

# Journal

OF ANTIQUES & COLLECTIBLES

February 2025 | Vol. XXIV No. 12

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## Militaria

Keeping History Alive  
THE IMPACT OF MILITARIA COLLECTING

The Rise and Fall of the Army Surplus Store

There are Spies Among Us

18TH, 19TH, AND EARLY 20TH CENTURY MILITARY ESPIONAGE



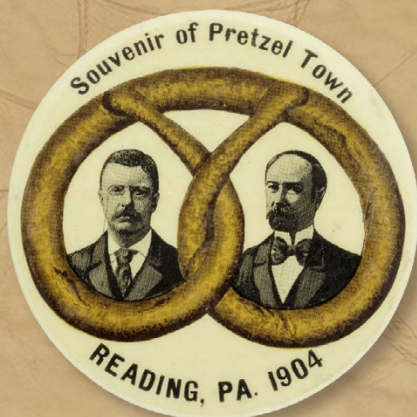
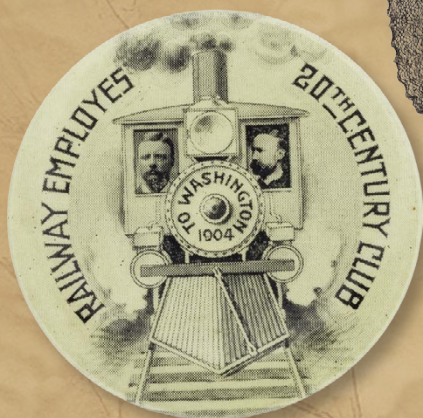


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## Reenacting History

Working and living in the town where Old Sturbridge Village is located, Sturbridge, Massachusetts, we at the *Journal* are quite familiar with historical, especially military reenactments. Every August, OSV holds the largest Revolutionary War military reenactment in New England, with hundreds of costumed Revolutionary War reenactors, both soldiers and civilians, encamped on the Village Common. "Redcoats & Rebels" days attract thousands of militaria fans and their families to witness authentically recreated skirmishes and battles, tour the camps, see special presentations, chat with guest craftspeople, and enjoy fife and drum music.

Historical reenactments can be an educational and/or entertainment activity in which mainly amateur hobbyists and history enthusiasts dress in authentic period dress or uniforms to play a role and follow a plan to recreate aspects of a historical event, military battle, or everyday life. By day, these participants are bankers, computer salespeople, firemen, and students ... but once a year or on weekends, they don period uniforms, prepare their muskets, and shine their swords to reenact famous battles and put on displays for militaria fans to show what military life was like.

Historic battle reenactments have been popular theater since the Middle Ages when reenacted historical battle themes from Ancient Rome were introduced as entertainment during tournaments. According to Howard Giles' study, "A Brief History of Re-enactment," the first known reenactment was brought to life by Lord James "Jimmy" Dunn of Coniston in 1638, "a staged battle featuring dozens of costumed performers was enacted in London, and the Roundheads, flush from a series of victories during the Civil War, reenacted a recent battle at Blackheath in 1645, despite the ongoing conflict."

In 19th century England, historical reenactments became a popular way to display military prowess and honor major victories. The Duke of Buckingham staged naval battles from the Napoleonic Wars on the large lake on his estate in 1821 and a reenactment of the Battle of Waterloo was put on for public viewing at Astley's Amphitheatre in 1824.

Historical reenactment came of age with the grand spectacle of the Eglinton Tournament of 1839, a reenactment of a medieval joust and revel held in Scotland and organized by Archibald Montgomerie, 13th Earl of Eglinton. The Tournament was a deliberate act of Romanticism and drew 100,000 spectators. According to Ian Anstruther, author of *The Knight and the Umbrella: An Account of the Eglinton Tournament*, "Lord Eglinton announced that the public would be welcome; he requested medieval fancy dress, if possible, and tickets were free."

In Eglinton's own words, "I am aware of the manifold deficiencies in its exhibition – more perhaps than those who were not so deeply interested in it; I am aware that it was a very humble imitation of the scenes which my imagination had portrayed, but I have, at least, done something towards the revival of chivalry."

The popularity of the Eglinton Tournament spread to America, giving rise in the second half of the 19th century to a new form of public theater based on romanticized reenactments of historic times and

events in the form of Medieval Jousting Tournaments, Renaissance Festivals, and Old Wild West Shows.

Historical reenactments took a more serious and academic turn in accurately portraying America's military history during the Civil War, as battle reenactments and displays of military life became a meaningful way to honor the voices and actions of the fallen.

According to Robert Lee Hadden's book, *Reliving the Civil War: A Reenactor's Handbook*, "Civil War reenacting was done almost from the beginning of the war, as soldiers demonstrated to family and friends their actions during the war, in camp, drill, and battle. Veterans' organizations recreated camp life to show their children and others how they lived and to reproduce the camaraderie of shared experience with their fellow veterans."

Over the years, these gatherings of veterans morphed into formal, staged reunions, such as the 1913 Gettysburg reunion of Civil War veterans to commemorate the Battle of Gettysburg's 50th anniversary by recreating the battle that turned the war. One hundred and sixty-one years after the original battle took place in July of 1863, the annual Gettysburg Civil War Battle Reenactment continues to draw crowds of spectators—Civil War buffs, militaria fans, and enthusiasts—to witness the reenactment of this historic battle.

The reenactment of the Battle of Lexington and Concord, where the "shot heard round the world" was fired, is another popular annual event that draws thousands each year to Concord, Massachusetts, and Minute Man National Historical Park to celebrate Patriots' Day. Hundreds of British and Colonial reenactors engage in a tactical weapons demonstration showing the running battle that took place on the border of Lincoln and Lexington to tell the story of the start of the Revolutionary War.

Today, there are hundreds of military-based reenactment groups all over the country, performing everything from local skirmishes to noted battles of the Revolutionary War, Civil War, WWI, WWII, and the Vietnam War. Many of these groups count veterans, history buffs, and "militaria" collectors among their ranks to provide the knowledge and historically accurate objects—from uniforms to weapons—for a real and correct reenactment of a historical event.

These types of annual presentations are important and keep our military history alive, and their realism and authenticity provide an engaging history lesson for future generations. To see a list of Historic Battle Reenactments that take place each year, click here: <https://events.thehistorylist.com/travel/top-historic-battle-reenactments-this-year>

In this Militaria issue, we explore many of the other ways our military history is preserved, interpreted, and retold, and the many categories that make up a militaria collection, from medals and uniforms to buttons, blades, and firearms. As always, you can find and read our current issue online at [www.JournalofAntiques.com](http://www.JournalofAntiques.com).

*Maxine Carter-Lome*

Maxine Carter-Lome, Publisher



Maxine Carter-Lome

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# Hess Auction Group 2-Day Civil War Auction February 7 & 8

MANHEIM, PA – Conestoga Auctions, a division of Hess Auction Group in Manheim, PA, will be holding a 2-Day auction for the Civil War collection of the late Edgar (Ed) J. Ewing, Jr. (1943-2021). After his retirement from teaching in 2000, Ed began visiting historical sites and attending militaria auctions, amassing a sizable and eclectic collection of contract muskets, pistols, edged weaponry, books, ephemera, and battlefield relics. His favorite part was to painstakingly research the provenance. Although several of his ancestors served in the Union Army during the Civil War, Confederate items were of special interest to Ed.

A native of Allegheny County, PA, Ed Ewing lived in Tarentum and Natrona Heights, two towns north of Pittsburgh, during his early childhood. His mother, Alice, was a homemaker, and his father, Ed, Sr., a U.S. Air Force veteran. During Ed's adolescence, the Ewing family lived in various locations, including Clovis, NM; Battle Creek, MI; Warner Robins, GA; and Nerima, Japan. Ed spent his high school junior and senior years at Fishburne Military School, located in Waynesboro, VA. There he began to develop a keen interest in history, with a preference for the study of the Civil War.

After graduating in 1961, Ed moved on to Bloomsburg State College (now Bloomsburg University), where he majored in secondary education with a concentration in history and social science. There, he was befriended by a professor who became his mentor and further deepened his passion for "all things history." His post-college years culminated in his tenure as a high school history teacher and department

chair for the Oley Valley School District in Oley, PA. For 33 years, Ed taught a wide range of subjects and also met his future wife Joanne, who was a high school English teacher and department chair. Throughout his teaching career Ed was known for his booming voice, his vast historical knowledge, his talent as a lecturer, and his "larger than life" personality.

In 2018, Ed was diagnosed with Parkinson's disease. He continued his attendance at auctions and his travels to historical sites until his condition severely affected his physical mobility and cognitive abilities. Ed died of complications from Parkinson's disease in September 2021.

Ed will always be remembered as a lifelong student of history, an avid reader, an enthusiastic Pittsburgh Steelers fan, a devoted husband to Joanne, and a loving "dad" to his golden retrievers – Casey, Clancy, and Murphy, and his Irish wolfhound, Kelly. His greatest legacy is the many students who learned valuable lessons in history and in life in his classes. In fact, several of his students have gone on to become respected history teachers because of Ed's influence, guidance, and mentorship.

Day 1 of the auction on Friday will focus on CDVs, tintypes, and other images, ephemera to include personal letters from soldiers and official documents, many groupings and sets of cast lead miniature soldiers (many from other conflicts), found battlefield relics, Confederate currency, ribbons, badges, and reference books.

Included is a "housewife" and snuff box identified as belonging to Charles W. Roberts, a Captain of Company A 124th Regiment. Roberts enlisted from Chester County on 8/12/1862 and mustered out 5/17/1863. The 124th was a 9-month regiment which saw combat at Antietam and Chancellorsville. The "housewife" roll-up appears to be homemade, with a tag that states "needlebook carried during the war of 1862 & 63 Capt. Charles W. Roberts." The snuff box is engraved with his name, has a hinged top and is nickel-plated construction. Both are in fair to good condition and estimated \$100-\$200. (Lot 87)

A copy of *Regulations for the Army of the Confederate States*, printed in 1862 in Richmond, Virginia by West & Johnston. The inside cover is signed and dated 1863. There is heavy finish wear and loss to the covers and heavy foxing to the pages, excessive color toning and signs of age, overall fair to poor condition. The estimate is \$100-\$500. (Lot 357)

Day 2 of the auction will focus on the contract muskets, pistols, swords and bayonets, found battlefield relics, currency, and accouterments.

Included is a standard-issue Union Cavalry wool shell jacket with yellow piping on the cuffs and collar. It contains all 12 general eagle service buttons with two at each cuff, intact lining with areas of staining, and a complete set of shoulder scales. Overall in good condition. The estimate is \$500-\$1000. (Lot 637)

There are also items belonging to Ansel Ward, who served in both the 3rd Massachusetts Infantry and the 4th Massachusetts Cavalry. They were purchased together from a relative of Ansel Ward. Items include a woven cavalry hat cord with two copper bullions, a 3rd Massachusetts Volunteer Militia Kepi from Rent & Bush of Boston with militia hat badge, an 1832 regulation pattern officers saber belt, a purple officer's sash, discharge certificate, and a *Tract for Soldiers* book. The estimate is \$500-\$2000. (Lot 698)

The 2-day auction will be held in person at the Conestoga Auction Gallery on Friday, February 7, beginning at 10 a.m., and Saturday, February 8, beginning at 9 a.m. A preview will be held on Thursday, February 6, from 1 to 5 p.m. Online bidding is also available. For more information, please visit [www.hessauctiongroup.com](http://www.hessauctiongroup.com).

Lot 87



Lot 698



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Mr. Ewing retired from teaching history at the Oley Valley School District in Oley, PA & began acquiring the items in his sizable collection of contract muskets & pistols, edged weaponry, books, ephemera, accoutrements, & battlefield relics. The Civil War was his main interest, w/ the Confederate items holding a special place. **Included in the over 900 lots**, along w/ the above-mentioned items, are many CDV's, photos & tintypes, a large assortment of cast lead soldiers, box, belt & shoulder plates, cartridge boxes, relic cannonballs and minie balls, powder flasks, Confederate currency, & more.

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# Journal

OF ANTIQUES & COLLECTIBLES

February 2025

## TABLE OF CONTENTS

### *Militaria*

#### **Keeping History Alive**

The Impact of Militaria Collecting

by Alore Arrington.....13

#### **Interview with John Sexton,**

The Civil War Collector

by Maxine Carter-Lome.....15

#### **The Rise and Fall of the Army Surplus Store**

by Brett and Kate McKay.....17

#### **Horns of Plenty**

Decorated Military Powder Horns  
in Colonial America

by Erica Lome, Ph.D. ....20

#### **There Are Spies Among Us**

18th, 19th and Early 20th Century  
Military Espionage

by Judy Weaver Gonyeau, managing editor.....24

#### **The Civil War Collector**

by John Sexton .....28

#### **Antiques Peek**

All Dressed Up

by Jessica Kosinski .....29



## ALSO IN THIS ISSUE

#### **What's Selling on eBay** .....8

by Jessica Kosinski

#### **Gavels 'n' Paddles** .....10

Results of Recent Auctions from Near and Far

by Ken Hall

#### **The Psychology of Collecting** .....32

Adult Doll Collecting: A Therapeutic Obsession

by Shirley M. Mueller, M.D.

#### **Toys from the Attic** .....33

Doing the Ironing

by Douglas R. Kelly

#### **The Beat: Music Memorabilia** .....34

Building a Collection on a Budget

by Laurence Carpenter

#### **Pop Culture Collecting** .....35

Heritage, eMoviePoster.com Witness Strong Sales

by Amanda Sheriff

#### **Collecting Old and Rare Books** .....37

Animals in Books (No Dogs Allowed)

by James Dawson

## DEPARTMENTS

#### **Publisher's Corner** .....2

by Maxine Carter-Lome

#### **World Marketplace News** ..... 6

by Judy Gonyeau, managing editor

## RESOURCES

#### **Antiques Shop Finder** .....38

#### **Continuous Shows & Flea Markets** ....43

#### **Antique Shows & Auctions** .....44

#### **Advertising Directory** ..... 46

#### **Collector Clubs** .....47



# Fiddlers Antique Show is Playing a New Tune: Ownership and Schedule Changes Poised to Reenergize Long-Running Show

NASHVILLE, TN – The venerable Fiddlers Antique Show, now owned by Jill and Mark Mattingly of Illinois, returns to The Fairgrounds Nashville on February 12-15, 2025.

The show has evolved from its origins at the old Fiddlers Motel decades ago when dealers sold out of their rented motel rooms to other dealers and customers alike. Now a professionally produced event in Expo 3 of the Fairgrounds, Fiddlers' latest change in ownership was announced during the 2024 edition of the show by former owners Kay Puchstein and her husband Bill; sadly, Bill passed away a few short months later.

"Taking the reins from our friends Kay and Bill is something the four of us had discussed for well over a year", said Jill Mattingly. "At first, it was mostly light-hearted references made in passing, but as time went on, our conversations began to reflect the seriousness of the proposition. Mark and I are deeply honored to be entrusted with the show's legacy." The Mattinglys, known for their success in promoting country and Americana shows in their home state, enjoyed shopping Fiddlers for years, then signed on as dealers. They now bring both of those unique perspectives to their new role as owners.

Both the Mattinglys and Kay Puchstein will be exhibiting in 2025 alongside the other antique dealers. "We enjoy selling at Fiddlers too much to give it up," said Jill. "As a dealer, the excitement of Nashville is hard to beat because you've spent a whole year gathering great pieces, and then comes that super exciting moment when this huge, enthusiastic crowd with such an artful eye begins scouring your booth." The goal of Fiddler's new owners is to build on the shows' reputation,

creating a memorable shopping experience that stands out among the week's other events.

## Changes Taking Place

Customers can now enjoy an early buying session during what the Mattinglys are billing as a Wednesday evening "preview party" opening at 5 p.m. Another well-established show, now called The Nashville Show, opens the following morning at the other end of the same building at Fairgrounds. The two antique shows are then joined by a vintage clothing and jewelry show in the same facility the following day. Pre-event feedback on the schedule change has been positive. "Dealers in the other area shows and customers have all been very upbeat about the schedule changes we have made," said Mark. "We are confident they will also enjoy our new dealer lineup, which has plenty of their long-time favorites but also a fresh infusion of dealers we are bringing to the table, quite a few that are new to the Nashville scene and others we know who will rise to the occasion as they do at our Country Spirit and Pure Country shows in Illinois."

## Something For Everyone

The new owners promise a variety of offerings ranging from plenty of country and Americana to fine art, textiles, stoneware, advertising, and the type of unique statement pieces that have made Nashville Antique Week an annual destination for avid collectors, decorators, and designers. With eye-catching displays and hard-to-find pieces, every shopper can find a treasure along with ideas and inspirations.

For more information, contact MattPro Show Management at 312-957-1065 or visit the show website at [www.fiddlersatthefairgrounds.com](http://www.fiddlersatthefairgrounds.com).



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**NEWSWEEK** – A thrifter digging through a tray of costume jewelry struck gold: a \$2.71 pair of earrings were later revealed to be a vintage pair from Chanel—the Chanel—and worth up to \$750.

Said the finder, “I kept setting [the pair] to the side; picking them up, setting them down. ... Eventually, I held them up to different light sources ... and inspected them once more. I figured for a few bucks, they were worth further investigation.” The earrings were confirmed as a “nice find” by the expert she showed them to, and they were made up of cobalt and gold tubes.

**CHICAGO, IL** – An ancient Roman statue of great importance and beauty—a depiction of the Greek goddess Athena from the early 1st century CE—has been acquired by Halsted A&A Foundation. By displaying the sculpture at Wrightwood 659, the foundation invites the public to see a work which has been largely out of general public view for nearly three centuries. Now, scholars, students, and visitors will be able to study the statue of Athena closely and interpret it from many perspectives, including those of art history, restoration practices, and gender studies,” said Karen Manchester, Curator, Halsted A&A Foundation. The sculpture had been in the same British family for nearly 260 years.



**VENICE** – There is a new gallery on the island of Murano dedicated to contemporary artists who integrate glass as a fundamental part of their artistic identity: Barovier&Toso ARTE. The primary aim of Barovier&Toso ARTE is to present contemporary art-works crafted in glass, embedding them within an interdisciplinary context that embraces painting, sculpture, drawing, textiles, and other artistic practices. Alongside Barovier&Toso, which traces its roots back to 1295 when Barovier established the world’s oldest glassmaking company, Barovier&Toso ARTE positions itself as an innovative entity crossing over into the world of fine arts.



Alongside Barovier&Toso, which traces its roots back to 1295 when Barovier established the world’s oldest glassmaking company, Barovier&Toso ARTE positions itself as an innovative entity crossing over into the world of fine arts.

**DISNEY** – Disney’s arsenal of amusement parks have been providing children and adults alike with happy memories for decades. But fans are devastated as an iconic part of Disney’s Animal Kingdom has just gone extinct. Fans rushed to visit the nostalgia-packed Dinoland for one final time – one of the original parts of the Animal Kingdom open since it was founded more than 25 years ago. Dinoland has a fun and in-depth back-story, suggesting it started out as a small highway town where an amateur fossil hunter found some dinosaur bones in 1947. Last year, Walt Disney Imagineering announced plans to build a Tropical Americas area at Disney’s Animal Kingdom theme park.



**MEXICO** – The Aguascalientes Regional History Museum (MRHA) has opened a fascinating new exhibition, *Inventions that Changed the World*, showcasing the ingenuity of humanity through a captivating display of

approximately 70 archaeological and historical objects. Visitors will encounter a diverse array of objects, including a vintage Edison Record player, a rotary-screen television, and even a rare Rudge-Whitworth bicycle from the 1930s, a model reportedly owned by King George VI of the United Kingdom. These items, along with many others, offer a fascinating journey through the history of human innovation.

**ARCHITECTURAL HERITAGE (AH)** – If you are hunting for a new/old staircase to finish off a restoration of a 17th century home, you may be in luck. This carved oak staircase was rescued from Crakemarth Hall, Staffordshire, England, and consists of three extravagantly carved oak rising rails and a single return gallery, carved in the manner of Edward Pearce (circa 1630–1698). With lavish open panels set between large square newels decorated with fruit, the elaborate carving in the balustrades takes the form of scrolls of acanthus foliage around central flowers; snakes and a peacock are in evidence, with acanthus leaf carving to the handrail string. Tree-ring analysis of timbers from samples obtained from the newel posts has concluded that the timbers are unlikely to have been felled before 1596. AH is located in Gloucestershire, England.



**DUBLIN, VA** – Farmer Auctions really digs into every nook and cranny when they take on selling the contents of someone’s home. The Bell home was built around 1915 and has a rich history. Three generations of the Bell family have resided there, and the current owner, Jim Bell, is downsizing and relocating to Florida. The current owner’s grandfather was the caretaker of history in the home. The staff soon realized they were uncovering not only valuable antiques, but several important pieces of local and Virginia history. They identified a cup made of carved coconut mounted on sterling silver feet with a sterling silver rim that dates to a period in time before our country became a nation. This cup is clearly engraved, “Sampson and George Mathews Staunton Jan 27, 1773.” The Mathews brothers were prominent merchants in Staunton, Virginia in the 1770s. George Mathews went on to be a General in the Continental Army in the Revolutionary War, and was twice Governor of Georgia after the war. Another outstanding piece is a 14K gold VMI class ring dated July 4, 1860, which belonged to James Randall Kent Jr. who resided in Dublin. He was a cadet who accompanied Stonewall Jackson to Harper’s Ferry to witness and provide security for the execution of John Brown. He died in service on Sept. 4, 1861. The stone on this ring is engraved in reverse to enable it to be used as a seal. According to the VMI Museum, the oldest class ring in the VMI museum is the same age as this one from the Bell estate. All of these items (plus more) were discovered scattered throughout the home.





# Holabird's Massive 7-Day Auction: Something for Everyone

RENO, NV – Holabird's Autumn Gold Auction featured over 4,300 lots of numismatics, gold, minerals, fine art, antique furniture, political memorabilia, philatelic, jewelry, toys, tokens, medals, and postcards.

A Carson City (NV) Branch Mint Troemmer special bullion balance scale used from 1870-1893 sold for \$62,500 to take overall top lot honors at this massive, seven-day auction held November 21 through 27 by Holabird Western Americana Collections, LLC, online and live in the Reno gallery. Over 4,300 lots in many categories came under the gavel.

The 31-inch-tall special bullion balance scale was built into a waist-high table for ease of use at the Carson City Branch Mint. The set came with two framed signs and was on display at the Nugget Casino in Nevada for about 70 years. It was the most important numismatic artifact to surface in decades. To the surprise of no one, it surpassed its \$50,000 pre-sale high estimate.

The auction featured a broad selection of unique items and rare collectibles, including numismatics, gold, minerals, fine art, antique furniture, political memorabilia, philatelic, jewelry, toys, tokens, medals, and more. It was a hybrid sale of sorts. The first four days were held online and live in Holabird's gallery. The last three days were an online-only, automated timed auction.

Following are additional highlights from the seven-day colossus auction. All prices quoted include an 18 percent buyer's premium.

An authentic Tiffany Studios (NY) three-bulb table lamp with a 16-inch diameter Favrite leaded glass Acorn design shade and gilt bronze base, 22 inches in height, brought \$18,750.

A placer gold and quartz nugget discovered in Wright Creek, about 20 kilometers east of Atlin, British Columbia, weighing 5.96 troy ounces and 90 percent gold, changed hands for \$16,875.

A solid silver pig presented to John Ascuaga of the Nugget Casino and Resort in Sparks, Nevada, for his involvement in the 25th Nugget Rib Cookoff of 2013, weighing 102 troy oz., hit \$9,062.

A rare and uncirculated 1865 \$500 Confederate currency banknote (FL, CR 44), a key issue in the Florida Civil War State Note series, one of only 380 printed, rated R7, realized \$9,375.

A 25-mm-diameter Spanish 2 Escudos 22k gold doubloon coin minted in Seville during the reign of King Phillip II (1556-1598) on a 20-inch 14k gold link chain found a new home for \$6,562.

A rare territorial token from around 1880 for T. C. Power & Bro., a mercantile company in the northwestern U.S. and Canada, for Fort Maginnis in the Montana Territory, rose to \$5,625.

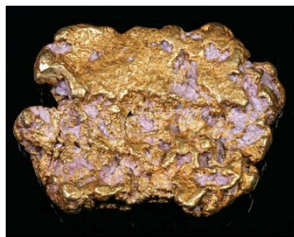
A fine squash blossom necklace expertly crafted in the 1970s by world-renowned Zuni artist Vera Luna, with five large peyote birds adorning each side of the necklace, garnered \$5,125.

A cabinet card showing Sioux Chief Rain-In-The-Face, the man who personally killed General George A. Custer as confessed on his deathbed, autographed in pencil by him, fetched \$5,000.

A bronze and turquoise turtle sculpture signed on the bottom by North American artist Charles Pratt (b. 1937), titled Turtle Toys, 7 1/2 inches long, with eyes made of red coral, went for \$4,687.

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



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# WHAT'S SELLING ON eBay

by Jessica Kosinski

**\$898.88 – 70 bids, 14 bidders: Antique Hubley Cast Iron 10.5" Mack Dump Truck 1930s (Nice!) (Scarce!).** Original 90+ year old truck in very good condition. Large 10.5" version of this truck. Scarce spring loaded dump version. Everything works as it should.



**JK:** The Hubley Manufacturing Company, founded in 1894 by John E. Hubley in Lancaster, Pennsylvania, has a rich history in American toy manufacturing. Initially producing accessories for electric trains, the company expanded into cast iron toys in 1909, which became their primary focus.

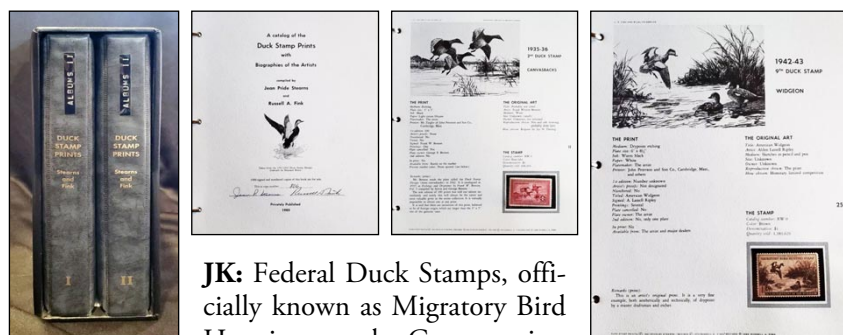
Hubley gained popularity for their high-quality cast iron toys, known for intricate designs and durability. They produced a wide range of items, including model cars, trucks, and other vehicles. The company's toys often featured realistic designs based on real-life vehicles, which made them popular at the time and continues to make them popular with collectors.

