

Journal

OF ANTIQUES & COLLECTIBLES

April 2025 | Vol. XXV No.2

journalofantiques.com



Reflections on Glass

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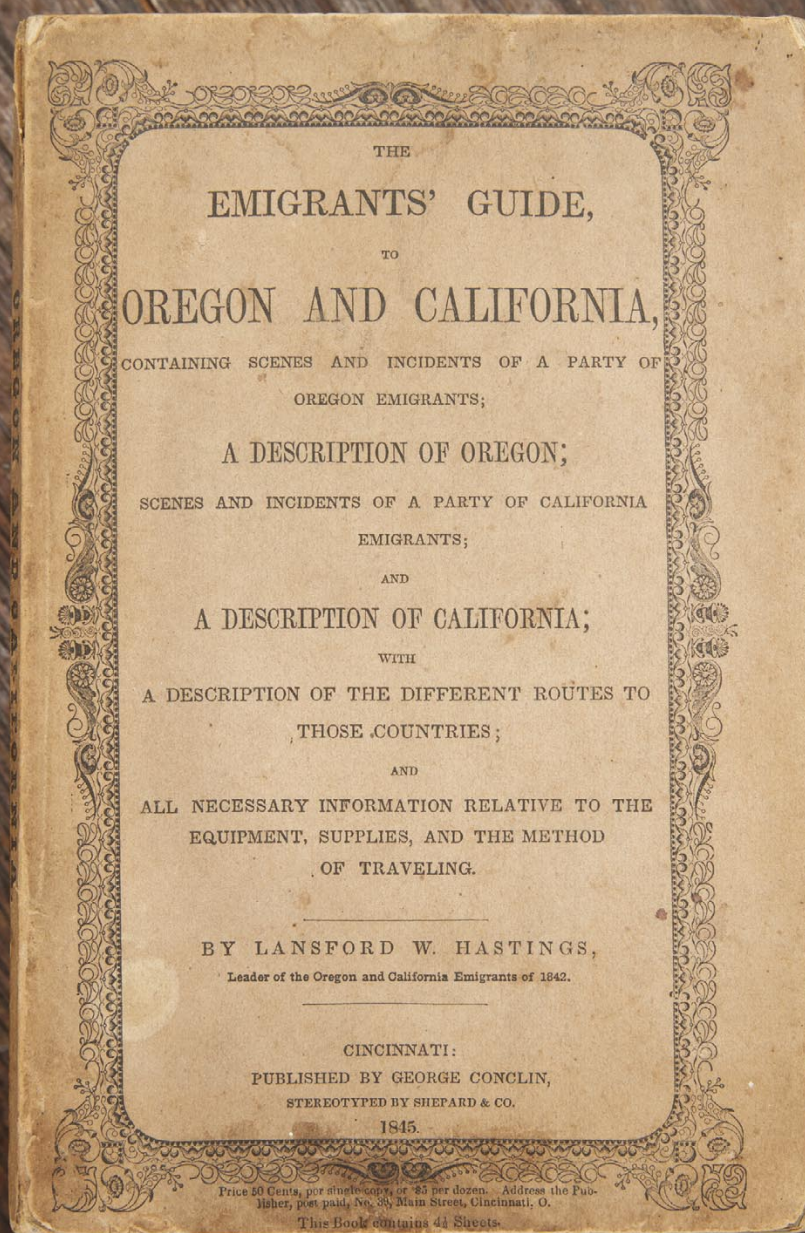
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Tiffany Studios
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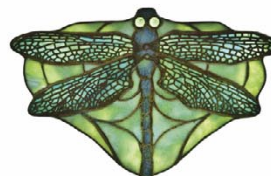
Set of Four Tiffany Studios "Vine Border & Turtle-Back" Ceiling Lights
Sold: \$100,000.00



Tiffany Studios
"Dragonfly" Trivet
Sold: \$8,750.00



Louis C. Tiffany
Pair Of Lanterns For The
Cornelius Vanderbilt II Mansion
Sold: \$245,000.00



Tiffany Studios
"Dragonfly" Screen
Sold: \$9,600.00



Tiffany Studios
"Oriental Poppy"
Table Lamp
Sold: \$137,500.00



Tiffany Studios
"Peony Border" Lamp
Sold: \$168,750.00



Tiffany Studios
"Nautilus" Desk Lamp
Sold: \$56,250.00



Tiffany Studios
"Aquatic Fish" Table Lamp
Sold: \$193,600.00



Tiffany Studios
"Nasturtium" Table Lamp
Sold: \$175,000.00



Tiffany Studios
"Turtle-Back" Lantern
Sold: \$87,500.00



Tiffany Studios
"Spider" Table Lamp
Sold: \$143,750.00



Tiffany Studios
"Turtle-Back" Lamp
Sold: \$175,000.00

Reflections on Glass

Glass never gets old, holding its shape and purpose long after interest has waned in the marketplace and its maker, a name from the past.

Recently, my mother gave me a set of pink Depression Glass plates, serving pieces, and glasses that belonged to my grandmother. While I had not seen these items in well over 50 years, I remember setting the table with them for her card luncheons and family brunches. When she passed away and we packed up the house, these and all her fine china, sterling, and crystal items that proudly adorned her dinner table on special occasions for decades were packed up and stored away in my mother's apartment, most never seeing the light of day from that point forward.

Lately, I have been seeing a lot of Early American Glass, and Depression Glass in particular, at antique shows, shops, and thrift stores, the residue of an era replaced by more contemporary forms of mostly mass-produced glassware. When I mentioned this to my mother, she had me pull out the stepstool and take down my grandmother's Depression Glass collection she had stored away in the furthest reaches of her kitchen cabinet.

She was not inclined to have them put back, and as you might have guessed, they returned home with me.

While my first inclination was to put all the unopened boxes into the basement with the other items from my grandmother's house that she could not bear to get rid of but could not store in her New York City apartment, I was moved to see them again, perhaps for the last time.

As it turned out, the pieces I unboxed were not as dated and faded as I had feared but rather an inspiration for reimagining a new vintage-retro table setting for my own gatherings. It is not just the design and colors I find attractive but also the number of unusual serving pieces and accessories that my grandmother collected and that I now collect.

In the 18 years the *Journal of Antiques and Collectibles* has been covering the glass market with its Annual Glass Issue, we have seen the pendulum swing away from interest in 19th and Early 20th-century glass to its returning interest these many decades later as a Top 10 Design Trend among young, vintage buyers and designers attracted by the beauty, vintage aesthetic, array of colors and styles, and current affordability of era glassware.

Although collecting depression-era glassware has never gone out of style among an older generation of glass collectors, who build their collections to preserve and share the history of the items, companies, and makers they collect, depression-era glassware as a design trend attracts new buyers to the market with a different intent. These buyers are looking for specific pieces to use—to set a table, as a decoration, or as a foundation for a DIY project—

more so than collecting with the intent to build a collection. Their interest is more about the functionality, aesthetics, and price points of the items that catch their eye.

While these new buyers may lack the knowledge to spot rare and “best” examples like a seasoned collector or know much about where, when, and by whom an item was made, they are showing interest and appreciation, which is a promising start for long-time collectors looking to pass the mantle they carry for preserving the history of the companies they love to collect for the benefit of future generations, long after the trend has come and gone.

In life and in the antiques marketplace, change is just a matter of time, so it is with a mixture of sadness and gratitude that I share news of my retirement, and that Jeff and I have sold the *Journal of Antiques and Collectibles* to Nicholas and Jackie Boschetto.

Nick is the right person for this next phase of the *Journal's* life and the changes taking place in the antiques and collectibles marketplace. His entrepreneurial spirit, business background, digital marketing expertise, and understanding of the power and potential of social media will bring to the magazine and website a broader editorial focus on the marketplace for current and emerging buyers, sellers and enthusiasts, and new marketing opportunities for our advertisers.

Nick, Jackie, and their three-year-old and 3-month-old sons live in Paxton, Massachusetts, and they have a long association with the Brimfield antique shows as showgoers and buyers. They are excited to also take over the publishing of the *Brimfield Show Guides* and learn more about the business as they work with Managing Editor Judy Gonyeau and our production staff, Lynn Cotterman and Jill Montague-Kaitbenski, to continue publishing the *Journal* and enriching the resources on our website.

To all of you who read us, follow us online, pick up our publications where you antique, and share your passion for what you collect, thank you! These past 11 years have been a labor of love and a collection of memories.

I am excited and look forward to following Nick on his journey and plans for growing the *Journal's* digital footprint, social outreach, and editorial point of view.

Thank you,

Maxine Carter-Lome

Maxine Carter-Lome



Maxine Carter-Lome

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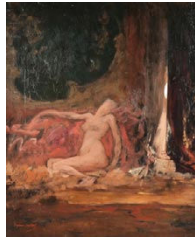
Important Louis
Majorelle Cabinet
\$4,000-6,000



19th Century Gilt Eagle
Convex Mirror
\$1,500-2,500



Erte [Romain de Tirtoff]
(1892-1990)
\$1,000-2,000



Benjamin Constant
(1845-1902)
\$3,000-5,000



Jerald Mfg "Viceroy"
Pony Cart
\$500-1,000



Anna Vaughan Hyatt
Huntington (1876-1973)
\$4,000-6,000



Important Gorham
Sterling Tea & Coffee
Service | \$5,000-7,000



Important 18th Century
Neoclassical Center Table
dia. 50.75 in.
\$5,000-10,000



Regency Cast Iron
Patio Bench | \$1,000-2,000

Pair Late 19th
Century Ebonized
Carved Armchairs
\$2,000-4,000



William Hinn
"Exoskeleton"
Chest of Drawers
\$4,000-6,000



Hendrick Avercamp
(1585-1634) | Sold \$36,000



Early American Stamp
Collection | Sold \$7,000



French Art Deco
Bracelet | Sold \$11,000



17th C. Verdure Battle
Tapestry | Sold \$5,500



Georg Jensen Pyramid
Flatware | Sold \$7,000

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Journal

OF ANTIQUES & COLLECTIBLES

April 2025

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Fine Objects Society Offers First Multi-Day Program April 25-26

NEW YORK, NY – For years, members of the community who work in and appreciate decorative arts have struggled to invigorate the field with interest from new audiences. Just six short months ago, however, a group of twelve creative and skilled professionals from across the decorative arts world came together and launched Fine Objects Society (FOS) with *Please Touch*, an exhibition in New York City. The response was overwhelmingly enthusiastic with a rapidly growing membership including decorative arts professionals, collectors and people simply curious about the power, beauty and meaning of objects. Monthly member events as well as special programs held during January's Americana Week in New York have drawn people of all ages

"Unique, handcrafted objects invite our imagination and fill our lives with stories and meaning, not to mention beauty and comfort. FOS is about connection between people and things." – Ben Miller

FOS will travel to Philadelphia for its inaugural weekend of immersive, behind-the-scenes experiences, private tours and engaging conversations with designers, decorative arts specialists and visual artists. These events will serve to launch an FOS community in Philadelphia and ultimately in other cities around the country.

"We're excited about the future of antiques. This is a cultural moment when physical connection is more important than ever," said Ben Miller, president of Fine Objects Society and Curious Objects podcast host. "Unique, handcrafted objects invite our imagination and fill our lives with stories and meaning, not to mention beauty and comfort. FOS is about connection between people and things. The influence of these objects, like the influence of political structures,

who are passionate about historic craftsmanship and the unique ways in which objects can become part of their daily lives.

On April 25-26,

social institutions, and built environments can go unnoticed, but it can't be ignored. Our programming is about giving attention to objects, their influence, and their potential to make us better and happier people."

In bringing FOS to Philadelphia, this organization, which believes the future of decorative arts lies in building bridges to a much larger world, will introduce the community to objects found at some of the city's most prestigious venues for exploring decorative arts.

David Walker, principal at Walker Decorative Arts in Philadelphia and Fine Objects Society Board member, commented, "I think that hosting events in Philadelphia, particularly in tandem with The Philadelphia Show, is a natural progression for the Fine Objects Society. It makes sense for FOS to engage with the active network of Philadelphia-based collectors, arts and antiques dealers. There is great opportunity for enthusiasts of historic objects to find things they love here."

For people interested in joining FOS in conjunction with registering for the Philadelphia Experience, annual membership (normally \$120) for the first year will cost \$95.

Pricing for the events is \$145 for nonmembers for the full Philadelphia Experience and \$95 for members; the panel discussion and reception is \$60 for nonmembers and \$45 for members. For more information, please visit www.fineobjectsociety.org.



Unreserved AUCTION

Russell Hertrich Collection



BID ONLINE

Petroliana – Over 80 Patina Gas Pumps and a 1965 Corvette Sting Ray
Timed, Online-Only Auction • Bristol, New Hampshire
Bidding Ends: Wednesday, April 30th at 1:00 p.m.

IN PART: Patina gas pumps from the early 1900's through 1970's by brands such as Wayne, National, Gilbarco, Tokheim, Gilbert & Barker, Erie, Bennett, Bowser, and Fry. Styles include clock face, visible, previsible, Mae West, hand crank, station lighters, etc., 1930 Chevrolet tow-truck, 1931 Chevrolet flat-bed pick-up, (6) "yard art" trucks to include a 7-window Chevrolet dually wrecker, telephone booth, lubesters, Coca-Cola chest cooler, Rock-ola Super Sound 2 juke box, and a spectacular 1965 Corvette Sting Ray convertible in Nassau Blue with white seats and top, blue interior, Nassau Blue hard top, knock-off wheels and numbers-matching 327 cubic-inch small block making 365hp.

Over 100 lots to be sold in an Unreserved ONLINE-ONLY AUCTION.

INSPECTION: Sunday, April 27th and Monday, April 28th from 10:00 a.m. to 2:00 p.m.



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WHAT'S SELLING ON eBay

by Jessica Kosinski

\$3,050 (Bids 86, Bidders 15) RARE Antique RECLINING MAN Mechanical Cast Iron Bank by J & E Stevens c.1882. Up for auction is an old original RARE RECLINING MAN mechanical bank made by J & E Stevens circa 1882. Has both original arms and hands; these are often replaced. A very hard bank to find. A very nice example. Still in all original working condition with most of its original paint.



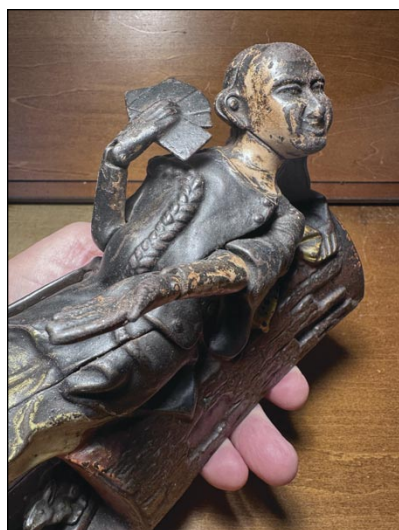
JK: Antique mechanical banks were first introduced in the late 1800s. They were meant to encourage money-saving habits, but they also wound up inspiring creativity and amusement. Designers and users alike were captivated by their animated actions. For example, a popular bank designed in the 1880s featured an owl that turned its head when a coin was inserted.

The historical significance of antique banks is also impossible to deny. They represent a certain historical era when it was easier to find amusement in simpler things.

There are also many antique banks that depict specific moments in history. For instance, a bank made around 1911 depicted President Theodore Roosevelt on his famous African expedition.

Today, there are thousands of antique mechanical banks available to collect, and they are wildly popular. In fact, the same seller who sold this bank also sold another depicting Jonah and the Whale for \$820 in the same week. It had 74 total bids from 12 bidders. Subjects run the gamut from political figures to comic book characters and everything in between.

As for the company that made this bank, J & E Stevens, it was founded in 1843 in Cromwell, Connecticut. Initially, it produced hardware and simple toys. In 1869, the company produced its first cast-iron mechanical bank. There were 300 different bank designs produced by the company over the following two decades. Today, many of those banks sell at auction for thousands of dollars due to their quality, detailed designs, historical significance, cultural value, and the simple fact that they are fun to play with.



measures 7 1/2" long by 3 1/2" tall. It still retains its original surface, and on the inside, a removable box that holds the bottom of the cigarette box.

JK: As the seller points out, *Dirigible* was produced by Columbia in 1931 and directed by Frank Capra, a famed producer and director. He was best known for films like *Mr. Smith Goes to Washington* and *It Happened One Night*, as well as the Christmas classic *It's a Wonderful Life* starring Jimmy Stewart and Donna Reed. The latter is still a beloved and annually watched holiday movie in many homes.

Dirigible itself is notable for many reasons. It was the most expensive film produced by Columbia Pictures at the time, costing \$650,000. The film was also shot using real United States naval resources, including the dirigible *USS Los Angeles*. Special effects used to produce the film were also considered top-notch for its time period. For those reasons and many more, classic film enthusiasts still praise it nearly a century after its release.

Another notable thing about *Dirigible* is that it was considered a pre-code film. The term "pre-code" refers to the time period before Motion Picture Production Code censorship rules were put into place.

Those rules, commonly called the Hays Code, were adopted in 1930, but it took until July 1, 1934, for them to be fully enforced. The lack of pre-code rules meant films like *Dirigible* could include profanity, sexual innuendos, and other situations not found in films for many years after the adoption of the Hays Code.

As the seller points out, this figural cigarette holder was not mass-produced. It was likely produced specifically for one of the top people who worked on the film. Whether that person was Jack Holt, Frank Capra, Fay Wray, Ralph Graves, or someone else entirely is anyone's guess. Regardless, the fact that this cigarette holder was once owned by one of the top people who worked on the film surely attracted many of the bidders. Hollywood promotional items have long been popular among collectors, especially items like this that were only produced in limited quantities. That is probably another reason it received so many bids.



\$1,259.51 (Bids 66, Bidders 23) RARE Antique 1931 Columbia Production *Dirigible* Movie Figural Cigarette Holder. This auction is for a Rare, Antique, Dirigible Cigarette Pack Holder from the 1931 Columbia Production movie, *Dirigible*. *Dirigible* is an American adventure movie directed by Frank Capra for Columbia Pictures, starring Jack Holt, Ralph Graves, and Fay Wray. On the internet, we found that someone stated these Promotional Cigarette holders were only handed out to the top people involved in the movie production. Because this *Dirigible* Cigarette Holder was not mass-produced as movie merchandise for the general population, it is quite rare. Made of diecast spelter metal, it

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

Potter & Potter Auctions' Coin-Op and Advertising Sale Coming April 10

CHICAGO, IL – Potter & Potter Auctions is pleased to announce this 726 lot sale to be held on April 10, 2025. This event will be held live at Potter & Potter's gallery, located at 5001 W. Belmont Avenue in Chicago. It will also be live streamed on the company's website, which can be found at www.potterauctions.com. Phone and absentee bids are welcome. Contact Potter & Potter Auctions directly for more information.

