The British Invasion



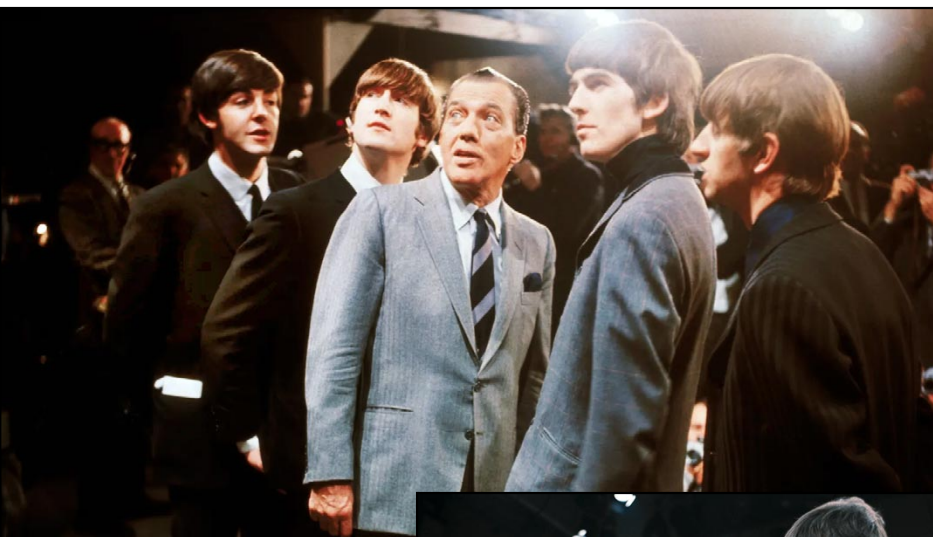
A Revolution in Music Memorabilia

By Laurence Carpenter

Edited by Judy Gonyeau, managing editor

The British Invasion of the 1960s was a seismic cultural shift, where a wave of British bands crossed the Atlantic and captured the hearts and minds of American audiences. Other aspects of British culture also became popular in the United States and were significant influences for the rising “counterculture” on both sides of the Atlantic.

The Birth of the British Invasion



The Beatles with Ed Sullivan during the taping of their New York Debut show, 1964

Paul McCartney, Ringo Starr, John Lennon with Ed Sullivan giving him a “guitar lesson” before appearing onstage at The Ed Sullivan Show, 1964.



As explained in a 2021 article at MasterClass, “Many of the British artists who rose to fame as part of the British Invasion began their music careers in “skiffle” groups, including The Beatles. The legendary British act was forged out of the Quarrymen, a skiffle group formed by John Lennon that added Paul McCartney and a teenage George Harrison before changing its name and history.”

The structure of the “British Back Beat” played perfectly within the make-up of a band at that time (lead guitar, rhythm guitar, bass, drums, and maybe the occasional piano) brought a sound that was perfect for playing in clubs across England and Europe and soon after the U.S. Just what the youth of the time were looking for and using to find their voice in the late 1950s/early 1960s.

The British Invasion began in earnest with the arrival of The Beatles in the United States in 1964. Their appearance on *The Ed Sullivan Show* marked the start of Beatlemania and opened the floodgates for other British acts such as The Rolling Stones, The Who, and The Kinks. These bands brought with them a fresh sound, fashion, and attitude that captivated American youth and challenged the dominance of homegrown rock ‘n’ roll.

This period not only redefined rock ‘n’ roll but also created a rich tapestry of memorabilia that remains highly sought after by collectors today. As a leading dealer in music memorabilia, I have had the privilege of handling some of the most iconic artifacts from this era, and I can attest to the enduring allure of these items.



Iconic Memorabilia from the Era

Paul McCartney’s Hofner Bass Guitar

One of the most recognizable instruments from the British Invasion is Paul McCartney’s Hofner bass guitar. This violin-shaped bass became synonymous with McCartney’s image and was used during the height of Beatlemania. The Hofner’s lightweight design and distinctive sound made it a favorite of McCartney’s, and its association with The Beatles ensures its status as a prized piece of music history. Collectors covet these basses not only for their connection to McCartney but also for their iconic design and historical significance. Currently, one of Paul McCartney’s stage-used Hofner bass guitars, owned by my company Rock Solid Investments, is proudly on display at the Grammy Museum in Mississippi, offering fans and collectors a glimpse of this iconic instrument.

Mick Jagger’s 1960s Tweed Jacket

Mick Jagger, the enigmatic frontman of The Rolling Stones, was known for his flamboyant fashion sense. One of his worn 1960s tweed jackets captures the essence of



his style during the early years of the band. This jacket, with its classic cut and distinctive fabric, is more than just a piece of clothing; it represents the rebellious spirit and raw energy of The Rolling Stones. Memorabilia like this jacket offers a tangible connection to the era’s rock ‘n’ roll fashion and the larger-than-life personalities who defined it.





Keith Richards' Owned Acoustic Guitar

Keith Richards, the legendary guitarist of The Rolling Stones, has left an indelible mark on rock music with his innovative riffs and raw sound. An acoustic guitar owned by Richards is a rare and valuable piece of memorabilia. Such an instrument not only reflects Richards' influence on music but also provides insight into his creative process. Guitars owned by rock icons like Richards are highly sought after because they embody the artistry and history of their former owners.

The Beatles and The Rolling Stones RIAA Awards Memorabilia

The Beatles and The Rolling Stones, as the leading bands of the British Invasion, have left an indelible mark on music history, and their RIAA awards are some of the most prized memorabilia from this era. The Beatles' RIAA awards, commemorating multi-million-selling records like *Sgt. Pepper's Lonely Hearts Club Band* and *Abbey Road*, symbolize the unparalleled commercial success and cultural impact of the band. Similarly, The Rolling Stones' RIAA awards for albums such as *Beggars Banquet* and *Let It Bleed* highlight their influential role in shaping rock music. These awards are cherished by collectors for their direct connection to the milestones of these legendary bands, representing both the artistry and the industry triumphs of the British Invasion.



The Allure of British Invasion Memorabilia

The appeal of British Invasion memorabilia lies in its connection to a transformative period in music history. These items are more than just collectibles; they are artifacts that tell the story of a cultural revolution. For collectors, owning a piece of this history is a way to connect with the music and the artists who shaped a generation.

Historical Significance

The British Invasion was not just a musical phenomenon; it was a cultural movement that influenced fashion, attitudes, and lifestyles. Memorabilia from this era carries historical significance because it represents the moment when British bands reshaped the global music landscape. Items like McCartney's Hofner bass or Jagger's tweed jacket



The Kinks: Dave Davies, Ray Davies, Peter Quaipe, and Mick Avory.

are imbued with the spirit of the 1960s and the revolutionary changes that defined the decade.

Rarity and Authenticity

The rarity and authenticity of British Invasion memorabilia contribute to its desirability. Instruments, clothing, and awards owned or used by iconic musicians are limited in number, making them highly prized by collectors. Provenance is crucial in this market, and items with well-documented histories and connections to legendary artists command premium prices.

Cultural Impact

The cultural impact of the British Invasion extends beyond music. The fashion and attitudes of bands like The Beatles and The Rolling Stones influenced a generation and left a lasting legacy of searching for self within a changing world.

According to MasterClass, there is no doubt that the Beatles opened the door to a wide variety of music genres that were changing right before our eyes. "Some followed their example by toeing the line between c pop and rock, like Gerry and the Pacemakers, the Dave Clark Five, the Hollies, and Manfred Mann. Others were pure pop acts, like Herman's Hermits and Freddie and the Dreamers, while others were steeped in a gritty mix of blues and rock. This British Invasion branch included the Who, the Kinks, the Animals, the Zombies, and Them, which featured a young Van Morrison."

Memorabilia from this period is not just about the music; it reflects the broader cultural shifts that occurred during the 1960s. Collectors are drawn to these items because they represent a time of profound change and creativity.

Conclusion

As a leading dealer in music memorabilia, I have witnessed the enduring fascination with the British Invasion and its artifacts. The era's music, fashion, and cultural impact continue to resonate with collectors and fans alike. Items such as Paul McCartney's Hofner bass guitar, Mick Jagger's tweed jacket, Keith Richards' acoustic guitar, and The Who's autographed RIAA award are more than just collectibles; they are pieces of history that capture the essence of a revolutionary time.

The British Invasion was a defining moment in music history, and the memorabilia from this era offers a tangible connection to the artists and the cultural changes they inspired. For collectors, these items are not just investments; they are treasures that preserve the legacy of one of the most influential periods in popular music. As we celebrate the lasting impact of the British Invasion, we recognize the value and significance of the memorabilia that keeps this vibrant history alive.



Pete Townshend, Keith Moon, Roger Daltrey, and John Entwistle of The Who in 1967.



The Rolling Stones during a rehearsal on April 8, 1964, location unknown.

Title photo: Police enforce the barricades outside New York's Plaza Hotel as fans push forward in hopes of a view of The Beatles after their arrival for an American tour on February 7, 1964.

PETER MAX

1960S & 1970S: ALL-AMERICAN ART

BY JUDY
GONYEAR,
MANAGING
EDITOR

The 1960s and '70s were all about color. Peter Max Color. Bright, fluid, fantastical, and full of enlightenment. This artist burst on the scene in the beginning of what would become an age of counterculture, taking the previous staid, straight lines and figures used in art and advertising and bringing them into the future with vibrancy and love.

A LIFE OF MOVEMENT

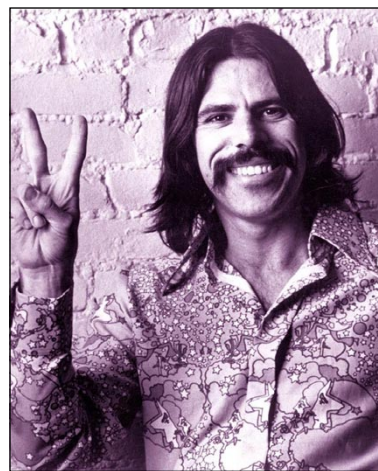
Born in Berlin, Germany, in 1937, one-year-old Peter Max and his parents jumped aboard a plane for a their life of travel and landed in Shanghai, China in 1938. For the next 13 years, his childhood was filled with taking in the American influence as seen through the eyes of the Chinese and other international cultures. Jazz, movies, film, and more filled his hours and piqued his curiosity about what was happening

in the world of art, manifestation of thought, and American cultural symbols and ideals. Here, Max also discovers astronomy, a passion that would show up time and again in his future artwork. After a six-month stay-over in Paris in 1953, where Max studied realism at the Louvre, the family landed in New York City. Here, Max is blown away by the sheer size of America and all things American. This timing is impeccable. America is enjoying a resurgence of prosperity in a post-WWII environment and

celebrating the sense of freedom arising through music, culture, fashion, lifestyle, with much more to come.

MAX'S ART REDEFINED IN NEW YORK CITY

Peter Max was always drawing and was strongly encouraged by his family to create art in whatever form he chose to explore – drawing, painting, sculpture, etc. Max was taught realistic drawing and painting during his formal education. After he arrived in New York City, his creative brain became saturated with color and more color, influencing his art as it became more symbolic—and American—in nature. The Statue of Liberty, the billboards and large signs, the bright lights, Broadway, and the Brooklyn Bridge all seemed to symbolize the forward-moving culture of the U.S.,



Peter Max in the 1960s.

whom he opened a small gallery in Manhattan.

From this point, things really take off. According to his website biography, “Max combines his realism and abstraction skills in a painting of blues pianist Meade Lux Lewis, for a Riverside Records album cover. It wins a Gold Medal at the Society of Illustrators annual exhibitions. ... the Manhattan arts studio won a number of awards for book cover illustrations and graphic design.”

DRUGS OR YOGA?

Often, the “scene,” as reflected by artists, musicians, and young Americans to the older generations, was felt to have been strongly drug-induced in order to achieve the works by the new artists coming to the forefront at this time. Warhol, de Kooning, Lichtenstein, Stella, and many more produced art that somehow seemed unfathomable to the older generations without being in some kind of “altered state.”

Yet it is true, people tried to “access new realms of consciousness” or “break from conventional thinking” by experimenting with drugs and alcohol, and use of these methods spread quickly. How else could all these colors, groovy music, and “out there” psychedelic art have come about? Well, there is more than just drugs to feed the masses.



Peter Max Finkelstein with his parents before they moved to Shanghai from Berlin.



*Cowboy ca. 1959
by Peter Max*



Peter Max admits he experimented with drugs early on, but in 1966 he found his way into the cosmos. According to Park West Gallery, “Filmmaker Conrad Rooks commissioned Max for his creative input on a film called *Chappaqua*. Max traveled to Paris to work on the film, and it was here Rooks introduced Max to a man known as Swami Satchidananda (a name founded in Sanskrit — sat [existence], chid [knowledge] and ananda [bliss]).” The spiritual jolt felt by Max had a profound effect on his psyche and he invited the Swami to New York, helping him to start the Integral Yoga Institute. Peter Max brought Yoga to America.

A lifetime of dedication to Yoga and deep meditation fulfilled Peter Max’s desire to stay in touch with his inner emotions and ideas. As he stated in a recent interview with Observer.com, “Drugs were a period we all went through, but yoga is what I got into. ... If I wasn’t an artist I’d be a swami right now with a full-blown beard.”



Peter Max, Swami Satchidananda, 1972

A NOTE ON THE ELEPHANT IN THE ROOM

So often when people think of the art made by Peter Max they think of *The Yellow Submarine*. Max was not the illustrator.

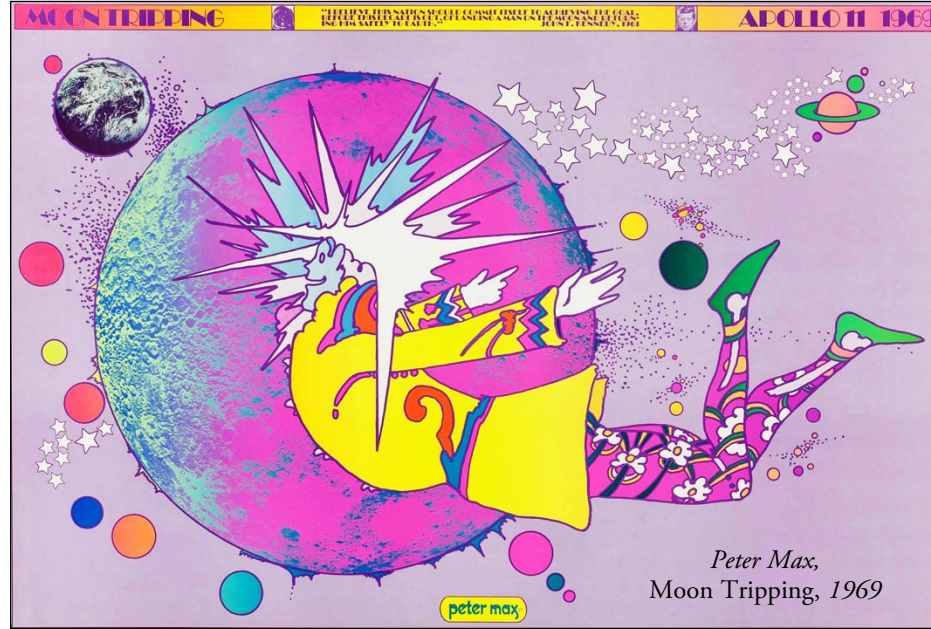
According to Park West Gallery, “While his cosmic artwork is definitely a spiritual cousin to the film’s iconic aesthetic, he only did early consulting work for the project. In an interview with Westchester Magazine, Max noted that John Lennon called the artist personally to ask him to work on *Yellow Submarine*. ‘I was very, very close friends with The Beatles, and they were going to make a movie,’ Max said. ‘I remember getting a call from John, saying they wanted me to do it. ... And then I flew to Europe and found out that they wanted me to stay in Europe for seventeen months and make the whole film.’

“However, Max didn’t want to be separated from his family for the film’s long production schedule. Instead, Max recommended artist Heinz Edelmann, who, at the time, had business cards introducing himself as ‘The German Peter Max.’”

OUTER SPACE

“Out of this world!” would not be something uncommon to hear while looking at the breadth of Peter Max’s portfolio.

He was fascinated by astronomy so it is only natural that when the first man landed on the moon Max was inspired to make a series of posters in celebration – not only for this event, but for many missions completed by NASA over the years.