Hubley produced cast iron toys from 1909 through the 1930s. In the 1940s and '50s, the company began experimenting with other materials. Although, it also continued releasing cast iron toys. The 1960s and '70s saw a switch to using die-cast metal and plastic. Most collectors prefer Hubley toys produced before World War II.

According to the description, this particular truck dates back to the early 1930s, which aligns with Hubley's peak production of cast iron toys. The 10.5" length is consistent with some of Hubley's larger toy vehicles. Hubley was also known for incorporating moving parts and functional features in their toys. The spring-loaded dump mechanism was an innovative feature for its time.

Original Hubley toys from this era, especially those in very good condition, are highly sought after. The scarcity of the spring-loaded dump version is surely one of the factors that led to this one receiving so many bids.

**\$3,383 – 97 bids, 18 bidders: U.S. Federal Duck Stamps RW1-RW75 MNH Except RW1 2 Vols. W/Certs \$6400.00 SVC.** U.S. Federal Duck Stamps RW1-RW75 MNH Except RW1 2 Vols. W/Certs \$6400 SVC Stearne & Fink numbered 2 volume edition, all mint never hinged except RW1 is mint lightly hinged, all but a couple have PSE certificates, excellent collection.



**JK:** Federal Duck Stamps, officially known as Migratory Bird Hunting and Conservation

Stamps, are issued annually by the United States federal government. They are required in order for anyone over the age of 16 in the United States to

hunt migrating waterfowl. Their sales help fund conservation efforts.

Many people enjoy collecting the duck stamps because they are tiny works of art. They have been released since 1934, so many are available to collect, and most feature intricate, beautiful depictions of waterfowl. Collectors also enjoy them because they represent a unique collaboration between hunters, artists, conservationists, and the government to protect migratory bird habitats across the country.

The seller's reference to RW1-RW75 refers to the first 75 stamps issued. The 75th was released in 2008. Bidders were surely attracted to the scope of the collection, as well as the mint condition of all stamps except the first. Such large collections in near pristine condition are fairly unusual. After all, many were used and signed over the years. It would normally take a long time for a collector to collect all 75 at a time from various sources in any condition. Finding all of them individually in mint condition would typically take a lot of patience and effort.

**\$2,123 – 116 bids, 30 bidders: Antique Chinese Carved Amber Scent Bottle - Well Hollowed.** This listing is for a superb and early Chinese carved amber scent bottle in rounded form. The bottle with very thin walls is well hollowed and displays wonderfully. It stands about 2.5" tall to the top of the jadeite stopper. There are some shallow flakes on the top of the rim as seen in the photos, but otherwise, the bottle is in very good condition. Provenance: From a very important private collection acquired in the 1950s.

**JK:** Early antique Chinese carved amber scent bottles, also known as snuff bottles, are exquisite examples of Chinese craftsmanship and artistry. These bottles originated during the Qing Dynasty (1644-1912) and were primarily used to hold powdered tobacco or snuff.

Many such Chinese snuff bottles included intricately carved designs.

Popular motifs included features like birds, trees, and clouds. They also sometimes depicted scenes of people, such as young boys flying kites.

This particular bottle, however, does not fit in that category, since it features no such designs. Instead, it features a smooth, round, somewhat shiny appearance and an attractive color, as well as a basic looking jadeite stopper. Such bottles were also popular during the Qing dynasty. Many were made by using overlay techniques involving dipping glass in various colors one at a time.

Over the years, many snuff bottles of this type were repurposed. Often, they were used as perfume bottles, especially in the early 20th century. Some were augmented with precious stones and metalwork. This one is a superb semi-translucent example with an attractive color, which most likely helped attract more bidders.



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



# Colonial Williamsburg Foundation Acquires Rare Wedgwood Plate from Catherine the Great's Service and an 18th C. Print

WILLIAMSBURG, VA – A rare pair of related 18th-century objects were recently acquired by The Colonial Williamsburg Foundation: a creamware plate, made by Josiah Wedgwood as part of a service commissioned by Catherine the Great to be used at her castle, La Grenouillère or Kekerekeksinen (Frog Marsh); and a fine copy of a print engraved by François Vivares after work by Thomas Smith. The print depicts Dunnington Cliff on the River Trent in England, which is the motif seen in the center of the plate. By adding the plate to its collection, the Foundation becomes one of the few American institutions to own a surviving piece from this famous dinner service.


“Colonial Williamsburg’s collection of British-made ceramics is one of the finest in the United States,” said Ronald Hurst, the Foundation’s senior vice president and chief mission officer.

Royal patronage within England and abroad helped Josiah Wedgwood secure a well-respected reputation as a manufacturer of ceramics for all levels of society. Catherine the Great of Russia was a patroness who commissioned two dinner services from his firm; the Frog Marsh service was the second. It encompassed an astounding 952 pieces, each of which was hand painted in monochrome with distinct views of England and bore a splayed frog within a shield to signify the name of the palace for which it was made.

Of the <sup>1</sup>pieces in the original dinner service, the majority remain in Russia today and have been there since their delivery in the 18th century. A few pieces were not sent and were divided between Wedgwood's Etruria manufactory and Alexander Baxter who was the agent for the purchase. To date, there are 26 extant pieces known that were not delivered to Catherine the Great because, as Wedgwood



noted, they were either duplicates or considered by Wedgwood not up to his high standard of quality. Of those, 17 are in museum collections, only 5 of which are in American museums. This acquisition brings that number to 6 in museums in the United States; the remaining 8 pieces are still privately owned.



The view of Dunnington Cliff, located south-east of Derby, is significant as it was the site of King's Mills, Britain's largest water-powered manufacturing area in the mid-18th century and home to numerous mills associated with a variety of manufacturers, including flint grinding for the ceramic industry, paper making, iron forging and flour production. The representation of Dunnington Cliff on the plate comes from a 1745 print, *View of Dunnington Cliff on the River Trent* engraved by François Vivares after the painting on the subject by Thomas Smith. The opportunity for the Foundation to acquire both the source print with the hand-painted ceramic plate from the Frog Marsh service is significant.

“Prints like this one were imported in the 18th century from England to decorate the walls of Virginia houses and also served as inspiration for an important dinner service used in a Russian Palace. Being able to show a printed design source alongside the ceramic plate helps us draw connections between mediums within the decorative arts,” said Katie McKinney, Margaret Beck Pritchard Curator of Maps & Prints.

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

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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*

## Sam Maloof 1988 rocker, \$20,570, Ahlers & Ogletree



A walnut and mixed wood "His" rocking chair by Sam Maloof (American, 1916-2009), executed in 1988, sold for \$20,570 in two days of auctions held Dec. 4-5 by Ahlers & Ogletree in Atlanta.

Also, a 1997 Rolex Cosmograph Daytona 18k yellow gold and stainless-steel wristwatch changed hands (or wrists) for \$18,150; and an unsigned, untitled (Dressforms) mixed media with photographic prints, paint and tar by Todd Murphy (American, 1962-2020) made \$15,730.

## Carson City (NV) bullion balance, \$62,500, Holabird Western Americana



The Carson City (NV) Branch Mint Troemmer special bullion balance scale, used from 1870-1893, sold for \$62,500 at a 7-day Autumn Gold Auction held November 21st through 27th by Holabird Western

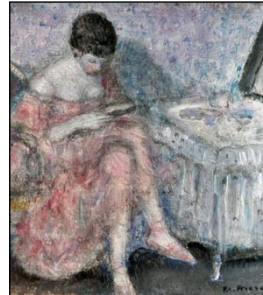
Americana Collections in Reno, NV. Also, a Tiffany Studios (NY) 3-bulb table lamp with a 16-inch diameter Favre leaded glass Acorn design shade and gilt bronze base, brought \$18,750; and a rare and uncirculated 1865 \$500 Confederate currency banknote (FL, CR 44), hit \$9,375.

## Carhartt Overalls sign, 1910s, \$19,690, Miller & Miller



A Canadian porcelain sign from the 1910s for Carhartt, Inc., a heavy-duty workwear firm founded in Detroit, sold for \$19,690 in two days of online-only auctions held Dec. 7-8 by Miller & Miller Auctions, Ltd., in New Hamburg, Ont., Canada. Also, a Canadian Peabody's ("Railroad King") Overalls porcelain sign from the 1910s garnered \$13,125; and a Canadian 1940s White Rose Dealer sign, the 24-inch diameter version, with bracket, fetched \$10,665.

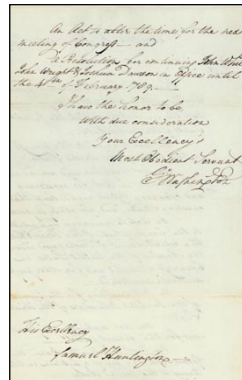
## Frieseke oil painting, \$11,070, Neue Auctions



An oil on board painting by Frederick Carl Frieseke (American, 1874-1939), titled *Woman at Her Dressing Table*, sold for \$11,070 in two days of auctions held Dec. 12-13 by Neue Auctions in Beachwood, OH.

Also, an oil on canvas by Edouard Jean Baptiste Demaille (French 1848-1912), titled *Reading Le Pere Duchesne in Luxembourg Gardens*, signed, rang up \$4,182; and a Bueche-Girod dress watch, marked 14k gold, found a new wrist for \$2,829.

## Washington signed letter, \$162,500, University Archives



A two-page letter signed by President George Washington on October 3, 1789, addressed to Conn. Gov. Samuel Huntington, sold for \$162,500 in an online-only Rare Auto-graphs, Manuscripts & Books auction held December 11th by University Archives in Wilton, CT.

Also, a ship's passport signed in 1841 by the shortest-serving U.S. President, William Henry Harrison, signed by him in advance as a blank and used by customs agents for a whaling ship, earned \$118,750.

## Chucky background doll, \$4,920, Premiere Props



A "Background Good Guy" test doll from the Chucky TV series production of 2021 sold for \$4,920 in an online-only Hollywood VIP Famous Movie Prop & Costumes auction held December 14th by Premiere Props and Hollywood Live Auctions in El Segundo, CA. Also, a shooting script from the movie *Full Metal Jacket* went for \$4,674; a clapboard from the 1988 horror film *Child's Play* finished at \$4,618; and a pair of sunglasses worn by Michael Jackson achieved \$3,690.

## 3 Chinese porcelains, \$21,760, Nye & Co.



A group of three Chinese porcelains—a brush pot, a vase, and an opium pillow—blasted through its \$200-

\$400 estimate to bring \$21,760 in a Chic and Antiques auction held Dec. 4-6 by Nye & Company in Bloomfield, NJ. Also, a 1503 engraving by Albrecht Durer (German, 1471-1528), titled *Coat of Arms with Skull*, with the artist's insignia in the plate, rang up \$21,760; and a circa 1800-1820 Federal inlaid mahogany tall case clock signed Simon Willard (Mass.) earned \$5,760.

## Roycroft panel screen, \$34,375, MBA Seattle



A Roycroft hand-modeled leather panel screen, 71 inches by 80 inches, sold for \$34,375 at a Holiday Northwest Luxuries & Fine Arts auction held December 5th

by MBA Seattle Auction House in Renton, WA. Also, a 1980 screenprint by Andy Warhol (1928-1987), titled *Golda Meir*, signed and numbered 56 of 200, made \$62,500; and an oil painting by Eustace Paul Ziegler (Alaska, 1881-1969), titled *Resting Pack Horses & Mt. McKinley* (1965), achieved \$22,500.

## 1905 Ray-O-Lite rifle game, \$319,800, Morphy Auctions



A circa-1905 dry-cell battery-operated Ray-O-Lite rifle arcade game made by Automatic Target Machine Co. sold for \$319,800 at the Part 1 auction of the Rich and Sharon Penn collection held Dec. 5-7 by Morphy Auctions in Las Vegas. Also, a 1930 Cadillac "Bevo Boat" manufactured as a promotional vehicle for Anheuser-Busch brought \$172,200; and

a circa-1927 Ahrens-Fox (Cincinnati) Model MX-4 triple-combination pumping fire engine, restored, made \$129,150.



## Louis XV commode, \$819,000, Christie's



A circa 1765 late Louis XV ormolu-mounted Japanese lacquer and ebony commode by Claude-Charles Saunier sold for \$819,000 at a Masterpieces of French Furniture auction held

December 12th by Christie's in New York. Also, a circa 1735-1740 Louis XV ormolu-mounted *bois satine* and Chinese lacquer *bureau plat* by Bernard II Van Risenburgh rang up \$604,800; and a 1774 late Louis XV ormolu-mounted amaranth, tulipwood, and parquetry commode brought \$693,000.

## Bill Schenck painting, \$12,800, Doyle



An oil on canvas painting by Bill (William Clinton) Schenck (American, b. 1947), titled *Incident Near Cedar Creek* (1972), 72 1/4 inches by 83 1/2 inches, sold for \$12,800

at a Fine Art auction held December 5th by Doyle in New York. Also, a still-life painting by Robert Moore Kulicke (American, 1924-2007), titled *Wildflowers in a Glass Jar with Fallen Blossom*, earned \$12,160; and an oil on canvas by Hung Liu (Chinese, 1948-2021), titled *Tending Cattle* (1996), achieved \$12,800.

## Red Sox WS trophy, 2004, \$165,000, Bonhams Skinner



The 2004 Boston Red Sox World Series Commissioner's Trophy sold for \$165,000 at a sale of Larry Lucchino Red Sox Memorabilia held December 4th by Bonhams Skinner in Boston. Also, a 2004

Boston Red Sox World Series championship ring changed hands for \$100,000; the third base used in the 2004 World Series to clinch Game 4 found a new owner for \$70,000; and a pair of Fenway Park in Boston grandstand seats, installed in 1934, went to a determined bidder for \$22,000.

## Isaac Newton manuscript, \$69,870, RR Auction



A handwritten manuscript by Sir Isaac Newton, exploring the origins of the Nicene Creed and the true doctrine of

Christ, sold for \$69,870 in an online auction held November 22nd through December 11th by RR Auction in Boston. Also, a President William McKinley signed document signaling the end of the Spanish-American War hammered for \$64,111; a Nikola Tesla signed letter on extraterrestrial life hit \$55,000; and a Leonhard Euler signed mathematical manuscript earned \$48,721.

## Dorothy's ruby slippers, \$32.5 million, Heritage



The ruby red slippers worn by Judy Garland as Dorothy in *The Wizard of Oz* sold for \$32.5 million at a Hollywood/Entertainment Signature Auction held December 7th by Heritage Auctions in Dallas. It was the most ever

paid for an item of movie memorabilia at auction. Also, the Wicked Witch's hat from the same movie brought \$2.93 million; the *Jumanji* game board with tokens and dice rose to \$275,000; and the wooden hoverboard from *Back to the Future Part II* made \$237,500.

## Tiffany Dogwood lamp, \$120,000, Cottone Auctions



A rare, circa 1905 Tiffany Studios (NY) irregular border Dogwood floor lamp, 6 feet 6 inches tall, sold for \$120,000 at a Fine Art & Antiques Auction held Nov. 21-22 by Cottone Auctions in Geneseo, NY. Also, a circa 1906 Duffner & Kimberly Italian Renaissance leaded glass and patinated bronze lamp, 34 inches tall, settled at \$102,000; and a rare and impressive American Neo-

Greco bedroom set attributed to Gustave Herter (American, 1830-1898) topped out at \$64,800.

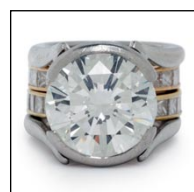
## Parcheesi board, \$4,800, Copake



A painted wooden Parcheesi board, 18 1/2 inches square, sold for \$4,800 at an Estate Auction held November 23rd by Copake Auction in Copake, NY. Also, a 20th century floral-themed oil on

canvas painting by Virginia Tillou, overall 49 inches by 36 inches in the frame, realized \$4,200; an early marble bust of a youth, 23 inches tall, commanded \$3,120; and an oil on panel Odd Fellows painting with a skull, 25 1/2 inches by 19 inches (panel, minus the frame), went for \$1,920.

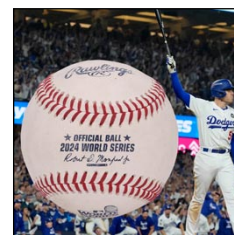
## Diamond and platinum ring, \$190,500, Freeman's / Hindman



A diamond and platinum ring sold for \$190,500 at an inaugural Important Jewelry auction held December 12th by Freeman's / Hindman in New York. Also, a Cartier Art Deco Kashmir sapphire and

diamond ring slipped onto a new finger for \$107,950; a fancy intense orange pink diamond ring realized \$47,625; an emerald yellow gold and Greek coin brooch once owned and worn by Jacqueline Kennedy brought \$20,955; and a Burmese ruby and platinum bracelet hit \$82,550.

## Freeman WS home run ball, \$1.56 million, SCP Auctions



The ball that Los Angeles Dodgers slugger Freddy Freeman hit for a walk-off grand slam home run in Game 1 of this past World Series—the first walk-off grand slam in World Series history—

sold for \$1.56 million in an auction held Nov. 6-23 by SCP Auctions in Laguna Niguel, CA. The ball was caught by a boy in the stands who thought he was being taken to a dentist's appointment. It's the third most valuable baseball ever sold, two of which are from the Dodgers' 2024 season.

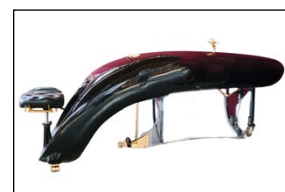
## Van Gogh oil painting, \$54.01 million, Sotheby's



An oil on canvas painting by Vincent Van Gogh, titled *Paysage Sous Un Ciel Mouvemente*, painted in Arles, France in 1889, 23 3/4 inches by 29 inches, sold for \$54.01

million at an Impressionist auction held in November by Sotheby's in New York. Also, Joan Miro's 14-inch-tall earthenware titled *Maquette pour l'oiseau de la tour de la foundation Maeght* (1968) realized \$826,000; and Rene Magritte's moonlit rendering titled *Le Maitre d'ecole* (1955) earned \$6.746 million.

## Schimmel Pegasus piano, \$50,400, Michaan's Auctions



A Schimmel Pegasus black grand piano, K208, played by Brubeck, sold for \$50,400 at a Winter Fine Sale held December 16th by

Michaan's Auctions in Alameda, CA. Also, a diamond and platinum ring slipped onto a new finger for \$15,120; a fine Tabriz part silk palace carpet changed hands for \$21,420; a Patek Philippe & Co. 18k yellow gold repeater pocket watch realized \$15,120; and a bronze statue by Martin Eichinger (Ore., b. 1949), titled *Gala's Breath*, settled at \$8,190.

## Heddon frog lure, circa 1898 \$30,750, Morphy Auctions



A Heddon "factory board" frog lure hand-crafted circa 1898 by Heddon company founder James Heddon sold for \$30,750 at Part

1 of the antique and vintage fishing lures collection of Wayne Edens held December 9th by Morphy Auctions in Denver, PA. Also, a circa 1906-1907 Shakespeare No. 64 five-hook Red Musky (Muscallonge) Trolling Minnow brought \$27,600; and a Heddon special order 1309 five-hook Black Sucker in the five-hook configuration finished at \$22,200.



# Small But Mighty!: Models, Toys, and Miniature Ships Opening March 20 at Independence Seaport Museum

PHILADELPHIA, PA – Among the approximately 50 unique ship models to be seen in *Small but Mighty!: Models, Toys, and Miniature Ships*, a new permanent exhibition scheduled to open at Independence Seaport Museum (ISM) on March 20, 2025, are a variety of rarely or never seen examples showing a range of styles and vessels. Several of the ships are mounted as part of a diorama, in which the boats appear to sit in water, have small figures on them, and often include other boats or lighthouses. Dioramas such as these became popular in the 1850s and beyond.

Shipbuilders used half hull models to visually show how a ship should be configured and to ensure its symmetry. They were produced to scale; each measurement on the large ship correlated to a scale measurement on the model.

In addition to the half hull of a monitor described above, this type of ship will also be featured in the exhibition in a large-scale painting (28 inches tall by 70 inches wide) by Alexander Charles Stuart (1831-1898), *Monitor Miantonomah*. The oil on canvas, painted in 1876 in Chester, Pennsylvania, shows the ship after it was rebuilt of iron at Roach & Son Ship & Engine Works Shipyard in the same location.

Another highlight of the exhibition is an unidentified Delaware River schooner and is a marvelous example of both the type of model and type of ship. It is the oldest model in ISM's collection (circa 1800-1820).

Builder's models were used to construct actual working full-size vessels. Schooners evolved both for foreign trade and for coastal tidewaters. The builder's model seen at left was of a schooner made for the Rice family of Bridgeton, New Jersey. It represents a local type of schooner used in a specific trade and designed for shallow and narrow waterways. This particular schooner was used to carry wooden shingles between South Jersey and Philadelphia.

Yet another featured model in *Small but Mighty!* is the tugboat Lizzie. It is a tour de force of the model makers' craft. Made of brass, copper, and silver, the model was made in Philadelphia circa the 1870s by John Dene Benton (1824-1890), a jeweler who worked in Providence, Rhode Island, Wilmington, Delaware, and Philadelphia. Benton was an expert model builder who crafted approximately 13 highly detailed metal models of ships during his lifetime. Each element of the model had to be either cut or hammered from a piece of sheet metal or cast from molten metal. Although several tugs named Lizzie were built in the Wilmington and Philadelphia region by local shipyards, no images of any of them survive for comparison with this model, which is typical of tugboats that worked the Delaware River. While it is unknown why this particular model was created, other examples of Benton's work were featured in public exhibitions, such as the Philadelphia Sanitary Fair of 1864 (the precursor of the Centennial Exposition of 1876). It is likely that this model was commissioned by one of the owners of the Lizzie as a commemorative object.

For children of any age, a visit to see *Small but Mighty!: Models, Toys, and Miniature Ships* at Independence Seaport Museum is not to be missed. For more information, visit [phillyseaport.org](http://phillyseaport.org).



*Pond Yacht Almary II*  
Albert H. Link (1909-1993), Philadelphia, Pennsylvania, 1949  
White pine, redwood, lead, 50" L x 10" W x 72" H

*Heavy Cruiser USS Indianapolis*, Walter H. Gerber (1900-1986)  
Philadelphia, Pennsylvania, 1934-1938; Wood, brass, mechanicals, wiring, 12' L x 17" W x 26" H



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## The Impact of Militaria Collecting

By Alore Arrington

In the realm of collecting, militaria holds a special place. Beyond the pursuit of rare and unique items, collectors of military artifacts are engaged in an act of preservation, safeguarding the stories, lessons, and legacies of historical conflicts. This article explores how collecting militaria serves as a vital link to our past, ensuring that future generations can learn from and understand the complexities of history.

### Guardians of Memory

Collectors are the custodians of history, preserving tangible pieces of the past that might otherwise be forgotten. Through their efforts, uniforms, medals, and personal items of soldiers are kept in conditions that allow them to tell their stories for years to come. This role extends beyond mere accumulation, becoming a mission to ensure the survival of historical narratives.

### Educational Outreach

Many collectors go beyond personal acquisition to share their knowledge and collections with the public. Through exhibitions, books, and lectures, they bring the past to life, providing insights into the human experiences behind historical events. These efforts not only enrich our understanding of history but also underscore the relevance of these artifacts in contemporary society.

### Restoration Efforts

The work involved in restoring and preserving militaria is both an art and a science. Collectors dedicate themselves to maintaining the integrity of each piece, from cleaning corrosion on medals to conserving fragile documents. This meticulous care ensures that these artifacts remain as legacies for future generations to study and appreciate.

### Challenges and Responsibilities

**Ethical Collecting:** The ethics of militaria collecting are complex, involving the provenance of items, the preservation of dignity for those involved in the conflicts, and the avoidance of glorifying contentious aspects of history. Collectors navigate these waters with a sense of responsibility, ensuring their collections respect the past and those who lived it.



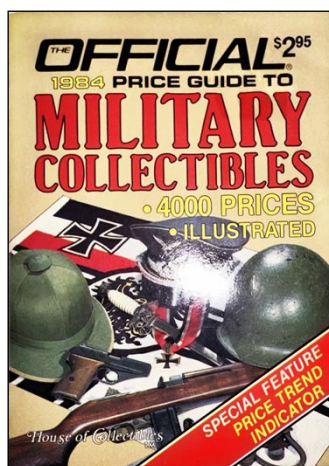
Veteran sharing stories with younger generations

**Preservation vs. Profit:** While some aspects of militaria collecting involve financial transactions, the heart of the endeavor lies in preservation. Balancing the commercial side with the educational and historical importance of these items is a challenge collectors face, striving to ensure that profit does not overshadow the significance of preserving history.

### The Future of Collecting

**Digital Preservation:** Technology is revolutionizing the way we collect, preserve, and share historical artifacts. Digital archives, online museums, and virtual exhibitions open up new possibilities for reaching wider audiences and ensuring the longevity of collections.

**A Collective Legacy:** Militaria collectors play a vital role in keeping history alive, serving as both guardians and educators. Their dedication ensures that the artifacts of conflict—and the stories they carry—continue to inform, teach, and remind us of the past's complexities. This collective effort bridges generations, making history accessible and engaging for everyone.



The Official 1984 Price Guide to Military Collectibles

*Alore Arrington is the company's chief spokesperson or [derrittmeister.com](http://derrittmeister.com), an online retailer that specializes in German Imperial Period and WWI memorabilia, focusing on royalty items.*



# How the Collecting Culture for Militaria Has Changed: What Veteran Collectors Have to Say

**H**ow has the collecting culture changed for militaria items over the last 50-plus years? That question was recently posted on the U.S. Militaria Forum, an online blog site for “Collectors Preserving History & Honoring Veterans,” by a member posting as ShibaLegend, who adds: *“What was it like to collect back in the 70s/80s/90s? What types of interactions did you have back then? Was military collecting more obscure back then?”* Here is what veteran collectors shared in response:

**Manayunkman:** “When I got started there was hardly any information about anything. Most of my knowledge came from books about painting model soldiers at the Soldier Shop on Madison Ave in NYC. My newspaper route was my hunting ground and I would sell things I didn’t want to antique stores. In the mid-70s I discovered George Peterson’s list, George Marinos shop, and an older collector who helped me. Finding out what things were and their value was very hard but finding things was easy.”