The top lot in this sale is #1, a Caille Bros. 1-Cent Play Ball Baseball countertop trade stimulator, which is estimated at \$8,000-\$12,000. This ca. 1910 example measures 18" x 14" x 12" and features an ornate nickel-plated cabinet which is decorated overall with baseball images and themes.



It retains its original reel strip and pay-cards. Its top payout is 30 cents, represented by a tiger, followed by a home run, with a 20 cent payout. This attractive and rare machine is in working condition and is a conversion of Caille's Tiger model with the pay-cards and casting altered.

Other highlights from this online auction include:

Lot #287, a carved and painted cigar store Indian maiden, is estimated at \$6,000-\$8,000. This female figure is 64-1/2" high and stands on a 22-1/2 x 20-1/2" wheeled base. She wears a traditional white head dress, dark dress decorated



with feathers, and a red shawl. This mid-century-era figure was part of a collection of similar figures that were displayed outside one of Wisconsin Dells' most popular souvenir shops, The Uptown Trading Post, for many years. This lot includes two press photos of this figure outside of the store.

Lot #564, a 19th century Boneshaker bicycle, is estimated at \$4,000-\$6,000. It features an iron frame, painted wooden wheels bound with iron, and a leather saddle. The front wheel has a 39" diameter and the rear wheel has a 33" diameter.

Lot #564, a 19th century Boneshaker bicycle, is estimated at \$4,000-\$6,000. It features an iron frame, painted wooden wheels bound with iron, and a leather saddle. The front wheel has a 39" diameter and the rear wheel has a 33" diameter.

• Lot #132, a White Eagle Gas Co. statue of an eagle, is estimated at \$2,000-\$4,000. This ca. 1920s era cast iron promotional item is in the form of a Bald Eagle and was made to be displayed at White Eagle Gas stations. It measures 34" high and stands on a 15" x 13" base.

Potter & Potter, founded in 2007, is a Chicago area auction house specializing in paper Americana, vintage advertising, rare books, playing cards, gambling memorabilia, posters, fine prints, vintage toys, and magicana – antiques and collectibles related to magic and magicians.

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- Fellowship
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- - icescreamers.com

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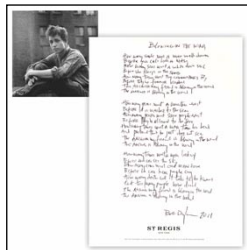
GAVELS 'N' PADDLES

Results of Recent Auctions From Near and Far

by Ken Hall

All prices include the buyer's premium

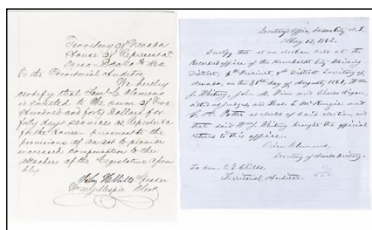
Bob Dylan handwritten lyrics, \$51,200, University Archives



Bob Dylan's handwritten and signed lyrics to "Blowing in the Wind," handwritten and signed at New York's St. Regis Hotel in 2011, sold for \$51,200 in an online-only Rare Autographs, Manuscripts, Books &

Memorabilia auction held on January 29th by University Archives in Wilton, CT. Also, an 1857 Abraham Lincoln signed check for \$14, payable to a local saddle and harness maker, achieved \$32,000; and a circa 1889 wrought-iron architectural artifact salvaged from Paris's Eiffel Tower in 1983 hit \$32,000.

Samuel Clemens 1862 signed receipt, \$23,125, Holabird Western Americana



An 1862 Nevada Territory receipt issued to and signed by Samuel Clemens (aka Mark Twain)

for his work as a legislative reporter sold for \$23,125 in a Desert Riches Auction held Jan. 31-Feb. 3 by Holabird Western Americana Collections in Reno, NV. Also, a pair of 1871 documents appointing the melter and refiner for the Mint in Carson City, Nevada, one of them signed by President Ulysses S. Grant, made \$15,625; and a 2007 American Buffalo \$50 bullion gold coin hit \$3,000.

Antique Québec commode, \$49,076, Miller & Miller



A late 18th/early 19th century Québec arbalète dry scraped commode sold for \$49,076 in auctions held Feb. 8-9 by Miller & Miller Auctions, Ltd. in New

Hamburg, Ontario, Canada. Also, a walnut chest of drawers commissioned as a wedding gift by Samuel Bricker (1776-1868) to his daughter Mary, 70 1/2 inches tall, rose to \$24,500; and an oil painting by Maud Lewis (Nova Scotia, 1901-1970), titled Three Black Cats, achieved \$31,100.

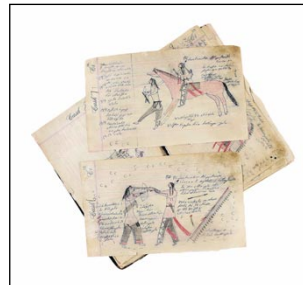
Krishen Khanna painting, \$157,300, Ahlers & Ogletree



An untitled oil on canvas abstract figural painting by Krishen Khanna (Indian / Pakistani, b. 1925), signed lower left, 71 inches by 26 3/4 inches (canvas, less frame), sold for \$157,300 at a Modernism, Photography & African American Art auction held February 20th by Ahlers & Ogletree in Atlanta. Also, a twisted metallic threads on canvas tapestry by Sheila Hicks

(American / French, b. 1934), titled Macro Broderie, unframed, 48 inches by 50 inches, made \$90,750.

White Bull Indian ledger, \$270,600, Morphy Auctions



White Bull's (1849-1947, nephew of Sitting Bull) historical ledger and story book documenting Indian battles in the West sold for \$270,600 at an Old West Auction held January 24th by

Morphy Auctions (based in Denver, PA) in Las Vegas, NV. Also, an Edward H. Bohlin sterling silver and gold parade saddle, in 100 percent original condition, custom-made in the late 1930s, made \$233,700; and a Henry Model 1860 lever-action rifle shipped to Ft. Knox, Maine in 1864 rose to \$41,820.

Eugene Boudin work, \$292,800, Helmuth Stone



Scene de Plage, sold for \$292,800 at an Important Fine Art & Antiques auction held February 16th by Helmuth Stone in Sarasota, FL. Also, an oil on canvas by Rosa Bonheur (French, 1822-1899), titled *Seated Stag*, realized \$15,860; and a watercolor on paper from 1933 by George Grosz (German, 1893-1959), titled *Der Schwarze Kutscher (The Black Cabby)* found a new home for \$15,250.

An oil on board painting by Eugene Louis Boudin (French, 1824-1898), titled *Trouville*,

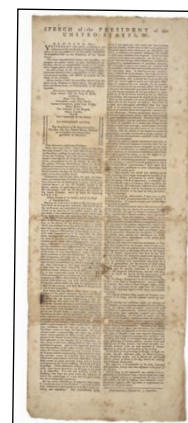
Pair of George III mirrors, \$114,800, Doyle New York



A pair of circa 1775 Irish George III giltwood mirrors by Francis and John Booker of Dublin sold for \$114,800 at a sale of The Howard Phipps, Jr.

Collection held January 28th by Doyle in New York. Also, a pair of circa 1750 George II mahogany armchairs made \$64,000; a circa 1755 George II giltwood girandole attributed to William and John Linnell made \$64,000; and a set of six circa 1760 George III mahogany hall armchairs in the manner of Chippendale realized \$20,480.

Washington inaugural broadside, \$381,500, Freeman's / Hindman's



A printed broadside of George Washington's first inaugural address, a Providence printing and one of only two survivors, sold for \$381,500 at a Printed and Manuscript Americana auction held January 29th by Freeman's/Hindman's in Philadelphia. Also, a first edition copy of *The Federalist Papers* authored by Alexander Hamilton, James Madison, and John Jay, earned

\$127,500; and a rare broadside of Lincoln's first inaugural address, printed in the mid-19th century, made \$19,200.

Tiffany Nasturtium table lamp, \$175,000, Fontaine's Auction



A circa 1905 Tiffany Studios Nasturtium table lamp sold for \$175,000 at a Fine & Decorative Arts auction held Feb. 1-2 by Fontaine's Auction Gallery in Pittsfield, MA. Also, a Tiffany Studios Turtle-Back Diver's floor lamp, circa 1905-1910,

54 inches tall, also attained \$175,000; a circa 1910 Tiffany Studios "Oriental Poppy" table lamp with an 18-inch diameter shade brought \$137,500; and an untitled large work by Takako Yamaguchi in oil and bronze leaf achieved \$118,750.

1714 Stradivarius violin, \$11.3 million, Sotheby's



A violin crafted in 1714 by Antonio Stradivari during his "Golden Period"—widely regarded as the height of his craftsmanship and acoustic mastery—sold for \$11.3 million at an auction held February 7th by Sotheby's in New York. It is one of the most valuable musical instruments ever sold at auction, renowned for its extraordinary sound and exquisite beauty. The proceeds will go to benefit the New England Conservatory to fund scholarships for future generations of musicians.

Roosevelt signed doc, \$49,711, RR Auction



A document signed by President Theodore Roosevelt, dated Feb. 24, 1904, and crucial to the construction of the Panama Canal, sold for \$49,711 in an online Fine Autographs & Artifacts auction held Jan. 10 - Feb. 12 by RR Auction in Boston. Also, a Thomas Jefferson signed letter as Secretary of State, announcing the ratification of the Bill of Rights to New Hampshire Governor Josiah Bartlett, earned \$43,751; and a document signed by George Washington as President went for \$25,000.

Japanese Astro Boy toy, \$122,000, Landry Pop



A tin wind-up Tetsuan Atom boxed Astro Boy toy (Japan, 1963), sold for \$122,000 in an auction of Show Era Icons, Curated by Joshua Fraser, held January 28th by Landry Pop Auctions in Lambertville, NJ. Also, a Bandai Space Ace tin remoted-controlled toy Corvette car, boxed (Japan, 1965), sped off for \$54,900; a set of eight Mad Baron designer vinyl toy dolls, in bags (Japanese, contemporary), reached \$12,200; and a Marusan Gosura giant vinyl monster in bag (Japan, 1971) fetched \$9,150.

1957 2-door Ford Fairlane, \$32,500, Roland Auctions



A 1957 Ford Fairlane Skyliner two-door convertible with a 292 c.i. V8 engine, 3-speed transmission, retractable hardtop, and 57,000 miles, sold for \$32,500 at an Estates Sale held February 8th by Roland Auctions in Glen Cove, NY. Also, a 1990 Steinway and Sons ebony piano and bench, Model L, serial number 514249, 70 1/4 inches long, was bid at \$16,900, and a Patek Philippe Gondolo 18k yellow gold manual wind dress wristwatch with a silvery grey dial garnered \$12,340.

Pianist's autograph book, \$25,200, Michaan's Auctions



An autograph book owned by the pianist Tamara Obolenska, including signatures, photos, and drawings from 39 different people, including Emil von Sauer and Serge Rachmaninoff, sold for \$25,200 at a Gallery Auction held February 14th by Michaan's Auctions in Alameda, CA. Also, a ladies' Rolex Orchid Diamond 18k white gold watch slipped onto a new wrist for \$5,670; an Indian painted Howdah elephant chair fetched \$3,780; and a 1927 U.S. \$20 gold coin gaveled for \$3,150.

Edmondson sculpture, \$268,400, Case Antiques



A carved limestone figure of a lady by 20th century African American sculptor William Edmondson sold for \$268,400 at an auction held Jan. 25-26 by Case Antiques in Knoxville, TN. Also, an oil painting of hunting dogs by Percival Rousseau (American, 1859-1937) went for \$58,560; a Mid-Century Abstract Expressionist oil by Mary Lee Abbott (American, 1921-2019) brought \$43,920; and a Pablo Picasso for Madoura "Tete de Femme" pitcher changed hands for \$31,720.

Audemars Piguet watch, \$169,400, Kodner Galleries



An Audemars Piguet Royal Oak Concept Flying Tourbillon GMT ceramic and titanium watch sold for \$169,400 at an Estate Jewelry, Fine Art & Decoration auction held February 5th by Kodner Galleries in Dania Beach, FL. Also, a Richard Mille RM11-03 titanium automatic flyback chronograph watch slipped onto a new wrist for \$163,350, and a Patek Philippe Cubitus 5822P-001 instantaneous grand date, day and moon phases platinum watch commanded \$145,200.

Tiffany Studios window, \$558,000, DuMouchelles



A Tiffany Studios (American, 1878-1938) art glass scenic window known as the James E. Davidson Window (circa 1923), 37 inches by 28 inches, sold for \$558,000 at an auction held Feb. 13-14 by DuMouchelles in Detroit, MI. Also, a pair of bronze and Griotte marble 13-light torchieres, circa early 20th century, each one 79 inches tall (minus the 31-inch bases), gaveled for \$23,560; and a gilded .800 silver filigree reliquary containing 13 first class sacred relics from 1962 rose to \$24,800.

Jasper Cropsey oil painting, \$193,750, Litchfield Auctions



An oil on canvas painting by Jasper F. Cropsey (American, 1823-1900), titled *White Mountains, NH* (1874), sold for \$193,750 at a Winter Antiques & Design auction held February 5th by Litchfield Auctions in Litchfield, CT. Also, a group of four Chinese brass scholar ink boxes with engravings of nature scenes and calligraphy of poems gaveled for \$48,750; and a watercolor, ink stamps and wax crayon on paper by Saul Steinberg (American, 1914-1999), titled *Sunsets*, hit \$13,125.

Martin Model 0-17 guitar, \$6,100, Nadeau's Auction



A Martin Model 0-17 mahogany acoustic guitar, circa 1936, with a hard case, sold for \$6,100 at a Custom and Antique Furnishings, Fine Art and Decorative Accessories auction held February 22nd by Nadeau's Auction Gallery in Windsor, CT. Also, a 201-piece Towle sterling silver flatware set in the Candlelight pattern changed hands for \$5,795; an oak baluster leg double gateleg table brought \$3,660; and a pair of tiger maple Queen Anne-style side tables climbed to \$3,355.

Chappell Roan costume, \$88,900, Julien's Auctions



Chappell Roan's vintage sequined marching band uniform worn in her "HOT TO GO!" music video costume (and on stage) sold for \$88,900 at a Give a Frock LA Benefit Auction held February 25th by Julien's Auctions in Los Angeles. Also, Dave Grohl's signed Epiphone DG-335 Pelham Blue Signature Model electric guitar finished at \$50,800, and the Beastie Boys' Adidas tracksuits worn on stage by the trio during their 2004 "To The 5 Boroughs" Tour hammered for \$38,100.

Roger Maris uniform, \$1.586 million, Heritage



A complete New York Yankees pinstripes uniform that Roger Maris wore during his legendary 61-home run season in 1961 sold for \$1.586 million at a Winter Platinum Night Sports Catalog Auction held Feb. 22-23 by Heritage Auctions in Dallas. Also, the USA track jacket sprinter John Carlos wore when he and teammate Tommie Smith stood atop the Olympics podium and raised their clenched fists in protest toward the Mexico City sky in October 1968 went for \$500,200.



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ROCHESTER, NY – **The George Eastman Museum, the world's oldest photography museum, is celebrating the 75th Anniversary of its opening** to the public with an examination of the medium and its extensive collection from a contemporary perspective. The exhibition, **Life with Photographs: 75 Years of the Eastman Museum** will be on

display through August 31, 2025. The exhibition represents many cultures and image-making practices, from pre-photographic experiments to contemporary artworks that challenge our conceptions of the medium. The collection objects on view—including celebrated photographs, less-known works, and recent acquisitions—illuminate unexpected pathways into the museum's rich and diverse holdings.

ART DAILY – A work by Gustav Klimt whose trail had been lost reappeared at the Tefaf in Maastricht, the major international antiques fair. It is the portrait of an African prince of whom there had been no news since the time of World War II. W&K (Wienerroither & Kohlbacher Gallery), put it up for sale at a price of \$16.3 million. The portrait is the second lost painting by Klimt to reemerge within a short period of time. In 2023, *Lady with a Fan*—the Austrian painter's last work—was sold at Sotheby's in London for \$10.8 million, the highest ever paid in Europe for a work of art at auction.



MSN – According to a story posted at MSN, here is a list of 7 lesser-known collectibles worth thousands of dollars. **Comic Books:** You



don't need the oldest comic books to make a fortune. Even the most recent ones can sell for decent amounts, especially if they're limited edition and in mint condition. **Antique Maps:** For example, Ptolemy's world map sold for about \$312,000 at an auction in 2009, according to Booktryst. **Sports Memorabilia:** You don't need to have

items used by famous athletes to make money. Even a ball signed by Ronaldo could potentially sell for a high amount of cash. The list is rounded out with **Technology, Cassette Tapes, Posters, and Flatware.** Millennials, in particular, are searching out vintage stainless steel utensils

MORNING SENTINEL – Paul Tazewell, who just made history as the first Black man win an Oscar for Best Costume Design (a for his work on *Wicked*), has also "won" the most elusive award of the night for best 2025 Oscars jewelry moment. Tazewell wore a 1950s platinum and diamond brooch by Belperron with over 45 carats of round and baguette cut diamonds. It was a glorious mid-century design with bold and elegant swoops of baguette diamonds interspersed with clusters of lush round diamonds. He also wore Fred Leighton Art Deco emerald and diamond swirl cufflinks in platinum and gold, as well as a Kwiat Ashoka diamond snake ring in platinum.



LONDON MUSEUM – The London Museum announced a gift of the single largest archive of archaeological material ever received by the museum – a world-renowned collection of Roman artefacts uncovered on the site of Bloomberg's European headquarters in the City of London. The museum also announced receipt of a \$26 million of funding from Bloomberg Philanthropies that will help transform

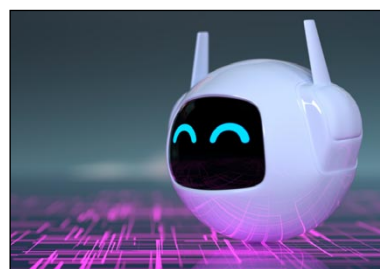


two of the historic Smithfield market buildings into a dynamic new home for London's stories, expand access to its collection through digital innovation, and make new archaeological discoveries available for research and public display for the first time. The support from Bloomberg Philanthropies is the museum's largest private donation to date.