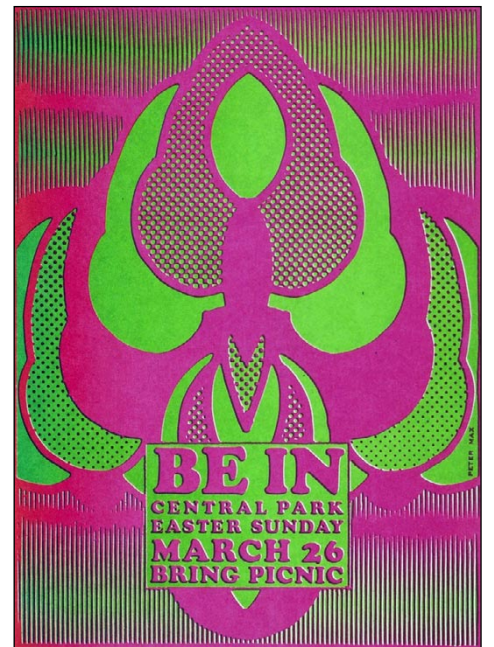
Peter Max,
Moon Tripping, 1969

THE 1960S AND '70S: TIME TO GET TO WORK!

Over the next 25 years, Peter Max became a political and environmental activist, a Master Yogi, a prolific painter of multiple series of paintings, a pop icon, and a lover of all things American. He worked for presidents, counterculture organizations, and corporations, utilizing his incredible art background in realism to manifest his unique style that represented a new reality based on peace, love, and living in a time of idealistic treatment for all.

These were the times when Peter Max established himself as an artist. The younger generation found its mission in establishing a new world based on love and acceptance by promoting peace and sister/brotherhood. Peter Max’s art quickly struck a chord with them and he quickly became the go-to artist used to represent their ideals. For his own mission, he completed many public works that sometimes were used, yet sometimes not. Here are a few examples.

1967: The Summer of Love: Be In by Peter Max. This poster shows the only type font designed by Max. According to the artist’s website, the *Be In* poster inspires several hundred thousand “hippies” to gather in New York City’s Central Park, and immortalize the Summer of Love.” The event was organized by Jim Fouratt, Paul Williams, Susan Hartnett, and Claudio Badal. With a budget of \$250, they printed 3,000 posters and 40,000 small notices designed by Peter Max and distributed them around the city.



Over 10,000 people participated in the event.

1970: The First Max U.S. Postage Stamp In line with Peter Max’s supported ideas, this 10-cent stamp is the first to show concern for the environment while celebrating Expo ’74 in Spokane, Washington.



Its design introduced Max's "Cosmic Jumper" which was incarnated on many future posters and pieces of art. Peter Max was considered to be an outspoken environmentalist. Over 135,000,000 were printed.

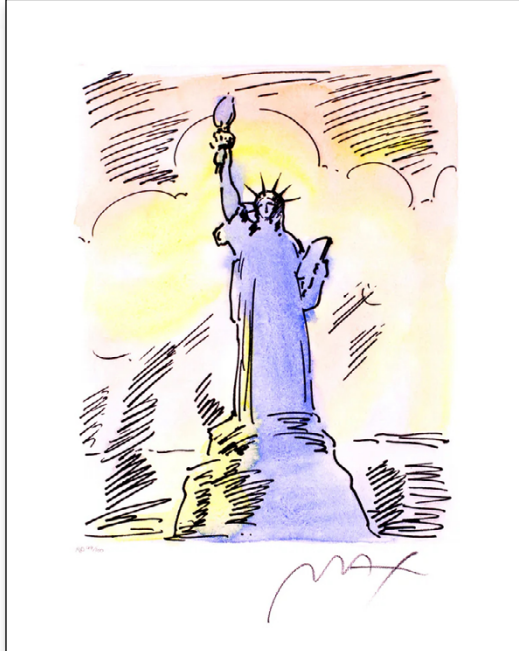
1976: Lady Liberty Gets a Makeover In a bio of Peter Max presented by Park West Gallery, the story of his role in the restoration of the Statue of Liberty is shared:

"Max completed his paintings on six eight-foot-tall canvases at the White House. Only after finishing the project did Max learn of the statue's deteriorating condition – studies had concluded that structural failure was looming due to corrosion and wind damage. A few days later, Max received a thank-you call from Nancy Reagan, which gave him the opportunity to bring up the idea of restoring the statue. The First Lady said the White House couldn't fund the project, so the restoration would have to be funded privately.

"Max and [an advertising] agency president realized they could present the project to the late Lee Iacocca, chairman of Chrysler Corporation, who was looking for new public relations opportunities. Iacocca loved the idea.

"In May 1982, President Reagan formed the Statue of Liberty-Ellis Island Centennial Commission, led by Iacocca. The commission raised more than \$350 million in donations to restore the statue, with Max remaining deeply involved in the process."

After four years of work, the renovated statue—including a new torch covered in 24-carat gold—reopened to the public in 1986. The weekend of July 3-6, 1986 was declared "Liberty Weekend," with President Reagan presiding over a re-dedication ceremony for the statue.



paintings from which the 200 murals were made, some with technical alterations – masses of lavender in the paintings were changed to blue, for example."

The Customs officials found the floaty, smiley figures "inappropriate" and felt they "presented a poor first impression to people coming to the U.S. The project was sidelined and the artwork was put in storage.

According to the CBP, "In 1977 [Peter] Max's friend Jimmy Carter was elected President, and the project was revived. In October 1977, two of Max's signs were installed at Alexandria Bay, New York, and Highgate Springs, Vermont. It was reported that as soon as the signs went up, motorists began stopping to take pictures of them in the picture to prove they were there.

"In 1984, a survey was taken of the signs by the Customs Service and found them in poor condition, and over time, they were replaced with more conventional signage. Today, two of Max's welcome signs are maintained by CBP headquarters in Washington, D.C. while many others are safeguarded by the local CBP offices in which they were originally placed."

ETC, ETC

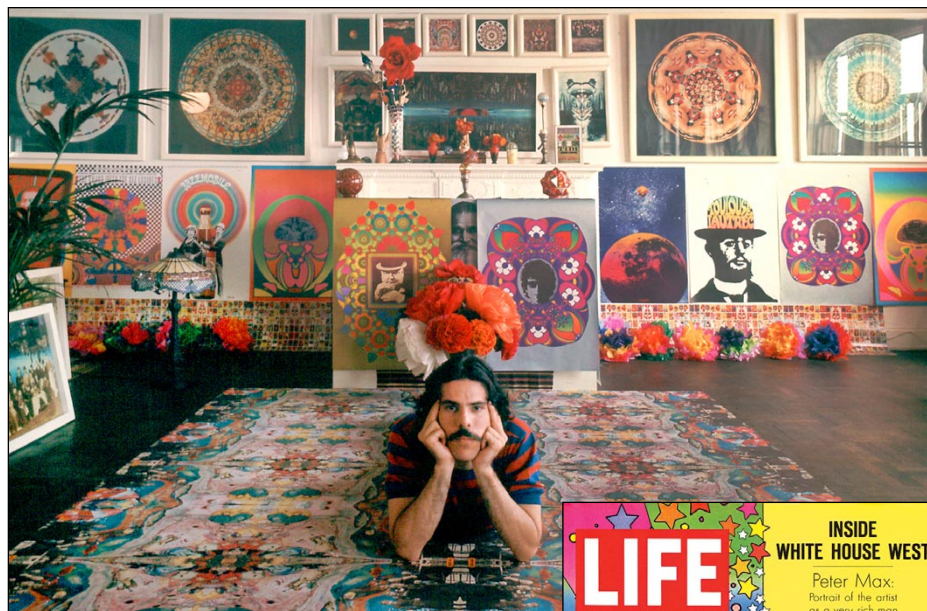
Peter Max was nothing if not prolific. His work was commissioned to promote everything from 7-Up to General Electric Clocks to Continental Airlines and cruise ships. Max's art work was first associated with the counter culture, neo-expressionism, neo-fauvism, and psychedelic movements in graphic design during the late 1960s and early 1970s. He is known for using bursts of color, often containing much or all of the visible spectrum. In 1970, Max published his first book, *Poster Book*, containing a collection of his artworks in the form of posters, including a portrait of Toulouse Lautrec using his signature printing style, a poster for Apollo 11, and a portrait of Bob Dylan.[22] The book was such a success that Max quickly released a follow-up in 1971 called *Superposter Book*. Both are now collector items.



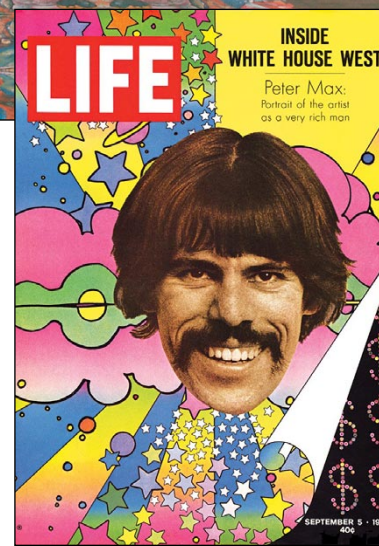
Welcome to the United States Bienvenidos a los Estados Unidos

1976: A Bicentennial Welcome Poster Series The 1976 Bicentennial came with another commission from the General Services Administration for the creation of a series of seven bi-lingual "Welcome to the United States" works to be shared in French/English (at the Canadian border) and Spanish/English (at the Mexican border). These would be the nation's first bilingual welcome signs. According to an article from the U.S. Customs and Border Protection website (www.cbp.gov), "The commission called for the [screen-printed wooden] signs to stand for 20 years. Estimates projected that 5.5 billion people would pass by and see the signs. Yet it would be several years before Max's designs would be seen by anyone entering the U.S."

The LA Times/Washington Post Wires wrote that Kent Slepica, the former director of special projects for GSA who was responsible for the Welcome signs said, "Customs felt the signs were contrary to the image they wanted to portray about drug control. They were of the opinion that it signified drugs – psychedelic colors and images became synonymous with drugs during the '60s." On top of that, "There are seven Max

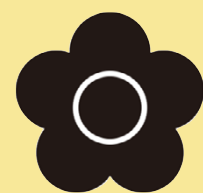


Peter Max as photographed in his studio for Life magazine in 1969, (above) and his image for the Life cover signifying both his imaginative artwork and his business acumen, (right). This same year, Max appeared on The Johnny Carson Show and became a superstar "overnight."





MARY QUANT



Color and comfort are shown in several Mary Quant designs.

"The whole 1960s thing was a ten-year running party, which was lovely. It started at the end of the 1950s and sort of faded a bit when it became muddled with flower power. It was marvelous." - MQ



Inventive, opinionated, and commercially minded, Dame Barbara Mary Quant (1930-2023) was the most iconic fashion designer of the 1960s. A design and retail pioneer, Quant popularized the looks that defined the "Swinging Sixties," an era for Quant driven by her desire to advance feminism through fashion.

Quant was also the ultimate brand ambassador for her own clothes and brand. Clad in her signature "play clothes" and boots, with huge painted eyes, fake freckles, and a bob, Quant epitomized London's fashion scene in the 1960s; her so-called "Chelsea" look defined by then-controversially high hemlines, trousers for women, go-go boots and the bob haircut pioneered by her hair stylist icon friend Vidal Sassoon. It has been said that Sassoon's wash-and-wear cut was as much a death blow to the laborious bouffant as the miniskirt was to the twin set. "Vidal put the top on it," Ms. Quant liked to say.

Quant and her looks were equally popular here in the United States. According to her *New York Times* obituary, "When [Quant] toured the United States with a new collection, she was greeted like a fifth Beatle; at one point she required police protection."

Hers was a wild life for a little girl born and brought up in Blackheath, London, the daughter of two Welsh schoolteachers.



Showing off her long legs, Mary Quant is shown in her home wearing a creation first drawn in yellow beige and a grape grey with a note at the bottom to try it in a solid colored version in 1967.



1969 England pop art travel poster for Pan Am inspired by Mary Quant.

2019 special exhibit at the Victoria and Albert Museum in London, *Six Revolutionary Designs by Mary Quant*, "In 1955, Plunket Greene purchased Markham House on the King's Road in Chelsea, London, an area frequented by the "Chelsea Set"—a group of young artists, film directors, and socialites interested in exploring new ways of living—and dressing. Quant, Plunket Greene, and a friend, lawyer-turned-

photographer Archie McNair, opened a restaurant (Alexander's) in the basement of the new building, and a boutique called Bazaar on the ground floor."

The different strengths of each partner working together contributed to their long-term success: Quant concentrated on design, Plunket Greene had the entrepreneurial and marketing skills, and McNair brought legal and business sense to the brand. Soon, Bazaar and King's Road became the epicenter of British fashion, and London the epicenter of the so-called "youthquake," as *Vogue* put it at the time.

"The fashionable woman wears clothes. The clothes don't wear her." - MQ





Jersey dresses, Mary Quant, 1966-67, UK. Victoria and Albert Museum, London



Models wearing Quant collections from 1971, including knickerbockers and laced boots, army style shorts, and exaggerated harem trousers.

photo: Linda Kirby



Model Jean Shrimpton wears Quant's daisy motif hot pant outfit.

"Jean Shrimpton was the most beautiful of all the models I have known. To walk down the King's Road, Chelsea, with Shrimpton was like walking through he rye. Strong men just keeled over right and left as she strode up the street."
- Mary Quant

ALL FASHION ROADS LEAD TO BAZAAR

As provided by the write-up for the V&A exhibit, "Quant initially stocked the shop with outfits she could source on the wholesale market, exploiting the opportunity to offer a new take on women's style. But she soon became frustrated with the clothes available. Encouraged by the success of what Quant described as a pair of "mad" lounge pajamas that she had designed for Bazaar's opening (the design featured in *Harper's Bazaar* magazine and was later purchased by an American manufacturer), she decided to start stocking the boutique with her own designs.

Quant was a self-taught designer, attending evening classes on cutting and adjusting mass-market printed patterns to achieve the looks she was after. Once technically proficient, she initiated a hand-to-mouth production cycle: the day's sales at Bazaar paid for the cloth that was then made up overnight into new stock for the following day. Although exhausting, this cottage-industry approach meant that the rails at Bazaar were continually refreshed with short runs of new designs, satisfying the customers' hunger for fresh, unique looks at competitive prices.

Quant's developing aesthetic was influenced by the dancers, musicians, and Beatnik Street chic of the Chelsea Set, and the Mods (short for "Modernists"), a powerful subculture that helped to define London's youth culture in late-1950s Britain, with their love of

Italian sportswear, sharp tailoring and clean outlines.

Quant's first collections were strikingly modern in their simplicity, and very wearable. Unlike the more structured clothes still popular with couturiers, Quant wanted "relaxed clothes suited to the actions of normal life". Pairing short tunic dresses with tights in bright, stand-out colors—scarlet, ginger, prune, and grape—she created a bold, high-fashion version of the practical outfits she'd worn as a child at school and at dance classes."

By the 1960s, Mary Quant was a global brand, with licenses all over the world and sales that would soon reach \$20 million. There was a Mary Quant line at J.C. Penney and boutiques in New York department stores. There was Mary Quant makeup—for women and men—packaged in paint boxes, eyelashes you could buy by the yard, and lingerie, tights, shoes, outerwear, and furs. By the 1970s, there were bed sheets, stationery, paint, housewares, and a Mary Quant doll, Daisy, named for Ms. Quant's signature daisy logo.



Selection of Mary Quant stockings and tights in original packaging, 1965-83. Victoria and Albert Museum, London



Mary Quant make-up with her signature trademarked Daisy logo.

STYLE-INFLUENCING LOOKS

Emboldened by the acceptance of her design aesthetic, Quant went on to define her coveted status as a designer and advocate for feminism through fashion with such iconic looks as her “wet look” clothes using PVC, the mini skirt, shift dresses, and brightly colored tights. Here are continued excerpts from the V & A’s exhibit highlighting six of Quant’s most revolutionary contributions to fashion and the 1960s:

The Jersey Dress: Of all the fashion revolutions that happened in the 1960s, the boom in knitted jersey fabrics had the most impact on how we dress today. The mini-skirted and modernist silhouettes of the sixties, and the later cling and swing of the seventies, were all—quite literally—shaped by the meteoric rise of jersey. Quant was the figurehead of the jersey dress boom, producing thousands of designs in hundreds of different colors and permutations, including different-shaped collars, sleeves, zips, and buttons, with skirts swishy or straight. Frame-knitted jersey fabric, or “stockinette,” had been used for the production of underwear and stockings since the 17th century but new synthetic fibers in the design and manufacturing of clothing soon became her go-to option, providing the stretch and structure she required for her distinctive minidresses and simple shifts.

Quant’s jersey dress had a media moment when the designer sported a cream and navy version to receive her OBE from the Queen in November 1966, standing out among the sober-suited crowd. Practical, affordable, crease-resistant, and colorful, the jersey dress became a driving force in the democratization of style.