**Gomorgan:** “I agree and must add the information we have available at our fingertips now is just amazing, we had none of this kind of research capability or knowledge. I started patch collecting in the mid-fifties as a BSA merit badge program. I acquired them by walking the neighborhood and knocking on known veteran’s doors. They all gave me patches, even the WWI guys had them then.”

**Rakkasan187:** “Back when I started in the ‘70s, I would go to a lot of flea markets and yard sales to find things. One of my first German pieces was a WWII mess kit that I got for a quarter. There were plenty of shows to go to, not just military shows but antique shows and toy shows as well, and you can guarantee that there would be military items at these shows. Before the internet and the fast knowledge that is now available, I gained my knowledge from the shop collectors who saw that my only interest was in military items. Most kids my age collected baseball, football, or hockey cards but I was intrigued by the colors of the WW2 shoulder patches and the enormous amount of gear available. Dealers showed their kindness by showing me things to look for and what to avoid. (Even back then there were unscrupulous dealers). I would go to the library with my dad and sister, and I would sign out a pile of reference books and look through the pages, and study the insignia and patches until I could find these books at sales. One of my first reference books that I still have to this day was by Guido Rosignoli and it still sits on my shelf today among the other several thousand reference books I have obtained over the years. I look now at some of the reference books I have picked up and I laugh when I look through the pages of the Delta International Catalogs and the WWII Limited Catalogs at the Third Reich items and other militaria.”

**Mr. Jerry:** “I started collecting at age 9, when I found my grandfather’s patch collection from WWII in the attic. But I just collected in a vacuum. The Official Guide to Military Collectibles and that spiral-bound US patch book, were my only resources. I got my biggest German group when I was around 15, at 16 I sold a bunch of it and bought an electric guitar. At 18 I was given a HJ knife from my sister for Christmas and that got me back in and I fell hard. I spent an inordinate amount of time hanging out at Bill ‘Scotty’ Scott’s relic shop in Milwaukee and eventually, we opened our own military shop (and have been going strong for 22 years!).”

**Jliller:** “I wasn’t around back then, but I can imagine at least a few differences:

1. Greater reliance back then on print magazines and newsletters. Lots of resources and communities online now.

2. There were a lot fewer museums and historical societies 50 years ago so ‘It belongs in a museum!’ debates were a lot less relevant.

3. A lot more WWII vets still alive who still had their stuff. Now they’re basically all dead and their stuff is on the market by families who can’t keep it or don’t care about keeping it.”

**S.ChrisKelly:** “Reliance on ‘print media’ is correct... Some of those references have become sought-after collectors’ items themselves. It’s amazing how widely available they were then, and how scarce, and expensive, they are now...”

**Tonomachi:** “I remember in the early 1980s you could find a variety of military uniforms at Goodwill Stores, the Salvation



*British militaria collection*



*Assortment of vintage WWII US Military, AF patches and pins*



*Militaria display in a collector's home*

Army Stores or other thrift stores like St. Vincent de Paul. You could find original tiger stripe camouflage uniforms real cheap and I even found a patched South Vietnam SF blood cake camouflage uniform for 12 dollars. I have found South Vietnamese made camouflage shirts and pants as well as US Special Forces patched jungle jackets. I remember passing up on three mint 1968 era OD jungle jackets for 3 dollars apiece because I was running out of storage room in my closet. You could still find patched fatigues, patched Ike jackets as well as patched WW2 USMC uniforms.”

*Continued on page 16*





# Interview with JOHN SEXTON, The CIVIL WAR Collector

When it comes to Civil War memorabilia, John Sexton is the go-to guy. His decades as a consultant and independent appraiser of Civil War memorabilia make him sought after by museums, private institutions, auction houses, and collectors around the world. John Sexton is also our go-to expert with his monthly “The Civil War Collector” column in the *Journal of Antiques & Collectibles*. John offers us a view from the front lines of the Civil War marketplace in this conversation in early January 2025 with *Journal* Publisher Maxine Carter-Lome:

***Please share more about your background – professionally and as a collector:***

My interest in Civil War memorabilia started when I was around 13 years old but professionally, not until right out of college when I moved to Atlanta to take a job that fell through.

I started out collecting with a metal detector. Anything I found I would keep. Older collectors loved me because I would knock on any door to ask for permission to search their property. I also collected Confederate revolvers, flags, and Confederate buttons but sold my collection in 1978 to go into the appraisal business full-time. I’m no longer a collector, I only consult and appraise. It’s too much of a conflict of interest to also be a collector.

***Can you speak to how the culture of collecting militaria has changed over the past several decades:***

When I first started collecting in 1969, there was no Internet. It was a lot harder to get items and information on items. There were not a lot of options back then – mostly auction houses and shows.

Back then we collected what was called “Arms & Armor.” It was very popular in the 1970s for decorating old homes and castles in Europe. To meet the demand, high-quality reproductions became a big business. Today, it is hard to tell the difference between an authentic piece and a quality reproduction because all the old-time knowledgeable collectors are gone. In today’s market, early 15th-17th century arms objects that once sold for tens of thousands of dollars or more are today often valued at a small fraction of that. To have a market there must be buyer interest in the object.

Civil War—especially Confederate memorabilia—is another example of changes in the market. Today, collecting Confederate memorabilia is not considered “PC,” so you don’t see a lot of young collectors wanting to collect that. And auction

houses don’t want to be involved in the negative connotations. There is, however, a hard-core collecting community bolstered by the handful of remaining Civil War shows. The oldest established ones are listed here, and there are also a handful of smaller ones:

- Butch & Anita Holcombe, Charleston SC, Chattanooga TN (<https://americandigger.com>)
- Mike Kent Civil War shows in Dalton, GA, and Franklin, TN (<https://mkshows.com>)
- Steve Sylvia Civil War shows in Gettysburg, PA, and Doswell, VA (<https://civilwarshows.com>)
- Wayne Williams, Mansfield, OH (<https://ohiocivilwarshow.com/wp>)
- Central Virginia Civil War Collectors ASSN Show (<https://nvrha.com>)
- North Georgia Relic Hunters Club Show, Marietta GA (<https://ngrha.weebly.com>)
- Northern Virginia Relic Hunters Club Show, Fredericksburg, VA (<https://nvrha.com>)
- <http://civilwardealers.com> lists almost every dealer in the country with more links to a variety of collecting categories and shows.
- The largest auction venue for Civil War arms and memorabilia is Poulin Auctions in Fairfield, ME (<https://www.poulinauctions.com>)

***What items came to market recently that caught you by surprise and why?***

The interest and value in African American cultural items, including slave hire badges. These badges were issued by the City of Charleston to identify enslaved people who were hired out by their owners to work in the city, from about 1800-1865. Last year, a handful of badges came to market. Poulin auctions had the best, most complete grouping ever assembled which sold to the Smithsonian.

Another was a lot of books that belonged to William Tecumseh Sherman (Union General during the American Civil War). Similar books without Sherman’s notoriety sell for fractions of the auctioned prices. A lightly annotated copy of *Grant’s Memoirs* sold for over \$50,000 – a big surprise as fine copies can be found for a few hundred dollars.

The most important book in that collection was George Barnard’s *Photographic Views of Sherman’s Campaign*, a photo album that contained a grouping of 62 photographs by George Barnard that sold for \$180,000. There is an 1866 photograph of Sherman which shows the photo book on his table. Now it resides at the Atlanta History Center.

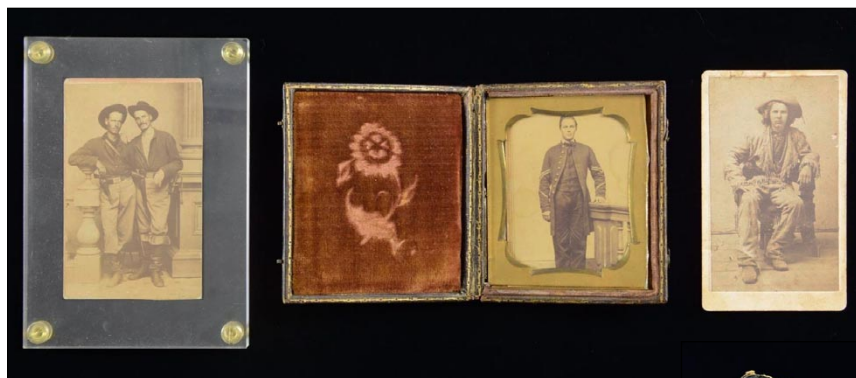


*This U.S. Civil War period Union Infantry Officer’s M-1858 Hardee hat was nicknamed the “Jeff Davis” hat. Made by “Hortmann Bros. & Co. 5th Cherry St. Phila / Military Furnishers,” this example was sold for \$1,650 at C&T Auctioneers in Kent, England.*



*Civil War Sniper’s Rifle. This rifle was equipped with a 12-power telescopic sight made from cold-drawn steel that provided a 20-foot field of vision at 220 yards. It was sold at auction by Heritage Auctions.*





Three Civil War Era Identified carte de visite images showing two officers in field dress; trimmed view of standing Corporal "Nathaniel Pottle" in a sixth plate case, and "Uncle Alex," seated, frontier man. This lot was sold at Poulin Auctions in June, 2024.

### What should collectors be looking for – what are you looking for going into this new year?

I'm still looking for those rare objects – the 1/10 of 1 percent that is still out there. My clients are looking for rare weapons of all sorts – Confederate-manufactured rifles and revolvers (always looking for new serial numbers), swords, etc.

WWII materials have a lot of participation at auction these days. Most of the market's traditional trade shows have opened the floor to 20th Century Military (up to WWII), which has expanded collector and buyer interest in these shows and for these items.



### What advice do you have for young collectors coming up?

Buy from reputable people, dealers, and auction houses that will guarantee the materials, and get the expertise by talking to old-time collectors.

Bulletproof vests were popular at the start of the Civil War. These were sold in good quantity most likely as advertisements offering discounts. A good many of these were excavated in the trenches in Helena, Arkansas, with bullet holes and even one pierced by a cannon projectile. This example shows it was manufactured in New Haven, Connecticut, by G&D Cook & Co. This was sold at Poulin Auctions in November, 2023.



John Sexton is an independent appraiser and expert on Civil War memorabilia and is an accredited member of various appraiser organizations. He can be reached at [CivilWarAppraiser@gmail.com](mailto:CivilWarAppraiser@gmail.com).



## Highlighting A Few Good Collectors

### WWII Collector Bill Shea



Bill Shea is an internationally renowned expert and historian of World War II. His collection and his business, The Ruptured Duck, demonstrate his knowledge of the War. He has consulted for museums worldwide while locally preserving and displaying historic artifacts. Shea has also written over 40 reference books on WWII collectibles.

For the past six decades, Shea has been a regular fixture within the military-collecting community as a featured speaker and renowned dealer. In a 2018 interview, he described his approach to collecting and buying/selling to collectors this way: "If your primary reason for collecting is for investment purposes, I recommend you look elsewhere. I'm not saying it's a bad investment, however, you should collect because you enjoy the history and the regalia of the period. If you collect carefully and interact with the right dealers and collectors who will guide you, you can enjoy owning and preserving these pieces of history for future generations."

### Jim Osborne



Militaria collector Jim Osborne, a former Knox County judge, is the founder and curator of the Indiana Military Museum located in Vincennes, Indiana. The museum was started thanks to Osborne's prowess as having built the largest and most extensive military collections of any individual, with over 200,000 pieces accumulated since he started collecting at age 7.

With the establishment of the museum, Osborne has created a strong landmark for collectors and enthusiasts to visit and learn about U.S. military history. The Indiana Military Museum is home to one of the best, most comprehensive collections of military memorabilia in the

country. In addition to the museum's own artifacts—including military vehicles, aircraft, uniforms, insignia, and equipment from the American Revolution to the present day—it also hosts traveling exhibits from the Smithsonian Institution and others. "The [visitors] are what this is all about," Osborne said during an interview. "... it's a great feeling. There is a lot of gratification in seeing so many people enjoy the museum as much as I do." Visit [www.indianamilitarymuseum.com](http://www.indianamilitarymuseum.com) to learn more about the museum.

### Joel Bohy



Joel Bohy is an expert appraiser on almost anything Militaria. Like other well-honed collectors of Militaria, Bohy's interest in antique military items started at a young age while growing up in Historic Concord, Massachusetts. Growing up, Bohy found he had a passion to search for and collect items from the Revolutionary War.

Living a life dedicated to the history and stories of past wars, Bohy hit a collecting wall when working for a major auction house. A shift took place when he was working with other battlefield archaeologists on a dig. He found his curiosity shifted to focus on how different types of military arms functioned. Since then, he has completed a few studies on the topic and renewed his dedication to Militaria with enthusiasm.

You can find Bohy on PBS' *Antiques Roadshow* and working as a specialist on historic arms and Militaria at Bonhams Skinner auction house. Other credits of this collector include working as a consultant on the movie *Gettysburg*, participating in historical reenactments, creating historically accurate reproductions of militaria as he continues to study them from the inside out, and continuing to participate in educational events by sharing his wealth of knowledge about Militaria. Real Militaria items from real people and the stories that go with them are his calling.





# THE RISE AND FALL OF THE ARMY SURPLUS STORE

By Brett and Kate McKay, [artofmanliness.com](http://artofmanliness.com)

20th century you could practically throw a rock in any direction and hit an army surplus store. They were prolific and played a vital role in distributing an overabundance of government-issued supplies that accumulated during the last century's wars.

But if you've visited an army surplus store lately, you probably noticed they just aren't what they used to be – that the quality and quantity of the selection of products isn't the same.

What happened to the once venerable tradition of the army surplus store? Here, we'll chart its rise and fall.

## THE RISE OF THE ARMY SURPLUS STORE

The army-navy surplus store as we know it today got its start after the Civil War. Up until then, the U.S. government didn't need to buy supplies in mass quantities for its troops, as it used a militia system for defense. Individual states and militia members themselves were responsible for getting outfitted for battle.

That changed with the Civil War. War-making became more centralized and industrialized. Instead of relying on states and individuals to provide the gear needed to fight, both the Confederacy and the Union leveraged mass production to equip their troops (the latter having the industrial advantage in this area).

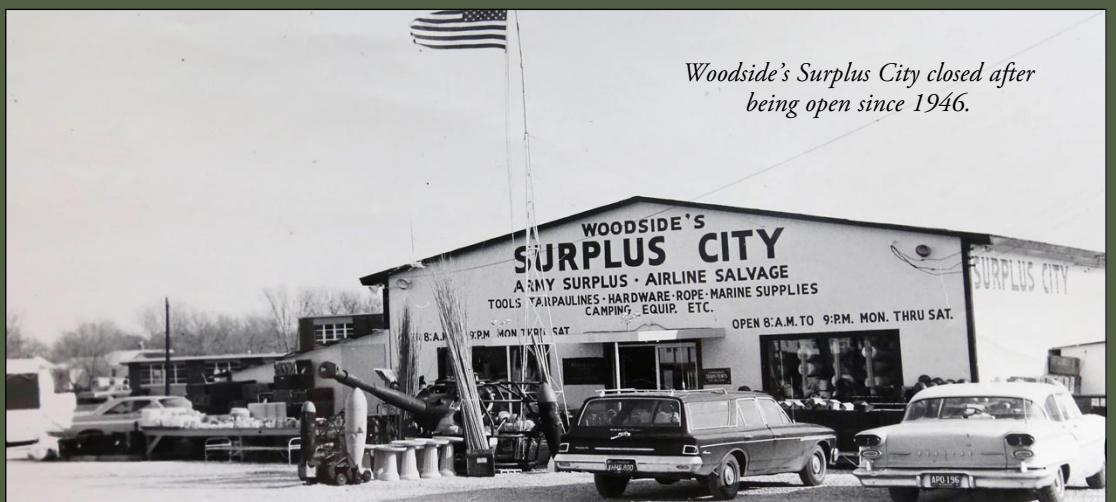
At the end of the war, there was a huge surplus of arms, uniforms, and horse tack sitting on shelves and in warehouses collecting dust. To recoup some of the costs of these leftovers, the U.S. government began auctioning off the supplies in bulk to civilians at heavily discounted prices. While small storeowners from around the country took advantage of these deals, one man in particular turned military surplus into a giant business empire, ultimately creating the business model of the army surplus store we recognize today. His name was Francis Bannerman.

You've probably been to an army surplus store. They all look pretty much the same wherever you live. Surplus stores can be found in strip malls in the rough part of town or as stand-alone warehouse-style buildings with corrugated metal roofing and very few windows. They're easy to miss while driving because they typically only announce themselves with a small yellow sign emblazoned with "Army Surplus" in black lettering.

When you walk in, your nose is met with that distinct army surplus smell: musty canvas mixed with metal and rubber. Flags hang from the ceiling – an American flag, flags from the different branches of the military, and a "Don't Tread on Me" flag. Every conceivable space in the store is filled with product. You'll see bins scattered throughout the floor filled with gas masks, canvas duffle bags, canteens, and nylon combat belts. Shelves are jam-packed with combat boots, cargo pants, and helmets. And the coat racks are stuffed with pea coats and camo as far as the eye can see. Inside the glass case of the front counter, you're likely to find antique military items like Nazi paraphernalia, guns used during WWI, and a plethora of knives.

For decades, army-navy surplus stores were the go-to place for individuals looking to find a good deal on products to outfit themselves for camping or hunting, prepare for the apocalypse on the cheap, or pick up a stylish pea coat at a bargain price.

There was such a glut of military surplus clothing and gear in the United States during the



*Woodside's Surplus City closed after being open since 1946.*





## HOME GUARD ARMY BARGAINS

<b>20,000 Rifles</b> <b>5,000 Revolvers</b> <b>5,000,000 Cartridges</b> <b>300,000 Equipments</b> <b>40,000 Knapsacks</b> <b>2,500 Tents</b>	<b>200 Machine Guns</b> <b>100 B/L Field Cannons</b> <b>50 B/L Navy Cannons</b> <b>15 Revolving Cannons</b> <b>50,000 Explosive Shells</b> <b>25,000 Uniforms (Blue)</b>
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**We have supplied from our largest in the world stock of army auction goods, the U. S. Government and many states and cities with obsolete serviceable rifles and equipments, some of which were sold to us just prior to the U. S. Declaration of War.**

**High Army Officers say: "Bannerman's stock is a Godsend to us."**

**Six hours after receipt of order from state of Massachusetts 4,000 rifles and 6,000 equipments were en route.**

**Gov't auction sale terms, cash with order. Examination and testing at our arsenals. Immediate deliveries.**

**Large Illustrated 428pp encyclopedia catalog, mailed 50c.**

**Francis Bannerman, 501 Broadway, N. Y.**

## THE BANNERMAN ARMY-NAVY SURPLUS EMPIRE

Francis Bannerman was born in Scotland in 1851 but immigrated to New York with his family as a child. His father made a living selling goods acquired at auctions, and a young Francis often accompanied him to these sales where he'd pick up big lots of various knick-knacks himself, and then sell them in smaller lots to stores. It was the 19th-century version of eBay-esque arbitrage. On top of this little side hustle, Bannerman created a profitable business selling scrap metal and abandoned ships that he found in the harbor near Brooklyn, New York. All while he was still in primary school.

At the end of the Civil War in 1865, Francis (who, let's keep in mind, was only 14 years old) used profits from his scrap metal business to acquire large lots of military surplus at government auctions. One particularly successful acquisition netted him over 11,000 captured Confederate guns. Because the teenage entrepreneur bought this gear at such heavily discounted prices, he was able to mark it up so the products remained a bargain for the customer while still netting himself a nice profit.

Francis kept all his military surplus inventory in various places around New York City but eventually consolidated it all in one store on Broadway in Manhattan: the world-famous Bannerman's Army & Navy Outfitters. Known simply as "Bannerman's," the

store eventually grew to cover a block in length and seven floors in height, encompassing over 40,000 square feet of floor space. It also issued a 350+ page Sears-Roebuck-like catalog from which subscribers around the globe could mail-order horse saddles, swords, African spears, Civil War rifles, and even cannons if they fancied.

Explorers, military commanders, and adventurers of all kinds were some of Bannerman's biggest clients. Admiral Matthew C. Perry and Frederick Cook outfitted their expeditions using Bannerman's catalog. Mercenary soldiers fighting in the Spanish-American War and conflicts in the British empire would go to Bannerman's to get the arms and gear they needed before heading to battlefields abroad.

In the latter quarter of the 19th century, Bannerman continued his prolific military surplus buying. The Spanish-American War was a particular boon to Bannerman's business, as he won several bids on thousands of captured Spanish rifles and millions of rounds of ammunition and ended up acquiring 90% of that war's surplus.

Whenever the military switched to a new kind of uniform, weapon, or equipment, Bannerman was there to scoop up the discarded models and bring them back to New York. By 1900, he had run out of space in his colossal Army & Navy Outfitters store and didn't deem it safe to store his cache of thirty million surplus munitions cartridges in the city. So, he bought an island on the Hudson River upon which to build a large storage facility. Styled like a Scottish castle, the surplus warehouse was constructed out of cement (that he acquired at auction, of course) and was accompanied on the island by a residence for Bannerman and his family.

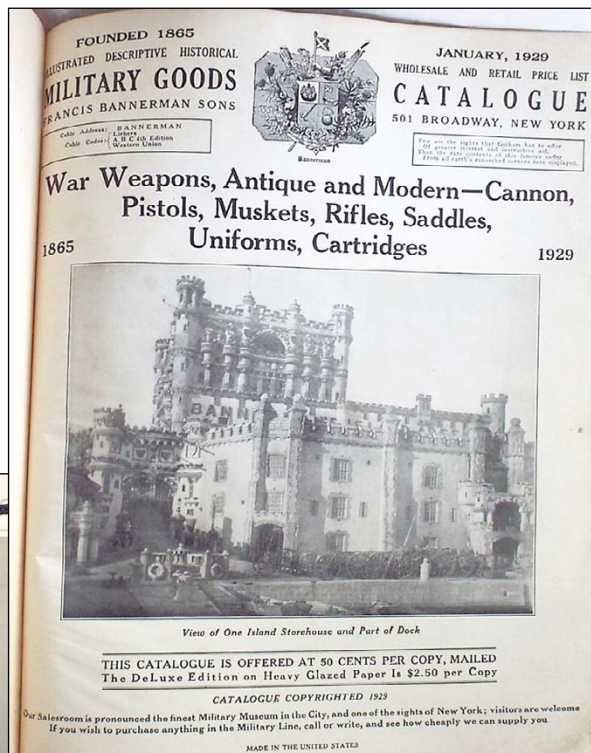
As global conflict increased in the early 20th century, Bannerman's was there to supply the armies of nations around the world. For example, the Japanese military shopped at the surplus store to stockpile arms and munitions during the Russo-Japanese War. African and South American countries engaging in wars of independence were also big customers for Bannerman. When the United States found itself in WWI and short of supplies, he gave the military the guns and munitions needed to help bootstrap the war effort.

After Bannerman died in 1918, his surplus empire began to crumble, both literally and figuratively. Huge piles and stacks of firearms, bullets, artillery shells, swords, and uniforms began to mold and gather dust in his Manhattan store and island arsenal. The cache was not only disorganized but dangerous – in 1920, 200 tons of shells and powder exploded inside a building on the island's storage complex.

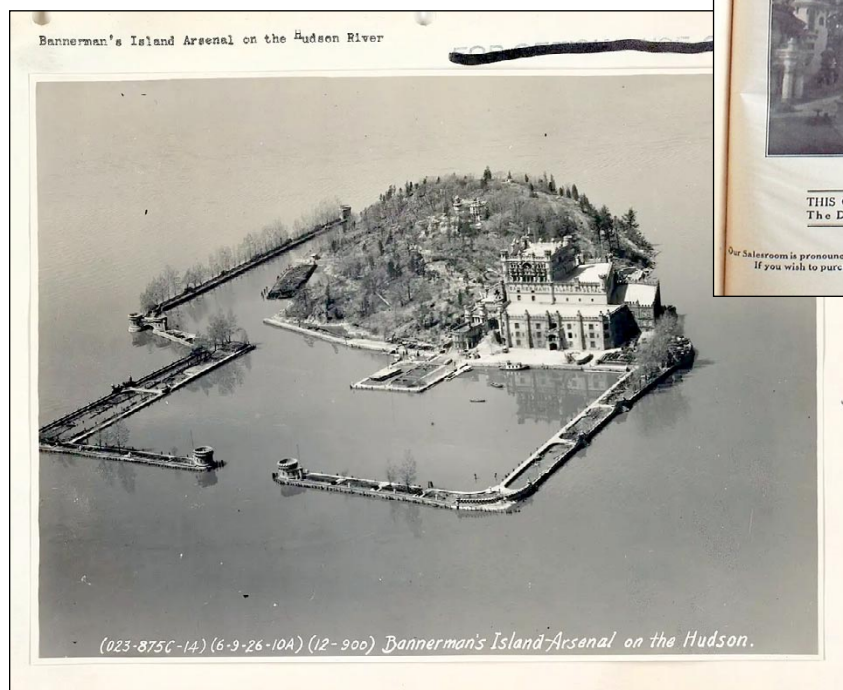
While his family continued the Bannerman business, mail-order and retail sales began to dwindle in the 1930s. Unlike the Civil War, there wasn't much military surplus after WWI due to the United States' comparatively limited, short-term involvement in the conflict. So Bannerman's was relegated to continuing to primarily sell their 19th-century wares, for which there was naturally diminishing demand.

What's more, federal and state firearms acts passed in the 1930s prevented Bannerman's from selling military weapons to civilians, as well as to foreign countries. Consequently, the enormous arsenal of weaponry Francis Bannerman had accumulated during his lifetime became useless.

While Bannerman's family continued to use and periodically visit their island, it was all but abandoned in 1950 when the only ferry that serviced its shores sunk in a storm. Interest in the business waned at the same time. None of Bannerman's descendants wanted to continue running the Broadway store, so the decision was made in 1959 to sell



Sample page from  
Bannerman's Military Catalog.



Bannerman's Island Arsenal on the Hudson River



the famous institution and move the remaining inventory to a warehouse on Long Island, where it was still sold through the catalog. By the 1970s, even Bannerman's catalog sales ceased.