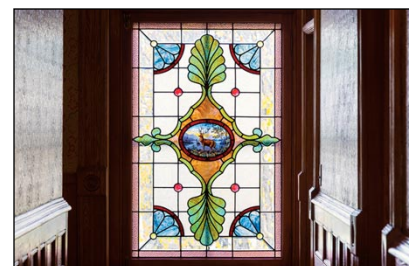
NEW YORK CITY – Just six short months ago, a group of twelve creative and skilled professionals from the decorative arts world came together and launched Fine Objects Society (FOS). Their first exhibit, *Please Touch*, was very well received, resulting in a rapidly growing membership including decorative arts professionals, collectors and people simply curious about the power, beauty and meaning of objects. On April 25-26, FOS will travel to Philadelphia for its inaugural weekend of immersive, behind-the-scenes experiences, private tours and engaging conversations with designers, decorative arts specialists and visual artists. These events will serve to launch an FOS community in Philadelphia and ultimately in other cities around the country.



ECOMMERCEBYTES – eBay is using dealers' personal data to develop AI models, and it will be impossible for you to delete personal data that it adds to "blockchains." Those are some of the changes included in the updated eBay User Privacy Notice that takes effect on April 21, 2025. eBay added an entirely new section to its privacy terms dealing with how it handles AI. The old terms had short section (45 words) on AI included under section 11, "Other important information regarding data protection." eBay added 358 words to section 11 of the User Privacy Notice under "Use of our Services through third-party applications" and "Blockchain and Controllership." eBay also added an entirely new section 12 titled "eBay and AI" (538 words) to the new user privacy notice, which sellers (and buyers) would be wise to read carefully.



COUNTRY LIVING – In 2025, stained glass is officially back. The colorful glasswork is just the latest grandma-adjacent decorating trend to make a comeback in recent years. It's also a part of the wider design trend that rejects monochromatic sameness and gained popularity in recent years as homeowners and designers reject the homogenization of algorithm aesthetics. While stained glass has historic roots that go back to the 7th century, it reached its prime in American residences until the late 19th and 20th centuries when it was popularized by Charles Lewis Tiffany.



Fraunces Tavern Museum Commemorates the Nation's 250th Anniversary in a Place Where History was Made

NEW YORK NY – Fraunces Tavern, located at 54 Pearl Street, was a witness to history throughout the Revolutionary War Era. Among the many historic events that took place there, Fraunces Tavern served as a meeting place for the Sons of Liberty, a site for trials that were part of a process that led to the emancipation of thousands of Black Loyalists, and the setting for Washington’s farewell to his officers. Two hundred fifty years later, Fraunces Tavern Museum will honor this history with a new special exhibition: *Path to Liberty: The Emergence of a Nation. Commemorating the United States Semiquincentennial*. *Path to Liberty* will be a chronological, multi-year exhibition telling the history of the American Revolution from 1775 to 1783, with a distinctive focus on what occurred in New York State and the surrounding areas.

“*Path to Liberty*,” Craig Hamilton Weaver, co-chairman of the SRNY Museum & Art Committee, observes “will be all the more exceptional because the visitor will learn about the conflict in a unique setting where Revolutionary War events actually happened. Indeed, the roof of Fraunces Tavern, Manhattan’s oldest building, was hit by a cannonball during the Revolutionary War.”

Opening to the public on April 22, 2025, the first segment of the exhibition will focus on the years 1775 to 1776. Personal letters, artifacts, and works of art from the Museum’s permanent collection will paint a picture of the Revolutionary War’s early defining moments, such as the Battles of Lexington and Concord and the Declaration of Independence. This first segment will have a particular focus on the Battle for New York.

Through *Path to Liberty*, visitors to Fraunces Tavern Museum will be able to learn the stories of everyday people. *Mrs. Murray Entertaining*

the British Officers, thereby saving General Putnam’s Army, 1776, by John Ward Dunsmore, will demonstrate to visitors the role of a New York woman in helping to win the Revolution. A letter from quartermaster Sidney Berry to his wife after the Battle of Trenton, providing a transition into the next stage of the exhibition, will allow visitors insight into how soldiers communicated home.

Treasures from throughout the Museum’s 8,000-piece collection will be featured in the multi-year exhibition. This includes a number of recently conserved pieces, such as a John Mackie Falconer painting of the house in which Thomas Jefferson wrote the Declaration of Independence, and the Henry Hintermeister painting *Retreat to Victory*, depicting Washington supervising the evacuation of troops from Brooklyn following the Battle of Long Island. The exhibition will also feature a piece of the original wrought iron fence placed around Bowling Green, where a statue of King George III was toppled following a reading of the Declaration of Independence.

Path to Liberty: The Emergence of a Nation begins Fraunces Tavern Museum’s Liberty 250th celebrations, a series of 250th-related programming and events, including a lecture series coinciding with key events featured in the exhibition.

Fraunces Tavern® Museum’s mission is to preserve and interpret the history of the American Revolutionary era through public education. This mission is fulfilled through the interpretation and preservation of the

Museum’s collections, landmarked buildings, and varied public programs that serve the community.


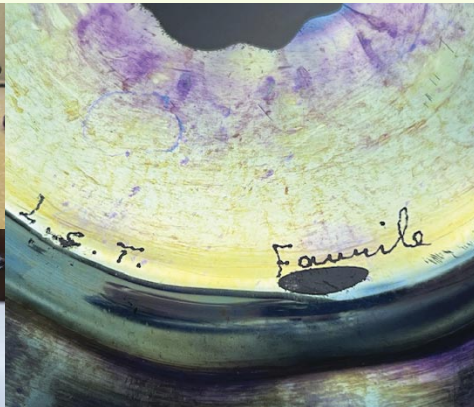
To learn more about this exciting exhibition, please visit <https://www.frauncestavernmuseum.org/path-to-liberty>.



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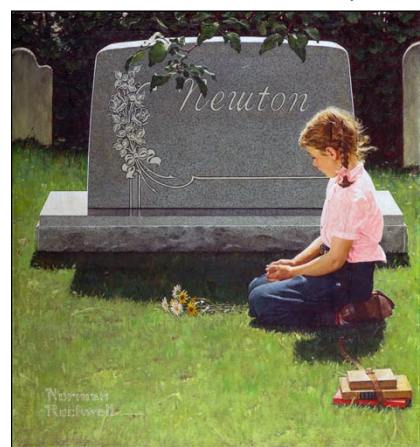
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Shelburne Museum Acquires Three Significant Norman Rockwell Paintings

SHELBURNE, VT – Shelburne Museum announces the acquisition of three important works by renowned American illustrator Norman Rockwell (1894–1978), expanding its distinguished collection of American art. The paintings—*Kneeling Girl* (1955), *The Craftsman* (1962), and the accompanying preliminary sketch for *The Craftsman*—were originally commissioned by Rock of Ages Corporation as part of mid-century advertising campaigns celebrating the artistry and craftsmanship of Vermont’s granite industry. Rock of Ages and its parent company, Polycor Inc., have generously gifted the works to the museum, ensuring their wider appreciation by the public.

“We are honored to welcome these significant works into Shelburne Museum’s collection,” said Thomas Denenberg, the John Wilmerding Director of Shelburne Museum. “The generosity of Polycor Inc. of Quebec City, Canada, and the Rock of Ages Corporation allows us to share these masterpieces with the public and highlight the craftsmanship that defines Vermont’s history.”



Norman Rockwell is one of the best-known American illustrators, renowned for an idealized view of 20th-century life with his unparalleled skill in visual storytelling. Over a career spanning six decades, Rockwell created more than 4,000 works, including iconic covers for *The Saturday Evening Post* and *Look* magazines. His work transcended its original role as commercial illustration, becoming enduring symbols of American art. Today, Rockwell’s work is

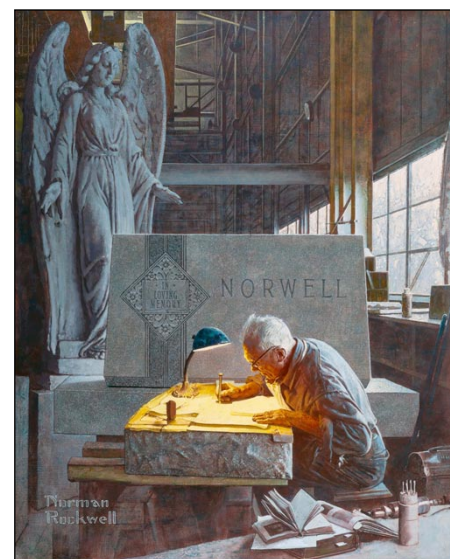
housed in major museums across the country, a testament to his profound influence as a master.

The connection between Rockwell and Rock of Ages began in 1955 with *Kneeling Girl*. Featuring a young girl kneeling before a gravestone, this painting became part of a successful advertising campaign for the company through the artist’s ability to convey deep emotion through his art, resonating with a post-war audience.

In 1962, Rock of Ages approached Rockwell for another commission commemorating the artistry of their headstones. After visiting the facility, Rockwell approached one of their longtime employees, George Seivwright (Scottish-American, 1887-1966), to model for the work. The resulting painting, *The Craftsman*, captures Seivwright posed at the Rock of Ages facility in a moment of quiet focus and dignity, portraying the stonecutter engraving a headstone while a carved angel looks over his shoulder. Rockwell’s mastery is evident in the thoughtful use of light and texture, with thick impasto strokes that bring *The Craftsman* to life.

Visitors to Shelburne Museum can see how the work evolved from initial idea to finished masterpiece as both *The Craftsman* and its preliminary sketch will be on view in the museum’s Webb Gallery of American Art this season. (The museum reopens to the public on May 10.)

Shelburne Museum in Shelburne, Vermont, is the largest art and history museum in northern New England and Vermont’s foremost public resource for visual art and material culture. For more information, please visit shelburnemuseum.org.



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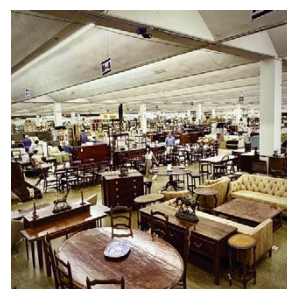
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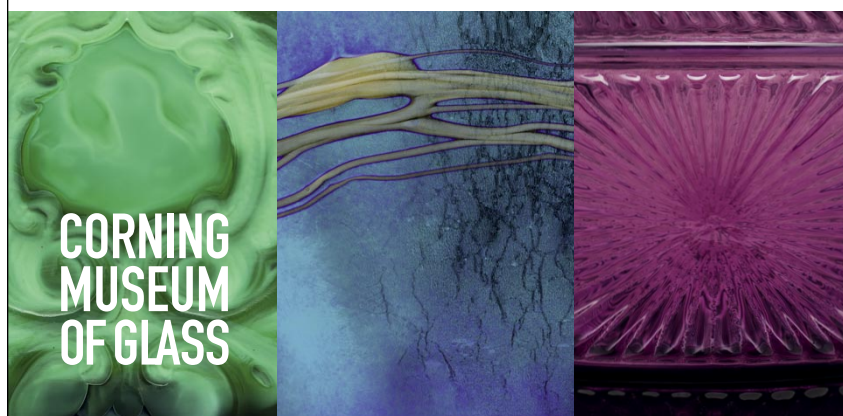
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BY JESSICA KOSINSKI

Around the World's Fair with Glass

World's Fairs have always been showcases of innovation, industry, and culture. Early World's Fairs particularly offered opportunities to highlight new inventions and advancements in the technologies of the day. Glassmaking was one of the industries that was ever-changing at the time. Let's take a peek at why so many early World's Fairs included glass souvenirs and why many are still collected today.

The Rise of Glass as a World's Fair Souvenir



1893 souvenir green toothpick holder

Glass became a popular material for World Fair souvenirs in the late 19th and early 20th centuries, coinciding with advancements in production techniques. For example, the 1876 Centennial Exhibition in Philadelphia featured pieces by Gillinder and Sons. The company constructed working glass factories on-site. This allowed visitors to witness the glassmaking process firsthand and purchase commemorative items, creating a direct connection between the fair experience and the souvenir.

Free Carnival Glass as Novelty Prizes

If, as I have, you have ever played a carnival game and won a stuffed animal, you might have trouble envisioning this. Still, many of those prizes were pieces of glassware. It all started when the Louis Comfort Tiffany's favrile glass was exhibited at the Paris Exhibition in 1900. The public fell in love with a specific iridescent vase that was on display.

The Fenton glass company wanted a piece of the favrile glass pie. By 1908, the company began producing a much less expensive version of iridescent glass, but how would they market it? The answer was to take it to carnivals and give pieces away as prizes. The hope was that the prize winners



1900 Paris World Fair glass ferris wheel bottle

would go on to buy other pieces to complete the sets. It worked, and carnival glass became quite popular.

Glass "Prizes" at Actual World's Fairs

Glass prizes at actual World's Fairs were a bit different. Most of the time, novelty glass pieces were not given away for free in World's Fair settings; they were sold at discounted prices as souvenirs. Often, they consisted of practical items like plates, toothpick holders, or bowls. The point was to promote the fairs and the glass companies by getting visitors to take home practical glass items they would continue to use in their homes.

Glass companies also used World's Fairs as a platform to market their products and promote their brands. By distributing inexpensive glass souvenirs, they could reach a broad audience and create lasting associations between their company names and quality glassware. For instance, the Pittsburgh Plate Glass Company showcased its products in model rooms and homes at the 1939 New York World's Fair, aiming to demonstrate how glass could modernize homes.

Types of Glass as World's Fair Souvenirs

Many glass giveaways were specifically designed to commemorate the fair. These included items like the glass slipper from the 1876 Centennial Exhibition, which was pressed with the inscription "GILLINDER & SONS / CENTENNIAL EXHIBITION."

Plates and other items were also often given away or, more likely, sold inexpensively as reminders of the fairs. Typically, they included images of fair attractions.

Paperweights, figurines, and other decorative glass items were common giveaways. These often featured imagery related to the fair or its host city. For example, paperweights from the 1904 St. Louis World Fair depicted fair buildings and attractions.



Chicago Columbian 1892 1893 commemorative glasses

Collecting World's Fair Glass Today

Many World's Fair glass giveaways have become highly sought-after collectibles. They are now considered links to significant historical events like the Great Exhibition of 1851 in London, England, or the 1939 New York World's Fair. The souvenirs offer insights into the technological advancements, cultural values, and aesthetic preferences of their time.

Another important factor in collecting World's Fair giveaway glass pieces is that many were produced in limited quantities or for a specific event, making them rare. As any collector knows, rarity often makes an item more desirable.



1904 st louis ruby glassware

The high level of skill and artistry demonstrated in many World's Fair glass pieces, particularly those from the American "Brilliant Period," is also a contributing factor in the popularity of the pieces. They were created with care to show off the skills and innovations of each company. They may have been given away or sold at a low cost at the time. Still, there was nothing cheap about the design and construction of these diverse and sought-after collectibles.

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

Experience a Visual Celebration of Brilliant Color at Corning Museum of Glass

By: Corning Museum of Glass Staff

In a first-of-its-kind exhibition, *Brilliant Color* will address the chromatic revolution that occurred in glass during the late 19th and early 20th centuries. Featuring more than 140 works from the permanent collections of the Corning Museum of Glass and Rakow Research Library, the show will feature an array of dynamic artists from the Gilded Age to the present day, including Émile Gallé, Louis Comfort Tiffany, Frederick Carder, Leo Moser, René Lalique, Klaus Moje, and many more.



Designed by Heinrich Hussmann (German, 1897–1981), made by Karlsbader Kristallglasfabrik A.G. Ludwig Moser & Söhne und Meyr's Neffe Czechoslovakia (present-day Czechia), between 1927 and 1930, Blown glass, sandblasted and acid-etched.
Courtesy of Corning Museum of Glass

Historic Background

“Consumers around the turn of the 20th century were wildly enthusiastic about colored glass,” said Amy McHugh, exhibition curator. “Glass manufacturers met that demand with extensive experimentation in the medium, resulting in bold new colors and iconic designs.”

Between 1880 and 1930, in response to the invention of brilliantly hued synthetic dyes

used to color fabrics, glass designers and manufacturers worked to push the limits of glass colors. These glass designers, some of whom trained as chemists, experimented with new techniques to push the boundaries of what was possible at the intersection of glass and color. Innovations in applied decorations and iridescence also allowed glassmakers to achieve complex color combinations and effects, drawing inspiration from decorative art sources such as Chinese porcelain and carved agate sculptures as well as from nature.

“*Brilliant Color* will be the first exhibition that contextualizes glass within the larger craze for color that engulfed the fine and decorative arts in the late 19th and early 20th centuries,” said exhibition curator Amy McHugh. “Endless experimentation by glass manufacturers resulted in iconic designs in the medium that continue to fascinate and inspire today.”

Going Into the Show

The forefront of the show will feature a selection of contemporary glass pieces that connect historic developments of color to their continued impact on the global network of artists and designers in the field of glass. From a vast rainbow of colored glass objects to an exploration of the methods 19th and 20th century



Pierrefonds Vase designed by René Lalique (French, 1860–1945), made by Lalique et Cie, France, designed in 1926, Mold-pressed glass, hot applied and acid-etched.
Courtesy of Corning Museum of Glass



Color was making its mark in all aspects of social and decorative lifestyles as shown in this “Godey’s Fashions for December 1880” fashion display.



Marmalade Jar and Underplate designed by Frederick Carder (American, b. United Kingdom, 1863–1963), made by Steuben Glass, Inc., Corning, New York, between 1922–1927, Orange and green Cintra lead glass, blown and cased, with applied decoration.
Courtesy of Corning Museum of Glass

innovators pioneered to produce new colors in glass and decorative applications for the material, the exhibition is a visual celebration of color and innovation.

Four vignettes representing the uses of colored glass will contextualize how these colorful objects were used in everyday life, including dining, self-care and adornment, leisure, and play. The exhibition will also feature historical “batch books”—or recipe books for making glass—describing techniques and tools.

“Spectrum of Color” greets the viewer with a large-scale, visually striking array of vibrantly colorful glass items, introducing the fundamentals of coloring glass through a presentation of original glass recipes, glassmakers’ notebooks, and the myriad methods for creating unique colors. Interactive digital components will allow visitors to explore the pieces individually and as a whole.