Tights: Sixty years ago, most women were still unquestionably wearing stockings in the shade “American Tan” (black stockings were a hangover from the Victorian era). Held up by garters or attached to a separate suspender belt with hard metal clips, stockings were fiddly and uncomfortable to wear. Quant, always looking to develop new ideas, wanted stockings and tights to be comfortable and stand out as a fashion statement, introducing tights in such colors as bright mustard yellow, ginger, and prune, as well as black – the perfect accompaniment to her knee-skimming skirts and dresses which enabled women to dance, run and move. She partnered with the Nylon Hosiery Company to develop a technique of making long stockings that joined together at the top and were specially dyed to contrast and coordinate with Mary Quant separates. The partnership proved to be long-lived, with an ever-expanding range of new colors and patterned knits added over the years. The distinctive Mary Quant packaging, with its instantly recognizable daisy logo, helped her products to stand out among competitors.

Trousers for women: When Quant opened her famous boutique, Bazaar, in London’s Chelsea in 1955, trousers and jeans were popular with female students and subcultures on the outskirts of mainstream fashion; however, most women still only wore trousers at very informal occasions or in private. Quant moved the fashion forward and the public when she introduced the “spotty pajamas-style” cropped trouser look. She expanded on that look in her collections from the early to mid-sixties, which featured breeches, knickerbockers (men’s baggy-kneed trousers popular in the early 20th century), dungarees and fashionable trousers worn with midriff-bearing tops or oversized sweaters.

Appropriating trousers for women remained a strong theme throughout Quant’s career. Towards the end of the sixties, Quant’s range of trousers provided a useful alternative for those who felt uncomfortable wearing increasingly short skirts. Quant was a great

advocate of wearing trousers for all occasions and was often photographed in masculine styles, helping to popularize an increasingly informal, androgynous style.

The skinny-rib sweater: In the 1950s, aspiring Beatniks (a fashionable subculture associated with art and poetry) had borrowed men’s sweaters to achieve a loose, sack-like silhouette. But the tweed shift dresses and pinafores that retailed in Bazaar required a different look. As with many of Quant’s designs, the inspiration for the skinny-rib came from childrenswear. In her 1966 autobiography, she describes how she “pulled on an eight-year-old boy’s sweater for fun” and was “enchanted” with the result. Six months later, Quant had put the skinny-rib into production, and “all the birds were wearing the skinny ribs,” which paired perfectly with pinafores, and with a matching woven check jacket and skirt to create a more relaxed version of business dress.

Since the ‘60s, the skinny-rib sweater has retreated and returned as a practical way of adding contrasting color to a winter outfit.

PVC Rainwear: In the 1960s, Quant was “bewitched” by polyvinyl chloride (PVC), “this super shiny man-made stuff and its shrieking colors ... its gleaming licorice black, white, and ginger,” Quant wrote in her 1966 autobiography. Quant launched her Wet Collection in April 1963 in Paris, featuring entirely PVC garments. The show was attended by influential fashion editors, and it earned the designer her first magazine cover for *British Vogue*, featuring a brilliant-red PVC rain mac. The line’s bright new range of waterproofs in primary colors, under a collaboration with British manufacturer Alligator Rainwear, combined

functionality with striking visual effects – capes, zips, and contrasting collars and cuffs. These space-age garments were an immediate success.

Loungewear and hotpants: Writing in 2012, Quant recalled how she discovered the “house-wear” market in the US around 1965 and decided to bring this new concept to Europe. She designed “a collection of jersey tops and hotpants in striped jersey-knit fabrics with matching bras, pants, socks, leg warmers and minis – all using knitted fabrics of various thicknesses and weights”. The idea of special clothes for lounging in at home was quite a change in mindset for most of the British public – who only had the ubiquitous dressing gown until then. The range included brightly colored jersey and stretch-toweled one-piece suits, with short zip-up versions and full-length styles that included feet. These easy-to-wear garments were the ultimate in comfort and freedom, made in the fun colors that were at the heart of Quant’s brand. Quant’s experiments with loungewear can be seen as the forerunner to the contemporary ‘onesie’ craze.

PARTING THOUGHTS

Quant passed away in 2023 at the age of 93 but lived long enough to see a new generation of fashion designers and vintage enthusiasts revive and update her Swinging Sixties style.

Today, Quant’s clothes and accessories from that era can be found on such resale sites as 1stdibs, The RealReal, and eBay, where items range in price from under \$100 to well over \$1,000 and include everything from PVC multicolored rainwear to slip style day dresses and injection-molded “Quant Afoot” plastic booties.

In her eulogy, UK supermodel Twiggy said of the late queen of Britain’s Swinging Sixties fashion, “[Quant] revolutionized fashion and was a brilliant female entrepreneur. The 1960s would have never been the same without her.”



Butterick licensed Mary Quant designs from 1964 to well into the 1970s, making these clean-cut outfits available to those who were able to use a sewing machine. Quant wanted to make her designs available to all women.



This 1967 Richard Avedon photograph of Twiggy wearing a Mary Quant creation features Quant’s signature flower design and graced the cover of Vogue.



COMICS IN THE 1960S: GROUNDBREAKING SILVER AGE

BY AMANDA SHERIFF



Amazing Fantasy #15



Teen Titans #1



Batman #181



Josie #25

The Silver Age of comics, which ran from approximately the mid-1950s to 1970, is noted as a transitional time for the medium. Many new characters were created and several from the Golden Age (the late 1930s through the 1940s) were revamped to become more well-rounded individuals. They ventured into topical content, stories had more edge, some had striking new art styles, youth culture was integrated into books, and they embraced the pop culture zeitgeist, including the mod movement.

Young Heroes Take the Lead

While comics had always been considered a medium for young readers, mainstream superhero titles had almost exclusively been led by adults. The Silver Age of comics saw a shift with the addition of new books and characters that put more emphasis on teenage/young heroes leading their own stories.

Peter Parker, the teenager who became Spider-Man, was introduced in Marvel's *Amazing Fantasy* #15 in 1962. With his hopes and insecurities illustrated in his stories, the teen hero was the type of character kids could relate to and pretend to be during afternoon daydreams. Peter was bitten by a radioactive spider while visiting a science exhibit, gaining superhuman strength, speed, and agility, the ability to adhere to most surfaces as well as a precognitive Spider-sense. Using his scientific acumen, Peter developed a gadget to fire adhesive webbing through small, wrist-mounted barrels. Armed with his new abilities and tech, Peter became Spider-Man.

Despite becoming a superhero, in his regular life Peter was still just a high school student who needed to help his widowed aunt pay the rent, and he was regularly taunted by quarterback Flash Thompson. As Spider-Man, he evokes the editorial wrath of newspaper publisher

J. Jonah Jameson. He became friends with Harry Osborn, son of his nemesis Green Goblin, and tried to have normal relationships with girls like Mary Jane Watson and Gwen Stacy. Eventually, Peter transitioned into adulthood, though true to his roots, he still has normal guy problems amid his attempts to stop supervillains in New York City.

The Teen Titans is a team of DC's teenage superheroes who broke free from being sidekicks to take the lead on their own missions. The team debuted with Robin (Batman's sidekick), Kid Flash (the Flash's sidekick), and Aqualad (Aquaman's sidekick), then quickly added Wonder Woman's younger sister Donna Troy. Others who joined the team included Aquagirl, the psychic Lilith Clay, Mal Duncan/Guardian, Hawk and Dove, Bumblebee, and Harlequin.

Originally, the team's missions centered around helping other teenagers or stopping minor threats not handled by the Justice League of America. The series explored the usual issues that teens face, and some of their concerns about the world around them like Vietnam War protests, racial tension, and inner-city violence. The book's goal was to reach teenage readers by making kids their age the main heroes. Not only were they teens, but they also embraced youth culture, fashion, and interests.



Archie Comics #179

Archie Comics in the Swingin' '60s

Archie Comics has always had a finger on the pulse of teenage trends, tapping into the current clothing styles, slang, and musical preferences of its young protagonists. Their comics in the 1960s

embraced the mod look by putting the girls in more vibrant colors and bolder patterns, and giving the boys smarter suits to look cooler in their small town.

The publisher had many successful titles in the 1960s, including the main *Archie* title that followed the clumsy, bighearted teenager as he navigated the world around him. *Archie's Pals 'n' Gals*, which began in 1952 and thrived in the '60s, followed the adventures of Archie Andrews' group of friends including Jughead, Betty, Veronica, Reggie, Moose, and others. The book focused on teenage identity, romance, and archetypes in the publisher's signature family-friendly way.

Life with Archie debuted in 1958 featuring more stories per issue than some of the standard Archie comics. The title had flexible storytelling with some "real life" scenarios, like the love triangle between Archie, Betty, and Veronica. It also told fantasy tales in which Archie and the gang were secret agents or superheroes.

Josie, the frontwoman of Josie and the Pussycats, was introduced in 1963 as a comic strip turned comic book. *She's Josie*, later renamed *Josie*, told stories about her groovy and fashionable group of high school friends, then after a few years, the title was revamped to *Josie and the Pussycats* starring Josie and bandmates Melody and Valerie. By removing Josie and the Pussycats from their hometown and high school and sending them on a world tour, the book's subject matter broadened and redefined its premise. They moved between the fashion-frenzied Katy Keenes and the fierce and infallible superheroines, representing the everyday girls who wanted to make music.

Riverdale started to really rock when The Archies band was introduced in 1967. The bubblegum pop quintet was led by Archie on guitar and vocals, Jughead on drums, Betty on percussion and vocals, Veronica on keyboards and vocals, and Reggie on bass. Inspired by The Monkees, the fictional band appeared in comics and in *The Archie Show* animated series. The band went through the typical bumps in the road as they attempted to keep everyone focused on the music, tried to get their big break, and interacted with eccentric characters in the music industry.

As superheroes were seeing a resurgence

in popularity, Archie's superhero characters came to the forefront in the imprint Mighty Comics Group. Noting the popularity of the *Batman* TV series, the Archie heroes were revamped for campier, humorous storytelling, which fit well with the publisher's overall slate of titles.

DC Go-Go Check Covers

For a short but memorable period in the '60s, a subset of DC comics featured go-go checks as the top border on the covers. The go-go checks debuted in February 1966 as a way to make their comics stand out more on spinner racks at newsstands, drug stores, and grocery



Strange Tales #138
interior page



Wonder Woman #191

Wonder Woman #177 and running through issue 204.

Marvel's Topical Stories

During the Silver Age of comics, Marvel introduced many of their most influential and inspiring characters. That decade gave us Spider-Man, Iron Man, the X-Men, the Fantastic Four, Thor, Carol Danvers, Black Panther, Black Widow, the Hulk, the Avengers, and the Guardians of the Galaxy, among others. Not only did the '60s

stores. As Marvel was seeing success with stories that gave superheroes real-world problems, DC competed in the era with artistic presentations that connected with the youth of the time.

Go-go checks provided a hip look at DC flagship titles like *Action Comics* #333-352, *Batman* #179-193, *Detective Comics* #348-365, *The Flash* #159-171, *Green Lantern* #43-54, *Justice League of America* #43-54, *Superman* #185-198, *Teen Titans* #2-10, and *Wonder Woman* #161-171, in addition to others.

Mod Inspired Characters

Comics in the '60s embraced the mod movement by introducing characters who embodied the era's style and attitude. Neil Richards, aka Mad Mod, debuted in *Teen Titans* #7 (January-February 1967), sporting a mop top haircut and stylish suits. The Mad Mod was a Carnaby Street fashion designer who used his clothing label to smuggle goods, then he went on to become one of the first recurring *Teen Titans* villains.

Gold Key sped up to the trend with their book *Mod Wheels* about young road racers Wheels Williams, Lump Logan, Li'l Bit Bannon, and Scot McCall. In between racing fellow teams like the Modniks, the group solved mysteries and went on a variety of adventures. The publisher also introduced Zody the Mod Rob, a Zodiac and mod-inspired robot created by a high school student.

Wonder Woman's White Period

When *Wonder Woman* sales dipped in 1968, efforts were made to rejuvenate the series to make the character connect better with modern readers. To do so, *Wonder Woman* gave up her Amazonian powers and costume to live as regular mortal woman Diana Prince. The writers took cues from the popular British TV show, *The Avengers*, modeling Diana after the character Emma Peel in both attitude and style by giving Diana a new mod fashion style. Soon the writers turned it into a gimmick by putting Diana in trendy,

solid white outfits. It became known as the "White Period," starting with an ad in the back of

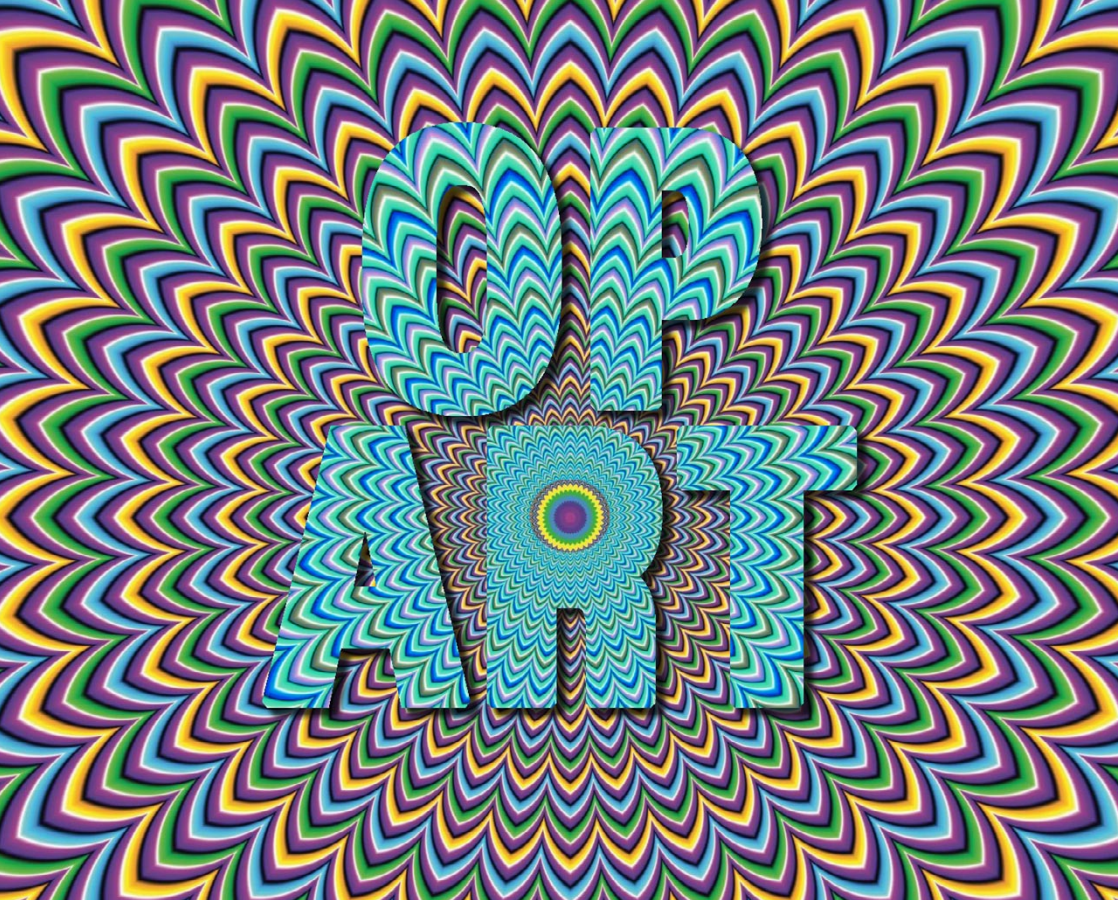


Fantastic Four #52



Zody, the Mod Rob #1

continued on page 30



BY MAXINE CARTER-LOME, PUBLISHER

The term Op Art, an abbreviation for “Optical Art,” is a style of visual art that uses abstract patterns and color, most notably black and white, to design optical effects and illusions intended to confuse and excite the eye and create the impression of virtual movement and hidden images. *Time Magazine* coined the term in 1964 in response to the work of French-Hungarian artist Victor Vasarely, often referred to as the “grandfather of Op Art.” As one art historian noted, “Op Art is the difference between ‘looking’ and ‘seeing’.”

Launched with *Le Mouvement*, a group exhibition at Galerie Denise Rene in 1955, Op Art became an international art movement by the early 1960s, then exploded in America in 1965 when the Museum of Modern Art in New York hosted the survey exhibition *The Responsive Eye*. Although art critics dismissed Op Art as commercial—“retinal titillations”—it caught the public’s imagination and quickly led to the application of Op Art in the design of everything from the latest in Mod fashions to advertisements, album covers, poster art, stationery, and home furnishings.