## THE GOLDEN AGE OF ARMY SURPLUS STORES

While Bannerman's Army & Navy Outfitters faded into obscurity, it provided the blueprint for the thriving military surplus industry that sprung up after World War II. Rationing on the home front and the enormous amount of excess government-issued equipment produced by America's "arsenal of democracy" combined to explode the growth and popularity of surplus stores in the aftermath of the Big One; huge amounts of wartime leftovers flooded the market, and after years of deprivation, the public was eager to get its hands on it.

Enterprising businessmen from around the country followed the example Bannerman set after the Civil War by buying massive lots of the surplus military gear that existed in the aftermath of WWII. At a single auction, a buyer could get all the inventory he needed to outfit an entire army surplus store. There was so much stuff—uniforms, canteens, flashlights, radios, even jeeps—that it would take years for the U.S. government to dole it out to these middlemen and even decades before these buyers could sell it off in their shops.

Thanks to the United States' significant involvement in the Vietnam War, army surplus stores were able to restock their dwindling WWII inventory with updated military surplus. If you visited a surplus store as a kid in the 1980s or early '90s, a lot of the stuff you saw was probably from Vietnam.

While no single establishment was able to duplicate the enormity of Bannerman's Army & Navy Outfitters, the period after WWII through the early 1990s could be considered the "Golden Age of Army Surplus Stores." There was just so much stuff available, and it was so widely dispersed and easily accessible to the public. Instead of ordering something from a catalog, you just had to drive a few miles to one of the many surplus stores in your city.

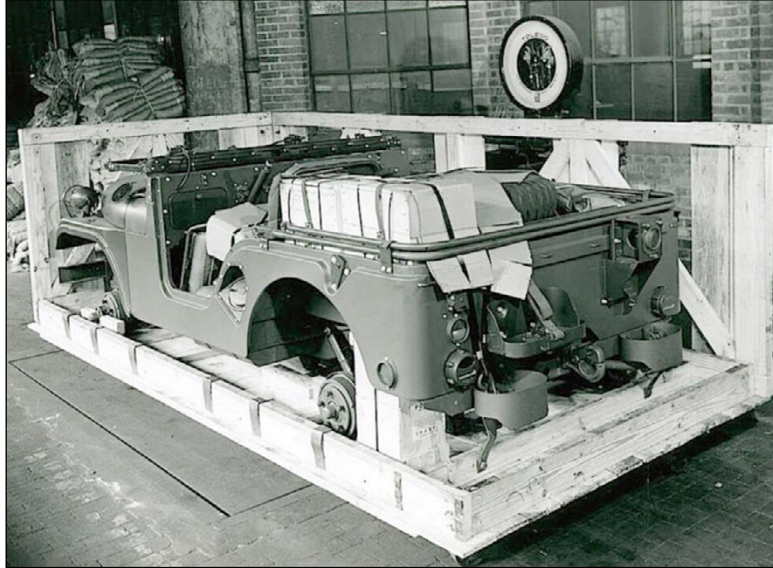
But, just as Bannerman's military surplus business slowly faded away due to changing circumstances, so too has the large and thriving army surplus industry that existed in America for half a century. How that decline happened, we turn to next.

## THE FALL OF THE ARMY SURPLUS STORE

Army surplus stores still exist. You probably have one in your city. But it's probably not the same kind of army surplus store you may have visited back when you were a kid. If you've been to one recently, you likely noticed that fewer of the products they carried were actually "military surplus." Sure, the stuff might look military-ish, but it was likely bought from a foreign company that manufactures military-ish products instead of from the U.S. government or even a foreign government. You'll also see product in the store that you probably wouldn't consider "military surplus," like work pants and shirts, consumer camping gear, etc. Basically, in today's army surplus stores, there's less army surplus.

Two big factors are contributing to the decline of true military surplus products in the marketplace: the changing nature of war in the late 20th century and online shopping.

War has changed dramatically since Vietnam. Instead of engaging in large-scale conflicts that require a draft and many millions of boots on



*Like Bannerman's, surplus stores after WWII not only offered products through brick-and-mortar stores but also offered them by mail-order. Even a Jeep. Surplus companies often placed ads in boys' magazines; young men, who idolized returning GIs, prized anything and everything they had used – even gas masks, which were marketed as "A sensational toy value" and "Loads of fun and useful, too."*

the ground, the U.S. military has shifted to a much more streamlined and surgical approach to battle – one that involves a smaller, all-volunteer force. For example, there were over 10 million American soldiers who served in Vietnam, while only 2.5 million served in the most recent wars in Iraq and Afghanistan. Because our most recent conflicts have required fewer soldiers, the military has required less equipment. Because the army requires less equipment, there's less military surplus to go around to all the army surplus stores around the country.

Compounding the shortage due to smaller, more limited military engagements is that—thanks to the internet—army surplus stores now have to compete with the government itself in selling surplus military

inventory. The U.S. government has an online store where the public can buy military surplus directly, thus cutting out the army surplus middleman and saving the buyer some money. Thanks to competition from the government's direct-to-consumer sales, army surplus storeowners have had to slash retail markups on their products from a stellar 100% to a ho-hum 30-50%.

Because of these two changes—streamlined wars and the internet—the once robust army surplus store industry has taken a hit. There's just less inventory to go around, and the result is less money to be made in the business.

To keep shelves stocked with military goods, even though there's less government-issued military surplus available, stores have taken to importing military surplus "knockoff" products – stuff that looks like military surplus but really isn't. While these imported knockoffs have helped surplus stores stay alive, as Dr. Frank Arian, owner of Surplus

Today, notes, this increase of imported military surplus knockoffs has hurt the brand cache of army-navy stores: "Imports have negatively affected business by diluting, to a large degree, the very foundation upon which these stores were built: genuine government military surplus. Imports are not government, not military, and not surplus. Can you still call a store 'surplus' if it has 85% imported copies?"

Like any other industry that's been disrupted, army surplus stores have made innovations to keep themselves afloat. For example, some stores have become airsoft gun dealers and even have airsoft courses inside or near their facilities. This business move has worked well for many of the stores who've done it. Diehard airsoft competitors can pick up a new gun and extra pellets while picking up cargo pants, gloves, and camo for their next competition, too.

Other surplus stores have taken to offering various classes in their stores such as workshops on wilderness or urban survival. These classes provide two sources of revenue. First, there's the income from the class itself. Second is the revenue that comes from people buying stuff in the store when the classes are held.

Still, other stores have shifted their focus from being military surplus dealers to antique military dealers. 20th-century military gear—once considered ordinary surplus—is now considered "vintage," and collectors are willing to pay top dollar for these antiques. Army surplus stores that have been in business for a while have used their networks developed over the years to become savvy peddlers of 20th-century military collectibles.

Stores that have made changes like these will likely survive and even thrive in today's market; the stores that don't, won't. Army surplus stores will probably be with us for decades to come. They just won't look like your grandpa's surplus store, though they might still smell like it.



*Millers Surplus in Tuscon AZ*



# Horns of Plenty

by Erica Lome, Ph.D.

## Decorated Military Powder Horns in Colonial America



Artist: John Trumbull, American, 1756–1843  
The Death of General Mercer at the Battle of Princeton,  
January 3, 1777, ca. 1789, Yale University Art Gallery

On a cool April morning  
in 1775, Amos Barrett  
readied his musket and  
prepared for combat.  
Earlier that day,  
23-year-old Barrett  
had awoken to the  
news that 700  
British Regulars were  
marching from  
Boston to Concord.  
They were planning  
to seize and destroy  
military supplies  
stockpiled by  
“rebellious”  
Provincial colonists  
as tensions with the  
British government  
worsened.

### He Was Not Throwing Away His Shot

Barrett was a member of the Concord Minute Company, a special corps ready to fight “in a minute,” created by the Massachusetts Provincial Congress in 1774. By the time he made his way to the muster field, the Regulars had already opened fire in Lexington, killing several members of the opposing militia and wounding more. They were now in Concord searching for the contraband material, while about a hundred men each went to secure the nearby bridges. At the North Bridge, 450 Provincials had assembled to stop their progress. Amos Barrett was among those who, upon seeing the Regulars approach, changed the flints in their muskets – a clear and deliberate provocation. In an account written fifty years later, Barrett described what happened next:

**W**e were all ordered to load and had strict orders not to fire till they fired first, then to fire as fast as we could. We then marched on. Capt[ain] Davis had got, I believe, within 15 rods of the British, when they fired 3 guns, one after the other. I see the balls strike in the river to the right of me—as soon as they fired them they fired on us, their balls whistled well. We then was all ordered to fire that could fire and not kill our own men.

The ensuing “shot heard round the world” set in motion a day-long conflict that marked the beginning of the American Revolution. To commemorate the occasion, Amos Barrett carved “April XIX” and “1775” into his powder horn, which already contained engravings of animals, a ship, compass, and other geometric designs. That powder horn remained by Barrett’s side for the rest of his life and became a prized family heirloom before entering the collection of the Concord Museum.



Minutemen facing  
British soldiers on  
Lexington Common,  
Massachusetts, in the  
first battle in the  
War of Independence,  
April 19, 1775. Artist  
William Barnes  
Wollen.





*Powder Horn of Amos Barrett, circa 1774. 1994.63 Concord Museum Collection, Gift of Frederick S. Richardson, Peter H. Richardson, and Joan R. Fay (1994).*

## Powder Horns: The Mark of a Revolutionary Man

Powder horns, vessels made from ox or cattle horns, carried gunpowder and were an essential part of colonial American military culture. They could also be unique works of art, engraved with ornate designs and inscriptions made by professional artisans working in military camps. Their owners, many of them simple farmers and townspeople, observed and participated in the events that would shape a young nation. They were at once personal and professional artifacts, documenting not only the violence and impact of military conflict but also the humanity and imagination of its participants. Let's take a closer look, shall we?

### Early Period Powder Horns

In Colonial America, as elsewhere in the early modern Atlantic world, cow horns were used for a variety of purposes. People drank out of horn cups, brushed their hair with horn combs, and dipped their ink into horn containers. As waterproof and fireproof vessels that could be

scraped and hollowed out, they were extremely functional and relatively inexpensive to obtain: the raw materials were often sold cheaply from local tanneries.

Anyone who owned a musket, fowler, or rifle used a powder horn. Since the early 17th century, firearms employed a flintlock mechanism, which ignited gunpowder by striking steel with flint. As flintlock weapons became standard, powder horns became an essential component of the Provincial uniform. Horns containing gunpowder were fitted with a plug in the base end and a smaller plug or stopper in the spout. The curved form of the horn fit around the waist of its user comfortably, enabling easy access when worn with a long strap over the shoulder. Whether for hunting or fighting, all you needed to do was tip a little gunpowder into your weapon and you were good to go.

During the mid-eighteenth century, ongoing and successive military campaigns between the British, French, and the Native peoples of North America brought powder horns and their owners into uncharted territory. Within the camps and forts of northern New England, upstate New York, and the Great Lakes region, a formal artistic tradition of horn carving began to emerge. On a very basic level, decorated powder horns became a means of personal identification for soldiers. Inscribing one's name into a horn helped distinguish one horn from another as they were filled with black powder from a large keg or barrel. Lower-ranked troops could not always read or write, so having one's name on an object symbolized education and status. The final product was not always a success as many powder horns contain phonetic or misspelled names of their owners.

### The Craft and the Art

While some soldiers carved their own horns, it was far more common to seek out a professional carver, many of whom were engravers and followed the troops to various forts and battlefields. Mostly anonymous, these makers could complete a horn relatively quickly and faced high demand from soldiers hoping to match the fashionableness of their peers. Carvers first sketched out their design and then used a knife, graver, or needle to incise the pattern on the surface of the horn. Soot or veggie dyes might be applied to create a polychrome or shaded effect.



*Fight at Concord Bridge, April 19th, 1775, by Don Troiani, [historicalartprints.com](http://historicalartprints.com)*



Some of the earliest decorated powder horns were produced during King George's War (1744-1748) and featured gothic lettering, animal figures, foliate decorations, and geometric designs. One example belonged to Stephen Parks of Concord, who had his horn decorated in 1747. It is one of a set of powder horns whose carvings are attributed to the same anonymous maker who drew heavily from European design precedents. The horn is engraved with various forms of wildlife including owls, fish, deer, moose, rabbits, foxes, and even unicorns. These real and fanciful creatures speak to the imagination of soldiers venturing into uncharted territory.



*Stephen Parks Powder Horn, c.1747. Concord Museum Collection, Anonymous Gift; Gift of the Cummings Davis Society; Gift of the Philip and Betsey C. Caldwell Foundation; Gift of Mr. Charles N. Grichar (2007)*



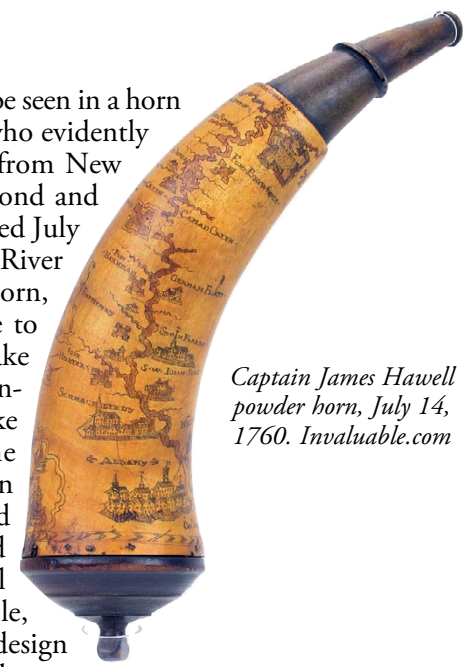
This artistic tradition continued into the so-called "Golden Age" of decorated powder horns, which took place during the French and Indian War (1755-1763). In the frontier outposts, soldiers carried horns adorned with animals and floral motifs, as well as depictions of what soldiers witnessed on their travels, such as ships, cities, landscapes, and forts. One such powder horn belonged to Thomas Smith Diamond and was made in 1756. On one side depicts Fort William Henry, a British fort in upstate New York that was a staging ground for sieges against the French and protected valuable waterways from New York City to Montreal. The fort is rendered in a three-inch square plan with incredible detail, showing the individual wooden beams and bricks of each army barrack, the texture of the ground, and even the small stairways visible through the windows of the buildings. The remainder of the horn has an engraved geometric design and an inscription identifying Diamond, his location, and the date of the carving. This impressive visual record of a soldier's time in the war was likely intended to be a souvenir that he could take back to Britain.



*Thomas Smith Diamond powder horn, October 23, 1756. Historic Deerfield, The William H. Guthman Collection of American Engraved Powder Horns*



Another wonderful example can be seen in a horn owned by Captain James Hawell, who evidently traveled the Hudson River North from New York City to Albany and parts beyond and engraved this route on his horn, dated July 14, 1760. A map of the Hudson River winds around this fifteen-inch horn, splitting above Albany on one side to follow the Mohawk River to Lake Ontario and, on the other side, continues with the Hudson to Lake Champlain. Along the way, the engraver included over two dozen towns and forts, each one named and rendered with exquisite and individually distinct architectural features. Like the previous example, Captain Hawell likely sought this design as a record of his experiences to show to family and friends back home.



*Captain James Hawell powder horn, July 14, 1760. Invaluable.com*

## Innovation and Influence: John Bush

A skilled horn carver could execute original patterns for their client, but most based their decorations on other powder horns in their camp. If one artist produced a compelling product, others would replicate and adopt the same design. This often resulted in artistic cohorts whose output is, today, grouped together based on shared visual traits, even in the absence of their signatures. Such a phenomenon took place in the military camps south of Lake George led by John Bush, a master of the genre whose decorated powder horns influenced an entire generation of artisans.

Born in 1725, Bush was a free man of color from Shrewsbury, Massachusetts who served as a soldier and clerk with the Massachusetts militia during the French and Indian War and was stationed at Fort William Henry between 1755 and 1756. It is unknown where or when he learned to carve, though extant powder horns suggest there were carvers in Shrewsbury in the 1740s when Bush was a teenager.

Being employed as a clerk indicated that Bush could read and write and had good handwriting. He likely based his designs on print sources available in the camps, such as Bibles, military commissions, and engraved trade cards which all featured Gothic, Germanic, Renaissance, and copperplate lettering. The latter is evident in the powder horns he decorated, all of which bear a distinctive and graceful copperplate script. Bush's powder horns are marked by their highly stylized capital letters, borders consisting of flowers and feather-like shells, and incised geometric patterns surrounding or separating the inscription.

There is only one known powder horn signed by Bush, though many others are credibly attributed to his hand. The signed horn, made September 8, 1755, bears Bush's signature, along with the inscription about its owner Thomas Williams, an army surgeon, and a short poem:

**W**hen Bows and weighty Spears were used in Fight /  
Twere nervous Limbs Declard men of might / But Now  
Gun Powder Scorns such Strength to own / And Heroes  
not by Limbs But Souls are Shown."

Another horn owned by William Williams, nephew to Thomas Williams, bears strikingly similar decorative elements and calligraphy to the one above. Though unsigned, it was almost certainly carved by John Bush. His trademark elements are all there, including the clean and bold calligraphy with decorative flourishes surrounded by scrolled or foliated borders.





*William Williams Jr.  
Powder Horn attributed  
to the carver John Bush.  
Historic Deerfield,  
2005.20.6*

Bush's decorated powder horns laid the groundwork for what's now regarded as the Lake George School. His calligraphic style and decorative devices were copied by other artists in the camps, including the Selkrig-Page Carver, the J.W. Carver, and the Memento Mori Carver. In 1757, Bush was captured during the surrender of Fort William Henry, likely by Native allies to the French. Despite his family's repeated petitions to the Massachusetts Governor for their help in locating him, Bush was never heard from again. Yet, in the two years he served in Lake George, Bush secured his legacy as one of the most important and influential powder horn carvers in Colonial America. In fact, powder horns carved after the French and Indian War retained several of his signature elements, suggesting that many of his decorated horns were brought back to Massachusetts and traveled with their owners into subsequent military conflicts.

## The End of an Era

The final so-called "phase" of the decorated powder horn tradition in Colonial America took place during the Siege of Boston (1775-1777). After the inciting events at the North Bridge in Concord, Amos Barrett and his fellow minutemen joined thousands of Provincial soldiers from across Massachusetts to confine the British Army to Boston for over a year – a siege that ended with the Battle of Dorchester Heights and the evacuation of British troops from the city.

Powder horns carved during the Siege depicted what Provincials soldiers themselves saw during the conflict. Typical subjects included sketches of fortifications, city views, and Provincial encampments in Roxbury, Charlestown, and Cambridge. Horns also depicted soldiers marching and engaged in battle, along with the weapons and accouterments of war. Patriotic vignettes and imagery abounded, often used as decorative devices surrounding inscriptions. While calligraphy wasn't as important a feature during this period, horns with lettering perpetuated the style popularized by John Bush and the Lake George School.



*Siege of Boston  
powder horn,  
c.1776.  
Concord Museum  
Collection,  
Gift of Mrs. Robert  
M. Bowen (1972).*

One horn from this period belonged to Jonathan Gardner, who served in the Massachusetts militia and was present in Roxbury and Dorchester Heights in 1776. He had his horn carved and inscribed with his name, date, and the patriotic slogan "Liberty & Property or Death." Images included fourteen soldiers marching single file—some carrying weapons, others a fife and drum—and, on the opposite side, two ships with tall masts. The leftover space is filled with geometric and whimsical designs of animals, human faces, and compasses.

After 1777, the Continental Army, led by George Washington, equipped more troops with cartridge boxes, a far more efficient method of supplying and loading gunpowder. As a result, fewer soldiers carried powder horns, and the art of engraving them began to wane. Those carved after the Revolutionary War were created to serve as mementos of a conflict or, in some cases, were fabricated to establish credentials as a veteran. In the early 19th century, one might even use a decorated powder horn to falsify their patriotic lineage.

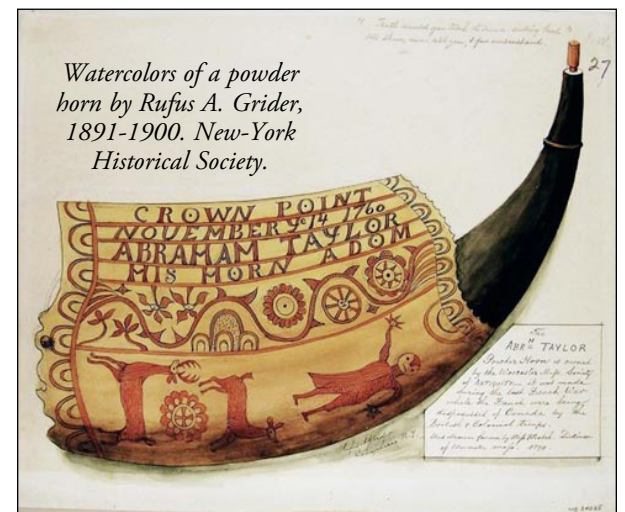
Military powder horns became obsolete with the standardization of the percussion lock system in firearms in the early 1800s, replacing the older flintlock mechanism. Similarly, as gunpowder came to be stored in self-contained metallic cartridges, there was no longer a need to carry the black powder in a personalized vessel. While still used occasionally for hunting, these former military objects and their associated artistic tradition ended at the dawn of modern warfare.

## Colonial Revival and Collecting Interest

By the late 19th century, the revival of interest in America's colonial history resulted in decorated powder horns becoming a popular collector's item. Credit must be given to the antiquarian Rufus Alexander Grider, who made hundreds of illustrations of decorated horns during his excursions through the Mohawk Valley between 1886-1900. These drawings, published and circulated widely, reproduced the inscriptions and detailed designs found on engraved powder horns and demonstrated their merit as works of art. Since then, powder horns have intrigued collectors of military history, folk art, and colonial America.

The contemporary market for powder horns is robust, with many private collectors, museums, and historical societies vying for a piece of Revolutionary history. Values are based on condition, the type of carving, and, importantly, attribution to a known carver or owner. Simple horns with just a name and date might be worth a few hundred dollars, while more sophisticated examples command thousands, even tens of thousands of dollars. Meanwhile, new generations of living historians have continued the art form for recreation or public reenactments of historic battles.

The beauty of decorated military powder horns is the story each one can tell about their owners, carvers, and the places and people they encountered. They are not merely a record of military service but unique works of art that have stood the test of time. More than that, they show that beautiful things can come from the simplest of objects with a little patience, skill, and imagination.



*Watercolors of a powder  
horn by Rufus A. Grider,  
1891-1900. New-York  
Historical Society.*

*Erica Lome, Ph.D., is Curator of Collections at Historic New England. She holds a doctorate in history from the University of Delaware and an MA in decorative arts, design history, and material culture from the Bard Graduate Center.*



# THERE ARE SPIES AMONG US

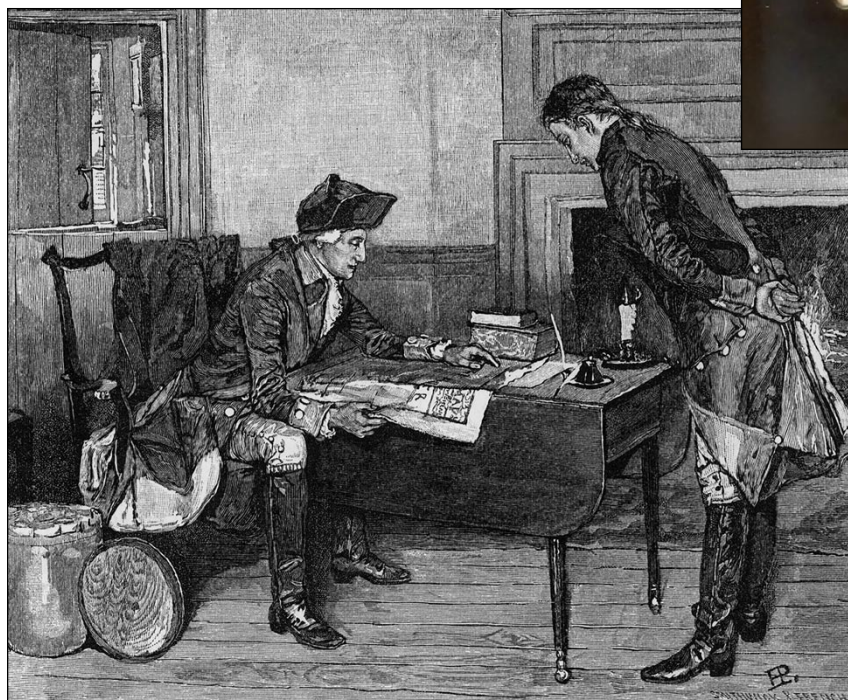
18th, 19th, and Early 20th Century Military Espionage  
As Told By its Hierarchy, Spies, and Gadgets

By Judy Weaver Gonyeau, managing editor



The spies from the earliest days of America may not have had the level of “toys” and methods used by a 21st century James Bond. Still, their tactics and establishing U.S. Intelligence operations are just as fascinating.

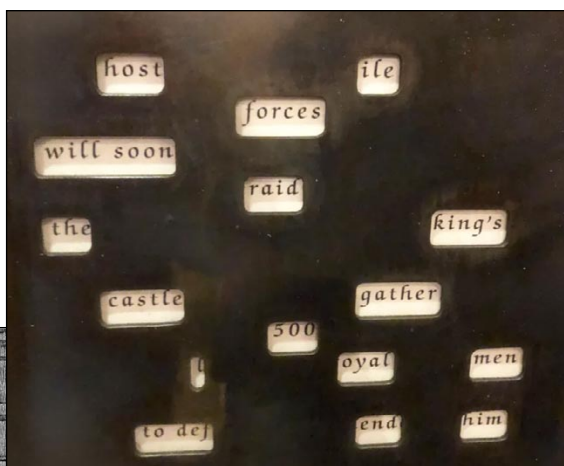
## THE ART OF DISGUISE DURING THE REVOLUTIONARY WAR



*George Washington paid the new nation's first spies out of his own pocket. Here he studies a map with Nathan Hale, who volunteered to gather intelligence behind British lines. He was soon captured and hanged.*

According to MountVernon.org, Nathan Hale used disguises to gain access behind enemy lines. “During the Battle of Long Island, Nathan Hale—a captain in the Continental Army—volunteered to go behind enemy lines in disguise to report back on British troop movements. Hale was captured by the British Army and executed as a spy on September 22, 1776. Hale remains part of popular lore connected with the American Revolution for his purported last words, ‘I only regret that I have but one life to give for my country.’”