“Color Innovation” will celebrate the ingenuity of designers and highlight the results of their experimental coloration techniques, which resulted in never-before-seen colors in glass, other niche innovations, and techniques that became modern mainstays. Visitors in this section will recognize notable glass categories such as cameo-carved glass; heat-sensitive glass, which changes colors the more the glass is handled when hot; glass made to imitate stone such as malachite, agate, and rose quartz; and iridescent glass.



Vases, Designed by Eva Zeisel (American, 1906–2011), made by Lynn Read (American, b. 1970), manufactured by Vitreluxe, Portland, Oregon, 2009, Transparent purple, magenta, blue, and colorless glass; blown, cased.

Courtesy of Corning Museum of Glass

“Color and Light” will focus on unique glass colors that change or are animated by light and movement. Examples will include metameric glass, which changes colors depending on the light source, and uranium glass, which glows under ultraviolet light. Also showcased will be Tiffany’s opalescent glass for leaded windows and Steuben’s glass for lighting fixtures, which became synonymous with the style of the late 19th and early 20th century. Archival batch books from the Rakow Research Library will illustrate several innovative glass formulas from the era.



Rouge Flambe Vase designed by Frederick Carder (American, b. United Kingdom, 1863–1963), made by Steuben Glass, Inc. Corning, New York, about 1916 Rouge Flambe blown glass. Courtesy of Corning Museum of Glass

“Color Today” will consider the ways that colored glass has developed from the 20th century to today, including how contemporary artists continue to experiment with color in their work. This section will highlight the importance of color in the works of fused glass trailblazer Klaus Moje, legendary cast glass duo Jaroslava Brychtová and Stanislav Libenský, and other celebrated and influential artists. Visitors gain an understanding of how glass manufacturers create colored glass today and its relevance to daily modern life, from architecture and decor to drinking glasses and kaleidoscopes.

Visitor Experience

Visitors will be invited to explore and learn more about the objects on display through a variety of interactives, including a digital component for further exploration of colors, designers, and countries that were pioneering in the field. A dramatic celebration of the full spectrum of colored glass will highlight individual stories of objects and where they fit on the historical journey of glass-making. Additionally, a video will allow visitors to see into a historical kaleidoscope.

As a companion to the exhibition, the University of Washington press will publish a richly illustrated catalogue titled *Brilliant Color: Glass Innovation and Design*, which will feature new scholarship examining the color revolution in glass through different lenses. Essay topics include: “The Popularization of Colored Glass Through World Fair Displays;” “The Impact of England’s Inclusion of Chemistry in its Secondary Education on Designers such as Frederick Carder, Harry Northwood, and Joseph Locke;” “Glass Manufacturer Leo Moser and His Experiments with Rare Earth Oxides to Develop New Gemstone Hues

of Light-Sensitive Glass;” and “The Eruption of Color Glassware of the 1910s and 1920s,” focusing on the innovative designs of C. Dorflinger & Sons and Frederick Carder for Steuben.

The 63rd Annual Seminar on Glass in October 2025 will also offer a deeper dive into the themes presented in *Brilliant Color*. The program will feature contributors whose research focuses on individual artists who experimented with color, the science behind some of the remarkable color achievements, and discussions on how consumers incorporated this brilliant, rainbow-hued glass into their homes.

See the Colors

To support and enhance the experience of guests who experience red-green color blindness, EnChroma glasses for color blindness will be made available for Museum guests to borrow and use. Guests can reserve the glasses in advance by emailing edu@cmog.org or by calling 607-438-5401 or at the Admissions Desk on a first-come, first-served basis the day of their visit.

Right, vase designed by Johann. Oertel & Co., probably manufactured by K. & K. Fachschule für Glasindustrie Haida, Nový Bor, Bohemia, about 1915. Blown, stained, and cut glass. Courtesy of Corning Museum of Glass

About the Corning Museum of Glass

The Corning Museum of Glass is the foremost authority on the art, history, science, and design of glass. It is home to the world’s most important collection of glass, including the finest examples of glassmaking spanning 3,500 years. Live glassblowing demonstrations (offered at the Museum and on the road), bring the material to life. Daily Make Your Own Glass experiences at the Museum enable visitors to create work in a state-of-the-art glassmaking studio. The campus in Corning includes a year-round glassmaking school—The Studio—and the Rakow Research Library, with the world’s preeminent collection of materials on the art and history of glass. Located in the heart of the Finger Lakes Wine Country of New York State, the Museum is open daily from 9 a.m. to 5 p.m. from April through December. Discover more at <https://home.cmog.org>.



Vaseline Glass in 2025

Are you ready to glow?

By Lynn Patterson



Have you ever wondered why people carry black light flashlights when shopping at antique shops and flea markets? Have you heard the “click clicks” as they turn the light on and off and aim the light at glass? They are all searching for glass that glows. They bring with them a black light flashlight commonly bought online or at pet stores. Not only are black lights fun at parties, but they also can be used to find treasures in the collecting world.

The Making of the Glow

“Vaseline” glass (not at all made with petroleum jelly) is a general term for glass that contains uranium dioxide at a rate of .5% up to about 2% of the mixture ingredients. This is sometimes called uranium glass and has been manufactured in several countries starting in the early 1800s.

According to the Vaseline Glass Collectors Club (www.vaselineglass.org), a non-profit organization which anyone can join, their definition of Vaseline Glass is as follows: “Vaseline Glass is a transparent, yellow-green glass that will fluoresce a bright green color when exposed to any ultraviolet light source, due to the addition of a 1-2% amount of uranium dioxide in the original glass formula. The transparent quality may be obscured by treatments such as opalescent, carnival, iridizing, stretch, satinizing, sand or acid etching, casing, inclusion, and cutting treatments. Hand-painted and applied decoration is also acceptable. These treatments do not change the original transparent quality of the glass. The name ‘Vaseline’ glass is due to the similarity of the color to that of petroleum jelly as it appeared in 1900.”

To summarize above, Vaseline glass is transparent and yellow-green, may have painted decoration, and glows bright neon green under an ultraviolet black light. Many pieces of Vaseline glass have a lighter, almost white opaque color in addition to the yellow-green. Vaseline glass may be used as an accent on an item of a different color or may have other colors accenting the yellow-green Vaseline glass.

Is it safe, you may ask? Yes! According to Jay L. Glickman and Terry Fedosky in their reference book *Yellow-Green Vaseline!*, the coloring agent used in glass is not the unstable and radioactive element uranium, but the more stable compound uranium dioxide ... it's the glass itself, which contributes to the safety of Vaseline glass ... Glass provides an effective barrier or shield to radiation ... the bottom line is that there is

an insignificant amount of radiation emission from Vaseline glass roughly equivalent in distance to source as TV and microwave-oven emissions.”

In the United States, glass that glows can be yellow or green in color, and for those that are searching for what is known as Vaseline glass, they are searching for items that are more yellow than green. Many glass manufacturers called the color “canary.” Not all yellow or green glass will glow, but ALL Vaseline glass will glow when exposed to black light.

Other Glowing Glass

You may hear about other colors or types of glass that can glow. While some may refer to them as “Vaseline” glass, they are not. Only Vaseline glass creates that bright green, while others can glow due to other mineral mixes when shown under black light.

According to barnesandbridge.com, manganese glass (one of the oldest glass additives) can result in glow red, orange, yellow, and violet; selenium can make glass pink and red, yet when used with cadmium sulfide a bright pink that can turn quite intense under UV light; and cadmium glass often used in red glass suddenly turns a deep yellow color when mixed with cadmium sulfide when exposed to a black light.

Vaseline Glass Makers

In Massachusetts, the Boston and Sandwich Glass Company, starting in 1840, made canary-colored flint glass, which appears to be a deep yellow color when viewed in daylight. Those desiring to learn more about early glassmaking at this factory will enjoy a visit to the Sandwich Glass Museum, where early examples of their creations and interactive glass blowing demonstrations thrill all ages. Making glass was highly competitive, with recipes and mixtures used to create desired colors often being kept in safes under lock and key.

According to David A. Peterson and Thomas L. Foozer in their book *Vaseline Glass: Canary to Contemporary*, canary glass was produced by most of the pattern glass factories in the late 1880s. By 1905, this glass was out of vogue with the buying public. During the 1920s and 1930s, glass manufacturers tried to revive this color, and makers during this time included Fostoria, Duncan and Miller, and Pairpoint. Fenton made Vaseline glass and called the color “Topaz” up until the early 1940s.

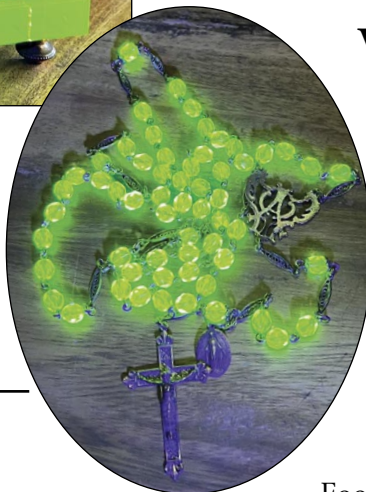
The Market Over Time

As collectors know, history and the events of the time have impacts in so many ways. During the 1940s and up through the Cold War, uranium oxide was not available for public use. As outlined in the above detailed reference book, the ban was lifted by the government in 1958, and by 1959, glass companies again tried to revive the color. Today,



Taisho-era uranium glass clock dating back to the Taisho period (1912-1926), this clock glows under UV light thanks to its uranium-infused glass, a feature that makes it both rare and captivating.

At right: French uranium glass rosary c. 19th century



collectors can find contemporary artists and manufacturers making items that will glow.

As collectors, we chose to collect items that interest us. Luckily, those collecting “glass that glows” have many different avenues and ways to go. I have been interested in collecting glass since receiving my first piece of Sandwich glass from my Great Aunt Marguerite in the 1970s, and I continue to seek out what appeals to me today.

For collectors that find the transparent yellow-green glass appealing, examples of this glass are made by numerous glass companies. You can choose to collect dinnerware, castor sets, tooth-pick holders, pickle dishes, creamers, syrups, or bedroom or bathroom items such as dresser sets, perfume bottles, necklaces, candlesticks, vases, novelties, door-knobs, medicine bottles, boxes, and jars, to name a few.

Glass patterns have names, and commonly, several complementary pieces in a pattern and size were produced, each with its own purpose. Manufacturers copied each other’s patterns, and although they may be very similar, many patterns have different names. The Daisy and Button pattern is very common not only in Vaseline glass but in other colors as well.

Today, our dining experiences are nothing like before. There were special dishes to put bones on, celery had its own special vessel, and ice cream was a special treat made by hand and served on a special plate

with corresponding matching bowls. Flower centerpieces were on tables in epergnes, lemonade was hand squeezed and served in pitchers with matching tumblers. Water was served in its own designated glass. All of these items can be found in Vaseline glass, and the freedom to collect what draws your attention means you may only want a certain piece because its style calls you, and you can have it right next to another piece made by another manufacturer.

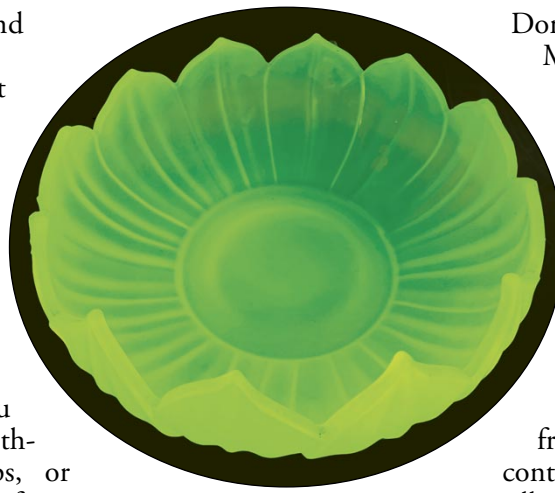
Many reference books have been written about Vaseline glass manufacturers, and one can search for items to specialize in and become a subject matter expert on.

Using a black light flashlight is not only fun, but it also helps one to discover what glows and what does not.

Don’t be fooled by a piece of glass that you think will glow unless you test it.

Now, a bit about “green” glass that glows! Not only canary yellow-green Vaseline glass glows, but clear green “depression glass” does, too. A collector can find lots of this glass in many places in an easy way. Green depression glass is commonly found as dinnerware, cookware such as juicers, canister sets, measuring cups with hand beaters, and other kitchen items such as refrigerator boxes and containers used for storage. Green ‘depression’ glass was made again in the 1980s when its popularity resurged. The only way to truly know when a piece of glass was made is to research the patterns and learn the subtle differences that are visible with both the eye and your touch.

As you continue your journey searching for Vaseline glass or other glass that glows, such as jadeite, custard glass, or Burmese glass, you’ll discover many options and avenues to explore.



This Art Deco c. 1920s Westmoreland green satin Lotus bowl comes with an underplate (not shown) from the Patterson collection and can range in price well into the \$200-\$300 spectrum.

Don’t forget the little treats that you may find, too. Marbles and jewelry are known to glow, along with glass buttons made in Czechoslovakia. Make sure to have extra batteries available for your flash-light when you are out and about.

Taught to me by my great aunt, a simple way to tell if a piece of glass is old is to look for scratches on the underside where the glass would have come in contact with a surface such as a table or shelf. Moving pieces throughout the years causes visible scratches that can be seen with ease. Remember, though, not every piece of glass was moved or used frequently. This is where researching, studying, and continually learning come into play, something we collectors all enjoy.

To live with your collection, dining room lighted hutches with mirrors and spotlights can easily be adapted to display your glowing glass. Hutches are readily available in consignment shops today as many of us no longer eat in our formal dining rooms, and this furniture has been moved along. This change has created an opportunity for collectors – we can simply change the spotlights to LED black lights. We can purchase flexible black light LED strips that can be used in areas such as above kitchen cabinets and on bookshelves to light up collections.

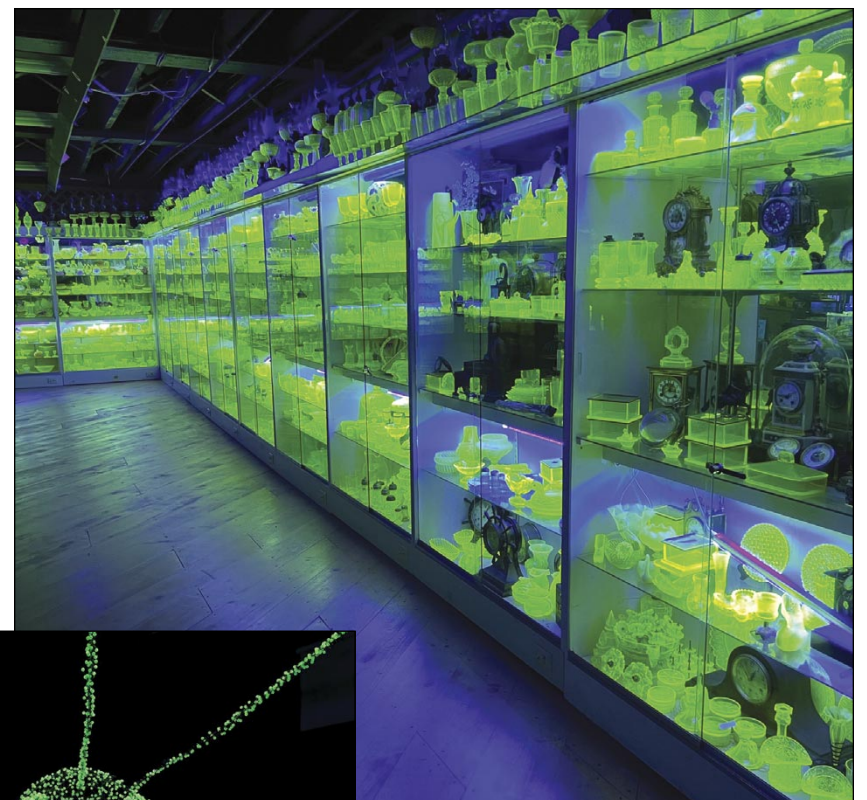
Vaseline glass has it all for just about any collector – science, design, variety of style, history, and art! The point is to enjoy it and feel free to geek out about all of it.

If you are focused on learning more about Vaseline glass, a visit to the “The World’s Largest Collection of Vaseline Glass!” in Hawley, Pennsylvania, at the Hawley Antique Exchange is a treat. (view online at <https://www.haexchange.com> and call ahead of time to confirm when it is open).

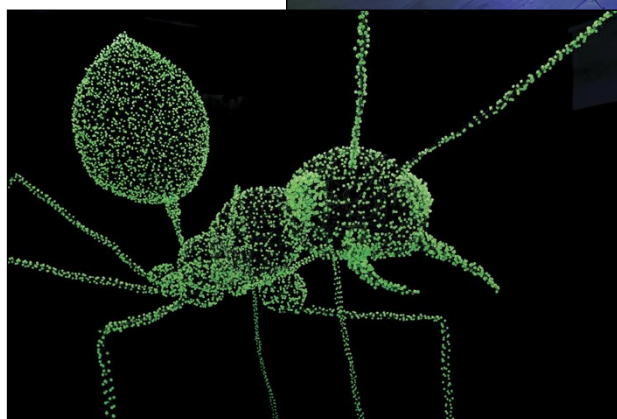
About the author: Lynn Patterson and her husband of over 34 years, Chuck, reside in Rutland, Massachusetts. They collect holiday, glass, and other treasures with the purpose of preserving history for future generations to enjoy.



A Fenton uranium glass hand-painted pitcher from Lynn Patterson’s collection. This dates to the 1980s, and similar pitchers typically range in price from \$175-\$225.



Erich and Ida Martin Collection at Hawley Antique Exchange



At left: Contemporary uranium glass with metal wire artwork titled What the Birds Knew (2012) by artists Ken + Julia Yonetani (4A Center for Contemporary Asian Art).



"We don't buy glass because it is rare or of museum quality. It has to have beauty."
 – Carole Allaire



Spanish Cantir with Filigrana from Catalonia: Cantir of yellowish glass decorated with opaque white trails (Vetro a Fili). Glassmakers in Catalonia, Spain, were producing decorations of this type from the middle of the 16th into the 17th century.



Venetian Filigrana Vase: The pear-shaped body of this Venetian vase is fashioned with two styles of filigrana retortoli canes. The straight neck may have had a lid. The vessel is decorated with clear glass wing handles, a single center trail, and a ring foot also of clear glass.