Today, Op Art is considered one of the hallmarks of the Mod Era of the 1960s and 70s, with some paintings from that era commanding six figures or more at auction and the patterns of optical illusion still referenced on today’s fashion runways.

THE ROOTS OF OP ART

According to *The Art Story* (www.theartstory.org/movement/op-art/), “the roots of Op Art, in terms of graphic and color effects, can be traced back to Impressionism, Cubism, Futurism, and Dada, but the movement perhaps more closely derives from the constructivist practices of the Bauhaus. The German school stressed the relationship of form and function within a framework of analysis and rationality, which led to mirroring the counterculture of the time in the embrace of graphic shapes and bright colors.

At that time, artists like M.C. Escher, Victor Vasarely, and Josef Albers experimented with what is now considered Optical Art. Albers’ works are studies in color perception, while Escher’s work employs paradoxical placements, visual trickery as well as errors of perspective in forms and structures that seem plausible at first glance.”

Scholars agree that French-Hungarian artist Victor Vasarely (1906-1997) pioneered the Op Art movement with his 1938 painting *Zebra*, which sold in 2017 at Christie’s for over \$625,000 and put Op Art back on investors’ radar.

According to his profile on *The Art Story*, much of Vasarely’s life and work was about the Op Art style. “Vasarely is best known for his grid-like paintings and sculptures of the 1960s onwards, which play with the reader’s sense of visual form by creating illusory, flickering effects

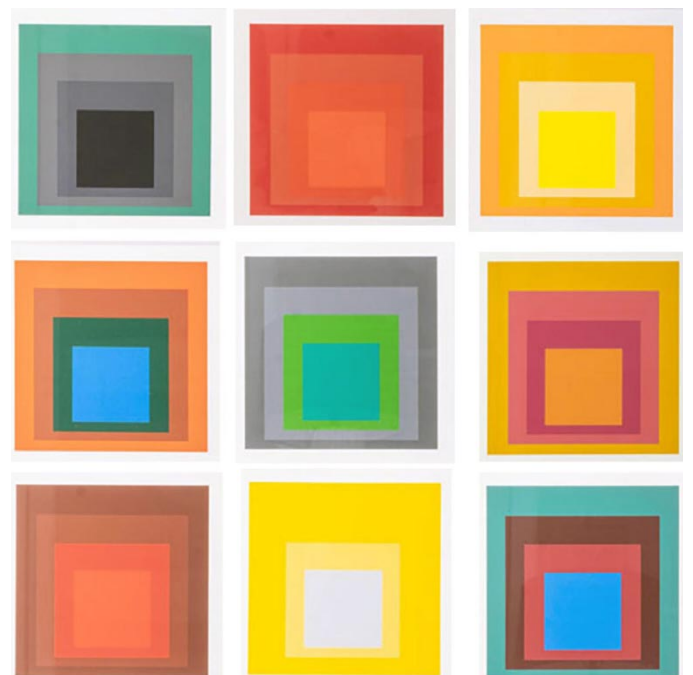


Bridget Riley is best known for her black and white works from the 1960s that helped inspire the new style of contemporary art, Op Art.



Victor Vasarely *Zebra*, 1937, is a highly contrasting somewhat-abstracted work that set the course for Optical Art in the 20th century. Two zebras intertwine on a black background, limbs overlapping. The zebras are defined only by the alternating black and white lines that make up their stripes. There is no outline that defines the boundary of the figures. Placed against a black background, the stark contrast with the white stripes creates a complex relationship between the abstract and the real.

At the same time the two zebras appear, they also fade and break apart into abstract shapes. The overlapping bodies of the zebras are full of movement and power.



Original Homage to the Square serigraphs by Josef Albers: original midcentury silkscreen prints (Josef Albers im Landesmuseum, Münster, 1971) by Josef Albers (1888-1976). Sold together as a set of nine for \$11,250 at auction.

of depth, perspective, and motion. His paintings aimed at forcing people out of their visual comfort zone with the pleasant tension created by apparently moving images that steer their minds towards doubt and new ideas. He wanted to bring life into everyday life with the play of colors and shapes, immersing himself in the world of optical art experiments.”

OTHER OP ART-ISTS OF NOTE

Inspired by Vasarely’s pioneering imagery came a wave in the 1960s of new international artists experimenting with Op Art, their names becoming synonymous with the movement, including Bridget Riley, Frank Stella, Richard Anuskiewicz, and Jesús Rafael Soto.

The following are excerpts from the artist overviews on *The Art Story*:

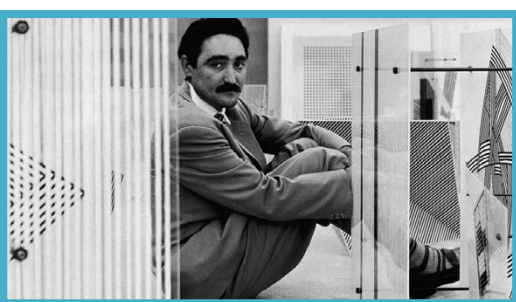
British painter Bridget Riley (b. 1931-) experimented with structural units, such as squares, ovals, stripes, and curves in various configurations and colors to explore the physical and psychological responses of the eye. Her geometric paintings implore the viewer to reflect on how

it physically feels to look, exploiting optical illusions to make the two-dimensional surface of the painting seem to move, vibrate, and sparkle. Riley's paintings inspired textile designs and psychedelic posters over the decades as well as a generation of Op artists, including Richard Allen and Richard Anuszkiewicz. According to *Timeless Investments* in an April 18, 2024, article, "Bridget Riley has accomplished 11 out of 15 highest auction records in the last 4 years, showing that her market is now better than ever." Her most valuable painting is *Chant 2* (1967) which sold for over \$5 million in 2008. In 2022, Christie's sold Riley's *Arcane* (1972) for \$2.7 million.



Frank Stella was an American artist best known for his use of geometric patterns and shapes in creating paintings and sculptures.

Frank Stella (1936-2024) gained early, immediate recognition with his series of coolly impersonal black-striped paintings in 1959. *Black Paintings*, *The Marriage of Reason and Squalor* is composed of black inverted parallel U-shapes containing stripes separated by thin lines of unpainted canvas. Stella went on to create increasingly complicated work that seemed to follow a natural progression of dynamism, tactility, and scale: first, by expanding his initial monochrome palette to bright colors, and, later, moving painting into the third dimension through the incorporation of other, non-painterly elements onto the canvas. He ultimately went on to create large-scale freestanding sculptures, architectural structures, and one of the most complex works ever realized in the medium of printmaking. In 2023, Sotheby's sold Stella's *Honduras Lottery Co.* for \$18,718,500.

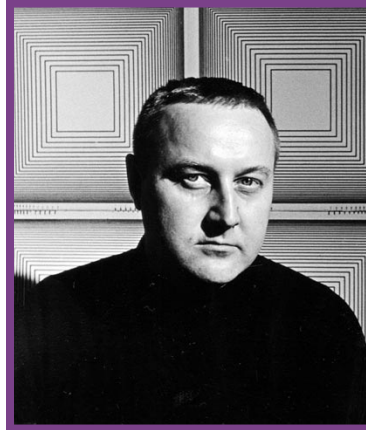


Op Artist Jesús Rafael Soto developed his artistic practice centered on serialization, repeating motifs across works to interrogate their ultimate boundaries. This photo was taken in 1961 at his exhibition *Bewogen Beweging* in Amsterdam.

Jesús Rafael Soto (1923-2005) was a pioneer of the idea that a viewer could actually walk into an artwork and experience it from the inside, something we now take for granted, but which was revolutionary in its time. Born in Venezuela, it was in Paris in the 1950s that he immersed himself in the movements that were transforming Geometric Abstraction by using the effects of motion and movement to bring artworks to life. His works were realized on increasingly grand scales so that eventually viewers could move within and throughout his vast

sculptural forms. This made his work perfect for realization as grand public art, and his legacy is visible across many cityscapes today. Soto's *La Scie à Metaux* (*The Hacksaw*), 1960, his highest-selling piece to date, sold for \$1,083,500 at a Sotheby's auction in 2012.

Richard Anuszkiewicz (1930-2020), an American printer, printmaker, and sculptor, is considered one of the masters of color in modern American art. Whereas many exponents of Op Art, Bridget Riley and Victor Vasarely, became famous for black-and-white paintings in which



Richard Anuszkiewicz's works are saturated with vibrant colors arranged in jarring geometric abstract compositions. He explored the phenomena of color, line, and light and watched their effects on human perception.

color was a secondary concern to the optical dazzle generated by the construction process, the magic of Anuszkiewicz's Op Art paintings lies in the color itself. Early in his career, Anuszkiewicz became known for juxtaposing warm and cool colors in this way in order to play with visual perception. *Fluorescent Complement*, the first painting Anuszkiewicz sold, made its first public appearance at the MoMA 1965 exhibit, *The Responsive Eye*, and catapulted him to fame. *The New York Times* called him "one of the brightest stars in *The Responsive Eye*", "a virtuoso technician whose sizzling colors arranged in symmetrical bands, stripes, and

squares almost jump from canvas to eye," who "might already be called an Op old master." Anuszkiewicz then moved on to experiment with large compositions in acrylic paint, movement, and modular forms. Today, Anuszkiewicz's paintings and prints sell for \$3,000-\$50,000 or more.



Double Metamorphosis IV, c. 1979, by Yaacov Agam. This 30" x 50" screenprint on Arches paper sold at Heritage Auctions in 2019 for \$937.50. Below: The original to this print was on display at the 1965 MoMA exhibit *The Responsive Eye*.



OP ART IN FASHION

Op Art's focus on visual illusions and dynamic patterns also found a unique resonance within the Mod youth culture of the 1960s. Following *The Responsive Eye* exhibition at MoMA, Op Art-referenced patterns began appearing on everything from clothes and textiles to home furnishings as younger people took inspiration from the imagery and made it part of their personal style.



Left: 1960s Hopewell mini dress in eye-popping black-and-white Op Art pattern. This dress features an unusual design with a scarf or stole stitched on to the front, to be thrown over the shoulders for a dramatic look. Selling online for \$49.
Right: Vintage Op Art graphic printed mesh dress by Jean Paul Gaultier selling online for \$476.



Lithograph by Victor Vasarely

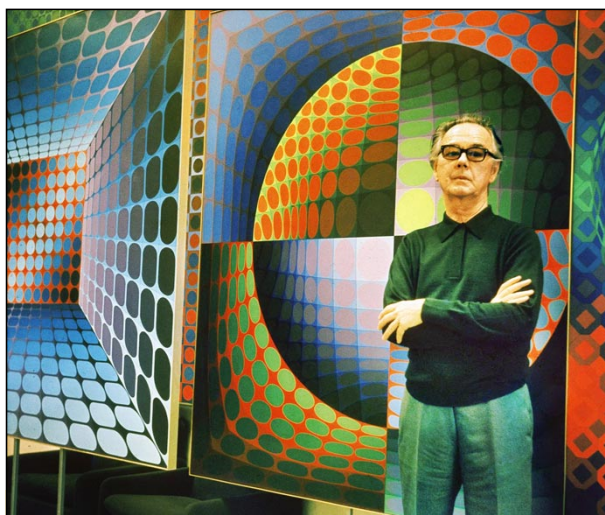
Art historians say Bridget Riley's artworks, in particular, played a pivotal role in this confluence. Her novel aesthetic of optical illusions created a distinctive style that seemed to encapsulate the energy, optimism, and rebellious spirit of the 1960s. Her work inspired a new generation of fashion designers and textile artists.

The fusion of Op Art and Mod fashion was a natural evolution driven by a shared emphasis on abstraction, innovation, and the rejection of traditional forms. This era saw dresses, skirts, and accessories adorned with black and white stripes, checkers, and other geometric patterns that seemed to vibrate and dance, capturing the design's innate kinetic energy.

Designers such as Mary Quant, André Courrèges, Pierre Cardin, Yves Saint Laurent, and Paco Rabanne incorporated these bold, eye-catching designs into their collections, creating dresses, skirts, and such accessories as scarves, bags, and jewelry that added a lively and colorful touch to outfits and were often used to create a cohesive look with Op Art-inspired clothing.

As the "Swinging Sixties" swung on, Op Art prints and the mod look gave way to the swirling prints of psychedelia in the late sixties, then to more muted colors and organic forms taken from nature as we entered the 1970s.

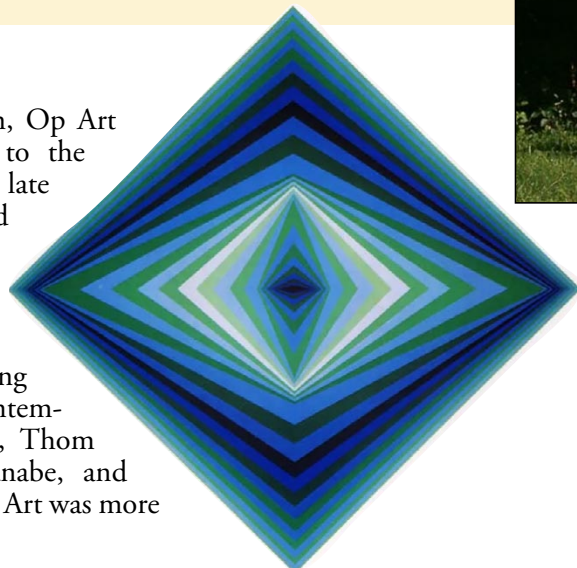
Op Art experienced a resurgence in the fashion world throughout the 1990s and 2000s – its patterns and colors finding their way into the collections of such contemporary fashion houses as Marc Jacobs, Thom Browne, Louis Vuitton, Junya Watanabe, and Valentino, among others. Proof that Op Art was more than a passing fad from a faded era.



Victor Vasarely, c. 1978

Right: Sign Sculpture, porcelain tile sculpture by Victor Vasarely, 1977; outside Pauline Church in Pécs, Hungary.

Below: one of 10 color plates published by Editions du Griffon, Neuchatel, 1971



THE ARTISTIC MERITS OF OP ART

Despite its commercial success, popular appeal, and era-defining look, Op Art has its detractors among some art critics, even retrospectively after all these decades.

Some art historians speculate that Op Art has been dismissed by critics because it was co-opted by fashion, pop culture, and other movements not associated with the actual art form or aesthetic; that it became too mainstream too fast, and therefore kitsch. Words like "commercial" and "gimmicky" tend to discount Op Art's artistic merits.

Others say it came and went without any major

contribution to art history because it simply came at the wrong time: Avant-garde art in the 1960s took a turn toward conceptualism and performance but Op Art was purely visual and therefore considered "unserious" and left behind.

In the book *The Artist Observed*, author John Gruen has this to say: "Op Art, a minor movement of the 60s, has

seen most of its practitioners go the way of all flash; it was a brief optical tremor in the firmament of visual illusion. Meant to be a riveting and dazzling eye opener the style has degenerated into an eye closer a yawn-provoking adjunct to passe decor an optical blitz to revitalize the blah side of private and public interiors."

Yet ask art collectors, contemporary fashion designers, and enthusiasts what they think, and you'll find the genre continues to remain fascinating and inspiring and therefore, relevant.



Groovy, Baby

There are a lot of traditions associated with particular periods in American history. One of those is the tradition of tie-dyeing. In the United States, it is most commonly associated with the hippie movement of the 1960s and 1970s, but what is the true history of tie-dye practices? Let's take a peek.

The Origins of the Phrase "Tie-Dye"

You probably already know that the hippie counterculture of the 1960s and 70s was closely associated with bright, psychedelic colors. The phrase "tie-dye" popped up in association with the outfits hippies of the day wore, so the phrase was indeed born in the 1960s in the United States, but only the phrase. The actual practice of tie-dyeing dates back long before that.



Patchwork with tie dye from 9th century

The Ancient Origins of Tie-Dyeing Itself

Many cultures have used some form of tie-dyeing over the centuries, but one of the earliest examples known was called bandhani, which originated in South Asia in the Indus Valley Civilization around 4,000 BCE. Bandhani is a type of tie-dye textile decorated by plucking the cloth with the fingernails into many tiny bindings that form a figurative design. People in India still practice bandhani today, but it takes quite a bit of time, talent, and patience. It requires creating tiny cloth peaks and binding them with thread prior to dying. It is often used to decorate items like turbans and scarves.

Meanwhile, the East Asian technique called shibori dates to the Fourth Century in China, but it later became popular in Japan, especially among lower-class individuals. They typically used indigo dye to create shibori clothing featuring patterns created by twisting and folding the cloth before adding dye. The technique, which like many other forms of tie-dye also involved binding the cloth, allowed lower-class citizens to express themselves through clothing without wearing silk, which was reserved for nobility at the time.