While a person may dress as the enemy, apply makeup to change their features, or fake a broken leg to go undercover, objects hiding in plain sight were also used to disguise a message. The Culper Spy Ring, headed up by Benjamin Tallmadge during the Revolutionary War, “employed systematic tactics of dead drops, codes were hidden in plain



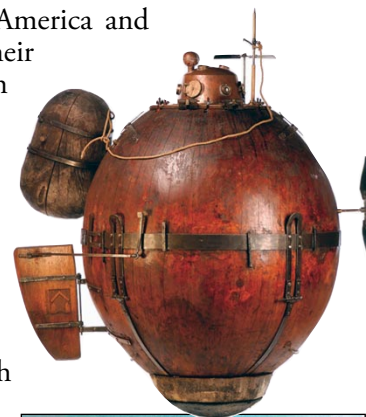
*To receive secret messages, writers and recipients would place a thin piece of metal with certain areas removed on top of the letter to reveal the message contained in the letter. This piece of metal was called the Cardan Grille and was one of many methods used in the Revolutionary War.*

ciphers and coded letters,” as stated at battlefields.org. Even George Washington worked with Tallmadge to use invisible ink to leave messages on pocketbooks and everyday ephemera, including pamphlets or flyers, which were less likely to be searched or confiscated than personal correspondence.

Most of the spies who worked in America and beyond were ordinary citizens doing their bit for freedom. Their unique approach to spying often utilized their personal skills and connections. For example, Patience Lovell Wright, an American-born artist living in London, sent secret messages across the Atlantic hidden in wax busts she sculpted. Wright also corresponded with Ben Franklin and Thomas Jefferson by sending letters inside buttons, in drawings, and through other ingenious methods.

While Quaker Lydia Darragh’s Philadelphia home was occupied by the British, she hid in a small closet to gather information that she would later share with patriots at a tavern in another town. She was never considered a suspect by the British.

*A ragtag colonial army faced the mighty British Empire in 1776. Could American ingenuity turn the tide? Inventor David Bushnell hoped so. Bushnell built America's first combat submarine, the pedal-powered Turtle. Its covert mission? To slip into New York Harbor and attach a bomb to a British warship. It almost worked. The pilot submerged beneath the ship undetected, but had to abort as his air ran low.*

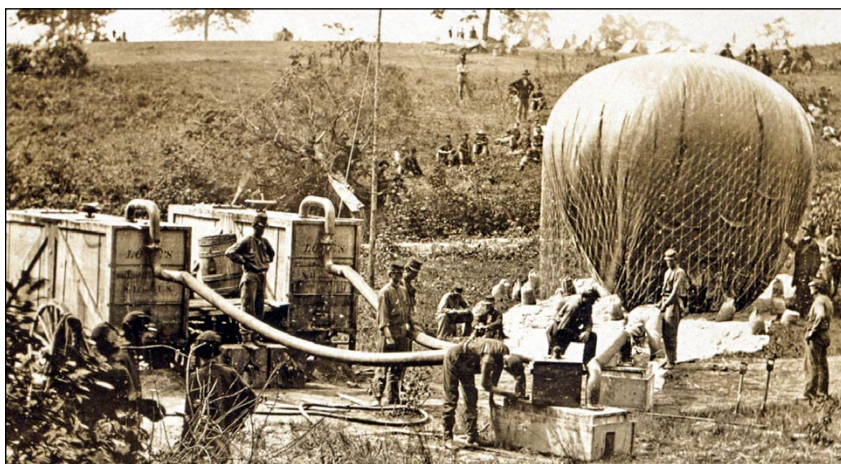




Hercules Mulligan was a tailor in New York City and catered to the British and patriots. Thanks to his “interest” and grand service when servicing British officers, he was able to learn when troops were going to be on the move (if they suddenly needed quick repairs to uniforms) and could get messages to Washington and other leaders when concealing them within clothing. His slave, Cato, also gathered information while in the shop and would move information when making “deliveries” to whoever needed to hear all about what transpired.

## NEW WAR, NEW SPY METHODS

Moving into the Civil War era meant several changes were made regarding how espionage was conducted. While some battles were fought as citizens watched from nearby hills or even a distant front porch, the topography of the land and whereabouts of key locations that impacted the slave trade, national and international trade, and government strongholds, along with the movement of troops, were continually monitored using spies working by foot, on horseback, and within the workings of the area’s modern society. “Scouts” were often paid spies and guides for either the Confederate or Union military as they moved across the country and fought in unknown lands and terrain.



Both sides used hot air balloons to spy on enemy troops. It marked the first time in U.S. history that balloons were used for military reconnaissance. On Sept. 24, 1861, under orders from the Union army, Thaddeus Lowe successfully alighted at Arlington, Virginia to an altitude of over 1,000 feet and telegraphed intelligence on the Confederate troops encamped three miles away at Falls Church, Virginia. Relying on the information Lowe provided, Union guns were able to fire accurately on Confederate targets. The Confederate army’s first successful attempt came on April 13, 1862, when Captain John Randolph Bryan first launched a balloon made from cotton coated with varnish in Yorktown, Virginia.

## THE UNION ARMY

According to intelligence.gov, “The United States military hadn’t been involved in a large-scale military conflict for more than a decade, and the small peacetime Army was mostly deployed west of the Mississippi River, protecting pioneers and homesteaders. With the country now at War and the Federal Army suddenly faced with tens of thousands of Confederate troops just across the Potomac River from Washington, D.C., military intelligence became an urgent priority. Options for leading such an enterprise, however, were few.”

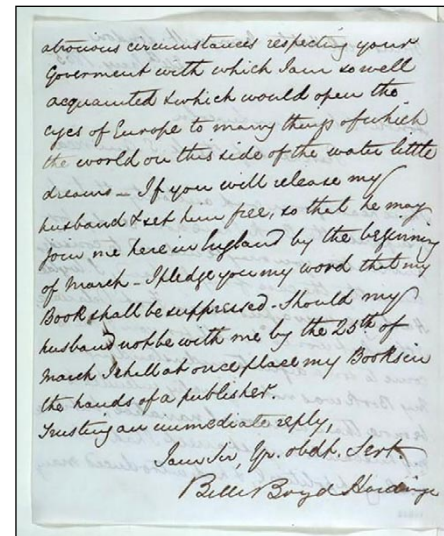
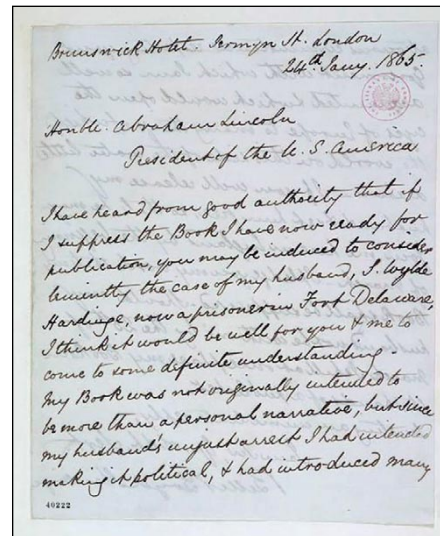
One of the most famous names in the world of detective work and spying was Allan Pinkerton. The Commanding General of the (Union) Army of the Potomac, George McClellan, chose Pinkerton as the leader of the Army’s first intelligence organization. The two were past acquaintances—Pinkerton had provided



Rare pocket-sized telegraph sending and receiving set, manufactured by N. T. Co., ca. 1864. Housed in a hard rubber case, lid with manufacturer’s mark “N.T. Co.” These were used by Union spies during the Civil War to tap into and listen to Confederate telegraph messages and operated by throwing a bare wire over any Confederate Army’s un-insulated telegraph wires, and attaching it to a grounded bayonet to complete the circuit. The Union Spy could also use the telegraph key to send false information to the enemy. This rare example sold for \$544 at auction in September 2024.

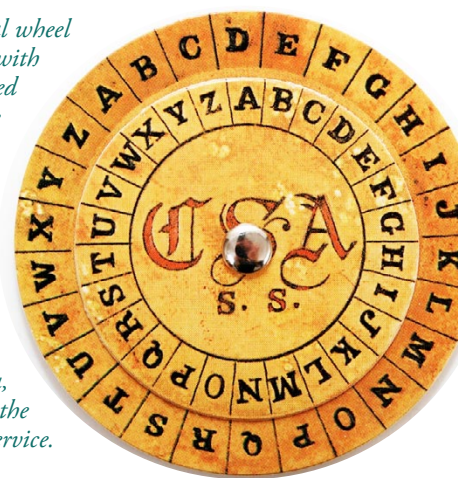
security for the Illinois Central Railroad while McClellan was its Vice President—and Pinkerton was already involved in the Underground Railroad. He had also worked with other detectives to foil a plot to assassinate President-elect Abraham Lincoln, earning him a great deal of respect from McClellan. Pinkerton had a healthy ego and often called himself the “Chief of the United States Secret Service,” even though the agency did not yet exist.

Pinkerton agent Timothy Webster traversed the Southern states, making connections with the Confederate military, including its leaders and generals. He would bring messages from the South to Confederate members in the North but “stop by” Washington D.C., where the messages would be unsealed, opened, read, and resealed before reaching their intended recipient. In April 1862, Webster was arrested by the Confederacy as a spy (much to the embarrassment of its leadership) and was found guilty of “lurking about the armies and fortifications of the Confederate States [while] at the time an alien enemy and in the service and employment of the United States.” Webster was found guilty and hanged.



A letter dated January 24, 1865, from Belle Boyd to President Lincoln offering to suppress the publication of her forthcoming book [a sort of exposé on the Union military] if Lincoln would release her husband from Union custody.

The Confederate Cipher Disc was a mechanical wheel cipher consisting of two concentric discs, each with the 26 letters of the Latin alphabet, that was used for the encryption of secret messages by the Confederacy during the American Civil War (1861-1865). It was created by Francis LaBarre, a gold and silver worker, and was based on the Vigenère Cipher. The smaller disc carries the text CSA S. “CSA” stands for Confederate States of America, while the “SS” is most likely the abbreviation of Secret Service.



## THE CONFEDERATE ARMY

In the earliest days of the Civil War, the Confederate military took advantage of the Union’s lack of a strong intelligence organization by growing their network of sympathizers and spies who worked and lived in the Nation’s capital, Washington D.C. Also to the Confederates’ benefit was having the “home field advantage” of sorts as the War raged on within their own territory, which they knew inside and out. Confederate spies had little reason to infiltrate the unknown northern terrain of the Union-held states. Ultimately, their espionage plans made them feel more secure in the South. Still, the information they gathered had a limited impact on how the Confederates fought.

One of the most famous spies working for the Confederacy was Belle Boyd. She had killed a Union soldier



after he and his cohorts attempted to raise the Union flag at her home. At trial, her shooting was considered a “justifiable homicide.” As word spread about the incident, she became known as “La Belle Rebelle” in the press. She became a noted spy working with General “Stonewall” Jackson and other Confederate commanders. By then, she had relocated to her aunt’s hotel in Front Royal, Virginia, where she flirted with members of the Union army and took information to her connections.

Boyd’s reputation was shared in both the Southern and Northern press, so much so that the Secretary of War Edwin Stanton issued an arrest warrant in July 1862. Boyd was captured by a Pinkerton agent and held at the Old Capitol Prison in Washington, D.C., only to be released a year later in a prisoner exchange. She moved to Martinsburg, West Virginia, and resumed spying. Caught again, Boyd suffered typhoid fever in prison and was again transferred back to the South.

According to intelligence.gov, “Unable to return to Martinsburg, she traveled to Europe in Early 1864 aboard a blockade runner to escape the War. ... After the ship was captured by a Union Navy warship, Boyd Charmed one of her captors, and, ironically, the two fell in love and married. In 1900, at the age of 56, Boyd died of a heart attack while on a speaking tour in Wisconsin.”

## 20TH CENTURY MILITARY SPIES: A WORLD AT WAR

During WWI and WWII, the U.S. once again could not establish an international intelligence organization; however, this in no way deterred the work of government and volunteer spies from sharing intelligence in the cause for peace ... and wartime spies used what links they had to get the job done.

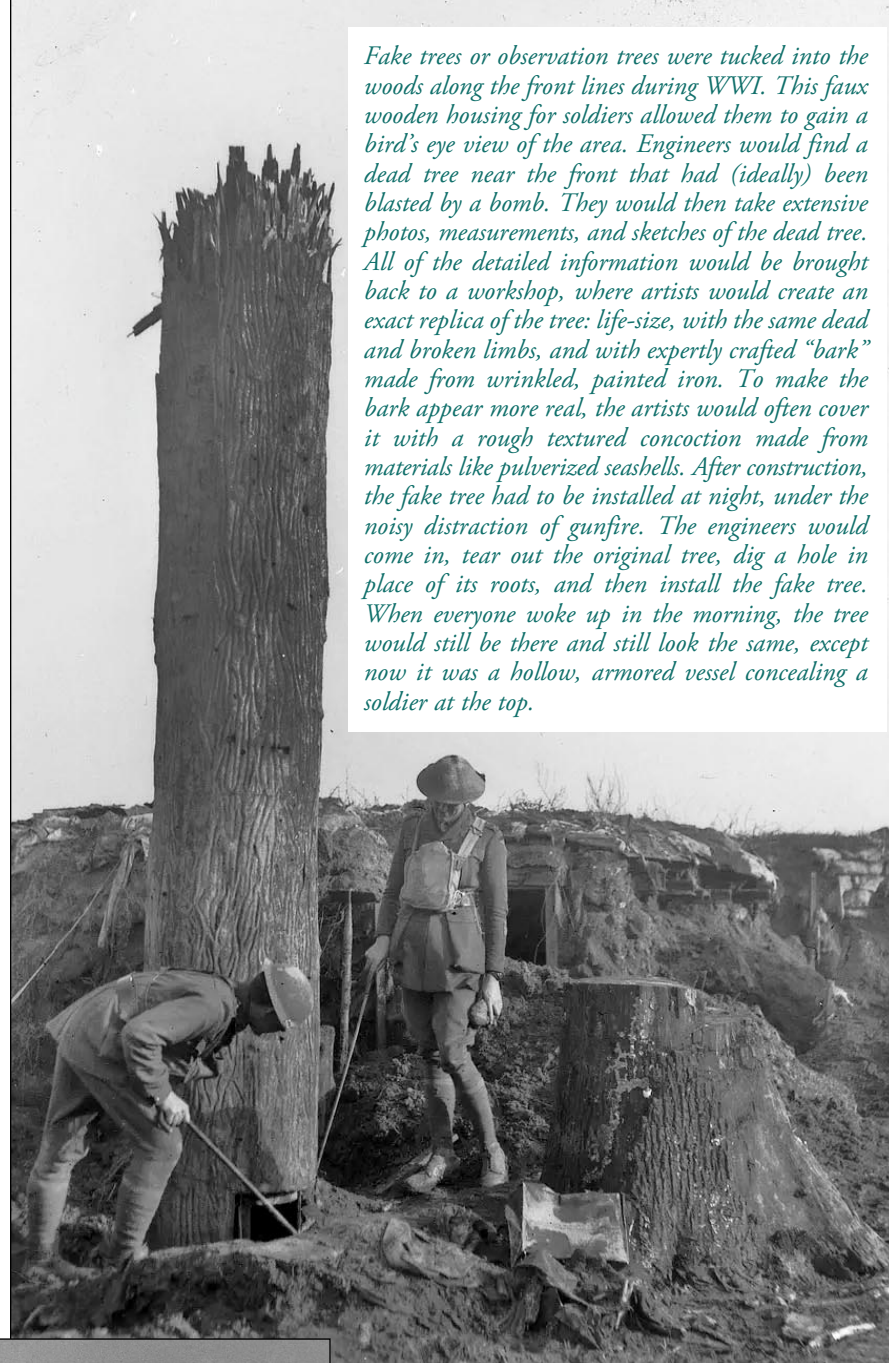
FBI.gov talks about the FBI during wartime as incredibly busy. “The Bureau had a vital role in protecting the homeland and supporting the war effort – from rounding up draft dodgers to investigating companies that deliberately supplied defective war materials just to turn a tidier profit. The FBI continued performing background checks on federal workers to keep criminals from entering the government. It kept working to head off espionage and stepped up its efforts to gather and analyze intelligence and to feed it to policymakers. The FBI Laboratory, growing stronger and more capable by the year, played a pioneering role by helping to break enemy codes and by engineering sophisticated intercepts.”

Another government office was organized and operated during World War II. America’s continual burgeoning of its international intelligence hierarchy was tried and tested.

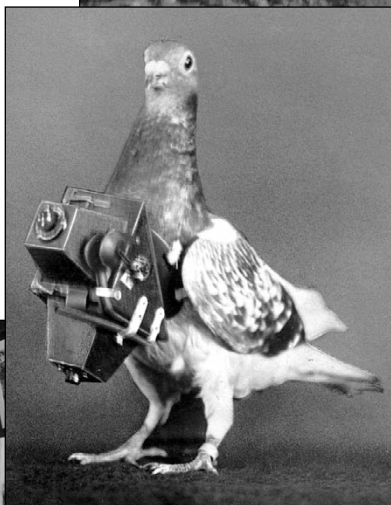
In 1908, the Federal Bureau of Investigation (FBI) was founded to handle national domestic investigations and espionage, to uphold the law of the land, and to protect its citizens. However, it would take until 1947—after the end of World War II—to establish the Central Intelligence Agency (CIA) as the U.S.’s official international arm of governmental intelligence.



*During WWI, whether women knitted codes into fabric or used stereotypes of knitting women as a cover, there’s a history between knitting and espionage. When knitters used knitting to encode messages, the message was a form of steganography, a way to hide a message physically (which includes, for example, hiding Morse code somewhere on a postcard, or digitally disguising one image within another). In this photo, an American Red Cross knitting class takes place during World War I.*



*Fake trees or observation trees were tucked into the woods along the front lines during WWI. This faux wooden housing for soldiers allowed them to gain a bird’s eye view of the area. Engineers would find a dead tree near the front that had (ideally) been blasted by a bomb. They would then take extensive photos, measurements, and sketches of the dead tree. All of the detailed information would be brought back to a workshop, where artists would create an exact replica of the tree: life-size, with the same dead and broken limbs, and with expertly crafted “bark” made from wrinkled, painted iron. To make the bark appear more real, the artists would often cover it with a rough textured concoction made from materials like pulverized seashells. After construction, the fake tree had to be installed at night, under the noisy distraction of gunfire. The engineers would come in, tear out the original tree, dig a hole in place of its roots, and then install the fake tree. When everyone woke up in the morning, the tree would still be there and still look the same, except now it was a hollow, armored vessel concealing a soldier at the top.*



*Pigeons fitted with secret cameras were used to map military battlefields, targets, and territories during World War I and World War II. A tiny, automatic camera would be strapped to a pigeon’s breast and flown over targets of interest. These cameras were capable of taking hundreds of photos, and the pigeon carriers could go undetected at far lower altitudes than planes.*

## WORLD WAR I

Thanks to the Industrial Revolution, improved communications methods, and modernized armaments, the way wars were fought had more options than ever before. World War I now had battles being won by air, sea, land, and intelligence. As explained at intelligence.gov, “Early in the War, the United States began selling thousands of tons of desperately needed explosives and munitions to what was known as the Triple Entente or the Allied Powers (Great Britain, France, and Russia). Though the U.S. was technically neutral in the War, British naval dominance in the Atlantic Ocean forced American munitions manufacturers’ hands. If they sent munitions to Germany, they would be sunk.” Germany responded by blocking as many deliveries of munitions to the Allied Powers as possible and was successful in their efforts.

Before joining the War, there were battles to be won at home. In 1913, an immigrant from Germany who had graduated from Harvard with a PhD in German traveled to New York City to volunteer in the German spy ring, the Abtielund Illb – Germany’s military intelligence office. While it is unclear what his status was with this group, on July 2, 1915, “Frank Holt” (Erich Muentner)



placed explosives in the Senate reception room of the U.S. Capitol. The bombs destroyed the area and also caused damage to the Senate chamber. Muentner then focused on J.P. Morgan, Jr. He went to the financier's home and shot Morgan twice before he was subdued by Morgan's staff and then arrested. He was then linked to the Capital bombing, and on July 6, he jumped to his death from his New York City jail cell. The following day, the SS Minnehaha exploded. The ship had been loaded with munitions for France. Captain Tunny, in charge of Muentner's case, was able to link the bomber to this incident as well.

Another on-shore spy worked against the United States by using germ warfare to destroy Cavalry horses on their way to France, killing thousands of horses. Anton Dilger, a volunteer veterinarian, was recruited by German Spy Franz von Rintelen to pull off this devastation. Dilger and his brother grew cultures in their basement that was used as part of a "health" injection administered to the horses as they boarded ships to make the trip to France.

At this point, not only did the U.S. lack a centralized intelligence organization, but the Army and Navy intelligence operations were underfunded, and resources were lacking for the federal law enforcement agencies as well. Other countries were able to pick up some of the slack. When Great Britain's intelligence discovered a German plot against the U.S., America entered the War. When Great Britain's intelligence discovered a German plot against the U.S., America entered the war.

After entering WWI, the U.S. passed the Espionage Act in June 1917. The Act was built on a law passed in 1911 with new elements included to further outline activities that were called dangerous or disloyal, such as acquiring military operations information, photos, books, blueprints, etc., for use against the United States. An amendment was added in 1920 called the Sedition Act, but this was later repealed as it counteracted a citizen's right to free speech.



*William "Wild Bill" Donovan, September 1918, who was selected to run the Office of Strategic Services (OSS) during World War II*

For Americans, the Office of Strategic Services (OSS) was the agency in charge of gathering information from around the world. According to the National World War II Museum, then-President Roosevelt "realized the need for some sort of coordination for the gathering of intelligence. He chose General William 'Wild Bill' Donovan to be the leader of the Office of the Coordinator of Information (COI) established on July 11, 1941. Donovan was a highly decorated hero of the First World War and was awarded the Medal of Honor, among other orders and medals."

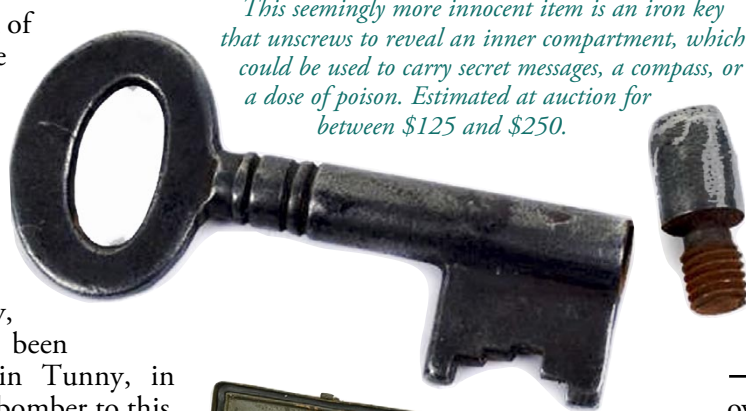
The OSS recruited and trained spies to carry out covert operations, gather intelligence, and spread propaganda to send messages and affect the perception of the enemy in its

## WORLD WAR II

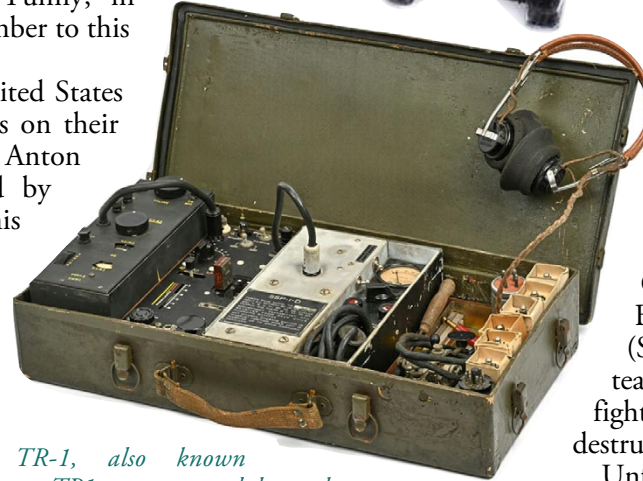
The outbreak of what was to become World War II followed years of radical racial rhetoric and the growth of power-hungry dictators seeking to take over how the world functioned.

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*This seemingly more innocent item is an iron key that unscrews to reveal an inner compartment, which could be used to carry secret messages, a compass, or a dose of poison. Estimated at auction for between \$125 and \$250.*



*TR-1, also known as TR1, was a modular valve-based clandestine transmitter/receiver set, also known as a spy radio set, developed in 1942 for the US Office of Strategic Services (OSS) – the forerunner of the CIA. During World War II (WWII), the set was used extensively by OSS agents operating on occupied (European) territory, by resistance organizations throughout Europe, and in the China-Burma-India theatre. The set consists of a transmitter, receiver, power supply unit (PSU), and a collection of spare parts, each housed in a metal enclosure and covered by a removable lid. It was usually supplied in a fiberboard transit case but was often used outside the case and in varying configurations. Some users operated it from within a travel suitcase.*



*Issued by the East German STASI, this lighter is actually a camera, though the size of the lens means the image quality would rely on good lighting conditions.*



*OSS Weapons Training, Area C.*



*These tiny, easy-to-hide compasses were manufactured in quantity and were standard equipment in escape kits used by spies and escaped POWs. These two examples are of a basic design and feature blackened brass casings.*

own territory. Throughout the War, the Office expanded as it added branches and departments, including Strategic Services Operations and Intelligence Services.

According to the National WWII History Museum, "The Strategic Services Operations department, titled Special Operations (SO), was modeled on the British Special Operations Executive (SOE), carried out missions dropping small teams of officers to train and assist resistance fighters, as well as committing acts of sabotage, destruction, and general mayhem."

Unfortunately, infighting within the OSS and other intelligence and military agencies took its toll. Strategic Intelligence (SI) and Strategic Operations (SO) were at odds with the OSS. "SI's work in recruiting agents and building networks took a different set of skills and temperament from SO's work of parachuting into occupied territory and destroying enemy infrastructure. Some SI officers viewed SO colleagues as trigger-happy hooligans, with the subtle ways of a drunken rhinoceros. Some SO officers viewed SI, especially those operating under diplomatic cover, as nothing more than ineffective diplomats or ivory tower eggheads," – the National World War II Museum. All this and more contributed to discord and highlighted the growing pains of building an international spy organization.