When it comes to sharing information on the very foundation of glass form, function, and beauty, you would be hard-pressed to find a better resource than the Allaire Collection at ancientglass.wordpress.com

Once you arrive on the site, you will be amazed at the plethora of images, footnotes, articles, and more that will leave you amazed at the feat of collecting and dedication presented before you. The Allaires are a force within the world of Ancient Glass. Thanks to their research, collecting, and viewing of some of the best ancient glass at museums and exhibits around the world, we can all benefit—and may find a new passion for—Ancient glass, with a capital “A.” Here is our interview with Carole Allaire from 2019 that bears repeating:

Carole Allaire: My husband and I have been collecting and studying ancient glass for the last 25 years. Our interest spans nearly 3000 years of glassmaking from the Roman period to now. By historical periods and areas, it is: Roman glass, Frankish glass (Merovingian glass), Medieval glass, Venetian glass and Façon de Venise, European, English, Spanish, and American. Most of the glass we focus on was made before 1850.

Each period of glass has its unique fascination, and with every new piece, we unlock the history of that era. It is mainly the beauty of the objects we are attracted to and with glass its color, clarity and form that makes them true works of art. Surrounding ourselves with these delicate beauties is what makes collecting them so addictive. To enhance our world of glass and share with other enthusiasts, we have created a website showing our collection, other collections, and glass features.

What was the reason you started collecting?

We were highly attracted to the beauty of objects made of glass and how light was reflected in the glass. This is especially true of the modern studio glass.

What was your first piece, and how did you come across it?

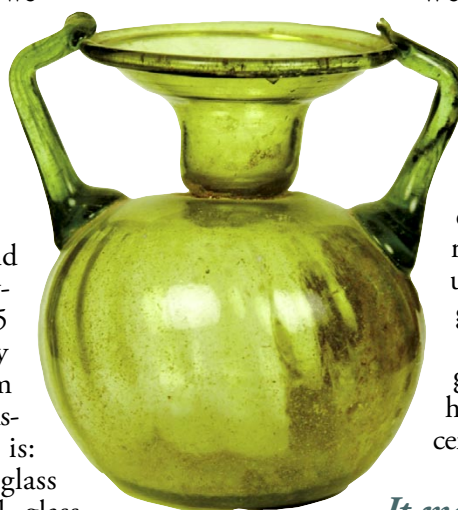
Our interest in glass started with modern studio glass, which was very popular at the time in the art world. We started collecting this studio glass. We soon realized that most of the objects were very large, and prices were also high.

One day, while visiting The Metropolitan Art Museum, we discovered ancient Roman glass on view. We were immediately fascinated by it. After finding books for research and frequenting other museums and Antiquity dealers of Roman glass, our interest grew quickly.

Our first purchase of ancient glass was in New York – a two handled perfume bottle from the 3rd century A.D.

It may be hard to fathom that any glass from the 1400s could survive, let alone the core-formed alabastron you have on your site from the 6th to 4th century BC. How do you find such rarities? Do you have a network of archeologists working with you?

Buying glass involves much more than it would seem. To find old glass, much knowledge is necessary, and we have traveled to many museums both in the USA and abroad to study their great collections.



Above – First Roman Glass purchase: Sprinkler Flask: This pale olive-green bottle has a funnel-shaped mouth and two handles of a darker green color. A faint diagonal pattern on the body was achieved by first blowing the glass into an optic mold. The bubble was then removed, twisted, and further inflated. The small hole created by the neck constriction permits only a drop or two of liquid to pass through at a time and prevents the costly contents from evaporating. The glass is still fairly clear and transparent as it was originally intended when created. The flask is intact. It was found in Israel.

During those visits, we photographed the objects to further study the forms and shapes of what was created by the Roman glassmakers. The source of the objects in our collection comes from antiquities dealers, auction houses, and glass and antique shows. We have no connection with archaeologists. Most, if not all, of our objects were owned and cared for by other collectors who, over time, passed these objects on or put them on the market once again for sale.

What glass inspires you in your search?

What we mainly seek when buying a piece of glass is the beauty of the vessel. Other factors include the historical context in which it had been made. We don't buy glass because it is rare or of museum quality. It has to have beauty.

Are you continuing to collect? Is there a particular time period or region you are focused on at the moment?

Our collecting of glass is ongoing, and to us, adding a new acquisition brings great joy. We have a very broad interest in glass and are still collecting from many different periods. Most of the collection focuses on glass before 1850; however, we still have many objects which are later and interesting.

Your blog has an incredible amount of glass from private collectors and museums.

Many private collectors and general glass enthusiasts have contacted us about the blog features. Some of these collectors have joined the list to share their own objects and ideas of interest to be published on our website. The pictures of museum collections we put on the blog are there to get people interested in seeing these great glass collections.

We also publicize glass books and have a large and varied bibliography available for viewing.

Who are/were your mentors? What advice/insight can you share with us that was shared with you along the journey?

We have met many people in the glass world, such as authors, dealers, museum curators, other collectors, and glass artists who have been supportive and helpful to us. Our main advice is for one to read and research glass books/websites as much as possible, visit public glass collections and take photos, and then categorize these photos for future study.

Both of us have been elected as Fellows of the Corning Museum of Glass. This is an important connection between the curators, staff, and librarians (Rakow Library), all of whom have been great mentors for us. Corning is a great place to learn about how to make glass and study the history of glass throughout the ages.



Below: This watercolor drawing of a cone beaker is not a new acquisition at the Rakow Library at the Corning Museum of Glass (CMoG), one of the many collections of ancient glass that is followed by the Allaires. In fact, it's been in the Museum's possession—along with the actual glass object it represents—since 1985. The watercolor and its accompanying annotations document the discovery of a 7th century cone beaker found in 1862 at the site of an important Anglo-Saxon cemetery in southeastern England. The site, King's Field in Faversham, Kent, was likely once a villa of the kings of Kent. Many centuries later, William P. Hoare,

a physician practicing in Kent in the middle of the 19th century, acquired the beaker (quite possibly as a form of payment from a patient). His son, painter William Webster Hoare, illustrated the family's recent acquisition in this watercolor dated February 2, 1878; annotations were made by William P. Hoare. The beaker itself was blown and decorated with several horizontal trails to form a pattern of lozenges. Though it's over 1,300 years old, it's still in remarkable condition.



Spherical Roman glass jug with a large handle, mid-1st to 2nd century A.D.: Free-blown transparent natural bluish glass with an applied handle.

Collared rim folded out, down and up. Tall cylindrical neck, slightly tapering upward and with constriction at its base. Globular body with concave bottom. No pontil mark. A bifurcated large strap-handle applied to edge of the shoulder, drawn up vertically, bent-in horizontally and attached to neck with downward fold just below the rim. The body is decorated with seven bands of extremely fine-cut horizontal concentric lines: two bands just below the shoulder, three bands at the largest diameter, and two bands near the base of the jug.

Is there a particular piece or type or era/location of glass you are seeking to add to your collection? A "Holy Grail" of sorts?

Yes, of course, there are objects we would love to have; however, we have built our collection of glass with much consideration and study, all within a relatively modest budget. Here are a couple of wonderful examples that, if they were to become available, we'd love to add: • Zarte Rippenschale (Ribbed Bowl), mid-1st Century AD • Early Medieval Claw Beaker, 6th century AD.

For those just starting to collect early glass, what can you advise us?

Tips for new collectors who want to build a fine collection:

- Read books on your subjects.
- Visit galleries, museums, and glass shows.
- Use the internet to search your field of interest and buy nothing you personally have not seen.
- Join glass clubs and get involved with other collectors and experts.

Is there a collection(s) you have not seen but would like to?

There are two outstanding museum collections that we certainly hope to be able to visit someday:

- The State Hermitage Museum in St. Petersburg, Russia.
- The LVR-Landes Museum in Bonn, Germany.

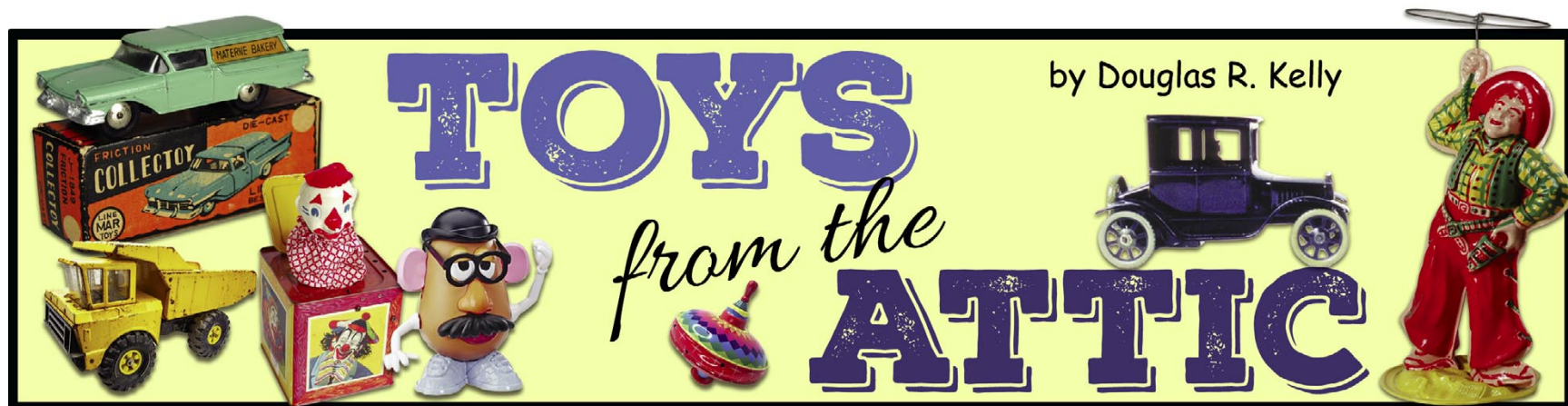


Left – Early Medieval Claw Beaker: An item on the Allaire's "to find and buy" list.



Double Balsamarium of Hans Van Rossum, late 4th to 5th century A.D.: Transparent pale olive-green glass. Body with two compartments; a thin thread spirally wound downward around both tubes; clockwise in nine revolutions. Two small handles, applied on the body, drawn up and attached to the rim; rim folded inward. Flattened, solid bottom-part with no rest of pontil.

Title image: Photo from the Ancient Glass Blog of The Allaire Collection, <https://ancientglass.wordpress.com/>



MAKES GOOD CENTS

All of the debate surrounding the U.S. government's potential elimination of the penny—a coin with a long and illustrious history—ignores what I think might be the biggest negative impact of all: if this goes through, what will we put in vintage gumball machines that we run across at flea markets, in antique shops, or at the dry cleaners up the street that has that vintage Oak machine on the metal stand?

There isn't much that a penny will buy these days. But there was a time when the little copper disc was a passport to fun, at least for a few seconds, when you put it in the slot of a gumball machine and turned the handle. Machines that were made from the 1930s into the 1960s aren't hard to find, for the most part, and unless you chance upon a real rarity, many of them still are very affordable. Over the last 25 years, with the way the Internet opened up new avenues for finding vintage stuff, the market for these machines (those that generally are in the \$200 to \$800 range) has cooled. That translates into buying opportunities for those who arm themselves with some knowledge about these devices that often were referred to as "silent salesmen."

ABOUT THE GLOBE

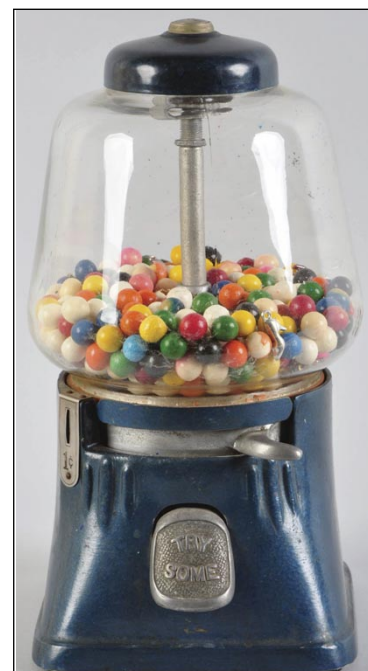
For this annual glass-focused issue of the *Journal*, it seems to me that we should look first at the most vulnerable part of vintage gum machines, which are their glass globes. For obvious reasons, these globes could be damaged more often and more seriously than the cast metal and aluminum components of the machines. Most units were designed and manufactured to withstand daily interaction with the general public, but even the strongest machines had their limits. Some manufacturers started using plastic for their globes during the 1950s, but most machines continued to use glass.

Replacement globes now are available for most of these machines, and some of the repros are made from the original tooling that was used in 1934 or 1958. Still, there are clues to look for with a glass globe. "New globes tend to have unfinished edges at the openings, [while] original ones are polished," says Tom Tolworthy, a coin-op and gambling machine expert with Pennsylvania-based Morphy Auctions. "And newer globes are thinner – noticeably so."

The thinner glass that globes are made with today makes some sense, given that these machines no longer have to take a beating in retail settings and, therefore, don't require heavy glass. But Tolworthy shared

with me a couple of things about globes that I wasn't aware of, things that shed some light on this corner of the coin-op machine world. He said that most machines made after about 1920 were "route machines," meaning machines that were owned and maintained by individuals who shared the profits with shopkeepers. "That means there were a lot of [this type of machine], and that's what drove the market to produce [repro] globes. Most vending machines prior to 1920 were single purchases by shopkeepers, who owned that machine, so there were a lot less of those."

I'd seen early gumball machines from that period with globes that had marks and imperfections, and Tolworthy said the globes on those units likely were non-route machines. "A non-route machine, if it needed a globe, generally had it made by a glass blower. These globes are not smooth, [and] in [the] reflection, you can see ripples."

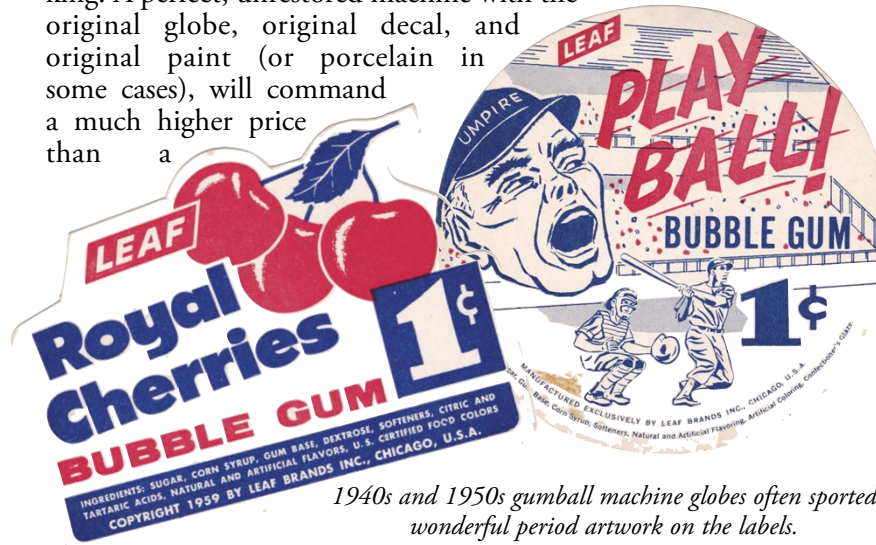


Silver Kings were made in the 1930s and '40s. This is a 1940s machine.

DECAL DETAILS

The globe of a gumball machine, of course, sported the decal that told the buyer what they were getting and for how much. Some decals were adhered to the inside of the globe, others to the outside, and finding a machine with the original decal is the goal for most collectors. If the decal is only partly there or missing altogether, there are repro decals made for many machines, and some are very sharp and well-done.

However, as in many categories of antiques, originality generally is king. A perfect, unrestored machine with the original globe, original decal, and original paint (or porcelain in some cases), will command a much higher price than a



1940s and 1950s gumball machine globes often sported wonderful period artwork on the labels.



This early Columbus Model A, in good original condition with locks, sold for \$720 in a 2013 auction.

machine that's been restored or repaired, or even merely touched up.

Some manufacturers, beginning probably after World War Two, used cardboard labels (small signs, really) that were adhered to the inside of the globes. Like decals, these labels often are miniature works of art in themselves, offering a little glimpse at life in 1950s or 1960s America.

It would be reasonable to assume, because these machines stored and dispensed a food product, that corrosion might be a factor today. But that's generally not the case. The majority of these machines were made of aluminum (with some early machines being cast iron), and generally, they can be washed out and they'll look and function just fine. The exception is with nut machines because the product contained salt, and that often corroded interior components.

THE WORKS

Some buyers don't care whether a gumball machine works the way it was originally intended to work. They're more interested in it for the decorative or aesthetic value that it offers. The design of many of these machines was both beautiful and functional, and it was often the look of the machine, as much as the product being offered, that separated customers from their cash.



This Norris Master machine, in excellent original working condition and made during the 1920s, sold for \$600 in a 2012 auction.

middle of a crowded show or a busy store.

That's when your penny (or nickel or dime) comes in handy. As long as the seller is cool with it, put in the coin and turn the knob. If there are no gumballs inside the machine, you should be able to see at least a part of the mechanism working as you turn the knob. There should be some resistance as wheels and



Ford gumball machines have survived in large numbers, due both to the number produced and to the machines being almost bulletproof. Expect to pay \$75 to \$150 for an excellent original working example.

But if you want a machine that gives you that spearmint or cherry or licorice-flavored ball when you put your coin in the slot, you'll want to know about its functionality early on. If the seller has the key to the machine, that's a good start, although you may be reluctant to disassemble a 1947 Victor Model V in the

"Vending machines in the \$200 to \$800 price range have remained virtually constant for the last 20 years," says Tom Tolworthy. "The reason for this is that, as collectors advance and add machines to the top value of their collection, many make room by selling from the bottom value of their collection, so these

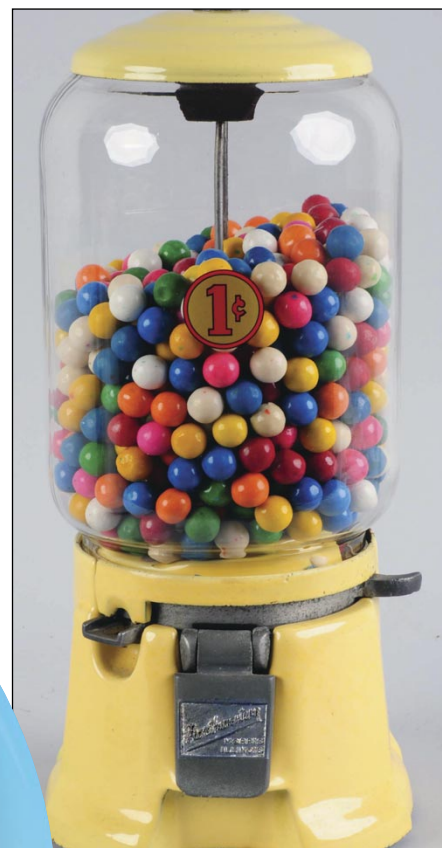
springs do their thing, but the action should feel smooth. If the machine does have product inside it, you'll know pretty quickly whether or not it works.