Japanese Shibori

Cultural Intermingling and Tie-Dyeing Changes

Trade routes started opening up more between countries, leading to an intermingling of cultures. As a result, techniques kept within the particular regions where they originated began spreading to other areas quickly. Sometimes, certain regions created new tie-dyeing techniques that involved combinations of techniques from two or more other source locations.

A tie-dye technique used by Indigenous groups in the Americas to create gridded diamond patterns with dots in the center. These patterns can symbolize snakeskin or cornfields and are often depicted on clothing, blankets, and other decorative textiles. Murals and other visual records also show deities and religious figures wearing amarra.

Tie-Dyeing and Cultural Heritage

Often, tie-dyeing techniques have represented the cultural histories of their practitioners over the years. That was certainly the case throughout Africa, where each local community seemed to develop its own unique tie-dye techniques. Gara and Adire were two of them. African tie-dyed materials have long been used during cultural ceremonies, and certain colors or patterns can have very specific meanings to those who understand them.

Similarly, Native Americans have long used dye in culturally significant ways. Often, colors and patterns can be indicative of specific tribes and periods. Although not the same as the 1960s hippie tie-dyeing, we all often think the concept is still similar. Often, early Native American dyes were derived from plants and sometimes animals. Since both animals and plants were often unique to certain parts of North America, dyes were also unique by region and tribe.

U.S. Tie-Dyeing (1930s-1970s)

As far as more modern U.S. tie-dyeing traditions go, the start of those can be traced to the 1930s. During the Great Depression, there were many shortages, so people had to get inventive. Around that time, government officials sent out pamphlets recommending that people die sugar sacks and old cotton to make clothing. It was done frequently after that for years out of necessity, but then an interesting transition took place.

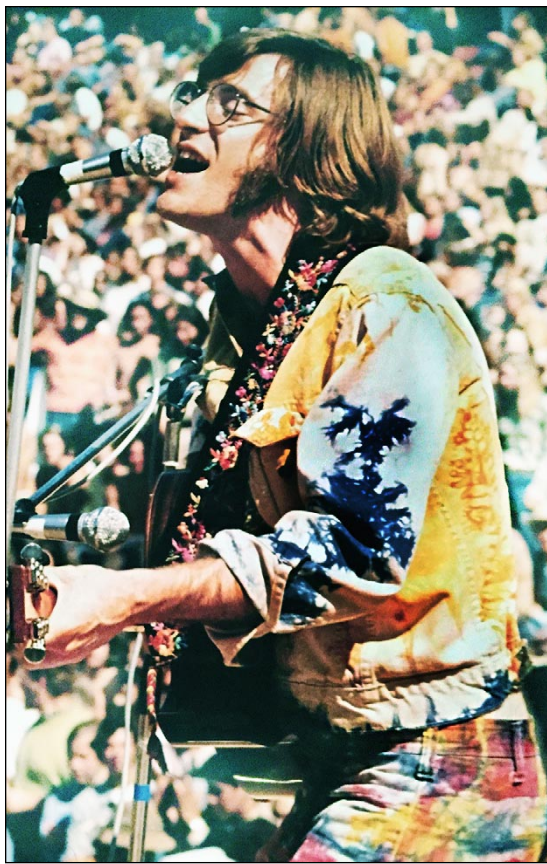
Even after the Great Depression ended, dying clothing remained popular in the United States. Then the 1960s came around. It was a time of flower power, free love, and experimentation. Some of it was sexual, some was substance-related, and some of it was musical. Hippies also developed their own sense of fashion, which was heavily influenced by tie-dye-wearing public figures like musicians Janis Joplin and Jerry Garcia. Soon, hippies and tie-dyed clothes featuring many bright colors were permanently linked together in the societal lexicon.



1930s Lace Embroidered Dress

U.S. Tie-Dyeing (1980s-Present)

1960s and 1970s tie-dyeing may have been about counterculture and making a statement against authority, but today's tie-dyeing is different. The world of high fashion embraced tie-dyed patterns in the 1980s. Around that same period, technological advancements also allowed for more colors and dyes less likely to fade over time.



John Sebastian wearing his own tie dye jacket and jeans at Woodstock

Since that time, tie-dyeing has remained popular, both with average people and clothing designers. It seems like people today are often embracing handmade goods, individual expression, and nostalgia. Tie-dyeing certainly fits in all three of those categories.

Getting Your Tie-Dye Fix

If you want to get your tie-dye fix today, you have more options than ever before. One option is to make your own, which I've done myself on many trips to Daytona Beach, Florida with my family in the past. Creating tie-dyed t-shirts is still a popular activity in beach areas, especially. You can also find pre-made items featuring tie-dyed patterns everywhere. They are available to buy from individual artisans, top designers, and even big box stores like Target, and they aren't restricted to clothing. You can also find tie-dyed blankets, stuffed animals, purses, and more.



1930s Mesh Purse

The choice is yours, so make or buy some tie-dye today if you want a colorful way to express yourself.



The Grateful Dead

Few bands have made a look their own as thoroughly as the Grateful Dead and tie-dye. Granted, the Dead didn't invent tie-dye – the technique originated in India thousands of years ago. But the band's embrace of the parti-hued look and the freewheeling lifestyle it represented in the 1960s certainly contributed to the popularity of the American style of tie-dye with its bold striations of bright color. Tie-dye has become a visual reference point for Deadheads, along with other symbols like skeletons and skulls, dancing bears, and box logos. – *TheFacts*

Jessica Kosinski has been a freelance researcher and writer since 2001. She developed a passion for pre-1990s television and films as a child and she has never grown out of it. Recently, she turned that passion into a retro TV and film blog. Follow along with her at https://medium.com/@jkos_writing, as she dives deep into the characters, actors, quirks, and trivia that brought us some of the greatest films and shows in TV history and also discusses some of the more obscure films and shows most of us may have forgotten.

continued from page 25

give comic readers a boon in new characters, with creators like Stan Lee, Jack Kirby, and Steve Ditko at the helm, it also produced characters and stories with more depth.

Marvel gave these new heroes flaws, fears, and insecurities, ushering in storytelling techniques where the heroes' bravery was exalted because they overcame their fallibility. The *Fantastic Four* chose not to use secret identities, going for transparency in a time when Cold War paranoia was rampant; one of the heroes looked monstrous, eschewing the handsome hero trope; and the team argued and annoyed each other like a regular family. Bigotry and ableism were themes often explored in the *X-Men* books stemming from what the characters endured and how it shaped their experiences.

Silver Surfer was the reluctant herald of the world-consuming Galactus in stories that can be interpreted as allegories for how some young people felt about the Vietnam War. Black Panther's introduction as a figure respected for his leadership and power made him the most enduring and regally depicted Black superhero.

Steve Ditko was lauded for his imaginative art, by producing psychedelic imagery that was popular with young adults of the '60s. Doctor Strange's adventures were usually on the path of surrealism, with weird worlds and different dimensions, wrapped in magic and hallucinogenic qualities. This included Ditko and Lee's cosmic character Eternity, who was drawn as a silhouette that contains the cosmos.

Green Lantern/Green Arrow's Game-Changing Stories

Near the end of the decade, comic writer Dennis "Denny" O'Neil and artist Neal Adams began a collaboration that was bold, innovative, and is considered among the key moments in comics history. The pair worked together on *Green Lantern/Green Arrow* (originally *Green*



Green Lantern Vol. 2 #76

Lantern Vol. 2) putting the conservative Hal Jordan/Green Lantern and the liberal Oliver Queen/Green Arrow on the same team. Editor Julius Schwartz gave O'Neil and Adams plenty of creative freedom, challenging them to infuse *Green Lantern/Green Arrow* with new life. To do this, they told stories about the state of the world and important real-world topics, rather than just writing superhero stories about battling the top villains.

It ended up being one of their most significant imprints on comics. Together they created powerful stories that dealt with real social issues and dynamics between differing social and political opinions. They tackled conflicts arising from differing beliefs, putting Hal Jordan and Oliver Queen

at odds with each other on a regular basis, and covered topics like pollution, racism, corruption, overpopulation, and even the Manson Family. In one of their boldest stories, Oliver and Hal learn that Ollie's ward, Roy Harper/Speedy, had become a drug addict. O'Neil and Adams' more serious work in *Green Lantern/Green Arrow* represented a major change in tone at DC.

Amanda Sheriff is Editor-Digital for Gemstone Publishing.

New Archaeology Exhibition to Open at the Art Museums of Colonial Williamsburg

WILLIAMSBURG, VA – (July 22, 2024)—We live in an international world where people, commerce, ideas and traditions cross borders on a daily basis, and this concept is hardly new. As a new exhibition will show at the DeWitt Wallace Decorative Arts Museum, one of the Art Museums of Colonial Williamsburg, these aspects of life were just as evident in the 18th century. *Worlds Collide: Archaeology and Global Trade in Williamsburg*, which will open on September 7, 2024, in the Margaret Moore Hall gallery, will reveal the colonial capitol of Virginia to be a thriving, urban center coursing with people and goods from all over the world as evidenced through approximately 225 archaeological artifacts curated by Colonial Williamsburg's renowned team of archaeologists. The exhibition will remain on view through January 2, 2027.

From Spanish coins to Chinese porcelain, punch bowls with political slogans to printer's type and a dog's tag, botanicals and glass, the objects vary widely and represent a mere fraction of the over 60 million objects in the collection. Through the opportunity to recover and understand these artifacts, which are the material remains of daily lives of residents from Virginia and abroad, the evidence shows the collision of worlds that defined the town.

Cities such as Williamsburg were hubs where the numerous customs, styles and tastes of its inhabitants clashed, melded, and evolved through daily interactions. Eighteenth-century Williamsburg was home to people representing a broad mix of economic status, genders and ages. In addition to Indigenous people and those of European descent, more than half of the town's population was African or African American, the majority of which was enslaved. The objects seen in *Worlds Collide* reflect just as much the daily lives of these men, women and children as they do the individuals who enslaved them. To illuminate the diversity of these facets of everyday life, the exhibition is organized around five main themes: material goods, food, ideas, landscapes and people.

Among the highlighted objects in *Worlds Collide* are cowrie shells recovered from Wetherburn's Tavern, a fragment of a Chinese export porcelain platter owned by John Murry, Earl of Dunmore, who was the last royal governor of Virginia, a glass decanter for



Madeira wine made of leaded glass, and a broad hoe found at Carters Grove Plantation in Williamsburg.

Further exemplifying in *Worlds Collide* how the 18th-century economy was truly global is a Tuscan oil jar found at the Anthony Hay House and Cabinet Shop site. Massive jars such as this were produced in northern Italy, particularly in the upper reaches of the Arno River Valley. The jars were brought down river and used to store and ship edible oils from ports such as Livorno. Among the largest buyers of these oils were British merchants and the British navy. These pots traveled from Italian ports to docksides in London and around the globe in the holds of these ships, being found in such diverse settings as Jamaica, Patagonia and coastal Australia, as well as Williamsburg.

Additional information about the Art Museums and Colonial Williamsburg as well as tickets are available online at colonialwilliamsburg.org, by calling 855-296-6627 and by following Colonial Williamsburg on Facebook and @colonialwmsburg on Twitter and Instagram.

All images are courtesy Colonial Williamsburg.



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46th Annual Fall Gathering – The Boston International Antiquarian Book Fair Returns to Hynes Convention Center

BOSTON, MA – The Boston International Antiquarian Book Fair (BIABF) celebrates its 46th year at the Hynes Convention Center in Downtown Boston, November 8-10, 2024. This three-day event welcomes the top international dealers offering the most sought-after collections of fine and rare books, maps, illustrations, and ephemera on the global market. In celebration of the 75th Anniversary of the Antiquarian Booksellers' Association of America (ABAA), a series of special events and programs will be presented in Boston. For information, visit www.bostonbookfair.com or call 617-938-8879.

More than 100 rare book dealers from Czech Republic, Denmark, France, Italy, Netherlands, Serbia, the UK, and 19 U.S. states will exhibit an alluring treasure trove for seasoned bibliophiles and first-time attendees. Prices range from the millions to the eminently affordable. Whether immaculately preserved or intriguingly weathered, each item tells its own story. Booksellers hold a seemingly bottomless wealth of knowledge, both artistically and historically, about each item in their collections. A complete list of exhibitors can be found at the website www.bostonbookfair.com.

"We are thrilled to be capping off a year-long celebration of the 75th Anniversary of the ABAA in Boston," says Julie Roper, CEO of Capricorn Event Management, LLC, who has managed the Boston Book Fair since 2015. "This milestone year marks a significant evolution of the organization, characterized by a shift in the diversity of its membership and the material it promotes."

Whether browsing or buying, the Fair offers something for every taste and budget—books on art, politics, travel, cooking, science, sport, natural history, first editions, Americana, fashion, music, children's books, and much more—appealing to a range of collectors and casual browsers. From the historic and academic to the religious and spiritual, from the exotic to everyday – the Fair represents every conceivable

genre and subject. Attendees will have the unique chance to view rare and historic museum-quality items, offered by some of the most prestigious members of the trade. The event features fine and rare printed materials from around the world, including illuminated manuscripts, modern first editions, ephemera, photographs, maps, and autographs, as well as antiquarian books on a vast array of topics.

In recent years, the BIABF has increasingly captured the attention of novice and young collectors seeking one-of-a-kind offerings at more accessible price points. For those wanting to start a collection without breaking the bank, there will be dealers offering "Discovery" items priced at \$100 or less.



"In 2024, we reflect on our 75-year history and the transformative changes that have shaped the antiquarian book trade," says ABAA Executive Director Susan Benne. "Founded in the aftermath of World War II, the ABAA emerged as a beacon of international cooperation among booksellers, with its formation mirroring a broader collaborative spirit in the world. We continue to adapt and innovate, embrace new forms of material, and expand our reach to serve an evolving community of collectors and enthusiasts. With a rich history and forward-looking approach, we remain at the forefront of the trade, poised to shape its future

for generations to come." The Boston Book Fair is sanctioned by the Antiquarian Booksellers' Association of America (ABAA) and the International League of Antiquarian Booksellers (ILAB).

The show starts Friday, November 8, Opening Night, from 4-8 p.m. Tickets: \$25 (available online or at the box office). It continues on Saturday, November 9, from noon to 7 p.m., and Sunday, November 10, from 11 a.m. - 4 p.m.. Admission is free.

The Boston International Antiquarian Book Fair is sponsored by the New England Chapter of the ABAA.




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KOVELS *on Antiques & Collectibles*

By Terry Kovel and Kim Kovel



Terry Kovel

Every obsolete device was once the latest technology. A clothes iron heated by charcoal might sound laughably old-fashioned today, but it was an improvement on the earlier sadirons. “Sad” was an old word for “heavy,” and sadirons got their name from the solid metal bases that had to be heated directly on a stove. Adding fuel, in the form of hot coals, directly to the iron made things a little more convenient but imagine the risk of getting coal dust on your freshly washed clothes. To say nothing of the smoke!

This brass-plated iron by J. Schwieger and E. Frost has a hinged lid that closes with a latch, keeping the coals safely inside, and a vent that allows air in to flow around the coals and directs smoke away from the ironing – and from the person doing it. This iron sold for \$248 at Hartzell’s Auction Gallery. It’s safe to assume it was bought by a collector, not for practical use.

Even though antique irons sell to collectors, most of us would prefer using today’s electric irons – or, better yet, not having to iron at all. Maybe the greatest invention of all would be fabrics that never need pressing.



Would you want to use this charcoal-fueled iron on your clothes? Today, it’s better as a collectible curiosity than a usable appliance.

Collecting Tip:

Don’t put pottery or porcelain with crazed glaze in the dishwasher. It will crack even more.

Q: *These two plates have been in my family since before I was born. They once belonged to my great-aunt, and I’m the third generation to own them. Each plate has a raised design of a castle in a landscape and a raised feathery border. Both have a mark on the back with the letters “J.S.” inside a shield shape. One of them has “Hohenschwangau 3518” on the back and the other says “Wartburg 3156.” They’re quite fragile and one has sustained some damage, though not on my watch. Is there any information you might be able to come up with as to a value?*

A: The mark on the back of your plates is for Josef Strnact, a pottery that was active in Turn-Teplitz, Bohemia (now Tronovany, Czech Republic), a region known for its pottery and decorative arts, from 1881 to 1932. The company decorated porcelain and made the thick, fragile tin-glazed pottery called faience or majolica. Your plates have relief views of famous castles in Germany that were restored in the 19th century and are still popular tourist attractions today. Pairs of plates like yours are usually worth about \$250. Damage lowers the value.