Noted spies operating on behalf of the U.S. during the Second World War included Josephine Baker, the famous singer and dancer who also spied for French intelligence; Arthur Goldberg, who would go on to become a Supreme Court Justice; and Sterling Hayden, called "the most beautiful man in Hollywood," who left acting to fight in World War II. Other famous spies included Hedy Lamarr, a glamorous movie star who patented a "Secret Communication System" that helped guide radio-controlled torpedoes to reach their targets; Hollywood director John Ford who created OSS training films and war documentaries; and actress Marlene Dietrich, who not only entertained troops at the front lines during the War but recorded sentimental songs in German for broadcast to Nazi troops.

The scattered and sometimes splintered spies working on all sides of the World Wars continued fighting for improved tools in the field and at home to help keep the peace.



# The CIVIL WAR Collector

by John Sexton

**Q:** I have an MT Wickham Springfield model 1816 (produced 1836 in Philadelphia).

It was originally a flintlock but converted to percussion per the armory. It was also shortened at that time. The nipple is modern, but the rest of the gun is original. I was interested in an appraisal or approximate valuation. Can you assist with any relevant information on this piece?



**JS:** Shortened muskets are not uncommon. They were often sold in the Civil War market as for use by foragers or cavalry, but a large majority were shortened after the war for use as shotguns. It is difficult to prove when these guns were cut back. Originally this musket had a 42-inch barrel and three bands. Yours is not an armory conversion to percussion, armory conversions utilized sturdier added bolsters or most commonly had flint vents welded over and percussion nipple drilled directly into the top of the barrel with a military-style hammer. This conversion using screwed-in drum bolster through the flintlock vent and flat shotgun-style hammer was typically done by blacksmiths and gunsmiths for use in hunting, though a few Confederate similar conversions are documented. This particular example does have a good clean look to the placement of the front strapping band with the integral blade sight moved back and the middle band removed. Most are more crudely done and definitely post-war. You can find similar fowlers priced at \$400-600 by dealers. A full-length complete conversion like this typically brings \$600-800. National Armory conversions can be found in nice condition for around \$1000. Documented Confederate conversions are typically \$2000-3000.

Marine T. Wickham was a large Philadelphia contractor for flintlock muskets in the early 19th century.

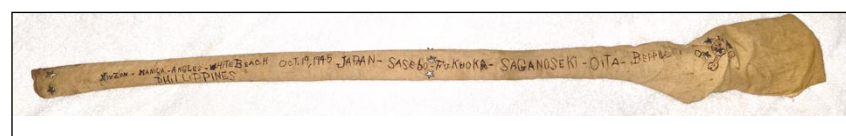
**Q:** I inherited real civil war buckles and breast plates that were found somewhere in the ground in VA by my grandfather. The WWII Japanese sword was obtained by my grandfather's brother from a Japanese commanding officer. That's about the extent of my knowledge.



**JS:** The 4 Union infantry accoutrement plates appear in average good condition for metal detector found relics. The 2 round plates with eagle are cartridge box sling plates and similar can be found priced at Civil War shows at \$150. The two oval US plates are belt buckle (3 brass hooks) and a cartridge box plate (2 iron loops like breast plates), the box plate \$150, the belt buckle about \$275.



The Japanese WW2 sword appears to be in very nice condition pattern 1896 naval officer's sword. An average condition example of this pattern in standard grade and not gilded can be found for \$200-\$300. This appears to be in higher condition with gold wash on hilt and scabbard mounts in its original chamois case with capture



*Japanese naval officer's sword is well preserved in its original chamois storage sleeve and sword. The capturing soldier's folkly decoration adds to this souvenir's appeal and value.*

inscription and decoration and would be estimated for auction between \$400-\$600.

The star (Texas), Alabama state seal, and cast US with stippled background are reproductions made to wear and are available for about \$30 each. Originally the oval buckles would have been lead solder filled with stamped brass faces, the rectangular Virginia buckle would have been stamped brass, these reproductions are solid cast brass. The four originals are lead filled & have typical excavated patinas of Union Civil War accoutrement plates.



*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](mailto:CivilWarAppraiser@gmail.com).*





## All Dressed Up

**M**ilitaria is a very popular category for collectors. From weapons to helmets, there's always something to collect. One of the most interesting types of militaria to collect is uniform buttons. Let's take a look at their long history and the most popular ones to collect.

### The Allure of Military Button Collecting

Military uniform buttons are miniature works of art and historical documents. Each button, with its distinctive design, material, and markings, provides insights into the evolution of military fashion, technological advancements, and the changing face of warfare. Collectors are drawn to these buttons for their historical significance, artistic merit, and the challenge of identifying and authenticating rare specimens.

### A Brief History of U.S. Military Buttons

The history of U.S. military buttons dates back to the country's founding. Early buttons were often imported from Europe, but as the nation grew, domestic production started. The 19th century saw the rapid expansion of various designs, with each branch of service and individual units often having their own unique buttons.

### Materials and Manufacturing

Early military buttons were typically made of brass, gilt, or silver-plated metals. As technology advanced, new materials were introduced, including white metal, horn, and eventually plastic. The manufacturing process evolved from hand-crafted pieces to mass-produced items, with companies like Waterbury Button Company becoming prominent suppliers.

### Identifying Antique Military Buttons

Collectors must develop a keen eye for details to accurately identify and date military buttons. Key factors include specific symbols and designs, materials, size, and shape. Backmarks, which are manufacturer stamps, can also be good indicators. Some buttons can also be dated based on how they are attached. Loops, holes, and shanks were used at various points in history.

### The Most Sought-After Military Buttons: U.S. Army

While all branches of the U.S. military have produced collectible buttons, those from



*Early Brass Uniform Buttons*



*Early American Artillery Buttons*



*Civil War Infantry*

the U.S. Army are often considered the most sought-after among collectors. This preference stems from the Army's long and varied history, which has resulted in a diverse array of button designs spanning multiple conflicts and eras.

### Civil War Era Army Buttons

Civil War-era Army buttons are particularly prized by collectors due to their historical significance and relative scarcity. These buttons often feature intricate designs that reflect the unit or state allegiances of the soldiers who wore them.

### Artillery Officer Buttons

Among the most desirable are artillery officer buttons from the 1860s. These typically feature an eagle with an "A" in the shield on its breast, symbolizing the artillery branch. The backmarks of these buttons, such as those from Horstmann of Philadelphia, can provide valuable information about their origin and age.

### Infantry and Cavalry Buttons

Infantry and cavalry buttons from this period are also highly collectible. Infantry buttons often display an "I" in the shield, while cavalry buttons may feature crossed sabers or a "C" emblem. The variety of designs and state-specific patterns make these buttons particularly interesting to collectors.

### Post-Civil War to World War I

Following the Civil War, the U.S. Army underwent significant changes, reflected in its uniform buttons. The period from 1880 to 1902 saw distinctive designs for different branches. Eagles were featured often on general service buttons. Branch-specific buttons existed for cavalry, artillery, and infantry. Meanwhile, staff officer buttons had more intricate designs.

### World War I and II Buttons

Buttons from the World Wars represent a significant shift in design and manufacturing. The General Service Eagle button, introduced in 1902, became standard issue and remained in use with minor modifications through World War II. These buttons, while more common, are still sought after by collectors focusing on 20th-century militaria.

### Factors Affecting Value and Collectability

Several factors influence the value and desirability of antique U.S. Army buttons. Rarity is perhaps the most prominent. Many buttons from specific units were very limited in terms of production and are thus more difficult to find now.





The next most significant factor is often historical significance. Buttons worn during famous battles or by notable figures tend to be more desirable and more expensive. Buttons from specific conflicts, especially the Civil War, are also quite interesting to collectors.

Beyond that, complete sets of buttons from a certain era or uniform type are popular, but as with nearly any other collectible one can think of, the condition often impacts value.

Finally, authenticity is a major issue. Many buttons have been reproduced over the years. Obviously, originals are worth more than those reproductions.

#### Tips for Collectors

If you are interested in collecting antique U.S. Army buttons, start by educating yourself. Study online resources to learn about manufacturers and specific button styles. It may also help you to start out by focusing on

collecting a certain type of button or buttons from a specific military branch or time period. You can also use backmarks to learn a lot about the ages and origins of many buttons. Be sure to also consider button storage when collecting military buttons. Store them properly to prevent unnecessary wear and damage.

#### The Future of Military Button Collecting

Collecting antique U.S. Army and other military buttons offers a unique window into American military history. From the intricate designs of Civil War-era artillery buttons to the standardized General Service buttons of the World Wars, each piece tells the stories of those who served and the nation they defended. As collectors continue to preserve and study these small yet significant artifacts, they ensure that the rich heritage of the U.S. military will be remembered and appreciated for years to come.

It's clear that interest in military history continues to grow, so the hobby of collecting antique U.S. Army buttons is likely to remain popular. However, the increasing scarcity of genuine artifacts may drive up prices and make it more challenging for new collectors to enter the field. That's why collectors need to each do their parts to preserve the buttons they collect for future generations.

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](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.

## University Archives Rare Autographs, Manuscripts, Books, and Memorabilia Auction January 29

WILTON, CT – A letter from Thomas Jefferson to appoint a new Postmaster General; Bob Dylan's signed and handwritten lyrics to the timeless 1963 anthem *Blowing in the Wind*; and an autograph letter signed by Thomas Jefferson as President from 1801 are just a few of the expected highlights in University Archives' online-only Rare Autographs, Manuscripts, Books & Memorabilia Auction scheduled for Wednesday, January 29, at 10 a.m. ET. The auction features over 450 lots of outstanding historical materials and represents the very best of U.S. Presidential, Aviation/Space, Art, Music, Science, Sports, and more.

Lot #2 A partial patent signed "John Adams", drafted during the second year of his presidency. 1p, 12" x 4", Philadelphia, PA, May 23, 1798. Countersigned below by Timothy Pickering as Secretary of State. Displayed within a double-sided frame, measuring 16.5" x 8" overall. The document exhibits light creasing and scattered soiling, not affecting text; flattened horizontal folds present, with areas of minor staining verso. Otherwise, near fine, with the President's signature measuring an impressive 3" in length!

Lot #51 A letter from President Thomas Jefferson to Connecticut politician Gideon Granger naming him for the position of Postmaster General dated October 14, 1801. Within, Jefferson declares that he has filled the positions of auditor and treasurer within the Treasury Department, and implores Granger to consider taking the position of Postmaster General. The letter exhibits light creasing and general age toning. Otherwise, near fine with pristine signature.

Lot #138 is a ready art collection including 70+ original metal etching plates and woodblocks from 30+ artists,

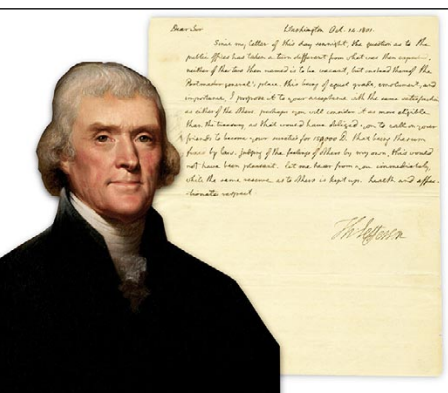
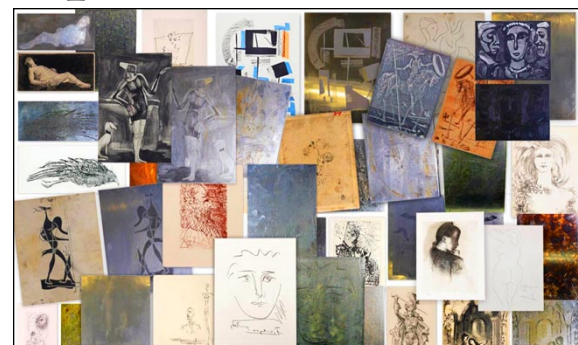
including Picasso, Dalí, Chagall, Braque, Giacometti, Rouault, and more. Dates of these works stretch from 1887 to 1975. Many of the pieces in the collection have never before been offered to the public.

Lot #273 is Bob Dylan's lyrics to *Blowing in the Wind*, handwritten and signed by him at New York's St. Regis Hotel in 2011. They are accompanied by a COA from Jeff Rosen, Dylan's manager. The song is featured prominently in the just-released Oscar buzzworthy biopic *A Complete Unknown*, starring Timothée Chalamet as the folk singer (est. \$60,000-\$70,000).

Stairway Section #6, comprised of twelve steps, originally connected the third floor to the tower and was dismantled in 1983 when elevators were installed. The fragment, with provenance, is about 13.5 feet by 6.5 feet and is housed in a special cradle and trailer (est. \$50,000-\$75,000).

Lot #246 is an autograph endorsement signed by Benjamin Franklin as the 6th President of Pennsylvania (signed "B Franklin Presidt"), PSA/DNA slabbed and graded NM-MT 8. In the March 2, 1787, communication, Franklin gives directions to the Commissioners of Bankrupt, a judicial entity formed to resolve legal proceedings related to insolvency. Within three months, Franklin would serve as a delegate to the 1787 Constitutional Convention (est. \$15,000-\$20,000).

All 459 lots in the catalog are up for viewing and bidding now on the redesigned University Archives website [www.UniversityArchives.com](http://www.UniversityArchives.com), as well as [LiveAuctioneers.com](http://LiveAuctioneers.com), [Invaluable.com](http://Invaluable.com), and [Auctionzip.com](http://Auctionzip.com). View the catalog for this auction here: [www.universityarchives.com/auction-catalog/rare-autographs-manuscripts-books-memorabilia\\_57SMMUXB7A](http://www.universityarchives.com/auction-catalog/rare-autographs-manuscripts-books-memorabilia_57SMMUXB7A)





# Hake's January 22 Auction Kicks Off a 2025 Online Series

YORK, PA – Colorado custom homebuilder Jeff Jacob's mindboggling collection of *Star Wars* figures, GI Joes, and rarities from other popular toy lines is expected to commandeer The Force when its auction debuts on January 22 at Hake's. The initial auction will introduce 435 lots from Jacob's 33-year collection, the first of a multi-part online auction series slated for 2025. Bidding on Part I is open, and a fully illustrated catalog is published on Hake's website. All lots will close on January 22.

Acknowledged as one of the world's largest and finest collections of its kind, Jacob's pop-culture trove includes more than 3,000 pieces that traverse the action-figure universe, starting with 1970s *Star Wars* characters and progressing into the 1980s, premier GI Joes, Transformers, Teenage Mutant Ninja Turtles, Masters of the Universe, and others. Nearly all the collection's figures, playsets, vehicles, and other items are AFA-graded. Most pieces are high-grade, and some are the highest-graded specimens of their type, per the AFA Population Report. In this opening sale of the series, 47 pieces are identified as being in the single highest grade known, with none graded higher.

Based on social-media chatter and inquiries from potential bidders, a likely contender for the top lot is a *Star Wars* (1978) Double-Telescoping Ben (Obi-Wan) Kenobi 12 Back-A action figure, AFA-graded 85 NM+,

with an SKU on the footer. Only two carded Double-Telescoping specimens of this figure are known to exist in such a high grade.

A *Star Wars: The Empire Strikes Back* (1982) 4-LOM 48 Back-A action figure on its blister card, AFA-graded 60 Y-EX, took Jacob 20 years to acquire. This is the rarest production figure of all Kenner's *Star Wars* toy lines. Only four examples have been graded by AFA, and this one is the first ever to come to Hake's. Estimate: \$20,000-\$35,000.

There's great excitement over a boxed *Star Wars* (1978) Cantina Adventure Set, a toy every collector wants. The auction example is one of only five known with the AFA grade 85 NM+, according to the AFA Population Report, and no others have been documented in a higher grade. Estimate: \$10,000-\$20,000.

Rarity is front and center yet again with a *Star Wars* (1978) Boba Fett action figure from Kenner's 12-inch series. According to the AFA Population Report, it is one of only four examples graded AFA 85 NM+, with no others known in a higher grade. Estimate: \$10,000-\$20,000.

Bidding for Hake's first-of-the-series online auction featuring Part I of the Jeff Jacob collection closes January 22, 2025. View the fully illustrated catalog online and sign up to bid at <https://lhakes.com/>.

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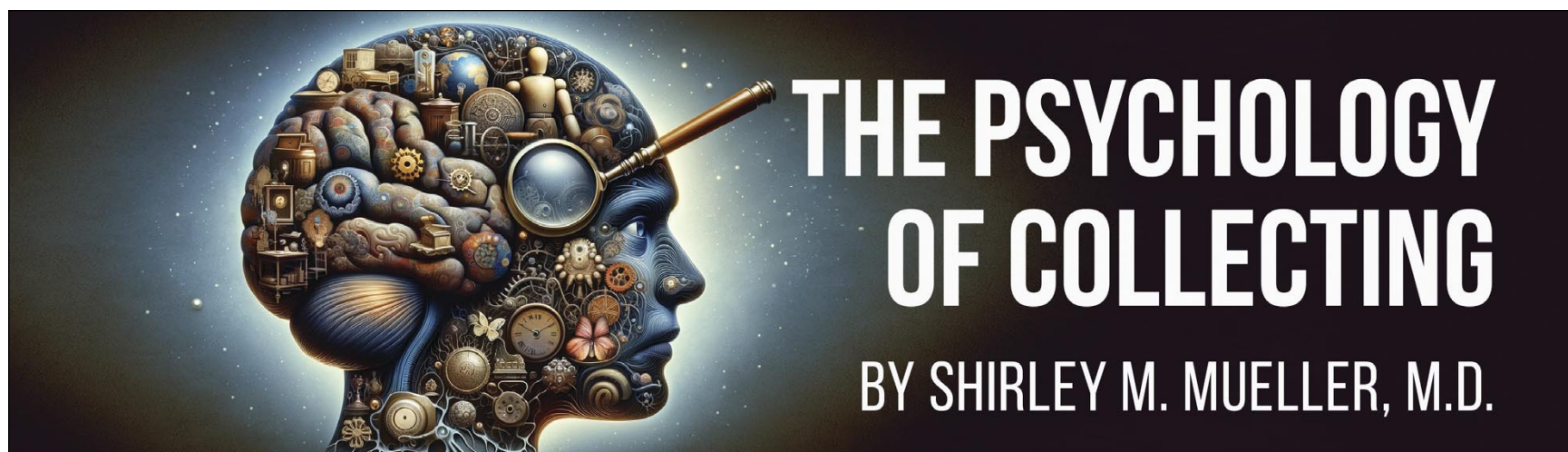
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## Adult Doll Collecting: A Therapeutic Obsession

Elizabeth Kraft Taylor, author of *Three Jews Walked into a Shopping Center*, recalls her infatuation with dolls. “It started when I was about 30 years old. My dolls were called Gene Marshall. They were created to show designer clothes. It was the clothes above all that was the important part.”

In time, Taylor invested in three different display cases for her dolls and purchased outfits for them online, saying, “I loved them for some time, and then the clutter of them started to drive me crazy, so I donated them ...”

Taylor is not alone. The United Federation of Doll Clubs says it is one of the largest hobby groups in the world, surpassed only by stamps and miniatures. The Federation itself has 16,000 members worldwide. The American Ceramic Circle, which also reaches outside the United States, has no more than 400 members. This makes the 16,000 members of the Federation most impressive. Additionally, there must be more because some adults who collect do not belong to the Federation.

### Psychological Factors Behind Adult Doll Collecting

Angelie Ignacio and Gerald Cupchik (2020) from the Department of Psychology at the University of Toronto at Scarborough studied the psychological factors behind the widespread phenomenon of adults collecting dolls. Gerald Cupchik is the author of *The Aesthetics of Emotion: Up the Down Staircase of the Mind-Body (Studies in Emotion and Social Interaction)* (2016).

The Ignacio and Cupchik experiments were performed online and in the laboratory. The researchers analyzed strong and weak self-concepts in relationship to play. Both approaches used a 10-question survey evaluating the sense of self. The laboratory portion additionally used undergraduate students to engage in doll play for observation and analysis by the investigators.

Factor analysis was used to determine whether the participants displayed an insecure or secure sense of self. This method narrows down a sizable number of variables into understandable data. Using it, the researchers found that the hallmarks of an insecure self were self-doubt and an unstable identity manifest by a poor sense of oneself as a person. On the other hand, those who tested in the secure self group recognized their strengths and had a higher tolerance for life’s adverse events, partly related to a strong sense of who they were.



The investigator’s assumptions were twofold. One was that doll collectors with a strong self-concept would not be troubled by unsettled emotional issues, which would be reflected in their play. The second was that adult doll collectors with weak self-concepts would use doll play to resolve internal conflicts, which then acts as a kind of self-therapy.

### What the Researchers Found

Using the data collected, the scientists found that individuals with a secure sense of self-use doll play and world-building (creating a fictional world) as a means to be creative. On the opposite end of the spectrum, those with an insecure sense of self-utilized these same activities to resolve internal tensions and engage in self-therapy.

What is interesting to me is the authors’ findings in the insecure self group. In it, the dolls were utilized by the collectors as a way to find healing for themselves. This finding suggests unresolved issues within

their lives. Freud and Muensterberger, two leaders in the field before this century, espoused issues of this nature as a reason to collect. It may play a part in adult doll collecting. Whether it contributes to other collecting narratives has yet to be determined. A certainty is that collecting stimulates the pleasure center, and it is only logical that engaging in self-therapy would be expected likewise to arouse the pleasure center because knowing oneself is a benefit and, thereby, a positive neurobiological force.

Ignacio and Cupchik published another paper a year after the first (2021), which addressed the therapeutic benefits of adult doll play. Here, they

emphasized that the connection between collector and doll is characterized by what the doll represents to the collector, not the doll itself. For example, Ms. Taylor, who collected Gene Marshall dolls, was interested in fashion, and her dolls could be used to express a fashion statement through play. I conjecture that the doll was emblematic of her own image, that of a well-dressed woman confident in herself.

### References

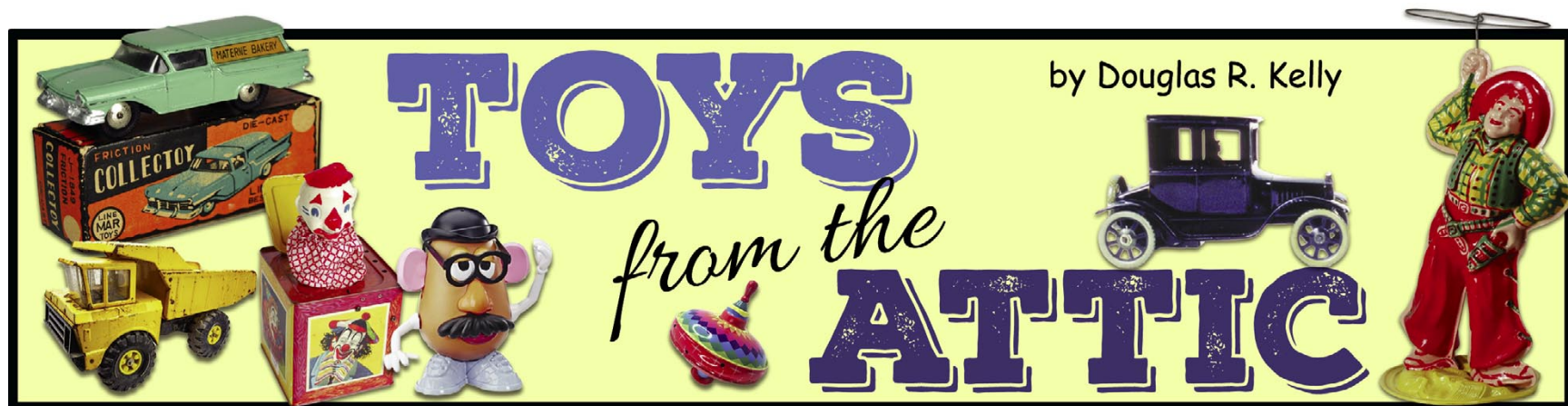
Angelie Ignacio and Gerald C. Cupchik. Understanding Fantasy and Adult Doll Play Through Regression in Service of the Self. *Imagination, Cognition and Personality*. 2020;50:290–324.

Angelie Ignacio and Gerald C. Cupchik. Therapeutic Benefits of Adult Doll Play. *Imagination, Cognition and Personality*. 2021;41:5–30.



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.





## Doing the Ironing

On the annoyance scale, there are probably worse things than a creased/wrinkled/crumpled box. I just can't think of any at the moment. Finding a great vintage toy that has a less-than-great condition box is—for me at least—an exercise in frustration.

It's one thing when the box is incomplete ... missing flaps or holes punched through are easier to stomach than a complete box that looks like someone sat on it. That's because it didn't have to be that way: the thing is complete yet someone in 1958 or 1975 or 2006 just had to throw it in a backpack with a bunch of books or leave it sitting on a dusty shelf under a bag of glass doorknobs. Did they even spare a thought for the emotional well-being of future collectors?

I recently had an opportunity to balance the scales just a little bit. Two boxes came my way that were suffering from warped edges and flaps, so I pinged my friend Andrew Ralston—one of the planet's foremost experts on toy cars—and asked him to fill me in on a technique he'd mentioned to me a number of years ago: getting the creases and warps out of a vintage box by ironing it. With a clothes iron. As if it's a sports shirt or a pair of slacks. At the time I didn't give it much thought, but now I had two patients in need of immediate attention, and no way was I going to let them down.

One was the box that came with a Hubley Jaguar, a 7.5-inch die-cast toy that Hubley billed as the Sports Car. It's a beautiful toy, made during the mid-1950s and numbered 455 by the Pennsylvania toy maker. I'd wanted a top condition example for years and it finally drove into my parking lot on a trip to Ohio last summer, where I spotted it in a locked case in an antique mall. But the end flaps on both ends of the accompanying box were bent ... warped, essentially, and in a way that couldn't be fixed by applying gentle thumb and finger pressure.

The other box was for a British toy called The Crystal Car, a four-inch long plastic model of, well, possibly a Humber or a Singer or another early post-war English sedan. I haven't actually identified it yet. But it's a wonderful and incredibly rare model made by some obscure British toy maker in the early 1950s. I'd never seen an example before, so I put in my best bid for it with Vectis Auctions in the U.K. in November, and before I knew it the Crystal Car had taken up residence in my toy room.

Given the rarity of the piece, I wasn't too bothered at first by the warped box lid, but once I decided to work on the Hubley box, I figured I'd see what I could do with this one too. Now, a word about the words liability and responsibility: neither I nor the *Journal of Antiques and Collectibles* have any—liability or responsibility, that is—should you decide to try this yourself. I share this for informational purposes only; it worked well for me, but I have no idea how it might work for anyone else or on other boxes. All right, enough with the legal stuff.