By the way, the absence of the key doesn't have to be a deal-breaker. A locksmith can make a new key for many older machines. The cost for this can be \$25 to \$50, so this should be a part of the purchase decision. Additionally, some gumball machines were designed to attach to a metal floor stand rather than to sit on a countertop. Finding a machine complete with its original stand usually means a higher price tag.

THE MARKET

Machines made before 1920 are generally considered rare, no matter what condition they turn up in. But for 1940s to 1960s machines, it's not difficult to find examples that are in excellent original condition. (Finding gumballs that are the correct size for that 1933 Northwestern? That can be more challenging, although there are gum and candy makers today that produce products that will fit in many vintage machines.) In fact, it's surprising how often gumball machines turn up in their original shipping boxes, unused for all these years and just waiting to be filled with those

little round chewy treats.



Like Ford machines, Northwesterns can be found relatively easily. A 1950s example like this will generally sell for \$300 to \$400.

Even with all of the information available on the Internet, many people looking for the skinny on gumball machines still turn to a book: *Silent Salesmen Too*, written by Bill Enes and published in 1995. It's the bible of the hobby, and along with gum, nut, and candy machines, it covers match, pen, and even perfume dispensers. The author also included more than 20 pages of original advertisements, which offer a peek into the cultural context in which these machines were used. It's not cheap—copies often sell for \$50 or more—but it's loaded with good information and photos.

And as with other categories of antiques, there's an association for all of this, and it's the Coin Operated Collectors Association, or COCA, which holds meetings and offers members a host of resources on its website. They also publish a three-times-a-year magazine, *COCA Times*, which covers everything from slot machines to arcade games to gumball machines. Check it out at www.coinopclub.org

machines are not in demand. Most collectors have an example or two and, because these machines tended to be route machines, there are a lot of them."

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.

SICK GLASS AND WAYS TO DEAL WITH IT

Content from Antiques Arena, antiquesarena.com, used with permission

Edited by Judy Gonyeau

Glass, a material celebrated for its beauty and durability, is not immune to the ravages of time and exposure to harsh environments. Collectors and enthusiasts often encounter glass objects afflicted by a condition known as “glass disease,” “sick glass,” or “glass illness.” This article explores the types, causes, and possible treatments for glass disease.

WHAT IS GLASS DISEASE?

Glass disease refers to the progressive deterioration of glass due to chemical instability in its composition. It results in visible symptoms such as cloudiness (misting or foxing), surface flaking (spalling), fine cracking (crizzling), and even structural failure. It can affect all types of glass, including antique, colored, and uranium glass. These diseases diminish the aesthetic and monetary value of glass objects, making them a significant concern for collectors, museums, and restorers.

WHAT CAUSES GLASS DISEASE?

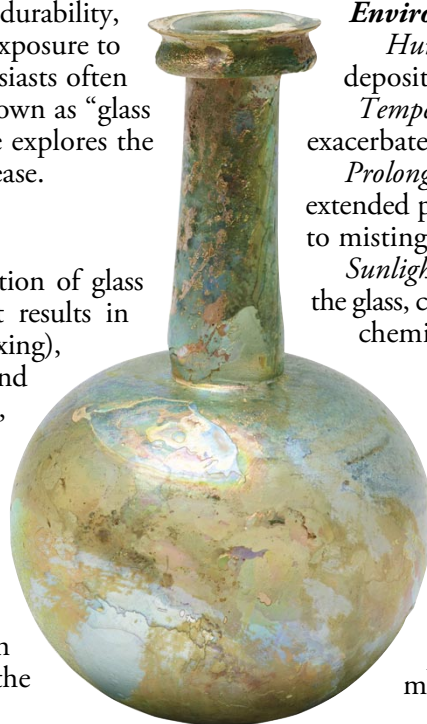
Glass disease primarily stems from imbalances in the original composition of the glass. Here are the main factors:

Chemical Instability in Composition

Glass is composed of silica (SiO_2), fluxes (e.g., soda or potash), and stabilizers (e.g., lime or magnesia). An imbalance, particularly a deficiency in stabilizers, makes the glass prone to deterioration. Without sufficient stabilizers, the alkali (e.g., sodium or potassium oxides) in the glass becomes water-soluble, leading to its leaching when exposed to moisture.



A circa 1890 Scotland glass jug showing pitting on the surface



Roman glass round bottom vase with a weathered surface showing discoloration, cracking, and flaking



“Sick” mid-century Scandinavian art glass

Environmental Factors

Humidity: High humidity accelerates leaching, causing surface deposits and other visible damage.

Temperature Fluctuations: Sudden changes in temperature can exacerbate existing weaknesses in the glass structure.

Prolonged Liquid Contact: Glass used for holding liquids for extended periods, such as vases and decanters, is particularly vulnerable to misting and foxing.

Sunlight Exposure: Prolonged exposure to direct sunlight can heat the glass, creating micro-expansions and contractions that may exacerbate chemical instability.

Additionally, UV radiation can contribute to alkali leaching and worsen misting or foxing over time. While sunlight itself does not directly cause glass disease, it can significantly accelerate its progression in already vulnerable pieces.

Historical Manufacturing Errors

Antique glass, such as early Venetian glass or 18th and 19th century decanters, often suffers from glass disease due to outdated or imperfect production methods. These pieces were not made with the chemical stability seen in modern glassware.

CAUSES OF GLASS DISEASE

Glass disease is primarily caused by inherent instability in the chemical composition of glass. Factors such as the proportion of silica, alkali, and alkaline earth in the glass affect its stability. Environmental factors like humidity, temperature fluctuations, and exposure to water can accelerate the degradation process. These pieces were not made with the chemical stability seen in modern glassware.

TYPES OF GLASS DISEASE

Misting (Foxing or Blooming)

• **What It Is:** A milky, cloudy layer on the surface or interior of the glass.



Rare antique Uranium glass exhibiting spalling

- **Cause:** Alkali leaching out of the glass and reacting with moisture in the air.
- **Characteristics:** Often disappears when wet but reappears as the item dries. Common in vases, decanters, and drinking glasses.
- **Treatment:** Minor misting can be polished; severe cases may require professional restoration. Gentle cleaning with mild conservation detergent and de-ionized water can sometimes slow further deterioration.

Spalling

- **What It Is:** Flaking or pitting of the glass surface.
- **Cause:** Severe leaching and structural breakdown due to prolonged exposure to moisture.
- **Characteristics:** Irreversible in most cases. It is common in thinner glass, where structural integrity is easily compromised.
- **Treatment:** Grinding and polishing may work for thicker glass but are not feasible for thin or delicate pieces.

Crizzling

- **What It Is:** A network of fine cracks resembling crazing.
- **Cause:** Crizzling occurs as a result of the glass reacting with water vapor in the air. Loss of alkali over time, leading to microscopic gaps in the glass structure.
- **Characteristics:** Common in historical glass, such as Venetian or 17th-century pieces. Sometimes, it is deliberately created for artistic purposes (e.g., by rapid cooling).
- **Treatment:** Controlled humidity (40-55%) and air movement can slow crizzling. Once started, it cannot be reversed; it can only be managed.

Weeping

- **What It Is:** Moisture accumulating on the glass surface in humid environments.
- **Cause:** Continuous alkali leaching.
- **Characteristics:** Glass feels slippery or "wet;" leaves behind deposits when dried.
- **Treatment:** Reducing humidity levels can help prevent further weeping.

Fragmentation

- **What It Is:** Breaking or severe structural damage due to advanced degradation.
- **Cause:** Long-term exposure to environmental stressors or improper handling.
- **Treatment:** Irreversible, but preventive measures like humidity control are crucial.

HOW TO TREAT AND PREVENT GLASS DISEASE

• Cleaning Techniques For Misting and Foxing:

- Use a glass polishing compound (e.g., automotive grinding paste).
- Apply the compound using a soft cloth or polishing pad.
- Use a cordless drill with a polishing attachment for larger areas to speed up the process.
- Always rinse thoroughly with clean water and dry immediately.



Cut glass clouded by a white film possibly damaged by detergents or chemicals

• Cleaning Techniques for Minor Weeping or Surface Deposits

- Use a mixture of three parts water and one part vinegar.
- Soak the glass for a few days, then rinse and dry thoroughly.

• Professional Restoration for Severe Cases (e.g., decanters with inaccessible interiors)

- Consider professional acid dipping. This process removes misting



Heptagonal bottle from the 3rd to 4th century CE affected by spalling or pitted glass. photo: The Met

and deposits but comes with significant trade-offs. Acid dipping softens sharp decorative cuts, reducing their crispness, and this alteration can be classified as both damage and restoration.

- Collectors should weigh these factors carefully, especially for high-value or historically significant pieces.

- Grinding and polishing can restore thick glass with spalling but may not work on thin or fragile items.

• Environmental Control

- Maintain a stable humidity level between 40% and 55%.
- Avoid exposure to high temperatures or rapid humidity fluctuations.
- Store glass in well-ventilated, climate-controlled environments.

• Preventive Measures

- Regularly inspect antique glass for signs of deterioration.
- Avoid prolonged exposure to liquids, especially in collectible or valuable pieces.
- Desiccants or silica gel can be used in storage areas to control humidity.

PRACTICAL EXAMPLES & CASE STUDIES

Example 1: Uranium Glass with Spalling – A set of uranium drinking glasses exhibited spalling on their bases. While the glow under UV light added aesthetic appeal, the flaking severely impacted their structural integrity. Polishing was deemed unsuitable due to the thin glass.

Example 2: Antique Decanter with Misting – A Georgian decanter with heavy internal misting was professionally treated through acid dipping. While the misting was removed, the sharpness of the cuts was slightly diminished, illustrating the trade-offs of this restoration method.

WHY GLASS DISEASE MATTERS TO COLLECTORS

Value Impact: Glass disease significantly reduces the resale value of affected items. Misted or damaged glass often sells for a fraction of its original worth.

Restoration Opportunities: Collectors can restore lightly misted pieces for personal use or resale. Simple polishing methods can transform a flawed item into a pristine display piece.

Preservation of History: Understanding and addressing glass disease helps preserve cultural and historical artifacts for future generations.

Glass disease, while daunting, is manageable with the proper knowledge and tools. Collectors and enthusiasts can confidently preserve their glass treasures by understanding its causes, types, and treatments. Whether restoring a misted vase or safeguarding a delicate decanter, proper care ensures these beautiful artifacts endure the test of time.



Example of a decanter with sick glass

Antiques Arena provides a comprehensive suite of services for enthusiasts and collectors of antiques and unique items. Located in the U.K., it provides expert identification and valuation services, provide insightful advice based on your provided images, to personalized product reviews and endorsements showcased across their multi-platform channels. Visit <https://antiquesarena.com/> to learn more.



THE PSYCHOLOGY OF COLLECTING

BY SHIRLEY M. MUELLER, M.D.

A Human Brain Turned to Glass

As a collector, I am always looking for the next best thing. The thought of it delights my brain even more than having it. That anticipation nourishes me, sparks me, and invigorates me. Now, I've discovered a piece any collector would be proud to add to her collection – a human brain that is crystallized into glass. Here's the story.

In 79 CE, Mount Vesuvius threw what can best be described as nature's ultimate temper tantrum. When it finished spewing ash and volcanic fury over Pompeii and Herculaneum, it had tragically—and efficiently—destroyed two bustling Roman cities. Amid the chaotic horror, one poor soul in Herculaneum met a uniquely bizarre fate – his brain turned to a vitreous mass.

Picture this: a young man lounging on his wooden bed, possibly dreaming of lunch, suddenly confronted by a blistering pyroclastic flow barreling through town at 510°C or 950°F. With no time to react, not even for a last gasp, the fluids in his body vaporized instantly. His brain literally boiled in his skull. But here's where it gets truly peculiar: that brain tissue didn't just vanish into oblivion; it turned into glass.

This oddity was detailed by Giordano et. al. (2025) in Scientific Reports, making researchers sit up straighter in their lab chairs. Inside this unfortunate man's skull were obsidian-like shards of vitrified brain tissue, neurons, and axons still visible in stunning, if somewhat gruesome, detail. Advanced imaging like Field Emission Scanning Electron Microscopy showcased structures that should have been obliterated but instead were preserved as microscopic curiosities.

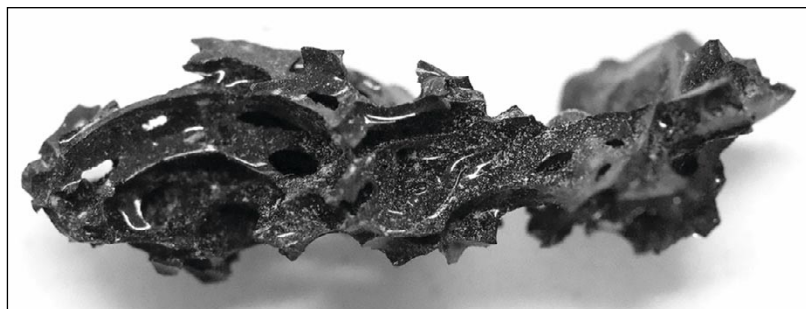
Archaeologists excavated Herculaneum's Collegium Augustalium (a Roman religious building) in the 1960s and found a carbonized skeleton lying on a wooden bed. The victim, a man in his early 20s, was believed to be the building's guard or caretaker. He died suddenly in the eruption's first moments. This young man's remains were peculiar from the start. His bones were charred and brittle from extreme heat yet still articulated in the bed where he perished. Inside his skull, archaeologists noticed a hardened, shiny black material amid the ash.

Why does brain matter turn into glass instead of just incinerating into oblivion? The answer lies in the extreme conditions – a lightning-fast bake-and-freeze scenario almost impossible to replicate even in the most daring lab experiments. The rapid heating vaporized brain fluids, and the immediate cooling trapped the liquefied remnants into glass.

In nature, glass formation is rare. Ordinary window glass is made from silica sand that is melted at a high temperature and cooled quickly. Organic materials (like a brain) are much harder to vitrify because they contain lots of water and will decompose or burn under intense heat. For an organic substance to form glass, it must be heated well above its boiling point and quenched so fast that even water vapor and organics solidify amorphously. The research team explained that there must be a

considerable temperature differential: the tissue must solidify at a much higher temperature than the surrounding environment.

Knowing this process is essential to the intellect of a glass collector who studies glass techniques and craftsmanship. Glassblowing, mold-making, engraving, cutting, and coloring glass involve meticulous skills that collectors deeply admire. Knowledgeable collectors often dedicate considerable time researching artists, production methods, and the science behind glassmaking. Understanding annealing processes, color chemistry, and tool evolution enhances appreciation and deepens the sense of participation in preserving knowledge and tradition. But a glass brain! It goes below all this to the sublime.



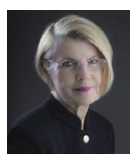
Your Brain on Glass

A fragment of the glass was found within the skull and spinal column of a college custodian in the Roman town of Herculaneum.

This unprecedented find has profound implications across various fields. For volcanologists, it demonstrates the terrifyingly fast temperature swings within pyroclastic flows. For forensic scientists and archaeologists, it offers a rare window into studying neural preservation under extreme conditions – an opportunity that usually requires a time machine or a laboratory accident.

And for the rest of us? It's a morbidly fascinating reminder that beneath history's dramatic eruptions lies a delicate human vulnerability. This discovery combines the macabre, the scientific, and the strangely mesmerizing – highlighting humanity's frailty when confronted by Earth's explosive wrath.

As a collector, I chase the extraordinary – the rare and unique artifacts that tell profound stories through their very existence. This brain turned to glass embodies the ultimate intersection of rarity, science, and human history. It reminds me why I collect in the first place: to grasp, if only momentarily, the elusive wonders of nature and the fragility of life itself. Holding such a relic would be more than merely possessing an object; it would mean becoming a steward of an extraordinary narrative, a custodian of Earth's tumultuous relationship with humanity. After all, true collectors understand that what we gather are not just items but stories crystallized in time – much like a brain turned mysteriously, beautifully, into glass.



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.



Glass has always been designed to be admired, wondered at, and collected. Here, you may discover a Club of like-minded enthusiasts, a museum where you can learn more about glass history and see fine examples, and discover a show, auction, or convention where you can find pieces to add to your collection. The following list, submitted by our readers and advertisers, is a great place to start exploring your interests:

GLASS CLUBS AND ASSOCIATIONS

American Carnival Glass Association (ACGA)

<https://myacga.com/>

Contact: larryyung@att.net

The American Carnival Glass Association (ACGA) is a nonprofit, educational group, dedicated to promoting interest in and educating others on Carnival Glass. Downloadable articles are available at the Association's website.



American Cut Glass Association

<https://cutglass.org/>

Contact: acgabill@gmail.com

The American Cut Glass Association is a nonprofit organization devoted to the study and research of American Brilliant Cut Glass. The Brilliant Period lasted from approximately 1876 to 1914. The American Cut Glass Association is an organization evolving from a "collectors" society to an organization that helps preserve and advance the study of this important American art form.

Antique Glass Salt and Sugar Shaker Club (AGSSSC)

<https://agsssc.org/>

Contact: AGSSSC@collector.com

The AGSSSC is a group of salt and sugar shaker collectors who encourage, promote, and support the collection and study of late 19th and early 20th century glass salt and sugar shakers.

Cape Cod Glass Club (CCGC)

<https://www.capecodglassclub.org/>

Contact: ehl77pg@gmail.com

Founded in 2000, the Cape Cod Glass Club is a Chapter of the National American Glass Club (NAGC). This group of glass collectors—students of glass design and manufacture—gather to become educated in identifying and learning about all types of glass, old and new, American and foreign, blown and pressed.