Q: *We have a Satsuma tea set produced for Heritage Mint. It is a peacock pattern. It was purchased around 1980. About 20 years later at a rummage sale, we found a 10-inch plate with the exact same pattern, but with only Japanese markings on the back. What can you tell me about it?*

A: The marks on the back of your plate are the Japanese kanji characters for “Satsuma.” They are often used on Satsuma-style porcelain even if it was not made in Japan. When collectors talk about Satsuma, they usually mean a type of Japanese porcelain with a creamy crackled glaze and elaborate colorful designs of flowers, birds or figures. It was originally made in the Satsuma province of Japan in the 19th century and exported to Europe. Since then, it has been made in many other regions. Heritage Mint named its peacock pattern after this style of porcelain.



Q: *I would like to know how much my upholstered sofa is worth. It was made by Schweiger furniture company and dated December 1977.*

A: Schweiger was an upholstery manufacturer that started in Jefferson, Wisconsin, in 1899. They produced mid-priced living room furniture, including chairs, sofas and sleeper sofas. By the 1970s, they had additional plants in Virginia, Mississippi, and Utah. The company closed in 2004. In 2018, the Schweiger Industries Plant III in Jefferson was added to the National Register of Historic Places. 1970s furniture does not often sell for high prices unless it is by a major designer. Upholstered furniture can be difficult to sell; it shows wear easily and is expensive to repair. Sofas like yours usually sell for less than \$500.

Keeping the past alive is part of the appeal of antiques. The most valuable, most desirable collectibles are original antiques, but reproductions can have their own interesting stories.

This figural vase by Henriot Quimper sold for \$42 at Richard Opfer Auctioneering, a low price compared to antique Quimper pottery. This style of pottery has been made in Quimper, France, since the late 1600s, but this vase is a 20th-century reproduction made to sell at Colonial Williamsburg as a souvenir. The date of 1682 on its base is one of the details copied from the original piece of pottery in Colonial Williamsburg’s museum collection. It is called “Mr. Nobody” after a character from a popular play at the time.



Henriot Quimper re-created a piece of pottery from the 1600s for collectors in the 20th century.

The original piece was Delftware, a popular tin-glazed pottery usually decorated in blue and white. Quimper pottery has a similar tin glaze, and the potteries that originally made it in the 17th and 18th centuries have since merged into factories that are still operating today.

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.

Fostoria, lampshade, heart and vine, opalescent, gold iridescent interior, flared ruffled rim, 1910, 5 1/2 inches, pair, \$295.

Silver-sterling, tea set, serving tray, rectangular, scalloped rim, open handles, teapot, coffeepot, sugar and creamer, miniature, 4 3/8 x 2 5/8 inches, \$75.

Toy, Star Trek, playset, U.S.S. Enterprise, command center, console, six viewscreen scenes, box, Mego, 1975, \$250.

Paris, lamp, oil, carcel, painted scenes, stork, wolf, rabbit, frogs, light blue top and base, original burner and chimney, c. 1850, 18 1/2 inches, \$185.

Stoneware, jar, lid, Acme Pickles, barrel shape, ivory glaze, blue stencil lettering, The J. Weller Company, Cincinnati, Ohio, 13 inches, \$380.

Tole, teapot, hinged dome lid, lighthouse shape, red and yellow flowers, angled handle, Pennsylvania, 19th century, 10 1/2 inches, \$465.

Textile, tapestry, two Taoist Longevity figures, eight Auspicious Symbols, spotted deer, peaches, embroidered, silk, frame, Chinese, 72 x 39 inches, \$640.

Firefighting, fire mark, cast iron, tree, green and red, textured ground, Mutual Insurance Co., Philadelphia, 11 x 7 1/2 inches, \$105.

Barometer, Admiral Fitzroy’s, alcohol thermometer, storm glass, wood frame, glass front, gilt eagle finial, Mason & Sullivan, 20th century, 45 inches, \$180.

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



The Robot Bulldozer, A Flare Product by United Pioneer Company

In the early 1960s people around the world were fascinated with imagining the future that technology could bring. There were many real and Hollywood-created reasons for this. Early in the decade, *The Jetsons*, the space age cartoon with patriarch George Jetson going to work in a spaceship, premiered in 1962. Of course, the decade would end with the moon landing in 1969 when astronaut Neil Armstrong became the first person to land on the moon in the Apollo 11 lunar module.

Between the Space Race of the Cold War Era between the United States and The Soviet Union, trends in pop culture such as the shows *Star Trek* and *Lost in Space* had adults and children alike given plenty of reason to be fascinated with the new era of technology. Toy manufacturers were ready to answer that call.

Flare Products, a United Pioneer company, created a variety of space and robot-themed toys that were hugely popular in the mid-20th century. They produced toy rockets, spacecraft models, and robot figures, often made with colorful designs, imaginative features, and moveable parts with which children could realistically act out different scenarios.

Flare's Bulldozer Robot (pictured) was designed to resemble a bulldozer with robotic features. Its bright colors appealed to children and its movable parts mimicked the functions of a real bulldozer. It encouraged imaginative play like other construction-themed toys of the era while also capturing the fascination with both machinery and robotics.



Robot Bulldozer

This line of products was typically manufactured in the United States, although a few Flare products were manufactured in Japan. These toys are rare finds today and highly sought after by collectors. Many of these toys were produced in limited quantities and have become nostalgic collectibles, making them valuable in the vintage toy market. I found this one at an estate sale and

estimate its value to be anywhere from \$400 - \$900.

My Robby the Robot is another coveted collectible from a similar era, also found at an estate sale. Robby was a character in the 1950s science-fiction film, *Forbidden Planet*. This toy has moveable legs and pistons in place of a face, that also moved. The character of Robby was one of the first, if not the first, film robot that was more than just a tin

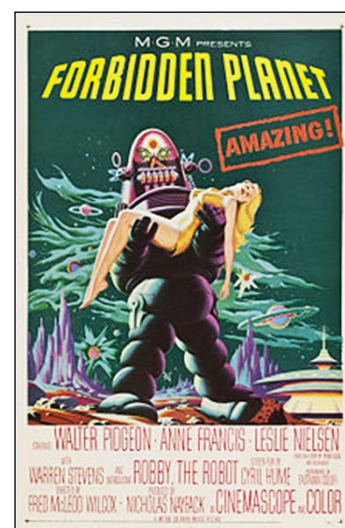
can with legs. Robby had a personality and played a significant role in the film. The original poster for this movie (pictured) shows Robby carrying a damsel in distress across a sci-fi landscape of other planetary mountains and spaceships. It was the first sci-fi film to feature humans traveling from Earth to other planets in a spaceship, something we would accomplish in the next decade. It was also the first to depict humans traveling in a man-made faster-than-light starship. I estimate this Robby the Robot to be similarly valued to the bulldozer between \$400-\$900.

If you're in the market for vintage toys, estate sales are fantastic places to hunt. Many of these toys have been sitting in attics, unused for decades so they are in great condition.

Finally, the Planet Explorer was produced by Alps Toys. This was made in Japan in the 1960s and is another rare find. These toys as originally produced have complex features, and run on batteries. The explorer could move around making a driving sound, and as it drove, the lights under the dome swiveled around. The mounted guns move



Robby the Robot



Forbidden Planet poster

in and out mimicking a shooting action. The original toy featured a rotating sonar screen that was attached to the antenna, although that is missing from this toy. Again, similar to the other space-inspired toys of the era, the explorer features highlight colors of red and yellow, making it fun and playful, on a background of silver, made of tin, giving it that authentic space feel. At just 11 1/2 inches long, it's a small but powerfully fun toy.

More than sixty years later, neither adults nor children have lost their fascination with space. These three toys stand the test of time for both their relevance and their design and features.

Best known for his co-hosting role on The History Channel's long-running hit, American Pickers, Rob Wolfe is also a seasoned antique dealer. From vintage signs to antique cars and motorcycles, and everything in between, Rob has an extensive knowledge of, and passion for, all things antique. He's been collecting unique items and learning about their history since early childhood and today that passion can be seen at his showroom in Bettendorf, Iowa where this summer he'll host the annual Bettendorf Americana Car show and Antique Auction.



THE PSYCHOLOGY OF COLLECTING

BY SHIRLEY M. MUELLER, M.D.

Collecting With Purpose: Completing a Set

A set embodies a higher good to the collector than use or as a collectible alone.

Collecting can satisfy a number of needs, from social interaction to intellectual stimulation. A new study sheds light on yet another benefit: the satisfaction of set collection.

A collector friend of mine in her 80s said, “We have to get that goblet to complete the set.” Her passion, resolve, and determination were evident in her voice. Her goal was to match antique glassware to complete a set: for example, six instead of five or eight instead of seven.

As a fellow collector, this made sense to me. I do the same with unmatched Chinese teapots meant to demonstrate different shapes and patterns over two centuries. My shared passion with my friend is completion, whether of a pattern (my friend) or different prototypes of the same object over time (me).

The Research Supporting This Trend

Catherine Carey gives us insight into this force of human nature in the *Journal of Economic Psychology*. She discusses collecting for the purpose of completing a set rather than for financial gain or other reasons, though they are not mutually exclusive. For example, a set may be worth more in the secondary market than its parts individually.

What is new in Carey’s paper is that she constructs an economic model from a pastime usually perceived in other terms. She explains the economic utility of collecting in sets.

By dictionary definition, economic utility is the ability of a good or service to satisfy a consumer’s need or want. Carey’s explanation is broader: “Utility maximization is indeed the seeking of satisfaction and the tradeoffs taken to enhance such pleasure.”

In more simplified terms, set collectors initially gather objects that have value to them as individual units. Later, as more parts are added and a set begins to take shape, single pieces are of less interest but valued rather for the good they offer to make the set whole. In Carey’s words, “The social value may simply be the individual’s utility from owning the complete set ... or it could be a collecting community’s idea of the collection’s financial worth on the secondary market. In either case, set completion motivates collecting behavior.”

The author goes on to say that the relevant literature suggests that this model represents a significant percentage of collectors. My experience is compatible with this.

Of course, ordinary goods meant for use differ from collectibles. The former has value to the consumer only in a utilitarian way: “How can I use it?” On the other hand, collectibles are gathered for their beauty, intellectual stimulation, or a host of other motivations. They generally are not used.

Social Needs Simultaneously Fulfilled

Another reason to collect is to fulfill social needs. This is, in part, because there is a secondary market for the resale of collectibles and a vigorous community connected with it. This like-minded group creates a sense of acceptance for the collector and their collection. This is a primary reason that many individuals engage in collecting. In my own case, I can say that this was an unexpected but pleasing benefit because I sought intellectual stimulation first and foremost. On the other hand, for my 80-year-old friend, social connection is a lifeline because her aging friends are falling away. Through collecting, she has a reason to seek out and know younger people who can also be her friends.

Conclusion

Set collection is an easy way to position and meet goals. One reason collectors are willing to pay for pieces they do not intend to use is that they embody a higher good to the collector than their use value or as a collectible alone. They complete a set.



Chinese porcelain Kangxi 5-piece garniture set.

Key Points

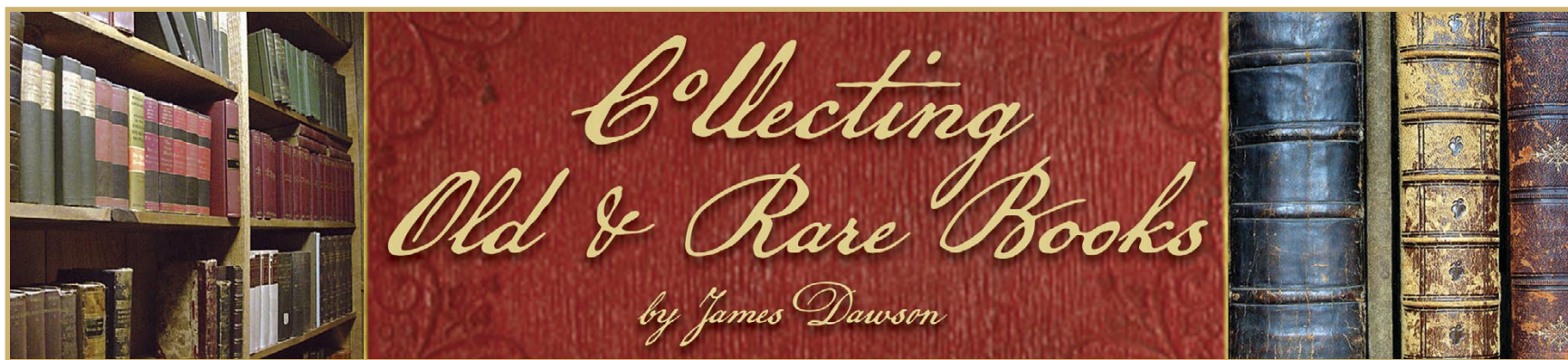
- People collect to satisfy emotional needs, including for social interaction and intellectual stimulation.
- Many collectors work to complete a set for the internal sense of achievement rather than extrinsic rewards.
- Collecting can bring together like-minded people, offering them a unique means of socializing.



A single vase can be purchased with the intention of adding others later.



Shirley M. Mueller, M.D., is known for her expertise in Chinese export porcelain and neuroscience. Her unique knowledge in these two areas motivated her to explore the neuropsychological aspects of collecting, both to help herself and others as well. This guided her to write her landmark book, Inside the Head of a Collector: Neuropsychological Forces at Play. In it, she uses the new field of neuropsychology to explain the often-enigmatic behavior of collectors. Shirley is also a well-known speaker. She has shared her insights in London, Paris, Shanghai, and other major cities worldwide as well as across the United States. In these lectures, she blends art and science to unravel the mysteries of the collector’s mind.



More Credit Where Credit is Due

These observations on two of my previous articles are by my former partner and still friend Ken Callahan who runs Callahan and Co. Books in NH. Ken specializes in sporting and hunting and fishing books.

"Dear Jim, I enjoyed the current article 'Credit Where Credit is Due' in the Summer 2024 Journal of Antiques and Collectibles. Like you, I think that old and new technologies go together quite well. You said that you had gone through three computers – as a non-Mac user, I've gone through a few more. I think that I've been able to transfer almost all of the important stuff from machine to machine, but I don't trust electronic storage systems and have paper copies of all of my book manuscripts, notes, etc. And I still produce 3 x 5 cards for the books that we catalog. There are times when it is easier to find information on those than searching my book database. I just measured, and I have 42.5 feet of file card in 34 file drawers. When I am gone they will be garbage, but I still find them useful, and I have three lovely maple and oak file cabinets that I bought from the library when they switched to a digital card file.

"I also checked my credit book, a small 3-ring binder, with reinforced leaves with tabs. It has pockets front and rear stuffed with current and used-up gift certificates. The earliest entries in the credit book go back to 1998. It still works just fine.

"I don't trust the cloud storage either. Personally, I can't stand it when somebody wants to show me a photo on their phone. I have a hard time seeing them on the screen and it usually takes a long time scrolling and swiping to find what they want. Diane and I don't take many pictures, even when traveling, much to the dismay of our son. He inherited the family shoeboxes full of old photographic prints and has done a great job archiving them. At his urging, we took more pictures these past couple of years, and Diane put together a Snapfish photo album of pictures from those trips. We actually look at it from time to time, and have it to show to people, rather than trying to see them on a smudgy phone screen. And from time to time we do have prints made of digital pictures.



Richard Booth, used books seller, self-promoter

Editor's Note: From Richard Booth's obituary published in *The New York Times* –

Richard Booth, who collected a million titles to transform a fading 12th-century Welsh market town into a mecca for secondhand book fanciers, and who celebrated his improbable success one April Fools' Day by crowning himself with a title he concocted—"King Richard Coeur de Livre"—died on Aug. 20, 2019, in Cusop, Wales. He was 80. ... Mr. Booth "died peacefully at home" in Cusop, which straddles the eastern border between England and Wales and adjoins his so-called kingdom of Hay-on-Wye, where he had made a career of playfully, and often constructively, disturbing the peace. ... Mr. Booth was what *The Guardian* called "a British eccentric of the best kind": an Oxford-educated Barnum of books who, the newspaper wrote, "never reined in his passion for the eye-catching and entertaining, the wacky and the wonderful." Richard Booth Bookseller, with a stock of up to 1.1 million books linking 9.9 miles of shelves, was listed by the Guinness Book of Records in the late 1970s and early '80s as the world's largest secondhand bookstore. ... "The new book is for the Ego, the secondhand book is for the Intellect."

"The biggest difference between our businesses is that I've never had second-, let alone third-generation customers. My customers are all old and keep dying off. I've never had someone's son or daughter take up collecting after their father died. Not many women customers either, although we have a few.