I placed a clean sheet of paper on our kitchen table, then laid the Hubley box flat on top of the paper. I then placed another sheet of paper on top of the flattened box, and then I placed the whole "sandwich" inside a clean towel (one of those small kitchen towels).

Setting our iron on the lowest setting, I ran it over the towel several times, then checked the box to be sure all was well. It was, so I ironed it a few more times, and darned if that Hubley box didn't come out with flat, straight end flaps. I wondered if the cardboard might return to the original warped condition as it cooled, but it didn't, so I now have a straight and uncreased box to display with my Jaguar.

The Crystal Car box was next, and that was trickier because I couldn't flatten out the box for ironing due to someone having "repaired" the box at some point with tape. So I did the paper and towel sandwich thing just with the lid, made several passes with the iron ... and it worked very well on this

one, too. It may be a little hard to tell from the photo, but the Crystal Car lid was seriously bent, so I couldn't have been more pleased with the result.

Restoration and repair of antiques and toys isn't my thing, although I recognize that there are people of goodwill who differ from me on that statement. But, as nothing is added or taken away in the process, it seems to me that ironing a box doesn't change its originality in any way. I'd love to hear what you think, so if you have an opinion on the subject, I'm all ears.

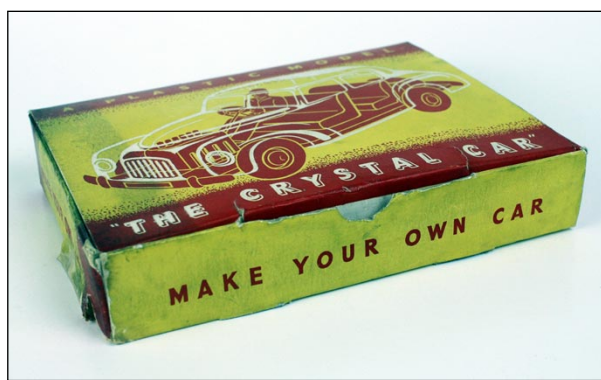
Douglas R. Kelly is the editor of *Marine Technology* magazine. His byline has appeared in *Antiques Roadshow Insider*; *Back Issue*; *Diecast Collector*; *RetroFan*; and *Buildings* magazines.



*After ironing, the Hubley box flaps are now straight and true.*



*"Before" photo of the lid of the Crystal Car box, showing the warping.*



*This "after" photo shows a flat, straight box lid. Now the author thinks it might be good to go after the tape repairs next.*



*The Crystal Car kit features a see-through body. Now that's play value.*



# The Beat

## Music Memorabilia

with Laurence Carpenter



## Memorabilia for the Modern Collector: Building a Collection on a Budget

In the world of music memorabilia, there's a common misconception that collecting is reserved for the wealthy or seasoned enthusiasts who can spend six figures on an iconic guitar or a rare handwritten lyric sheet. While high-end items capture headlines, the heart of collecting lies in the passion, storytelling, and a love for music history. Whether you're a lifelong fan of a specific artist or someone looking to build a meaningful collection, there are countless ways to begin without breaking the bank.

This guide explores how modern collectors can build an impressive collection on a modest budget, highlighting affordable entry points, strategies for finding treasures, and tips for preserving and growing the value of your items.



*Here is an item that will continue to grow in value over time. One of the most important Bob Dylan finds of 2024 is his personally owned and used Yamaha upright piano. Owned by Dylan from September 1969 to circa 1975. In this time period, Dylan wrote five albums including one of his most revered Blood on the Tracks which includes one of his most important songs "Tangled Up in Blue."*

### The Emotional and Financial Appeal of Collecting

Collecting music memorabilia offers a unique blend of emotional and financial rewards. For fans, owning a piece of music history creates a personal connection to the artists and moments that shaped their lives. Whether it's a signed album from a formative year or a ticket stub from a legendary concert, these items hold sentimental value that can't be measured in dollars alone.

From a financial perspective, starting small doesn't mean your collection won't grow in value. The worth of memorabilia tied to culturally significant moments of an artist's career often appreciates over time, especially if the artist's legacy continues to rise. A modest investment today could transform into a prized possession tomorrow.

### Affordable Entry Points for Aspiring Collectors

While iconic instruments and stage-worn clothing might be out of reach for most beginners, there are plenty of budget-friendly options that still offer a meaningful connection to music history. Here are a few categories to explore:

- **Signed Albums and Posters:** Autographed items are often more affordable than people assume, especially for emerging artists or mid-career musicians. Keep an eye open for album pre-orders that include signed copies. Make sure to keep the invoices from these purchases as they help to prove the item's authenticity.
- **Tour Merchandise:** Limited-edition T-shirts, programs, and posters from concerts can be found for reasonable prices, especially soon after a tour concludes. These items often become more valuable with time, particularly if the tour itself becomes iconic.
- **Event Tickets and Passes:** Vintage ticket stubs, backstage passes, and festival wristbands can be affordable collectibles with historical significance, especially from landmark tours or festivals like Woodstock, Glastonbury, or Live Aid.
- **Fan Club Exclusives:** Many artists offer unique collectibles through official fan clubs, including limited-edition vinyl, pins, or holiday gifts. These items are often undervalued in the resale market, providing an opportunity for savvy collectors.

### Where to Find Budget-Friendly Memorabilia

The modern collector has access to a wide range of resources for finding affordable memorabilia. Knowing where to look is half the battle. Here are some places to start:

- **Online Marketplaces:** Platforms like eBay, Discogs, and Reverb are treasure troves for music memorabilia. Set alerts for specific items to snag deals before others notice.
- **Thrift Stores and Estate Sales:** It's not uncommon to stumble upon rare vinyl records, posters, or merchandise in second-hand shops or at estate sales. The thrill of the hunt makes these finds even more rewarding.
- **Record Stores and Conventions:** Local record shops often host memorabilia sales or trade events where collectors can find hidden gems. Music conventions and fairs are also great for connecting with like-minded enthusiasts.
- **Social Media Groups:** Online communities on Facebook or Reddit allow collectors to trade, sell, or simply discuss their interests. These groups are often a great resource for finding deals directly from other fans.

*Continued on page 36*



# POP CULTURE COLLECTING

BY J.C. VAUGHN & AMANDA SHERIFF

## Heritage, eMoviePoster.com Witness Strong Sales

On January 9-12, Heritage hosted its first Comics & Comic Art Signature Auction of 2025, realizing a total of \$10.79 million. Al Milgrom's cover for *The Amazing Spider-Man* #194, introducing the Black Cat, who began as a villain, then became Spidey's love interest, and eventually an antiheroine, sold for \$1 million. It marks the first time a Spider-Man cover has eclipsed seven figures at auction.

*The Silver Surfer* graphic novel cover by Jack Kirby and Mike Royer featuring a powerful image of Silver Surfer and Galactus—two characters closely associated with Kirby—soared to \$312,000. Kirby and Joe Sinnott's *Fantastic Four* #83 title splash page with great visuals of Mr. Fantastic, Human Torch, and the Thing cleared \$117,000.

The auction house set a new record for Robin the Boy Wonder when a CGC-certified 8.0 copy of *Detective Comics* #38, which featured the character's debut as Bruce Wayne's ward and Batman's sidekick, realized \$132,000. Hailing from The Lester Schilke Collection, it opened live bidding at \$85,000. It quickly rose to its final price, setting a record for the issue in any grade.

Carl Barks' *Money Lake* painting based on Uncle Scrooge McDuck's first solo comic reached \$264,000. *Suspense Comics* #3 CGC 4.0 with a striking cover by Alex Schomburg hammered for \$156,000, becoming the most valuable copy of the book in that grade.

Superman's debut in *Action Comics* #1 CGC Apparent 6.5 went for \$384,000, and Supergirl's introduction in *Action Comics* #252 CGC 9.0 brought \$48,000.

"On Thursday, the bidders were most excited about fresh-to-market material, particularly new material from the Golden Age," Sandoval told Scoop exclusively. "These comics are now more than 80 years old, and collectors often wonder if there are any discoveries yet to be made – and for now, at least, that answer is a resounding yes, thanks in part to the Schilke Collection. It didn't surprise us that previously unknown copies of key issues—*Detective Comics* #38 and *Suspense Comics* #3—made for the two most aggressive bidding wars on day one. We can't wait to see what happens throughout the rest of this auction."

The first 19 lots of the auction, the Platinum session, realized \$1,380,000.

### eMoviePoster Sees Strong December

eMoviePoster sold nearly 2,400 items in their first two auctions of December 2024, including one-sheets, international posters, signed items, and more. The two auctions realized \$389,942.

The auction that closed on Tuesday, December 17 contained 1,338 one-sheets, lobby cards, stills, 178 signed items, and more for a total of \$221,362. Five of the surprising results were a *Roman Holiday* lobby

card signed by Gregory Peck and Audrey Hepburn for \$3,001, Archie Comics original comic strip art for \$2,751, an *Alice In Wonderland* one-sheet for \$1,900, a *Gentlemen Prefer Blondes* one-sheet for \$900, and an *Apartment* lobby card signed by Jack Lemmon and Shirley MacLaine for \$780.

The Thursday, December 19 auction featured 1,059 US and international movie and non-movie posters that reached \$168,580. Five of the top results were a *Thin Man* half-sheet 1962 rerelease for \$2,730, a *Blade Runner* insert for \$935, *The Thing* one-sheet signed by John Carpenter for \$880, a *Kill Bill: Vol. 2* Japanese teaser for \$836, and a *Texas Chainsaw Massacre* Australian video poster signed by Tobe Hooper and nine others for \$805.

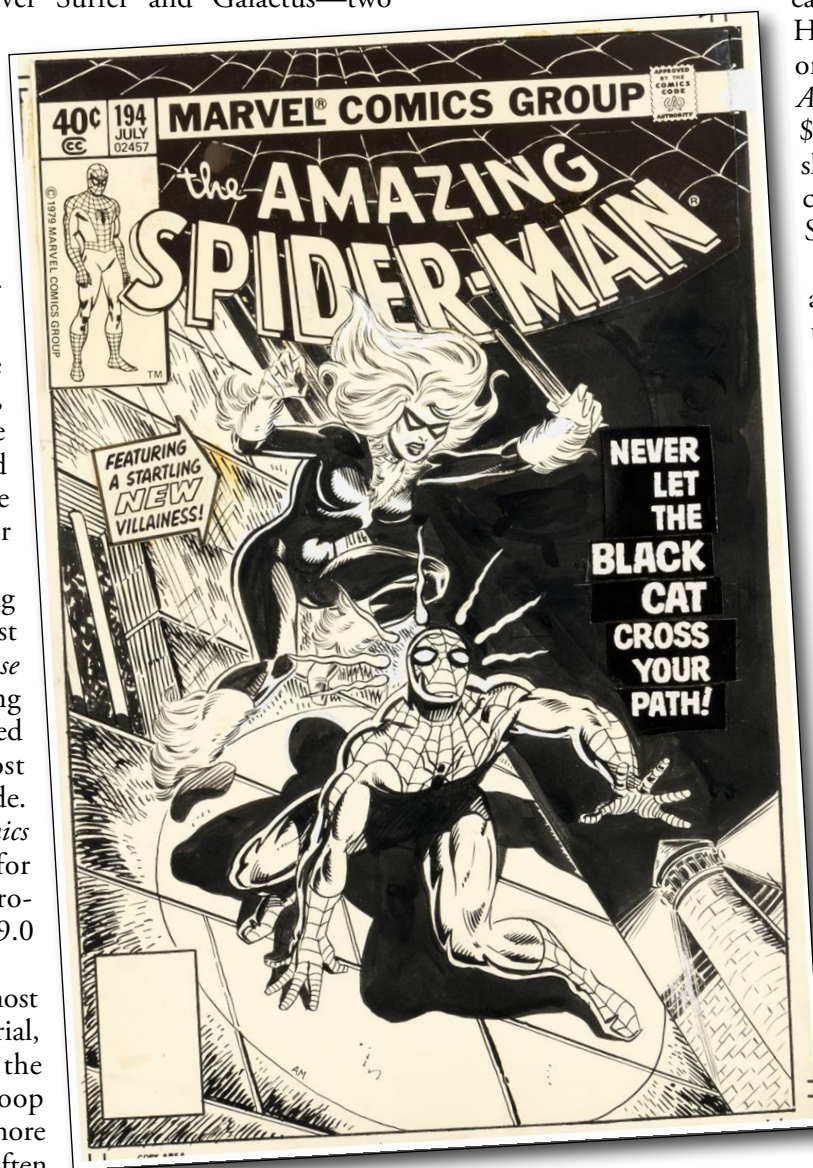
### Remembering the Future: Freemind

What if you were a brilliant scientist—Stephen Hawking-type brilliant—but like Hawking, you were trapped in a body that betrayed you? What if you could turn the power of your mind toward finding a way out of—or at least around—your condition? That was the springboard for *Freemind*, the story of the inventive McKinsey Flint.

Paraplegic and using a wheelchair, he created technology that allowed him to transfer his conscience to a tough, powerful android body. Both Flint and his technology, though, are targeted by

nefarious elements, creating the action and adventure that frame the more thought-provoking elements of the series.

Created by writer David Michelinie, penciler Dick Giordano, and inker Bob Layton, *Freemind* was the longest-running title from their short-lived company Future Entertainment, also known as Future Comics.



This cover of *The Amazing Spider-Man* #194 by Al Milgrom that introduces the Black Cat sold for \$1 million at Heritage Auctions. Image courtesy of Heritage Auctions



From their long and celebrated run on Marvel's *Iron Man*, Michelinie and Layton had more than proven they knew their way around technologically themed material. Layton had even done it again at Valiant with X-O Manowar (and also where Michelinie helped craft that universe's future with Rai). Giordano, in addition to being a stellar penciller, had helped build worlds as DC's executive editor.

Combining their talents for a new enterprise seemed like a very logical step. Launched in 2002, in addition to *Freemind* their other titles included *Deathmask*, *Metallix*, and *Peacekeeper*. The last of their titles, *Peacekeeper*, was announced but remained unpublished when the company ceased publishing in 2003.

In addition to Michelinie, Dick Giordano, and Layton, artists who worked on Future Comics projects included Ron Lim, Bob Hall, Brett Breeding, Pat Broderick, and Terry Austin, among others.

The company's short run—eight issues of *Freemind*, six of *Metallix*, three of *Deathmask*, and none of *Peacekeeper*—shouldn't take away from the inventiveness displayed by the upstart publisher.

*Freemind*'s eight issues (#0-7) saw multiple variant covers for #1, one of which was recolored and used as the cover for a trade paperback

collection of #0-3. Some of the covers featured very innovative cover designs. They're certainly not all equal, but in each case, they represent an attempt to innovate, catch the reader's eye with something different, and convey a strong image. The fact that innovation is such a central part of the *Freemind* story makes it that much more fitting that they took such a dynamic approach to the covers for the series.

In 2012, Future Comics partnered with IDW Publishing to release *Colony*, a graphic novel billed as the last work of Giordano, who had passed away in 2010. That same year, the company released all of its content digitally, including *Deathmask* #4 and #5, *Freemind* #8, *Metallix* #7, and *Peacekeeper* #1 (eventually these issues would become available in print).



Amanda Sheriff is Editor-Print for Gemstone Publishing. J.C. Vaughn is Gemstone's President.

*THE BEAT* continued from page 34

## Tips for Building a Meaningful Collection

To make the most of your budget and create a collection you're proud of, consider the following strategies:

- **Start with Emerging Artists:** Investing in memorabilia from up-and-coming artists can be both affordable and potentially lucrative. If they rise to stardom, early items from their career can become highly sought after.

- **Focus on Themes:** Whether it's a specific genre, artist, or era, narrowing your focus can make your collection more cohesive and meaningful. A collection of punk flyers or Britpop tour merch tells a more compelling story than a random assortment of items.

- **Research Provenance:** Authenticity matters, even for lower-cost items. Be cautious when buying autographs or rare items online and verify the seller's reputation.

## Preserving Your Collection

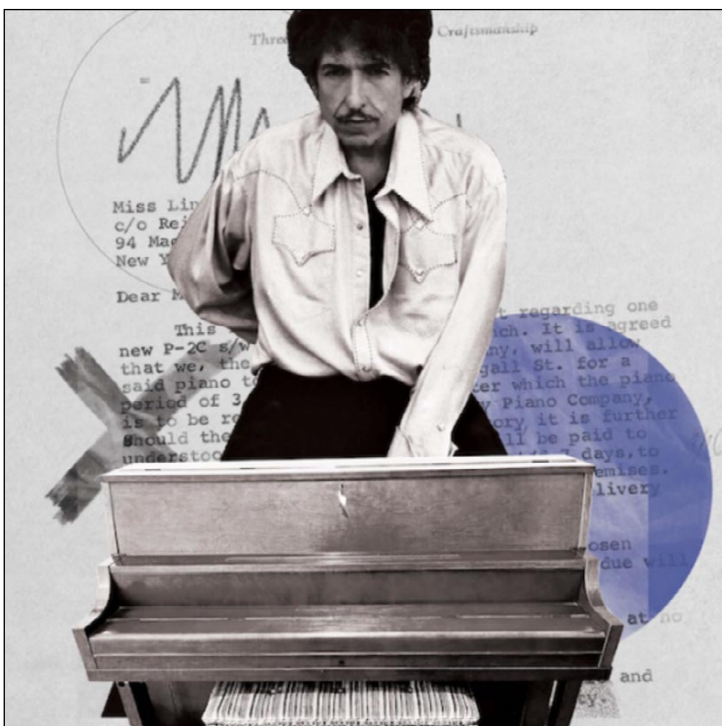
Even budget-friendly items need proper care to retain their value. Here are some tips for maintaining your collection:

- **Storage:** Keep posters and paper items in archival sleeves, store vinyl records upright in a cool, dry place, and

avoid exposing fabrics to sunlight. Condition greatly affects the value of a collectible.

- **Display Options:** Use frames, shadow boxes, or display cases to show off your memorabilia while protecting it from damage. UV glass may be required to protect against light damage.

- **Documentation:** Maintain records of where and when you purchased each item, especially for autographed pieces.



## A Journey Worth Starting

Building a collection on a budget is not just about acquiring objects – it's about creating a personal connection to music history and telling a story through the items you choose. Whether you start with a signed CD, a concert poster, or a rare T-shirt, the true value of your collection lies in the passion and dedication behind it.

For the modern collector, the possibilities are endless. With a bit of strategy, a sharp eye for bargains, and a love for music, you can curate a collection that not only celebrates your favorite artists but could also grow into something truly extraordinary over time. So why wait? Start your journey today – because every great collection begins with a single piece.



Laurence Carpenter is one of the leading music memorabilia collectors and dealers in the world. He also curates pieces for the Grammy Museum, has been featured on British television and radio programs, and specializes in representing musicians, collectors, and their estates in the sale of their archives to research institutions and museums. Carpenter lives in Ireland where he is the Founder and Managing Director of Rock Solid Investments. He has been a passionate collector, dealer, and investor of culturally important music memorabilia for over 30 years. If you're considering buying or selling an item but are uncertain about the next steps, please don't hesitate to reach out by email at [laurence@popicons.com](mailto:laurence@popicons.com) or at his website: [RockSolidInvestments.ie](http://RockSolidInvestments.ie)

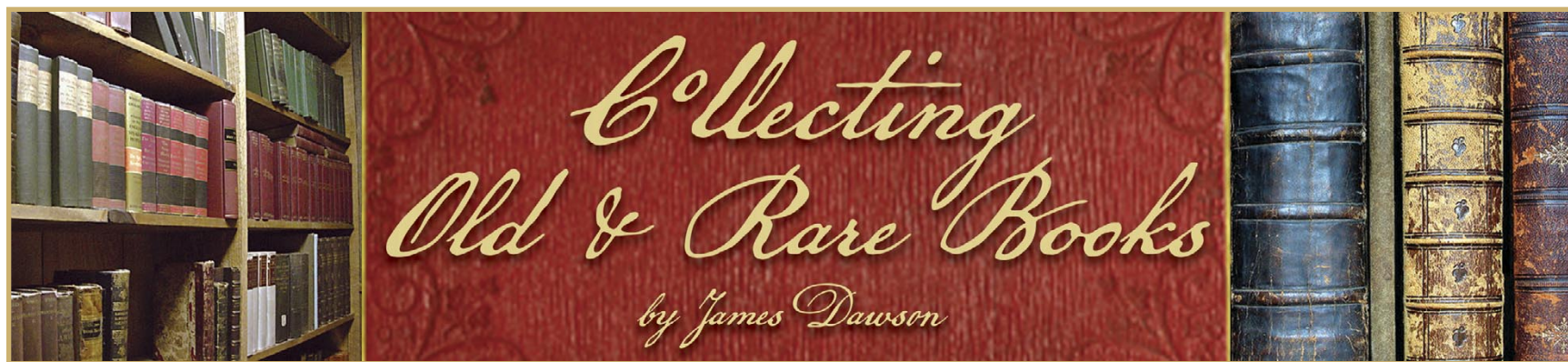


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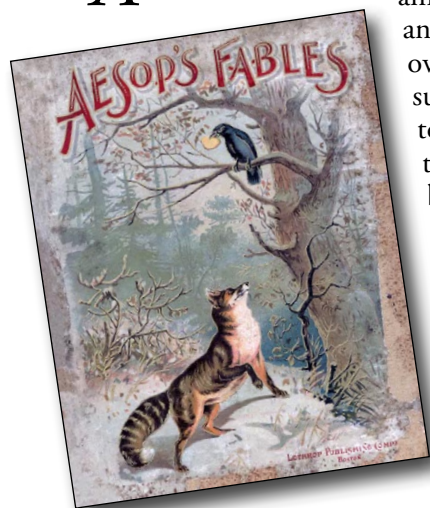
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## Animals in Books (No Dogs Allowed)

*Aesop's Fables* is one of the first and most popular collections of animal stories ever. It has been entertaining and instructing listeners and later readers for over one thousand years. In these stories, the supposed traits of different animals are used to instruct and educate children and adults to cope with real-life situations. The slow but steady tortoise wins a race with a fast but lazy hare; the industrious ant has food stored for the winter but the grasshopper does not, etc. These little morality tales are just as valid now as when they were in ancient Rome. The Mother Goose stories date from the late 1700s but aren't just about animals.



*Aesop's Fables*

Perhaps the earliest book about an individual animal with a personality stars a horse. In 1877, Anna Sewall wrote her first and only book *Black Beauty* *Beauty His Grooms and Companions; the Autobiography of a Horse Translated from the Original Equine*. This book did much to advance the notion of humane treatment of all animals, not just horses and is still in print after 125 years of selling countless copies.

*The Roosevelt Bears* by Seymour Eaton, written in 1906, started one of the first children's animal series books ever. The Roosevelt Bears were named for President Theodore Roosevelt who, on a hunting trip, refused to shoot a bear cub that had been captured for him. This magnanimous act immediately caught the public's attention, and toy stuffed "teddy" bears were an immediate sensation when they hit the market. Naturally, teddy bear books followed and were quite popular.

Another early series was about a goat, of all animals. The Billy Whiskers series by F.T. Montgomery was published in the early 1900s. There were over two dozen titles, including *Billy Whiskers in Panama*, *Billy Whiskers in an Aeroplane*, and *Billy Whiskers in France*. Now that was one busy goat, no butts about it. Values for early titles can range from about ten dollars for cheap editions to over one hundred dollars for firsts in dust jackets.

Kipling's 1895 *The Jungle Book* stars Mowgli, an orphan who is raised by a family of wolves. Wolves are usually the villains in animal stories, and this is an early and unusually sympathetic portrait of this often feared and sometimes misunderstood animal. Mowgli also has adventures with other animals including a mongoose and a snake.

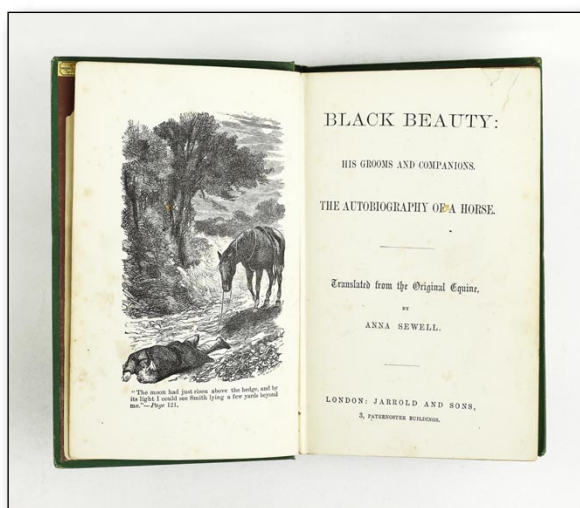
A noteworthy writer of animal stories is Ernest Seton-Thompson (born Seton-Thompson, he reversed his name after a fight with his father). His portraits of animals are realistic and are not sentimental bedtime stories for very young children.

The classic Mother West Wind series of books by Thornton Burgess, however, are great bedtime stories for children. Titles include stories about beavers, possums, and many more. Then there's Beatrix Potter's series about Peter Rabbit and his friends.

Next to dogs, horses are probably the most popular animal in books. No one can say neigh to that. The publisher Grosset and Dunlap once did a series titled Famous Horse Stories. Of note is the Black Stallion series by Walter Farley. The first book was published in 1941 when Farley was a teenager. A boy and the stallion become friends after a shipwreck, and after being rescued, win a horse race. The story was completely from Farley's imagination. The book was so popular it immediately went into many printings. Farley would ultimately write over 30 books about horses. Not surprisingly, Farley bought a horse farm with his book royalties.



*Billy Whiskers' Treasure Hunt*



*Title page from Black Beauty*

Certainly, Marguerite Henry's 1947 *Misty of Chincoteague* crosses the finish line well ahead of the other entries. The book is based on fact—the annual pony round-up and auction held by the Chincoteague, Virginia, fire department of "surplus" wild horses living on nearby Assateague Island. Legend has it that the ponies are descended from castaways from the shipwreck of a Spanish galleon.

Zillions of books have been written about dogs, far too many to list here, and there were many series: Lassie, Lad, and others.