Carder Steuben Glass Association

<https://steubenglass.org/>

Contact: webmaster@cardersteubenclub.org

The mission of the Carder Steuben Glass Association is to encourage and promote the collecting and enjoyment of Steuben glass, developed by Frederick Carder and produced during the period from 1903 through 1933, and post-Carder or modern Steuben glass beginning in 1933.

Early American Pattern Glass Society

<https://eapgs.org/>

Contact: reneedmiller63@gmail.com

The Society was founded in 1994 to foster and encourage the collection, appreciation, study, preservation, and documentation of early American Pattern Glassware (EAPG), its makers, and its place in American life, past and present.

Federation of Historical Bottle Collectors (FOHBC)

<https://www.fohbc.org/>

Contact: fohbcmembers@gmail.com

The FOHBC is a non-profit organization supporting collectors of historical bottles, flasks, jars, and related items.

Fenton Art Glass Collectors of America

<https://www.facebook.com/FAGCAinc/>

Contact: fagcainc@cascable.net

More than 20 local chapters and thousands of collectors of Fenton Art Glass belong to this FAGCA. The Association is dedicated to teaching and sharing the story of Fenton glass to enlighten and teach others about one of our great heritage glassmakers, the glassmaking industry, and Fenton Art Glass in particular.



Fostoria Glass Society of America

www.fostoriaglass.org

Contact: membership@fostoriaglass.org

The Fostoria Glass Society of America, Inc. was formed to acquire and disseminate detailed knowledge concerning Fostoria Glass and to establish and maintain a museum for housing and displaying Fostoria Glass.

Founders Chapter of the National American Glass Club

<https://founderschapter.org/>

Contact: President@founderschapter.org

Founders Chapter meets in the Boston area typically on the second Monday of the month. Meeting topics range from ancient glass to contemporary studio glass and everything in between.

Genesee Valley Bottle Collector's Association

<https://www.gvbc.org/>

Contact: gvbca@frontiernet.net

GVBCA was founded back in 1969 by ten or so "founding" people who, at that time, knew very few other "bottle" collectors. GVBCA is a charter member of the Federation of Historical Bottle Collectors (FOHBC) and a supporter of the National Bottle Museum in Ballston Spa, NY.

Heisey Collectors of America

<https://heiseymuseum.org/>

Contact: business@heiseymuseum.org



The Heisey Collectors of America, Inc. preserves and promotes the history of the A. H. Heisey & Co. of Newark, Ohio. The

Heisey Collectors of America, Inc. (HCA) opened the National Heisey Glass Museum in Newark, OH.

Hudson Valley Depression Glass Club

<https://www.facebook.com/groups/1655959604686124>

Contact: 845-702-4770

The purpose of our club is for members to gain knowledge of glass manufactured in America from 1920-1970 ("Depression Glass"). Membership is open to dealers, collectors, or anyone with an active interest in depression glass.

2025 Glass Resource Directory

International Carnival Glass Association

<https://www.internationalcarnivalglass.com/>

Contact: bpitman@gmail.com

The International Carnival Glass Association was formed to promote the study and education of carnival glass.

International Perfume Bottle Association

<https://perfumbottles.org/>

Contact: vicepresident@perfumbottles.org

The International Perfume Bottle Association (IPBA) is the largest worldwide organization of collectors, dealers, historians, appraisers, and specialists in perfume bottles, their packaging, and related beauty objects.

Little Rhody Bottle Club

<https://littlerhodybottleclub.org/>

Contact: sierramadre@comcast.net

The Ocean State Bottle Club is the new website of the Little Rhody Bottle Club. The Club has been in existence since 1970 and has had a well-known website for 20+ years under the name of Little Rhody Bottle Club.

Marble Collectors Society of America

<https://www.marblecollecting.com/>

Contact: marbles@blocksite.com

Celebrating its fiftieth golden anniversary in 2025, MCSA has been a proactive participant in advancing the marble field. Achievements over time include the regular publication of the Society's newsletter, photographing and publishing color marble plates; contributing to museum and library collections, issuing price guides with updates, and offering classification and appraisal services.



Museum of Glass, Tacoma, WA

<https://www.museumofglass.org/>

Contact: info@museumofglass.org

Located in Tacoma, Washington, the Museum of Glass is a premier contemporary art museum dedicated to glass and glassmaking in the West Coast's largest and most active museum glass studio. The Museum has established a reputation for hosting impactful and engaging artist residencies, organizing and exhibiting nationally traveling exhibitions, and creating unique programs for visitors, all while building a growing permanent collection chronicling the development of modern and contemporary glass.

National American Glass Club (NAGC)

<https://www.glassclub.org/>

Contact: membership@glassclub.org

Founded in 1933, the National American Glass Club, Ltd., is an international non-profit educational organization for the study and appreciation of glass, regardless of type, period, or origin.

National Association of Aladdin Lamp Collectors, Inc.

<https://aladdincollectors.org/>

Contact: John at info@aladdincollectors.org or Bill at brtknight@aol.com

Aladdin Lamp Collectors, also known as Aladdin Knights, are dedicated to the collectors of antique coal-oil and electric Aladdin lamps. The Club offers the *Aladdin Collectors Manual and Price Guide*.

National Association of Milk Bottle Collectors (NAMBC)

<https://milkbottlecollectors.com>

Contact: ptmanfredi@cox.net

NAMBC provides research, educational opportunities, and information about milk bottles, milk bottle collecting, and dairy memorabilia to its members, museums, and the general public. NAMBC publishes a monthly newsletter the *Milk Route*.

National Cambridge Collectors, Inc. & National Museum of Cambridge Glass

<https://www.cambridgeglass.org/>

Contact: membership@cambridgeglass.org

The National Cambridge Collectors, Inc. (NCC), founded in 1973, seeks to preserve the bountiful handmade glassware of the Cambridge Glass Company and to educate and inspire current and future collectors.

National Depression Glass Association & National Glass Museum

<https://ndga.net/>

Contact: 913-636-7825, president@ndga.net

The National Depression Glass Association is dedicated to the preservation of all American-made glassware, and the history of the companies who manufactured it, with emphasis on the "Great Depression."

National Duncan Glass Society & Museum

<https://duncan-miller.org/>

Contact: docent@duncan-miller.org

The National Duncan Glass Society was formed in July of 1975 to study and preserve the heritage of George Duncan & Sons of Pittsburgh and the Duncan & Miller Glass Company of Washington.



National Fenton Glass Society

<https://nfgs.org/>

Contact: office@nfgs.org

The Society's purpose is to promote the study, understanding, and enjoyment of handmade glass, the handmade glass industry, and especially glass made by the Fenton Art Glass Company of Williamstown, West Virginia.

National Greentown Glass Association

<https://greentownglass.org/>

Contact: greentownglass@yahoo.com

The NGGA is active in disseminating specific knowledge concerning Greentown Glass and promotes education and research on the history and products of the Indiana Tumbler and Goblet Company, which operated in Greentown, IN.

National Imperial Glass Collectors' Society

<https://imperialglass.org/>

Contact: isjgirl@yahoo.com

The mission of the National Imperial Glass Collectors Society is to preserve and study the heritage of the Imperial Glass Company Corporation including the design, manufacture, and marketing of its products; to honor the men and women that made it possible. The Society maintains a museum to house and exhibit collections of glass and artifacts in furtherance of this mission.



National Insulator Association

<https://www.nia.org/>

Contact: information@nia.org

The National Insulator Association is an international organization of collectors and friends interested in communication and electrical insulators, as well as other artifacts connected with insulators, such as telephones, telegraphs, power transmission, railroads, and lightning protection devices.

National Milk Glass Collectors Society

<https://www.nmgcs.org/>

The members of the National Milk Glass Collectors Society (NMGCS) provides information about the society—its aims and purposes—to promote the study, appreciation, and preservation of opaque glass, popularly called "Milk Glass," both old and new, domestic as well as foreign.

2025 Glass Resource Directory

New England Carnival Glass Association

<https://www.necga.com/>

Contact: newenglandcarnivalglass@gmail.com

NECGA is a group of individuals who share a common interest in all things Carnival Glass. NECGA's primary goal is to share information about Carnival Glass through meetings, conventions, auctions, and seminars.

North Jersey Depression Glass Club

<https://www.facebook.com/northjerseydepressionglassclub>

Contact: craigkratochvil@aol.com

The North Jersey Depression Glass Club is a non-profit group of like-minded collectors of American-made 20th-century glass, china, and pottery.

Open Salt Collectors

<https://www.opensalts.info/>

Contact: mikefcott@aol.com

Open Salt Collectors is a non-profit organization created to promote and encourage the study, collecting, and preservation of open salts. Open salts were commonly used in the 19th century before salt shakers came into general use.

Paperweight Collectors Association (PCA)

<https://www.paperweight.org/>

Contact: info@paperweight.org

The mission of the PCA is to promote education: to increase knowledge about paperweights, their creators, and the astounding glass medium from which they are created.

Peach State Depression Glass Club

<https://www.psdgc.com/>

Contact: president@psdgc.com

The Peach State Depression Glass Club promotes interest in and spread knowledge of glassware from the Depression Era. Maintaining that focus, the club has expanded its interests in many other fields of collecting.

Sandwich Historical Society & Museum

<https://sandwichglassmuseum.org/>

Contact: info@sandwichglassmuseum.org

This year marks the bicentennial of glassmaking in Sandwich, Massachusetts. The Sandwich Historical Society and its Glass Museum are celebrating by adopting the theme "Illuminating the Past, Sparking the Future" for the year.

Stretch Glass Society

<https://www.stretchglasssociety.org/>

Contact: info@stretchglasssociety.org

The Stretch Glass Society (SGS) is an avid group of collectors focused on promoting and preserving stretch glass.

The Stained Glass Association of America

<https://stainedglass.org/>

Contact: info@stainedglass.org

The Stained Glass Association of America is a professional trade association whose membership consists of the finest architectural stained and decorative art glass artists and studios in the U.S. and around the world. The SGAA actively works for the betterment of the craft of stained and architectural art glass through programs that are designed to benefit members of the SGAA and fans of the art.

Tiffin Glass Collectors Club

<https://www.tiffinglass.org/>

Contact: museum@tiffinglass.org

The club is dedicated to the preservation of glassware and memorabilia made by the Tiffin Glass factory, honoring the men and women of Tiffin's "Glass House."

Vaseline Glass Collectors

<https://www.vaselineglass.org/>

Contact: vaselineglasscollectorsinc@gmail.com

Vaseline Glass Collectors, Inc. is dedicated to educating and unifying Vaseline Glass collectors everywhere.

Westchester Glass Club

<https://www.westchesterglassclub.com/>

Contact: jrussell9431@sbcglobal.net

The Westchester Glass Club (WGC) is an affiliate chapter of the NAGC. Members of the WGC share a common interest in the history of glass and glassmaking, its significant role in early American industry, and an appreciation of the beauty of glass. Membership includes novice and advanced collectors, glass artisans, and dealers. Zoom meetings are held on the 4th Tuesday of each month at 11 a.m.

MUSEUMS AND RESOURCES

Art Alliance for Contemporary Glass, Dallas, TX

<https://contempglass.org/>

The Art Alliance for Contemporary Glass is a not-for-profit organization whose mission is to further the development and appreciation of art made from glass. The AACG Resource Library provides a virtual space to share information on the ever-changing field of glass art.

Bergstrom-Mahler Museum of Glass, Neenah, WI

<https://bmmglass.com/>

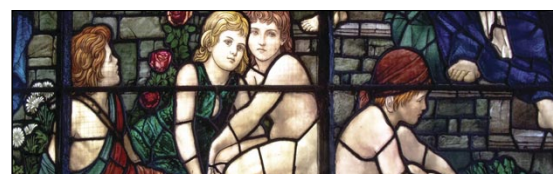
Bergstrom-Mahler Museum of Glass holds the largest, most representative collection of glass paperweights in the world. See paperweights from 19th century French makers to contemporary masters. 2025 Exhibits include *Victorian Glass Baskets* (on view now through October 26, 2025); and *Through a Window Darkly: The Artwork of Jen Blazina* (on view now through October 5, 2025).

Corning Museum of Glass, Corning, NY

<https://home.cmog.org/>

Contact: 800-732-6845

Founded in 1951 by Corning Glass Works (now Corning Incorporated), the Corning Museum of Glass is a not-for-profit museum dedicated to telling the story of a single material: glass. The Museum cares for and displays the world's best collection of art and historical glass, including over 50,000 objects representing over 3,500 years of glass history.



Dorflinger Glass Museum, Honesdale, PA

<https://dorflinger.org/dorflinger-glass-museum/>

Contact: 570-253-1185

The Museum opens for the season on May 1, 2025. One of the nation's largest collections of American Brilliant-Cut Dorflinger Glass is displayed in the home of the founder, Christian Dorflinger. The Dorflinger Glass Museum gives visitors the chance to view its collection of the nation's largest collection of Dorflinger glass, offering more than 1,000 pieces of cut, engraved, etched, gilded, and enameled crystal.

Duncan & Miller Glass Museum, Washington, PA

<https://duncan-miller.org/>

Contact: docent@duncan-miller.org

The Duncan & Miller Glass Museum, maintained by the National Duncan Glass Society, opened in the Spring of 2019 to preserve and share the heritage of George Duncan & Sons of Pittsburgh and the Duncan & Miller Glass Company of Washington, PA. This year marks the Duncan and Miller Glass Company's Golden Anniversary

FOHBC Virtual Museum

<https://fohbcvirtualmuseum.org/>

The FOHBC Virtual Museum was established to display, inform, educate, and enhance the enjoyment of historical bottle and glass collecting by providing an online virtual museum experience for significant historical bottles and other items related to early glass. This interactive website is full of information on everything from Bitters Bottles to Historical Flasks, and much more.



**For more information on
glass clubs, visit our
Collector Clubs on page 50**

2025 Glass Resource Directory

Fostoria Glass Museum, Moundsville, WV
<https://www.fostoriaglass.org/fostoria-glass-society-of-america-glass-museum/>
Contact: 304-845-9188

Besides the company's regular line of blown, etched, and pressed patterns, they did custom work, such as providing glass with government seals for officials in Washington. All the presidents, from Eisenhower through Reagan, ordered glassware from them



Glass Museum Online Glass Links
<https://theglassmuseum.com/>

The Glass Museum aims to bring you in-depth articles about a wide range of glass, links to the articles, and research resources for almost any glass collector. Topics cover everything from Goofus Glass to Orrefors Swedish Glass to Carnival Glass. Click on "Links to useful and interesting glass sites" and go further into the labyrinth of glass information.

National Heisey Glass Museum, Newark, OH
<https://heiseymuseum.org/>
Contact: info@heiseymuseum.org

The Heisey Collectors of America, Inc. (HCA) opened the National Heisey Glass Museum in Newark, OH in 1974 to establish a permanent place for the display and study of glassware manufactured by A. H. Heisey & Company in Newark between 1896 and 1957. This year marks 100 years of Heisey glass with celebrations being held throughout the year.

National Bottle Museum®, Ballston Spa, NY
<https://nationalbottlemuseum.org/>
Contact: info@nationalbottlemuseum.org

The National Bottle Museum was created to preserve, research, and exhibit bottles and objects related to bottle making. Visitors can view displays of bottles and glassmaking tools and learn about the local bottle history and the history of bottle production. Bottle collectors and students also have access to an extensive research library.

National Museum of Cambridge Glass, Cambridge, OH
<https://www.cambridgeglass.org/>
Contact: membership@cambridgeglass.org

The National Cambridge Collectors, Inc. seeks to preserve the bountiful handmade glassware of the Cambridge Glass Company and to educate and inspire current and future collectors. The Collectors have established and continue to maintain the National Museum of Cambridge Glass in Cambridge, OH for the display, study, and preservation of Cambridge Glass.

National Liberty Museum, Philadelphia, PA
<https://www.libertymuseum.org/>
Contact: liberty@libertymuseum.org

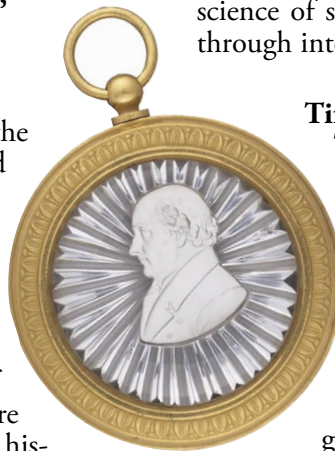
The National Liberty Museum (NLM) features permanent exhibitions that explore the strength and fragility of liberty through the inspiring stories of people from around the world who have gone to extraordinary lengths to preserve liberty.

NDGA National Depression Glass Museum, Wellington, KS
<https://ndga.net/>
Contact: 913-636-7825

In 2012, The NDGA National Glass Museum opened to showcase its collection featuring American-made glassware from the Victorian Era through the Mid-Century Modern, including Early American Pattern Glass, Depression Era, and Elegant.

New Bedford Museum of Glass, New Bedford, MA
<https://www.nbmog.org/>
Contact: knelson@nbmog.org

The NBMOG has reopened in the spectacular James Arnold Mansion in downtown New Bedford. Known for being the home of the exclusive Wamsutta Club, the mansion is owned and maintained by a non-profit preservation organization. Its collection consists of 7,000 objects documenting more than 3,000 years of glassmaking history. It covers many regions and periods, from ancient to contemporary, with special emphasis on the city of New Bedford, MA, celebrated in the late 19th century as the "Art Glass Headquarters of the Country."



Ohio Glass Museum, Lancaster, OH
www.ohioglassmuseum.org
Contact: museum@ohioglassmuseum.org

The Museum was established to reflect the importance of the glassmaking industry in the history of Lancaster and Fairfield County, Ohio. Fairfield County has been home to numerous glass companies over the years. In 2003, the Ohio legislature designated Lancaster as the "Pressed Glass Capital of Ohio."

Sandwich Glass Museum, Sandwich, MA
<https://sandwichglassmuseum.org/>
Contact: 508-888-0251

The Sandwich Historical Society and its Glass Museum collect, preserve, and interpret the history of the Town of Sandwich, MA, the oldest town on Cape Cod. A large part of Sandwich history is involved with American glass production. As part of its 2025 "Illuminating the Past, Sparking the Future" bicentennial celebration, the Museum is extending and adding to its educational offerings.



Perfume Passage Foundation, Barrington, IL
<https://www.perfumepassage.org/>

Established in 2019, Perfume Passage provides perfume and compact enthusiasts and collectors a once-in-a-lifetime opportunity to see very rare and meaningful artifacts. Visitors can tour the world through the Museum's international collection, which dates as far back as 2500 BCE. "Off the Passageway" presents a fully-restored original interior of a 19th century American drugstore and soda fountain that will allow visitors to explore the science of scent and the making of perfumes through interactive experiences.