"As you said, we couldn't live without computers, and couldn't have done the research that we did. But paper is still good. I take pride in being obsolete. Who else is producing book catalogs?

"Your previous article 'How Not To Start A Secondhand Bookshop' in Winter 2024 was great. I had forgotten about the article in 'Life Style' that you mentioned. Why would I ever have read something like that? The odds are probably 100 to 1 for any business to have lasted for even a couple of years, let alone as long as ours have. Ignorance and hard work are the only answer. We certainly wouldn't have gotten anywhere if we had apprenticed, gone to the bookseller school, or bought an existing business. And I am still proving that it is silly to go to all of the time, trouble, and expense that it takes to produce a monthly printed catalog when all you have to do is to list your books online like thousands of other people and hope that a customer discovers and orders your book in that vast sea of books.

"That same sort of boneheaded persistence is probably why we have produced so many books while running businesses, no grants, no sponsorship, no university stipends or sabbaticals. Just by sitting and typing all day, day after day, rather than playing golf.

"The article was timely. I just finished Richard Booth's autobiography – the 'book town' guy from Wales. What a goof. He had a good idea with book towns, but he knew nothing about bookselling. He got by by never paying his bills, borrowing vast sums of money he

couldn't and didn't pay back, bouncing checks, and going bankrupt. He thought the solution was enormous amounts of stock—millions of books—never mind the quality or if there were customers for what he had bought. A real goof."

– Ken
(of Callahan and Co. Books)



Shaw-Walker, "Built Like a Skyscraper" catalog cover, 1920.
Trade Catalog Collection, Hagley Museum and Library, Wilmington, Delaware

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



The CIVIL WAR Collector

by John Sexton

Q: John, I have six swords that my wife just recently inherited. Some of them are quite old, and I'm just trying to find out how I can get these appraised. Three are long and three are short. My father-in-law told me one of the swords once was worn by an officer on the ship where the Japanese surrendered after WWII. I probably will sell them.



U.S. Navy pattern 1852 naval officer sword with fine frosty etched blade with patriotic military panels. The grip is wrapped in shark skin. The scabbard mounts are hand engraved, and the large engraved fluted anchor on the top mount costs the officer extra when purchased and brings premium today in the collector market. A similar high-grade example can probably be found for \$400-\$500. Average examples are \$200-\$300.



Model 1902 US officer's sword is still in use today. A brand new one imported from Germany costs about \$350 from an army PX and has a lower quality than this example. It's cheaper to find a high condition early 20th century example which rarely sell from more than about \$200. This example has an empty etched panel on the blade which an officer's name could have been etched or engraved for extra cost. The hilt and scabbard were nickel plated and when new was bright, the plating has dulled and tarnished over the years. This example is in typical condition for the market and similar examples can be found priced at \$75-\$125.



Brass hilted Civil War 1860 cavalry saber, armory refinished and blade hard metal plated and upgraded pattern 1906 scabbard. Similar examples can be found priced at \$300-\$400 at military and Civil War shows.



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: CivilWarAppraiser@gmail.com.

JS: This group of World Wars-era edged weapons are all common to the market. They all appear to be in very good complete condition and are very marketable. The US naval officer sword is a pattern 1852 and is still in service today. Based on the agent marking, this sword dates from the early 20th century and could have easily been on the USS Missouri where the Japanese Navy surrendered. It is relatively high-grade with extra chasing and engraving. Similar examples can be found priced by dealers for \$400-500. The model-1902 army officer's sword has a value of about \$75. The cavalry saber is a model 1860 and most likely has all discernible markings polished out on the ricasso, where it would have originally been dated during the Civil War with a maker's mark. It has been mounted in the updated model 1906 scabbard, with a value of about \$300. The three "short swords" are bayonets for WW1-WW2 used arms. The two US bayonets are from Span-Am and WW1 era and have a value of about \$300 for pair. The bayonet with a wooden scabbard is "last ditch" Japanese World War II, found in several variants and dealers typically price them \$300-400.



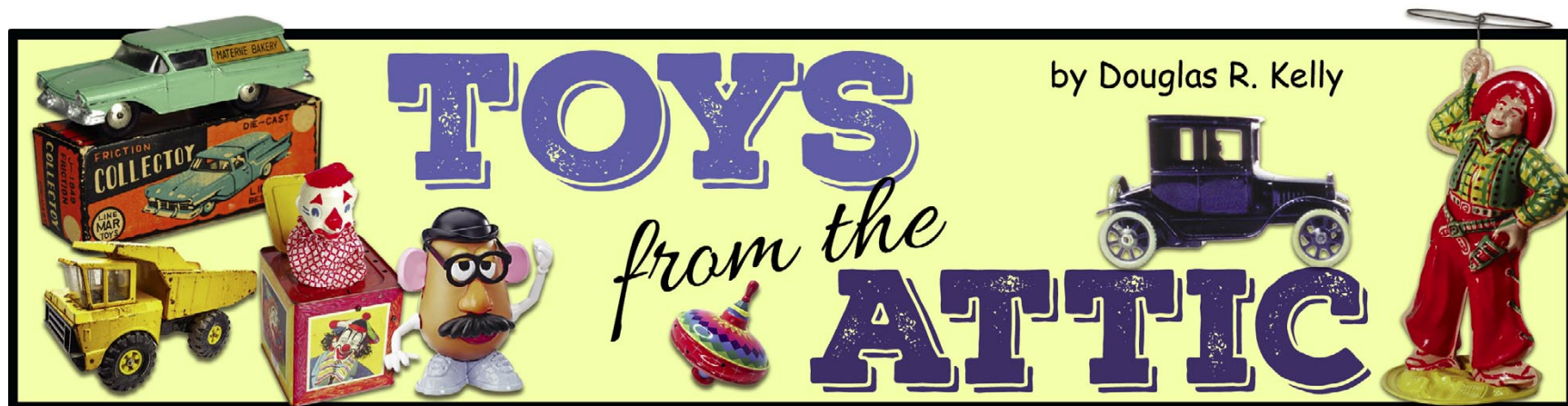
This late war "last ditch" wood scabbarded bayonets for Arisaka rifles are found in several variants, This example was possibly made using a circa 1900 Dutch blade. Regardless, most are valued at about \$400.



Bayonet pattern 1905, made for model 1903 rifle and M1 Garand rifles, and other WW2 arms. Over a million of these bayonets were made by the Springfield and Rock Island Armory between 1906-1922. Later production were made by several contractors in the 1940s. An average to very good example with this scarcer original scabbard sales typically priced about \$250.



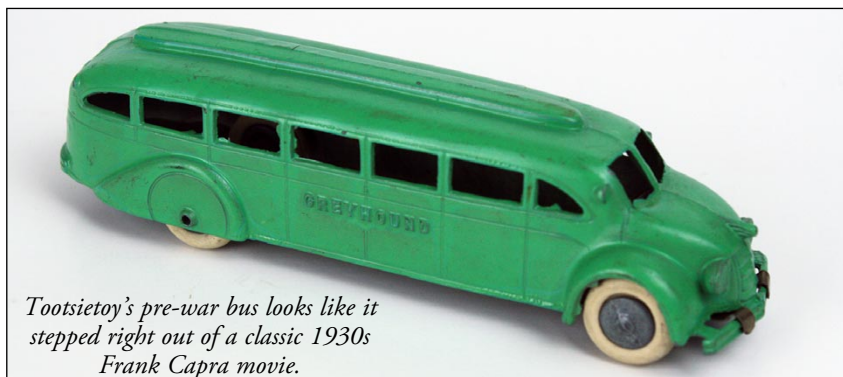
Spanish American War era Krag Jorgensen bayonet, for 1898 Krag rifle, with correct scabbard with rust, value \$100-150.



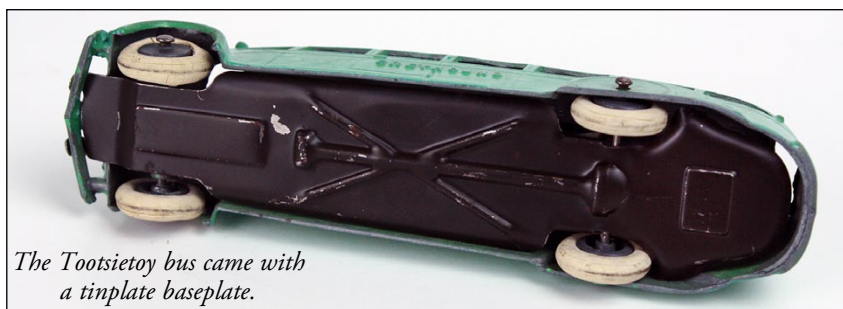
Summertime Scores

Seems to me it doesn't get much better than going on a summer vacation. This year, with family and job commitments, mine has been limited to a road trip last month from here in Connecticut out to Ohio to meet up with a friend at the Mid-Ohio racing circuit for the IndyCar weekend. It is a wonderful facility and we had a great time immersing ourselves in the IndyCar culture. And, of course, we found time to hit a couple of antiques places.

You may be familiar with them. The first was Heart of Ohio, in Springfield, billed as the largest antiques center in the U.S. Having spent four to five hours combing through its endless aisles and booths, I have to admit it's hard to picture anything bigger. Vintage toys were well represented and I was impressed with the overall quality of what was on offer. Sitting on a shelf in a booth that was mostly filled with wooden kitchen chairs and glassware was a pre-World War Two Tootsietoy bus, just under six inches long and in excellent original condition. It sports the word GREYHOUND on both sides and has a tin baseplate that shows a basic outline of a transmission.



Tootsietoy's pre-war bus looks like it stepped right out of a classic 1930s Frank Capra movie.



The Tootsietoy bus came with a tinplate baseplate.

Aside from its condition, what jumped out at me about the bus—which I gather was numbered 1026 in Tootsietoy's pre-war product line—was that it reminded me of the cross-country bus in the classic 1934 movie, *It Happened One Night*. The Tootsietoy certainly isn't a scale model of that bus, but it has a 1930s vibe about it that charms my socks off. It's easy to picture making a diorama with it, and adding scale figures of Claudette Colbert and Clark Gable standing near the door and arguing while other passengers embark and disembark with their suitcases.

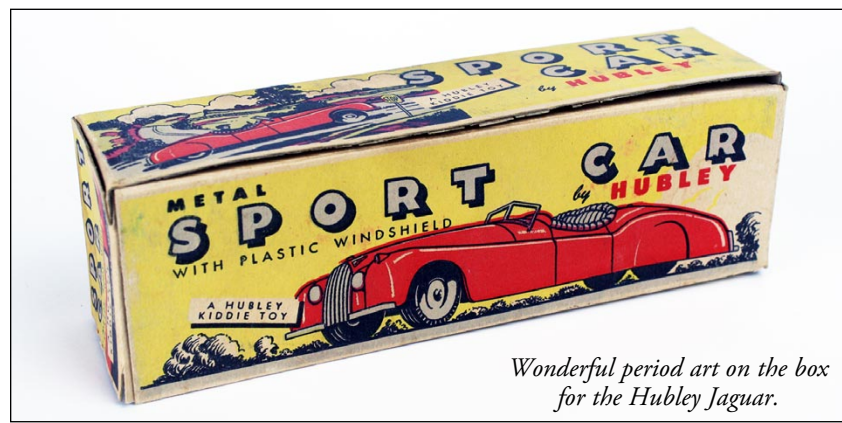
The tires aren't as yellowed as originals on pre-war Tootsietoys often are, but they are hardened with age. I'd like to think they're original, but either way they look the business. I paid \$33 for the bus, which is a steal for a pre-war Tootsietoy in this condition, and I'm going to display it next to a copy of the *It Happened One Night* Big Little Book that I have in the toy room.

The green and cream Hubley "Sport Car" came my way in the second antiques emporium we visited in Ohio, the Springfield Antique Center, not far from Heart of Ohio. This place is not as large as Heart of Ohio, which means it's merely huge, with tons of inventory to explore. In one of the long aisles of locked display cases, a dealer was straightening up his items for sale, and one of his cases was unlocked. I spotted the Sport Car pretty quickly and asked the guy if I could take it out for a closer look. You've heard me (or read me) wax rhapsodic about Pennsylvania-based Hubley in these columns in the past, and this toy is a great example of the reason why. A little more than seven inches in length, this one is a simple but beautiful model of the legendary Jaguar XK 120, and I've wanted a nice example for a long time. It's in what I'd call near mint plus condition, although I suspect that the seat insert—nearly always missing on surviving examples—is a repro part.

This one also came in yellow, and in red, and the basic one-piece (no baseplate) construction captures the lines of the 120 beautifully. And what's not to love about the box art, even if Hubley left off the word Jaguar? This was number 455 in Hubley's lineup, and it was made in the 1956-1957 range. Like nearly all great toy cars, it combines the charm of a bygone era with a degree of fidelity to the full-size vehicle. That means a purchase was inevitable; I gladly shelled out \$70 for this one, which is a bargain for a larger Hubley with the original box. Once I've ironed/pressed the flaps of the box to make them line up better, this Jag will join my other Hubleys for a miniature cruise night. Adding a piece of British royalty to the group will lend the whole thing a bit of class.



Hubley nailed it with this "Sport Car," based on the late 1940s-early 1950s Jaguar XK 120.



Wonderful period art on the box for the Hubley Jaguar.

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



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New England Brass Refinishing & Campello Antiques

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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.



Thoreau's 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.

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.

Littleton

Upton House Antiques

275 King Street (Rte. 2A-110), Littleton, MA 01460
Phone: 978-486-3367
Website: www.uptonhouseantiques.com
Open: Wed., Thurs., Fri., & Sat. 10am-4pm
A call ahead is advised.

Single owner shop located in a former apple barn
just off I-495 exit 79. Specializing in antique New
England country furniture and primitive accessories
displayed in attractive settings... most in original
paint or surface. Browsers always welcome.

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

Sturbridge Antique Shops

128 Charlton Road (Rt. 20),
Sturbridge, MA 01566
Next to Walmart Plaza
Phone: 508-347-2744
Website: www.sturbridgeantiquesshops.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.

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.

ANTIQUES SHOP FINDER

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

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

Ware

Stone Mill Antique Center

44 East Main Street, Ware, MA 01082
Phone: 413-277-0137
Open Thurs.-Sat. 10am-5pm, Sun. Noon-4pm

New in Town! Multi-vendor shop in a historic 1847 mill building with over 3,200 square feet of curated merchandise. Mid-century Modern, Country, Antiques, Collectibles, Ephemera, Art Pottery, Advertising, and more.

West Boylston

Wayside Antiques & Collectibles

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

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

MICHIGAN

Niles

Michiana Antique Mall

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

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



NEW HAMPHIRE

Concord

Concord Antiques Gallery

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

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

Hampton

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

A Gallery of Antiques and Decorative Arts. Based in a Federal Brick house, made from Hampton Falls bricks, this 1700s structure houses a display of items from local estates and collections. A wide variety of art and an eclectic selection of antique and vintage furniture. George Washington is said to have visited the place. You should come check us out too!

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: psjkpalmer@verizon.net
Website: www.studio7artgallery.com
Open Wednesday-Saturday 10am-4pm, or by appt.

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

Burlington

Historic Burlington Antiques & Art Emporium

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

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

Columbus

Columbus Farmers Market LLC

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

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

Galloway

Days of Olde Antique Center

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

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

Haddon Heights

Haddon Heights Antiques Center

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

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



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.gnflea.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.mainstreetantiquecenter.net
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.redbankantique.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

Ballston Spa Antique Center

217-221 Milton Ave. (Route 50)
Ballston Spa, NY 12020
Phone: 518-885-6746
Open daily 10am-5pm
Ballston Spa's oldest antiques shop with 40 plus dealers showing a wide array of antiques and collectibles, ranging from furniture, lighting, glassware, linens, coins, jewelry, prints. Open year round. 4 large show rooms. Credit cards accepted.

Stone Soup Antiques Gallery

2144 Doubleday Ave. (Route 50)
Ballston Spa, NY 12020
Phone: 518-885-5232
Website: www.stonesoupantiquesgallery.com
Email: stonesoupantiques@verizon.net
Open Daily 10am-5pm
Historic Ballston Spa's premier antiques market-place. Featuring a large variety of authentic quality antiques and collectibles hand-picked by our professional dealers and beautifully displayed in room settings. Plenty of parking. Handicap accessible. Like us on Facebook

Historic Ballston Spa's premier antiques market-place. 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.facebook.com/coxsackieantiquecenter
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.com
Website: www.bedfordstreetantiques.com
Open Mon-Sat 10am-7pm, Sun 10am-5pm
A multi-dealer shop with over 100 dealers in a 24,000 sq. ft. historic building. Offering a large selection of furniture, primitives, estate jewelry, glassware, linens, books, and fine art. Dealer friendly prices. We accept M/C, Visa & Discover cards. Like us on Facebook.