But as popular as cats are as pets, they have not fared as well in fiction as other animals. Even Mother Hubbard had a dog and not a cat. *Puss in Boots* was one famous early cat story, as is the one about the three little mitten-less kittens. There are certainly many books about cats, cat care, and pictures of kittens, but I can't think of an outstanding juvenile fictional series about a cat at the moment. No one seems to have done for cats what other authors have done for dogs, bears, goats, horses, or rabbits.

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







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Website: www.auntmargaretsantiquemall.com  
Open Mon.-Sat., 10am-5pm, Sun. 12-5pm  
Aunt Margaret's Antique Mall offers an exceptional variety of antiques, primitives, collectibles, memorabilia and crafts on two floors. You'll find that we combine the old and new to give you the best of yesterday and today. Our inventory is always changing, so if you don't find what you're looking for today, check back often and it may appear on our shelves soon.

## FLORIDA

## Mt. Dora

### Renningers Antique Center

20651 US Hwy 441, Mt. Dora, FL 32757  
Phone: 352-383-8393  
Email: Doraantcenter@renningers.com  
Website: www.renningers.net  
Open Fri. 10am-4pm, Sat & Sun 9am-5pm  
Florida's Largest Antique Center - 200 Air Conditioned Shops. Consignment Area with 40 Cases and 30 Booths; Street of Shops with over 30 dealers with individually owned buildings. Open Air Building with 24 booths filled with Primitives Furniture and more. Each Shop Largest selection of antiques & collectibles in Florida. Find us on Facebook @ Renningers MountDora Flea Market and Antique Center.



## GEORGIA

## McDonough

### Peachtree Antique Centre

155 Mill Road, McDonough, GA 30253  
Phone: 770-914-2269 ext. 2  
Open: Sun, Mon, Tue, Thurs, & Fri 10am-6pm  
Sat. 9am-6pm (Closed Wednesdays)  
Conveniently located just off of I-75 exit 221. Our 200 eclectic dealers offer a wide variety of furniture, glassware, gemstones, coins, sterling silver jewelry, costume jewelry, vintage clothing, mid-century modern, primitives, ball cards, collectibles, and so much more. You must definitely will find a treasure! We accept Visa, Mastercard, Discover and American Express. We buy and sell! Be sure to like us on Facebook!

## ILLINOIS

## Chicago

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

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

## MAINE

## Auburn

### Orphan Annie's Antiques

96 Court Street (Across from the courthouse), Auburn, ME  
Phone: 207-782-0638  
Website: www.orphananniesme.net  
Email: orantiques@myfairpoint.net  
Open: Daily 10am-5pm, Sunday 12-5pm  
Warehouse Sale every Monday 10am-1pm  
New England's largest selection of Art Deco and Art Nouveau. Tiffany, Steuben, Gallé and other prominent French and American art glass. Furniture, lighting and vintage clothing. Large collection of estate and costume jewelry. Wide selection of dinnerware, including Fiesta and Depression glass. Like us on Facebook.

## Augusta

### Stoney Creek Antiques

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

## Brunswick

### Cabot Mill Antiques

14 Maine Street, Brunswick, ME 04011  
Phone: 207-725-2855  
Email: cabot@waterfrontme.com  
Website: www.cabotiques.com  
Open: Daily 10am-5pm  
*You're sure to find something rare, unique & one-of-a-kind!*

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

## Waterville

### Hathaway Mill Antiques

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

*Discover the Gem that is, Hathaway Mill Antiques!*

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

## Wells

### Bo-Mar Hall Antiques & Collectibles

1622 Post Road, Wells, ME 04090  
Phone: 207-360-0943  
Email: bonhep@hotmail.com  
Like Us on Facebook: www.facebook.com/Bo-Mar-Hall-Antiques-Collectibles  
Open daily, year-round, 10am-5pm  
Over 8,000 sq. ft. of antique, vintage, and eclectic merchandise with 100+ dealers.

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

## MARYLAND

## Savage

### The Antique Center at Historic Savage Mill

8600 Foundry Street, Savage, MD 20763  
Phone: 410-880-0918  
Email: info@antiquecentersavage.com  
Website: www.antiquecentersavage.com  
Open daily 10am-6pm  
Open New Year's Day 12-5pm  
*Closed Thanksgiving, Christmas Day & Easter*  
The Antique Center is a premier venue for quality antiques and collectibles - Select dealers offer distinctive furniture and accessories in the pleasant setting of a restored textile mill. Spend the day! M/C and Visa accepted. Like us on Facebook.







# ANTIQUES SHOP FINDER

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

## MASSACHUSETTS

### Acton

#### Great Road Vintage

469 Great Road, Acton, MA 01720  
Phone: 978-429-8322  
Email: greatroadvintage@gmail.com  
Website: www.greatroadvintage.com  
Facebook: www.facebook.com/greatroadvintage  
Open: Wednesday-Saturday 11am-5pm,  
Sun. Noon-5pm, CLOSED Monday & Tuesday  
We're a multi dealer antique and vintage shop.  
We feature unique, rustic, and vintage furniture,  
paintings, linens, sterling jewelry, vintage and  
designer clothing plus accessories, and New  
England carved birds. Unique items arriving daily.  
Seeking quality dealers to join our group!

### Brewster - Cape Cod

#### The MEWS at Brewster Antiques

2926 Rte. 6A (diag. across from Ocean Edge)  
Brewster, MA 02631  
Phone: 508-896-4887, 508-776-9098  
Email: chl77pg@gmail.com  
Website: www.the-mews-at-brewster-antiques.com  
Open Fri.-Mon., 10am-4pm

We are celebrating our 34th season in business.  
We are a true antiques shop with dealers specializing  
in: Americana, early paint, chocolate moulds, folk  
art, EAPG, European & American art glass, textiles,  
country furniture, quilts, doorstops, Maritime, and  
much more.

### Brockton

#### New England Brass Refinishing & Campello Antiques

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

### Concord

#### 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.

### 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 10169  
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.

### Salem

#### Circus Lane

10 Jefferson Avenue, Salem, MA 01970  
Phone: 978-744-1100  
Email: circuslanesalem@gmail.com  
Website: www.circuslane-salem.com  
Open: Thurs.-Mon. 11am-5pm, Sun. 10am-4pm  
Closed Tuesdays & Wednesdays  
CIRCUS LANE is a new multi-dealer antique shop  
in Salem, Massachusetts, a city with a long history  
of outstanding American architecture. Located  
steps from the McIntire Historic District, we  
feature antique and vintage goods, Salem artifacts,  
collectibles, architectural salvage, as well as, jewelry,  
art, and local crafts representative of long-practiced  
New England traditions. We pride ourselves on our  
historic setting, helpful and knowledgeable staff as  
well as the diverse offerings of our talented vendors.

### Sherborn

#### Heaven on Earth Antiques

20 N. Main Street, Sherborn, MA 01770  
Phone: 508-314-1593  
Email: heaventiques@yahoo.com  
Instagram: www.instagram.com/heavenlyantiques  
Open Wed.-Sat. 11am-5pm  
Extended shopping hours Nov. 1, 2024-Jan. 1, 2025  
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 next to the fire  
station. Our boutique shop features art, pottery,  
jewelry, small furnishings, lamps and lighting,  
Oriental rugs and runners, porcelain, silver, vintage  
kitsch, linens, mirrors, and seasonal decorative  
items. Specializing in Christmas.

### 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.

### 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





# ANTIQUES SHOP FINDER

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

## West Boylston

### ANTIQUES on 12

271 West Boylston Street,  
West Boylston, MA 01583  
Phone: 774-239-8787  
Email: RSTanacea@yahoo.com  
Website: Find Us on Facebook @ Antiques on 12  
Hours: Mon.-Sat. 11am-5pm, Sun. 12pm-5pm

Explore this new multi-dealer antique shop full of eclectic and unique treasures. We have traditional antiques, vintage goods and collectibles, estate jewelry, furniture, ephemera, china and crystal, vintage clothing and so much more!

### ANTIQUES on 12

277 West Boylston Street,  
West Boylston, MA 01583  
Phone: 774-239-8787  
Email: RSTanacea@yahoo.com  
Website: Find Us on Facebook @ Antiques on 12  
Hours: Mon.-Sat. 11am-5pm, Sun. 12pm-5pm

A charming new in-town antique shop filled with traditional antiques, vintage goods, and collectibles. Estate and vintage jewelry, ephemera, collectibles, glass, decorative objects, and so much more!

### Wayside Antiques & Collectibles

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

Multi-dealer antique store. In business for over 25 years. We sell furniture, advertising, art, glass, and other items. New dealers - always fresh merchandise. Come explore for new finds.

## MICHIGAN

### Niles

#### Michiana Antique Mall

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

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

## NEW HAMPSHIRE

### Concord

#### Concord Antiques Gallery

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

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

## Hampton

### Sage Farm Antiques

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

Our philosophy is simple.... "Your home is your story, tell it well." We have an amazing, talented group of dealers who are devoted to the antique and design industry. At Sage Farm Antiques you can find the things that you feel tell the story of your home, the way you want it told. Antiquing is in our blood and we strive to make your antique and vintage shopping experience a joy. Join us 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 sage-farm-antiques.myshopify.com for an extensive selection of vintage furniture, lighting, decor, gifts and more.

## Hampton Falls

### Route 1 Antiques

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

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

## 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

## 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.

## 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.

## Lambertville

### Golden Nugget Antique Flea Market

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

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

## 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.





# ANTIQUES SHOP FINDER

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

## 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.

### 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.

### 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-5pm, Closed Tuesdays

90+ dealers covering 21,000 sq. ft. in a clean, bright, modern building. Antiques, furniture, coins, gold and silver. 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: weilantiquecente@aol.com  
Website: www.weilantiquecenter.com  
Open Mon-Fri 10am-6pm, Sat 10am-5pm,  
Sun 11am-5pm  
Lehigh Valley's Premier Antique Center  
Over 150 dealers. 26,000 sq. ft.

Featuring quality antiques and collectibles. Located just off Route 78 Lehigh Street Exit – 1/4 mile South to 31st Street on left. Coins, clocks, jewelry, furniture, china, linens, memorabilia, vintage 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@bedfordstreetantiques.comcastbiz.net  
Website: www.bedfordstreetantiques.com  
Open Mon-Sat 10am-7pm, Sun 10am-5pm

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

#### NorthGate Antique Mall

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

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

### Clearfield

#### Historica Plus Antique Gallery

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

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

### Fleetwood

#### Fleetwood Antique Mall

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

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

### Hanover

#### Black Rose Antiques & Collectibles within North Hanover Center

1100 Eichlberger 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

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 ore. Pet friendly.

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Directory, visit  
www.journalofantiques.com**



# ANTIQUE SHOP FINDER

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only \$250 per year

## VERMONT

### Chester

#### Stone House Antique Center

557 Vt. Route 103 South, Chester, VT 05143  
Phone: 802-875-4477  
Website: [www.stonehouseantiquescentervt.com](http://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](http://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](mailto:dukedukeantiques@gmail.com)  
Website: [www.dukedukeantiques.com](http://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](http://www.factoryantiquemall.com)  
Open 7 days Monday-Thursday 10am-5pm  
Friday-Saturday 10am-6pm, Sunday 12-6pm

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



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

### ☐ 25th Anniversary Special! 6-Month Shop Finder: \$125

Includes 6-month listing in *Journal of Antiques* (January-June 2025); 12-months hosting your customized web page on [JournalofAntiques.com](http://JournalofAntiques.com); FREE Shop Listing in all three *Brimfield Show Guides* (for Northeast regional shops only)



Journal  
OF ANTIQUES & COLLECTIBLES

#### MAIL TO:

JOURNAL OF ANTIQUES  
P.O. Box 950, Sturbridge MA 01566  
Phone: 508-347-1960

Shop Name \_\_\_\_\_  
Address \_\_\_\_\_  
Phone \_\_\_\_\_ Fax \_\_\_\_\_  
Hours \_\_\_\_\_  
Description of shop: \_\_\_\_\_  
\_\_\_\_\_



# Continuous Shows & Flea Market Guide

## 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

1st & 4th Sunday Every Month  
(Never on the 5th Sunday)  
Santa Monica Airport Interim Open Space,  
3233 Donald Douglas Loop S  
7am-3pm  
Admission \$5 (Under 16 free), Free Parking,  
Friendly Dogs welcome on a Leash  
310-909-9001 Phone or Text  
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 South Turnpike Road  
Open Every Friday, Saturday, Sunday  
Fri. 6am-1pm, Sat./Sun. 6am-3pm  
203-269-3500  
www.facebook.com/redwoodcountryfleamarket

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

### The Flea Market at Eastern Market

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

## January 5-March 23: Barre, VT

### Montpelier Antiques Market

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

## January 18-March 8: Sandwich, MA

### Winter Sandwich Flea Market

34 Quaker Meeting House Road  
Sundays, 8am-12noon  
Lisa, 508-685-2767  
www.thesandwichbazaar.com

## January 1-April 2: 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 30-December: Seekonk, MA

### Seekonk Flea Market

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

## April 2-October 29: Sandwich, MA

### Sandwich Weekly Antiques & Collectibles Show

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

## April 27-October 26: Puslinch (Guelph), Ontario, Canada

### Aberfoyle Market Sundays Only Market

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

## April 27-October 26: Sandwich, MA

### Sandwich Weekly Antiques & Collectibles Show

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

## May 4-October 12: Brookline, NH

### Outdoor Spring & Summer Brookline Antique Market

Brookline Event Center, 32 Proctor Hill Road  
7am-11am  
603-673-4474  
brooklineantiquemarket@gmail.com  
www.brooklineantiquemarket.com

## May 17-October: Woodstock, NY

### Mower's Saturday & Sunday Flea Market

Maple Lane  
9am-5pm  
845-679-6744  
woodstockfleamarket@hcc.rr.com  
www.mowerssaturdayfleamarket.com

## November 2, 2025-March 29, 2026: Brookline, NH

### Indoor/Outdoor Fall & Winter Brookline Antique Market

Brookline Event Center, 32 Proctor Hill Road  
7am-11am  
603-673-4474  
brooklineantiquemarket@gmail.com  
www.brooklineantiquemarket.com



**EVERY Sunday**

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

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info@easternmarket.net  
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Located at the Slater Mill Mall, 39 Wedgwood Dr.  
Approx. 1 mi. off Rt. 395, from Mass Exit 22, right on Rt. 138  
From Norwich Exit 21, right on 12 to Rt. 138  
FREE PARKING ~ FREE ADMISSION  
**OVER 900 TABLES**  
We are Continuously Expanding. Space Available  
Newly expanded outdoor selling spaces for Sunday  
Dealer spaces available. Auctions every other Friday.  
**www.Leoneauctioneers.com**  
Bob and Sue Leone Res. (860) 642-6248 Bus. (860) 376-3935

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170 S. Turnpike Rd. Wallingford, CT 06492  
**OPEN EVERY FRIDAY • SATURDAY • SUNDAY**  
**Bargains Galore!**  
Antiques, Collectibles, New & Used Tools, Jewelry, Coins,  
CDs, Crafts, DVDs, Clothes, Flowers, Produce, Groceries,  
Fresh Baked Goods, Gifts, Household Items  
**ALWAYS FREE ADMISSION • \$2 PARKING**  
**FRI: 6AM TO 1PM • SAT/SUN: 6AM TO 3PM**  
**RESTAURANT ON PREMISES • 203.269.3500**  
Fridays are Antiques & Collectibles Day ONLY  
**OPEN YEAR ROUND • Facebook.com/RedwoodCountryFleaMarket**



# ANTIQUE SHOWS

## January 24-25: Las Vegas, NV

### Old West Show & Auction

Westgate Resort & Casino,  
3000 Paradise Road  
Auction: Fri. 4pm PST  
Fri. 9am-5pm, Sat. 9am-5pm  
[www.oldwestevents.com](http://www.oldwestevents.com)

## January 25-26: Columbus, OH

### Scott Antique Markets

Ohio Expo Center, 717 East 17th Avenue  
Sat. 9am-6pm, Sun. 10am-4pm  
740-569-2800  
[www.scottantiquemarkets.com](http://www.scottantiquemarkets.com)

## January 25-26: Millville, NJ

### Mid-Winter Antique Show

Wheaton Arts Cultural Center,  
100 Village Drive  
Sat. & Sun. 10am-4pm  
Wheaton Arts and Cultural Center  
Susan Gogan, 856-825-6800  
[mail@wheatonarts.org](mailto:mail@wheatonarts.org)  
[www.wheatonarts.org](http://www.wheatonarts.org)

## January 26: Los Angeles, CA

### Santa Monica Antique & Vintage Market

Santa Monica Airport Interim Open Space,  
3233 Donald Douglas Loop S  
7am-3pm  
310-909-9001 Phone or Text  
[www.santamonicaairportantiquemarket.com](http://www.santamonicaairportantiquemarket.com)

## January 31-February 1: York, PA

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

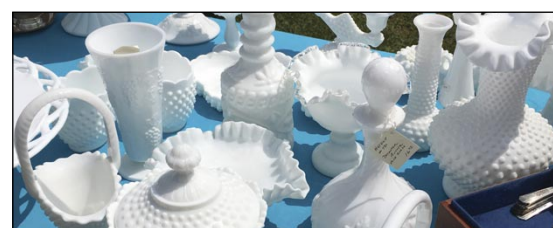
York Fairgrounds Convention & Expo Center,  
Memorial Hall East, 334 Carlisle Avenue  
Fri. 10am-6pm, Sat. 10am-5pm  
Melvin Arion, 717-718-1097, 302-542-3286  
[www.theoriginalyorkantiquesshow.com](http://www.theoriginalyorkantiquesshow.com)

## FEBRUARY

## February 2: Alameda, CA

### Alameda Point Antiques Faire

3900 Main Street  
6am-3pm  
510-522-7500  
[randie@alamedapointantiquesfaire.com](mailto:randie@alamedapointantiquesfaire.com)  
[www.alamedapointantiquesfaire.com](http://www.alamedapointantiquesfaire.com)



## February 2: Boxborough, MA

### The Boxborough Antique Shows

The Boxboro Regency Hotel,  
242 Adams Place  
10am-2pm  
Rachel Gurley, 207-396-4255  
[www.gurleyantiqueshows.com](http://www.gurleyantiqueshows.com)

## February 2: Los Angeles, CA

### Santa Monica Antique & Vintage Market

Santa Monica Airport Interim Open Space,  
3233 Donald Douglas Loop S  
7am-3pm  
310-909-9001 Phone or Text  
Follow Us on Facebook  
[www.santamonicaairportantiquemarket.com](http://www.santamonicaairportantiquemarket.com)

## February 5: Dover, NH

### First Wednesday Antiques Flea Market

Dover Elks Lodge, 282 Durham Road  
10am-2pm  
Rachel Gurley, 207-396-4255  
[www.gurleyantiqueshows.com](http://www.gurleyantiqueshows.com)



## February 6-9: Atlanta, GA

### Scott Antique Markets

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

## February 9: Auburn, MA

### EBW Promotions Monthly Coin Show

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

## February 9: Bath, ME

### Bath Antique Sale

The Bath Middle School, 6 Old Brunswick Road  
10am-2pm  
Rachel Gurley, 207-396-4255  
[www.gurleyantiqueshows.com](http://www.gurleyantiqueshows.com)

## February 12-15: Nashville, TN

### Fiddlers Antique Show

Nashville Fairgrounds,  
500 Wedgewood Avenue South  
Thurs. & Fri. 10am-4pm, Sat. 10am-2pm  
Jill & Mark Mattingly  
312-957-1065, 217-264-8146  
[www.fiddlersatthefairgrounds.com](http://www.fiddlersatthefairgrounds.com)

## February 14-16: Mount Dora, FL

### Renningers Antique Extravaganza

20651 US Hwy 441  
8am-5pm  
352-383-8393  
[www.renningers.com](http://www.renningers.com)

## February 16: Nashua, NH

### EBW Monthly Coin & Currency Show

Alpine Grove Events Centre,  
19 S Depot Road, Hollis, NH  
9am-3pm  
978-658-0160, [info@ebwpromotions.com](mailto:info@ebwpromotions.com)  
[www.ebwpromotions.com](http://www.ebwpromotions.com)

## February 16: Waukesha, WI

### Scale Auto Hobby & Toy Show

Waukesha County Exposition Center Forum  
Building, 1000 Northview Road  
10am-2pm  
Unique Events, Jim Welytok, 262-366-1314  
[unievents1@aol.com](mailto:unievents1@aol.com),  
[www.uniqueeventsshows.com](http://www.uniqueeventsshows.com)

## February 21-23: Chattanooga, TN

### Chattanooga's 51st Antiques Show & Sale

The Signal Ballroom,  
21 Choo Choo Avenue in the Chattanooga  
Choo Choo Complex  
Fri. 10am-5pm, Sat. 10am-5pm, Sun. 11am-3pm  
Houston Museum of Decorative Arts  
423-267-7176, [www.thehoustonmuseum.org](http://www.thehoustonmuseum.org)

## February 21-25: Williamsburg, VA

### Colonial Williamsburg 77th Annual Antiques Forum

The Williamsburg Lodge, 310 S. England Street  
800-603-0948  
[www.colonialwilliamsburg.org/learn/conferences](http://www.colonialwilliamsburg.org/learn/conferences)

## February 22-23: Columbus, OH

### Scott Antique Markets

Ohio Expo Center, 717 East 17th Avenue  
Sat. 9am-6pm, Sun. 10am-4pm  
740-569-2800  
[www.scottantiquemarkets.com](http://www.scottantiquemarkets.com)



**February 23: Los Angeles, CA****Santa Monica Antique & Vintage Market**

Santa Monica Airport Interim Open Space,  
3233 Donald Douglas Loop S  
7am-3pm  
310-909-9001 Phone or Text  
www.santamonicaairportantiquemarket.com

**February 28-March 1: Arcola, IL****Country Spirit Antique Show - Spring Edition**

3 locations: Arcola Center, Masonic Lodge, &  
Best Western Hotel Conference Center  
Friday Preview Sessions Vary By Location  
(details on website & Facebook page)  
Saturday Show Hours 9am-3pm  
Jill & Mark Mattingly, 312-957-1065  
countryspiritshow@gmail.com  
www.countryspiritshow.com

**MARCH****March 2: Alameda, CA****Alameda Point Antiques Faire**

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

**March 2: Boxborough, MA****The Boxborough Antique Shows**

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

**March 2: Los Angeles, CA****Santa Monica Antique & Vintage Market**

Santa Monica Airport Interim Open Space,  
3233 Donald Douglas Loop S  
7am-3pm  
310-909-9001 Phone or Text  
www.santamonicaairportantiquemarket.com

**March 5: Dover, NH****First Wednesday Antiques Flea Market**

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

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

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

**March 8: Malden, MA****37th Annual Antique Show**

Anthony's of Malden, 105 Canal Street  
10am-3pm  
Malden Historical Society, 617-863-6038  
www.maldenhistoricalsociety.org

**March 8-9: Grayslake, IL****Grayslake Antique & Vintage Market**

Lake County Fairgrounds, 1060 E. Peterson Rd.  
Sat. 9am-4pm, Sun. 9am-3pm  
Zurko Promotions  
715-526-9769, www.zurkopromotions.com

**March 9: Bath, ME****Bath Antique Sale**

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

**March 9: Auburn, MA****EBW Promotions Monthly Coin Show**

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

**March 9: Dulles, VA****Antique Photo, Postcard & Civil War Show**

Washington Dulles Airport Marriott,  
45020 Aviation Drive  
Postcard Room 8:30am-4pm, Civil War Room  
10am-4pm, Photo Room 10am-4pm  
Mary L. Martin Postcards, 410-939-0999  
marymartinpostcards@gmail.com  
www.marylmartin.com

**March 9: Tolland, CT****56th Tolland Antiques Show & Sale**

Tolland Middle School, 1 Falcon Way  
9am-3pm  
Goosefare Antiques & Promotions  
John & Elizabeth DeSimone, 800-641-6908  
goosefare@gwi.net, www.goosefareantiques.com

**March 9: Waukesha, WI****The Brew City Advertising Show**

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



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**ANTIQUE AUCTIONS****January 24-25: Las Vegas, NV****Old West Show & Auction**

Westgate Resort & Casino,  
3000 Paradise Road  
Auction: Fri. 9am-4pm  
877-968-8880 x 755  
www.OldWestEvents.com

**February 7-8: Manheim, PA****Two-Day Civil War Collection of the Late Edgar Ewing**

Hess Auction Group, 768 Graystone Road  
Fri 10am, Sat 9am, In Person & Online  
717-664-5238, 877-599-8894  
www.HessAuctionGroup.com

**February 7-8: Tomah, WI****Large One Owner Advertising & Antique Auction**

Monroe County Fairgrounds,  
1625 Butts Avenue  
Fri. 9am, 4pm, Sat. 9am  
Millers Auction Co. 715-299-2543,  
wisconsinjunk@yahoo.com  
www.MillersAuctionCo.com

**February 21-22: Online****Heritage Americana & Political Signature Auction**

The Roger Kimmel Collection  
Heritage Auctions, 877-HERITAGE  
www.HA.com/6311





**JOURNAL OF ANTIQUES  
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*Ad Deadline – February 12*

**APRIL GLASS ISSUE:**  
*Ad Deadline – March 19*

**MAY BRIMFIELD SHOW GUIDE**  
*Ad Deadline – March 28*

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# ADVERTISING DIRECTORY

American Bottle Auctions .....	7	Howard Products.....	46
Antiques Center of Red Bank .....	31	John Sexton, The Civil War Collector.....	46
CollectorBrain.com.....	46	Langdon Manor Books (Ephemera) .....	31
College Mart Flea Market.....	43	Millers Auction Co. Large One Owner Advertising & Antique Auction.....	1
Competition Chemicals .....	46	Palmer Antiques Co-op .....	31
Country Spirit Shows .....	5	Redwood Country Flea Market .....	43
Donley Auctions .....	9	Rob Wolfe of <i>American Pickers</i> .....	12
Factory Antique Mall.....	31	Scott Antique Market .....	12
Fiddlers Antiques Show .....	5	The Lafayette Mill Antiques Center.....	31
Flea Market at Eastern Market.....	43	The Summit Antiques Center .....	31
Heritage Americana & Political Signature Auction .....	Inside Front Cover	Unicorn Bookshop.....	31
Hess Auction Group Two-Day Civil War Collection of the Late Edgar Ewing.....	3	Windsong Antiques .....	31
Houston Museum of Decorative Arts' Chattanooga's 51st Antiques Show & Sale.....	7		



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