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.

ANTIQUE SHOP FINDER

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

Fleetwood

Fleetwood Antique Mall

14129 Kutztown Road, Fleetwood, PA 19522
Phone: 610-944-0707

Email: Fleetwoodantiquemall@gmail.com

Website: www.fleetwoodantiquemall.com

Open: Wednesday - Sunday 10-6

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

Hanover

Black Rose Antiques & Collectibles within North Hanover Center

1100 Eichelberger Street, Hanover, PA 17331

Still located on the North Hanover Mall Property beyond Sears Auto Center, on Route 94 North of Downtown Hanover, and 6 miles South of Rte 30.
Phone: 717-632-0589

Website: www.blackroseantiques.com

Open 7 days a week

Now a second location inside the Mall.

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

Paradise

Cackleberry Farm Antique Mall

3371 Lincoln Highway East, Paradise, PA 17562
Phone: 717-442-8805

Website: www.cackleberryfarmantiquemall.com

Open Mon. 9:30am-5pm; Closed Tuesdays,

Wed.-Sat. 9:30am-5pm, Sun. 10am-5pm

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

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

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.



**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

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Shop Name _____

Address _____

Phone _____ Fax _____

Hours _____

Description of shop: _____

Join our popular directory!



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JOURNAL OF ANTIQUES

P.O.Box 950, Sturbridge MA 01566

Phone 888-698-0734

Fax 508-347-1977

Continuous Shows and Flea Markets

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: Los Angeles, CA

Santa Monica Antique & Vintage Market

At the Santa Monica Airport Interim Open Space, 3233 Donald Douglas, Loop
1st & 4th Sunday Every Month
(Never on the 5th Sunday)
7am-3pm
Admission \$5 (Under 16 free), Free Parking,
Friendly Dogs welcome on a Leash
310-909-9001 Phone or Text
Follow Us on Facebook
www.SantaMonicaAirportAntiqueMarket.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.renningsers.net

January-December: Washington, D.C.

The Flea Market at Eastern Market

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

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



March 28, 2024-December 1, 2024; March 30, 2025-December 2025: Seekonk, MA

Seekonk Flea Market

1710 Fall River Avenue
Every Sunday, 7am-1pm
Linda, 401-263-5737
www.seekonkfleamarket.com

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.mowerssaturdayfleamarket.com

October 6 - April, 2025: Wayne, NJ

Wayne P.A.L. Antique & Collectibles Show & Vintage Flea Market

1 Pal Drive
9am-2:30pm
973-696-2896
jane@waynepal.org
www.waynepal.org

November 3, 2024-March 23, 2025: Barre, VT

Montpelier Antiques Market

The Canadian Club, 414 E. Montpelier Rd (RT 14)
Sundays, 8am-1pm
Don Willis Antiques
www.montpelierantiquesmarket.com

Founders of Oddities Flea Market Launch Debut Book

NATIONAL BOOK RELEASE – Chronicle Books will be presenting a new book, *The Witch's Door: Oddities and Tales from the Esoteric to the Extreme*, in October.

In this captivating and entertaining memoir, Ryan Matthew Cohn and Regina Maria Rossi, founders of Oddities Flea Market, guide us through a uniquely curated collection of their most eerie and enigmatic objects, art, and artifacts, revealing their fascinating histories and stories.

Here are some highlights from their museum-caliber collection: two possibly

haunted Charlie McCarthy dolls, Richard Harris's remarkable Memento Mori Collection, a Tibetan kapala skull adorned with coral fragments, a rare set of anatomical wax figures, a taxidermied monkey named Mr. Peepers, and an authentic witch's door.

Ryan, known for his role on the reality TV show *Oddities*, and Regina, with her background in fashion, provide a rare behind-the-scenes look at the world of collecting the strange and unusual.

Packed with jaw-dropping photographs and unbelievable-but-true stories, *The Witch's*

Door is a rare combination of visual and narrative entertainment. Within these pages, Ryan and Regina transport readers around the globe, from Brooklyn to Bavaria, offering an exclusive look into how they source artifacts for sale and select those they choose to keep.

Chronicle Prism will be releasing this book on October 4. Visit www.chroniclebooks.com for more information.



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"JEWETT CITY" Conn.
OPEN SUNDAY ONLY 9-4
 Located at the Slater Mill Mall, 39 Wedgwood Dr.
 Approx. 1 mi. off Rt. 395, from Mass Exit 22, right on Rt. 138
 From Norwich Exit 21, right on 12 to Rt. 138
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 10am - 5pm year round
 7th & C St. SE, Capitol Hill, Washington, DC
EASTERNMARKET.NET
 Contact: 202.215.6993
info@easternmarket.net
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OPEN EVERY FRIDAY • SATURDAY • SUNDAY
Bargains Galore!
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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

WAYNE P.A.L.
 ANTIQUE AND COLLECTIBLES SHOW & VINTAGE FLEA MARKET
WAYNE P.A.L. BUILDING
 1 Pal Drive, Wayne NJ 07470
 First Sunday of the Month, Oct - Apr
 9 a.m. to 2:30 p.m.
Opening Sunday Oct 6, 2024
 Adults \$2.00 • Seniors (65+) \$1.00 • Children Free
For info call: (973) 696-2896
Jane@Waynepal.org
www.waynepal.org

MOWER'S Saturday & Sunday Flea Market
 Maple Lane Woodstock, NY
 Open Saturdays, 8am - 5pm
 Sundays, 8am - 5pm
(845) 679-6744
 email: woodstockfleamarket@hvc.rr.com
 Facebook or Google us
mowerssaturdayfleamarket.com
www.woodstockflea.blogspot.com

LIONS CLUBS INTERNATIONAL
District 23-B New Hartford Lions Club
 Connecticut United States
GIANT FLEA MARKET
Rain or Shine
Saturday, September 28, 2024, 8am - 3pm
 Brodie Park, 580 West Hill Rd., New Hartford CT
 Adult Admission: \$3
 (Early Buying 6:30-8:00AM: \$10)
 Admission and Proceeds Benefit Local Charities & Scholarships
Food - Free Parking - No Pets
 Spaces Available – Call 860-489-9188
info@newhartfordclions.org
www.newhartfordclions.org



ANTIQUE SHOWS

August 21: Sandwich, MA

The Sandwich Flea Market

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

August 24: Osterville, MA

4th Antiques at the Academy

The Founder's Gym at Cape Cod Academy,
50 Osterville West Barnstable Road
10am-3pm
Goosefare Antiques & Promotions
John & Elizabeth DeSimone, 800-641-6908
goosefare@gwi.net
www.goosefareantiques.com

August 24: Dover, NH

Dover Antique and Vintage Market

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

August 24: Westmoreland, NH

The Tailgate

Flying Pig Antiques,
867 Rte. 12
9am Sharp!
Kris, 508-341-6870
Ian, 860-208-7809
www.walkerhomestead.com/the-tailgate

August 24-25: Raleigh, NC

90th Old North State Antique Gun & Military Antiques Show

North Carolina Fairgrounds,
4285 Trinity Road
Sat. 9am-5pm, Sun. 10am-4pm
Carolina Trader Promotions
704-254-6181
richard@thecarolinatrader.com
www.thecarolinatrader.com

August 25: Sandwich, MA

The Sandwich Flea Market

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



August 25: Los Angeles, CA

Santa Monica Antique & Vintage Market

At the Santa Monica Airport Interim
Open Space,
3233 Donald Douglas, Loop
1st & 4th Sunday Every Month
7am-3pm
310-909-9001 Phone or Text
Follow Us on Facebook
www.SantaMonicaAirportAntiqueMarket.com

August 27-October 30: Weston, WV

Special Exhibition Celebrating the 50th Anniversary of the Stretch Glass Society

Museum of American Glass, 230 Main Avenue
Bridgeport Conference Center, 300 Conference
Center Way, Bridgeport
304-269-5006
www.magwv.com

August 28: Sandwich, MA

The Sandwich Flea Market

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



August 29-31: Hastings, MI

Stanton's Fall Music Machine Auction

Barry County Expo Center,
1350 N. M-37 Highway
517-726-0181
stantonsauctions@sbcglobal.net
www.stantons-auctions.com

August 29-September 2: Palmer, MA

Palmer Antique Flea Market

1628 Park Street
Thurs.-Mon. 7am-3pm
Kris, 978-761-8136
amjolena@yahoo.com

August 31-September 1: Stormville, NY

Stormville Airport Antique Show & Flea Market

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

SEPTEMBER

September 1: Alameda, CA

Alameda Point Antiques Faire

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

September 1: Lawrenceburg, IN

Tri-State Antique Market

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

September 1: Sandwich, MA

The Sandwich Flea Market

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

September 1: Los Angeles, CA

Santa Monica Antique & Vintage Market

At the Santa Monica Airport Interim
Open Space,
3233 Donald Douglas, Loop
1st & 4th Sunday Every Month
7am-3pm
310-909-9001 Phone or Text
Follow Us on Facebook
www.SantaMonicaAirportAntiqueMarket.com

September 2: Sturbridge, MA

The Sturbridge Show

Sturbridge Host Hotel, 366 Main Street
Early Bird - 8am, Gen Admission - 10am
TheSturbridgeShow@gmail.com
www.TheSturbridgeShow.com

September 3: Brimfield, MA

Treasure Trunk Tuesday at 35 Main Street

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

September 3-8: Brimfield, MA

Brimfield Antique & Collectibles Show

Route 20
Brimfield Show Promoters Association
See individual show fields for show dates
and schedules
www.brimfieldantiqueweek.com

September 4: Sandwich, MA**The Sandwich Flea Market**

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

September 7-8: Brimfield, MA**Weekend Warrior Show at
Brimfield - Hertans**

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

September 8: Sandwich, MA**The Sandwich Flea Market**

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

September 11: Sandwich, MA**The Sandwich Flea Market**

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

September 12-15: 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

September 14: Dover, NH**Dover Antique and Vintage Market**

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

September 14: Westmoreland, NH**The Tailgate**

Flying Pig Antiques,
867 Rte. 12
9am Sharp!
Kris, 508-341-6870, Ian, 860-208-7809
www.walkerhomestead.com



September 15: 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

September 15: Sandwich, MA**The Sandwich Flea Market**

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

September 18: Sandwich, MA**The Sandwich Flea Market**

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

September 20-21: York, PA**The Original 183rd Semi-Annual York, PA
Antique Show**

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

September 21: Thomaston, ME**2nd Antiques on the Thomaston Green**

9 Robbins Lane
10am-2pm
Goosefare Antiques & Promotions
John & Elizabeth DeSimone, 800-641-6908
goosefare@ghi.net
www.goosefareantiques.com

**September 21: Puslinch (Guelph),
Ontario, Canada****Aberfoyle Antique Market Fall Saturday
Special**

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

September 21: Lawrence, KS**Border States Antique Show**

Douglas County Fairgrounds
2120 Harper St., Bldg 21
Dealer setup Fri. & Sat. mornings
Show 9am-2pm
Darryl Wagner, 816-719-0801
insulators@dwagnerkc.com
Mark Law, 785-224-4836
Kansasbottles@gmail.com

September 21-22: South Yarmouth, MA**36th Annual Cape Cod Glass Show
& Sale**

Cultural Center of Cape Cod,
307 Old Main Street
Sat. 10am-5pm, Sun. 12-4pm
Cape Cod Glass Club Chapter NAGS
Betsy Lessig, 508-776-9098
ehl77pg@gmail.com
www.capecodglassclub.org

September 21-22: Midland, MI**The Michigan Antique Festival**

6905 Eastman Ave
Sat. 8am-6pm; Sun. 9am-4pm
Matthew Edens, 989-687-9001
michiganantiquefestival@gmail.com
www.miantiquefestival.com

September 22: Sandwich, MA**The Sandwich Flea Market**

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

September 22: Los Angeles, CA**Santa Monica Antique & Vintage Market**

At the Santa Monica Airport Interim Open
Space, 3233 Donald Douglas, Loop
1st & 4th Sunday Every Month
7am-3pm
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September 25: Sandwich, MA**The Sandwich Flea Market**

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

September 26-29: Omaha, NE**Lauritzen Gardens Antiques Show**

100 Bancroft Street
Thurs. Sneak Peak 11am-1pm, Thurs. Preview
Party 6pm-9pm, Fri. 10am-5pm, Sat. 10am-5pm,
Sun. 10am-5pm
Lauritzen Gardens, 402-346-4002
m.jenkins@omahabotanicalgardens.org
www.omahaantiqueshow.org

September 27-28: Staley, NC**The Original Liberty Antiques Festival**

Pike Farm Road
Fri. & Sat. 8am-4pm, Rain or Shine
Jan Mar Promotions, Vito Sico
336-622-3041
www.LibertyAntiquesFestival.com

September 27-28: Kutztown, PA
Renningers Vintage Antiques & Collectors Extravaganza
740 Noble Street
8am-4pm
610-683-6848
www.renningers.net

September 27-28: Staley, NC
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Vito or Mary Ellen Sico, 336-622-3041
www.libertyantiquesfestival.com

September 27-28: Bloomfield Hills, MI
Bloomfield Charity Antiques & Collectibles Show
Cross of Christ Lutheran Church,
1100 Lone Pine Road
Fri. 10am-6pm, Sat. 10am-4pm
Cross of Christ Lutheran Church, Marilyn Nix
248-646-5886
nixmp@yahoo.com
www.bloomfieldcross.org



September 28: Brookfield, MA
Walker Homestead's Antiques and Primitive Goods Show
Walker Homestead, 19 Martin Road
10am-3pm
Kris, 508-867-4466
www.walkerhomestead.com

September 28: Weston MA
57th Annual Barn Sale
Golden Ball Tavern Nuseum,
662 Boston Post Road
9am-3pm, Rain or Shine
www.goldenballtavern.org

September 28: New Hartford, CT
New Hartford Lions Club
Brodie Park, 580 West Hill Road
8am-3pm, Rain or Shine
860-489-9188
info@newhartfordclions.org
www.newhartfordclions.org

September 28-29: Schoharie, NY
48th Annual Fall Antiques in Schoharie
Schoharie Valley Railroad Museum Complex,
143 Depot Lane
Sat. 10am-5pm, Sun. 11am-4pm
Schoharie Colonial Heritage Association
Ruth Anne Wilkinson, 518-231-7241
scha@midtel.net
www.schoharieheritage.org

September 29: Adamstown, PA
Renningers Antique Show Special Sundays
2500 North Reading Road
7:30am-4pm
717-336-2177
adams@renningers.com
www.renningers.net

September 29: Devens, MA
EBW Monthly Coin & Currency Show
SpringHill Suites Marriott,
31 Andrews Parkway
9am-3pm
978-658-0160
info@ebwpromotions.com
www.ebwpromotions.com

September 29: Sandwich, MA
The Sandwich Flea Market
Oakcrest Cove,
34 Quaker Meeting House Road
6am-12 Noon
Lisa, 508-685-2767
www.thesandwichbazaar.com



ANTIQUE AUCTIONS

August 22-25: Reno, NV
Holabird Western Americana's Native American & Numismania Live Auction
3555 Airway Drive
775-851-1859, info@fhvac.com
www.holabirdamericana.com



August 23-25: Thomaston, ME
Thomaston Place Grandeur Auction
51 Atlantic Highway
In Person, Phone/Absentee, Online
Preview August 10-22
207-354-8141, info@thomastonauction.com
www.thomastonauction.com

August 24: Douglass, KS
Woody Auction No Reserve Auction
130 East 3rd Street
9:30am CT
316-747-2694
info@woodyauction.com
www.woodyauction.com

August 27: Fairfield, ME
Poulin Antiques & Auctions Fine Art & Antiques Auction
199 Skowhegan Road
Preview August 26, 9am-5pm
10am
207-742-0007, info@poulinauctions.com
www.poulinauctions.com

August 30: Manheim, PA
Hess Auction Group Summer Antiques & Americana Auction
Conestoga Auction Gallery, 768 Graystone Road
9am
Preview August 29, 1-5pm
717-664-5238
www.hessauctiongroup.com



September 14: Koeln, Germany
Auction Tem Breker Technical Antiques Auction
invaluable & liveauctioneers
auction@breker.com
www.breker.com

September 25: Dallas, TX
Historical Manuscripts Including Texana Signature Auction
Heritage Auctions
877-HERITAGE ext. 1107
SandraP@HA.com
www.HA.com/6305

September 29: Stamford, CT
ACES Gallery Fall Auction
85 Old Long Ridge Road
Online, Phone & Absentee Bidding
1pm EST
475-500-7118
gallery@aces.net
www.aces.net

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