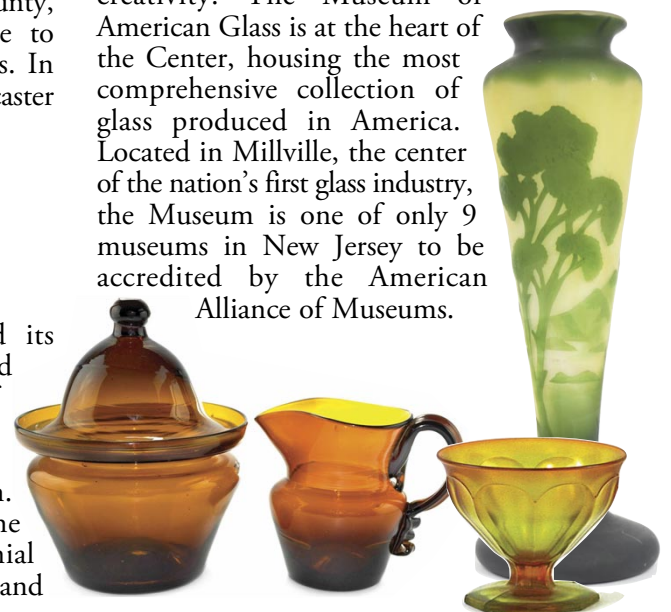
Tiffin Glass Museum, Tiffin, OH

<https://www.tiffinglass.org/>
Contact: museum@tiffinglass.org

The Tiffin Glass Museum honors the heritage established by the men and women of Tiffin's "Glass House." Through preservation and education, the Museum safeguards glassware from the factory's hundred-year-plus history. The Museum exhibits popular lines, stemware, lamps, optics, and colors used throughout the factory's productive years.

Wheaton Arts, Millville, NJ
<https://www.wheatonarts.org/>
Contact: mail@wheatonarts.org

WheatonArts is an internationally acclaimed arts community. Its mission is to engage artists and audiences in an evolving exploration of creativity. The Museum of American Glass is at the heart of the Center, housing the most comprehensive collection of glass produced in America. Located in Millville, the center of the nation's first glass industry, the Museum is one of only 9 museums in New Jersey to be accredited by the American Alliance of Museums.



2025 Glass Resource Directory: Conventions & Events

April 4-5: Allendale, NJ

The North Jersey Depression Glass Club 25th Annual Spring Show

<https://www.facebook.com/northjerseydepressionglassclub>

Contact: Craig 201-819-5468 or
Walter 973-557-1197

Calvary Lutheran Church

April 6: Taunton, MA

Little Rhody Bottle Club Annual Bottle Show

<https://littlerhodybottleclub.org/>

Taunton Hotel and Conference Center

April 8: Natick, MA

Founders Chapter of the National American Glass Club Founders Chapter Meeting

<https://www.glassclub.org/events.htm>

Contact: President@founderschapter.org

April 24-27: Portland, OR

International Perfume Bottle Association IPBA 37th Annual Convention

<https://perfumbottles.org/article-category/ipba-convention/>

Benson Portland Hotel

Contact: vicepresident@perfumbottles.org

April 26-27: Madison Heights, MI

Great Lakes Depression Glass Collectors Club 48th Annual Glass Show and Sale

<http://www.depressionglassclub.com/>

Madison Place

Contact: gldgctroy@gmail.com

April 27: Rochester, NY

Genesee Valley Bottle Collector's Association 54th Annual Bottle Sale

<https://www.gvbca.org/GVBCASS.html>

Voller Athletic Center at
Roberts Wesleyan University

Contact: gvbca@frontiernet.net

May 1-3: Bellaire/Clairville, OH

National Imperial Glass Collectors' Society 2025 National Imperial Glass Convention

<https://imperialglass.org/event/>

Contact: info@imperialglass.org

At the Imperial Museum in Bellaire, OH, and The Market at Ebbert Farms in Clairville, OH. Thursday's events will be at the Imperial Museum in Bellaire. Friday and Saturday events will be held at The Market at Ebbert Farms in Saint Clairville. Saturday will include a large auction by Matthew Wroda Auctions of the personal glass collection of Miss Lucille Kennedy.

May 10: Beacon, NY

Hudson Valley Depression Glass Club Spring Show and Sale

<https://www.glassclub.org/events.htm>

Contact: 845-702-4770

Veterans Memorial Building

May 21-23: Harrisonburg, VA

Antique Glass Salt and Sugar Shaker Club 2025 Convention

<https://agsssc.org/conventions/>

Contact: AGSSSC@collector.com

DoubleTree Hotel

The Convention is held in conjunction with the Jeffrey S. Evans auction of shakers from the Dick Harris collection.

May 28 - June 1: Columbia, MO

International Carnival Glass Association 2025 Mega Convention

<https://www.internationalcarnivalglass.com/icga-convention/>

Hampton Inn and Suites at the
University of Missouri

Contact: bcronin@psi.net

Includes seminars by some of the most knowledgeable people in carnival glass, displays of carnival glass, and lots of rare and hard to find pieces of carnival glass for sale. There will even be two auctions (one Friday with Contemporary Carnival Glass and one on Saturday with classic Carnival Glass).

June 1: Ballston Spa, NY

National Bottle Museum 45th Saratoga Antique Bottle Show & Sale

<https://nationalbottlemuseum.org/>

Saratoga County Fairgrounds

June 11-14: Berlin, OH

American Carnival Glass Association (ACGA) 2025 Convention

<https://myacga.com/convention-info>

Comfort Suites Hotel & Conference Center

Contact: larryyung@att.net

The four-day event includes time for sharing and displaying your collection, fun evening activities, a banquet seminar by "Coral & Big Fish," along with an awards presentation and a club auction on Friday night, and a special auction on Sunday morning with Wroda Auctions.

June 12-14: Newark, OH

Heisey Collectors of America 2025 HCA Convention

<https://heiseymuseum.org/>

Heisey Glass Museum

Contact: business@heiseymuseum.org

The 2025 Heisey Collectors of America Annual Convention titled "A Century of Color" will celebrate the brilliance, craftsmanship, and history of Heisey glass. Convention features a Show and Sale, a Premier Night Preview, Glass Show displays, Seminars, and a Heisey Museum Hospitality Room.

June 13-15: Moundsville, WV

Fostoria Glass Society of America 44th Glass Show and Sale

<https://www.fostoriaglass.org/events/the-44th-glass-show-sale/>

Moundsville Center Building at the Historic West Virginia Penitentiary

Contact: Chuck Hill at cj_glass@comcast.net

This 3-day event includes guest speakers, a glass auction, and a flea market on Sunday.

June 13-15: Bridgeport/Weston, WV

Early American Pattern Glass Society 2025 EAPGS Annual Meeting

<https://eapgs.org/index.php/meetings-conventions>
Bridgeport Conference Center in Bridgeport, West Virginia, and at the Museum of American Glass in Weston, West Virginia.

Contact: reneedmiller63@gmail.com

July 19-20: Gallatin, TN

Fostoria Glass Society of America 24th Annual Tennessee Elegant and Depression Glass Show and Sale

<https://www.fostoriaglass.org/events/24th-annual-tennessee-elegant-and-depression-glass-show-and-sale/>

Gallatin Civic Center, 210 E. Albert Gallatin Ave.

Contact: fostoriatnglass@gmail.com.

Hosted by the Fostoria Glass Society of Tennessee, this show will feature vintage glassware, elegant, Mid-Century, and Depression-era dealers from across the country.



June 19-21: Kalona, IA

Early American Pattern Glass Society 2025 Central States Regional Gathering

<https://eapgs.org/index.php/meetings-conventions>

The Dutch Country Inn, Kalona, IA

Contact: reneedmiller63@gmail.com

July 20-27: Jefferson City, MO

National Association of Aladdin Lamp Collectors, Inc. 2025 Gathering

<https://aladdincollectors.org/annual-gatherings/2025-gathering/>

Capital Plaza Hotel & Conference Center

Contact: John Parsons at
info@aladdincollectors.org or
Bill Courter, brtknight@aol.com

July 26-28: Vienna, WV

National Fenton Glass Society 2025 Annual NFGS Convention

<https://nfgs.org/>

Grand Pointe Conference and Reception Center,

Contact: office@nfgs.org

September 19-20: Corning, NY

Carder Steuben Glass Association Symposium 2025

<https://steubenglass.org/symposium-presentations-2/>

Location and Presentations TBA

Contact: webmaster@cardersteubenclub.org

September 20-21: Yarmouth, MA

Cape Cod Glass Club 37th Annual Cape Cod Glass Show & Sale

<https://www.glassclub.org/events.htm>

Cultural Center of Cape Cod

Contact: eh177pg@gmail.com

Asheford Institute: Paper Antiques Surge In Value

NEW YORK – The rustle of aged paper, the scent of time clinging to yellowed pages – these are the siren calls for a growing legion of collectors and resellers scouring flea markets, estate sales, and dusty secondhand shops. While the thrill of discovering a valuable antique trinket or piece of furniture remains a powerful draw, a quiet revolution is happening within the antique marketplace: the skyrocketing value of antique books, medical transcripts, historical documents, and other paper ephemera. This surge in interest and value is not just benefiting seasoned collectors; it's breathing new life into the entire antique and vintage reseller market.

The digital age, ironically, has fueled this resurgence. As information becomes increasingly ephemeral and digital, the tangible connection to the past embodied by these paper treasures becomes even more precious. "People crave authenticity," says Margaret Hayes, a rare book dealer specializing in historical documents. "In a world saturated with digital information, these physical artifacts offer a tangible link to history, a connection that resonates deeply with collectors." This desire for tangible history is a key driver in the increased demand and subsequent price appreciation.

A first edition of a classic novel tucked away in a box of discarded books at a garage sale. A forgotten medical transcript revealing groundbreaking insights from a bygone era. These discoveries, while seemingly infrequent, are much more common than most would expect, fueling the dreams of every treasure hunter venturing into the world of secondhand finds. "It's like winning the lottery," exclaims Tom Jenkins, a regular book-hunter at his local flea

market. "The possibility of finding something truly valuable is what keeps me coming back. Even if I don't find a goldmine, I always enjoy the hunt."

The surge in value is particularly noticeable in specialized areas like medical history. Antique medical texts, particularly those documenting significant advancements or containing handwritten annotations by prominent physicians, can fetch astonishing prices at auction. Dr. Emily Carter, a collector of antique medical books, says, "These texts offer a glimpse into the evolution of medical knowledge and practice. They're not just books; they're historical artifacts."

An article by the *The Wall Street Journal* recently reported that the market for rare medical books is currently booming, with values expected to continue rising. According to the brokerage firm Stifel Financial, over the past four years, these uncommon medical texts have generated over \$26 million at auction, a large increase compared to the approximately \$15 million sold in each decade since the 1990s.

However, it's not just the niche medical markets that are gaining in popularity. The Internet has managed to play a key role in the wider "paper treasure" boom. Online auction sites and specialized book marketplaces have democratized access to these items, connecting sellers with a global network of buyers.

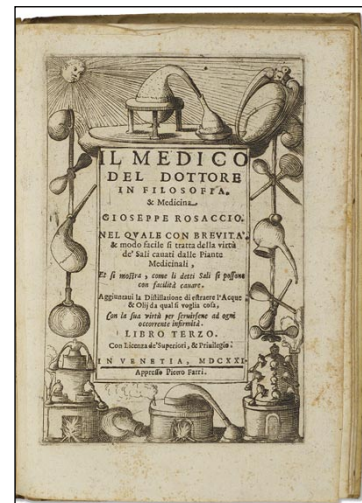
The condition of antique paper items also plays a crucial role in their value. Tears, stains,

and water damage can significantly diminish an item's monetary worth. "Preservation is key," emphasises Sarah Miller, who sells antique maps online. "Proper storage and handling are essential to maintain the value of these delicate items."

The rise of reality television shows featuring antique appraisers has also contributed to the growing interest in the market. These programs showcase the potential for uncovering hidden gems and often highlight the historical and cultural significance of antique items, including books and documents.

The world of antique paper treasures does have its challenges. Authenticating these items requires expertise and careful examination. "Forgery is a real concern," warns David Johnson, an auctioneer specializing in rare books. "It's crucial to do your research and work with reputable dealers to ensure you're buying genuine articles."

This market is not just about rare and expensive items. There is also a thriving market for more affordable collectibles, such as vintage postcards, old photographs, and antique advertising ephemera. These items, while not as valuable as rare books or old maps, still hold historical and cultural significance and are attracting a growing number of enthusiasts. For more information, visit Asheford Institute of Antiques at www.asheford.com.



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POP CULTURE COLLECTING

BY J.C. VAUGHN & AMANDA SHERIFF

Treasury Editions: When DC and Marvel Went Big

DC Comics created a bit of a sensation in 1972 when they debuted *Limited Collectors' Edition*, which featured a collection of *Rudolph the Red-Nosed Reindeer* stories in an oversized 10" x 14" tabloid format that October. The relatively huge size made an indelible impression on readers. *Shazam*, *Tarzan*, *House of Mystery*, and another *Rudolph the Red-Nosed Reindeer* collection followed before they brought out one of their mainstays, *Batman*, in 1974. Throughout the run of the initial series, which lasted until 1978, DC produced a number of issues that were well beyond the standard superhero fare.

Initially confusing some collectors, DC's two other treasury format series, *Famous First Edition*, and *All-New Collectors' Edition* shared their numbering with *Limited Collectors' Edition*. With notable exceptions, the stories were overwhelmingly reprints of older tales, including many first appearances, origin stories, and selected favorites.

The exceptions fell mostly—but not exclusively—under the *All-New Collectors' Edition* banner, all of which were cover-dated 1978 except for one in 1979. These included #C-53 *Rudolph the Red-Nosed Reindeer*, #C-54 *Superman vs. Wonder Woman*, #C-55 *Superboy and the Legion of Superheroes*, #C-56 *Superman vs. Muhammad Ali*, #C-58 *Superman vs. Shazam*, #C-60 *Rudolph's Summer Fun*, and #C-62 *Superman: The Movie* (1979). Page counts alone of these stories would categorize them as what we now call graphic novels, though the term was not widely used then.

The final three issues of the *DC Special Series*—*Superman II*, *Superman and His Incredible Fortress of Solitude*, and *Batman vs. The Incredible Hulk*—were produced circa 1981 in this format, while the preceding issues ranged from standard comic book size to digests.

Marvel's Turn

After shedding its also-ran status in the 1960s, Marvel was, in many ways, the industry leader by the time these tabloid comics were produced. Still, DC definitely led the way. That doesn't mean, though, that Marvel didn't join in.

Kicking off with *The Spectacular Spider-Man* in 1974, the original *Marvel Treasury Edition* series ran 28 issues, concluding with Marvel and DC's second crossover of Spider-Man and Superman in 1981. Along the way, Marvel also used the titles *Marvel Special Edition* and *Marvel Treasury Special* for other publications in the oversized 10" x 14" tabloid format.

Like DC, and particularly early on, *Marvel Treasury Edition* issues were almost exclusively collections of reprints that focused thematically on key issues. The later exceptions included #12 *Howard The Duck* (a blend of new material and reprints), #13 *Giant Superhero Holiday Grab-Bag* (a new framing sequence around the reprints), #24 *The Rampaging Hulk* (with a new Hercules story along with the Hulk reprints), #25 *Spider-Man vs. the Hulk at the Winter Olympics* (a full-length new story), #26 *The Rampaging Hulk* (included a second new Hercules story along with the Hulk reprints), #27 *The Sensational Spider-Man* (with a new Angel solo story with the Spider-Man reprints), and #28 *Superman and Spider-Man* (a full-length new story).

Unlike DC, they tended to go with mostly superhero material. Only six of the 28 initial issues were not superheroes, and five of those featured *Conan The Barbarian*. *Howard the Duck* was the lone other exception to the

superhero motif – it included an appearance by The Defenders.

There were also several one-shots—many of them licensed publications—such as *Marvel Treasury of Oz* (1975), *Special Collector's Edition #1* (*Savage Fists of Kung Fu*, 1975), *2001: A Space Odyssey* (1976), *The Fantastic World of Hanna-Barbera #1* (December 1977) – #3 (June 1978), *Marvel Super Special #8* (*Battlestar Galactica*, 1978), *Buck Rogers Giant Movie Edition* (originally published by Western Publishing, second printing by Marvel, 1979), *G.I. Joe Special Treasury Edition* (1982), *Annie Treasury Edition* (December 1982), and *Smurfs Treasury* (1983).

Under the title *Marvel Special Edition Featuring*, it published six treasuries with an often-confusing numbering sequence. *Marvel Special Edition Featuring #1 The Spectacular Spider-Man* (1975) was the only non-licensed title in the run, followed in 1977 by #1 *Star Wars* (which collected the first three issues of the adaptation of the original film), #2 *Star Wars* (the final three issues), and in 1978 by #3 *Star Wars* (which collected all six). That same year, #2 *Close Encounters of the Third Kind* (a reprint of the magazine format *Marvel Super Special #3*; says #1 on the cover, and carries a Whitman logo in addition to Marvel). The final issue was labeled Volume 2 #2, *Star Wars: The Empire Strikes Back* (*Star Wars* #39-44, also published in magazine format).

DC and Marvel Together?

Astute readers may have noticed that there are a few instances of DC and Marvel collaborating. In their day, these were definitely events. While *Superman vs. The Amazing Spider-Man* (January 1976) gets all the attention as the first crossover, the first true collaboration between the two companies actually came in 1975 when they co-published MGM's *Marvelous Wizard of Oz* in the format.

From the mid-1980s through the mid-1990s, the format was largely dormant. The term "Treasury Edition" became the widely accepted term used by collectors, even for those published by DC and other companies, including Archie and Whitman.

Revivals

The Treasury Edition format saw a revival from 1999 to 2003 when writer Paul Dini and artist Alex Ross collaborated on a character-centric series for DC. Beginning with *Superman: Peace on Earth* (January 1999), the series was comprised of six one-shots that also included *Batman: War on Crime* (November 1999), *Shazam! Power of Hope* (November 2000), *Wonder Woman: Spirit of Truth* (November 2001), and *JLA: Liberty and Justice* (November 2003).

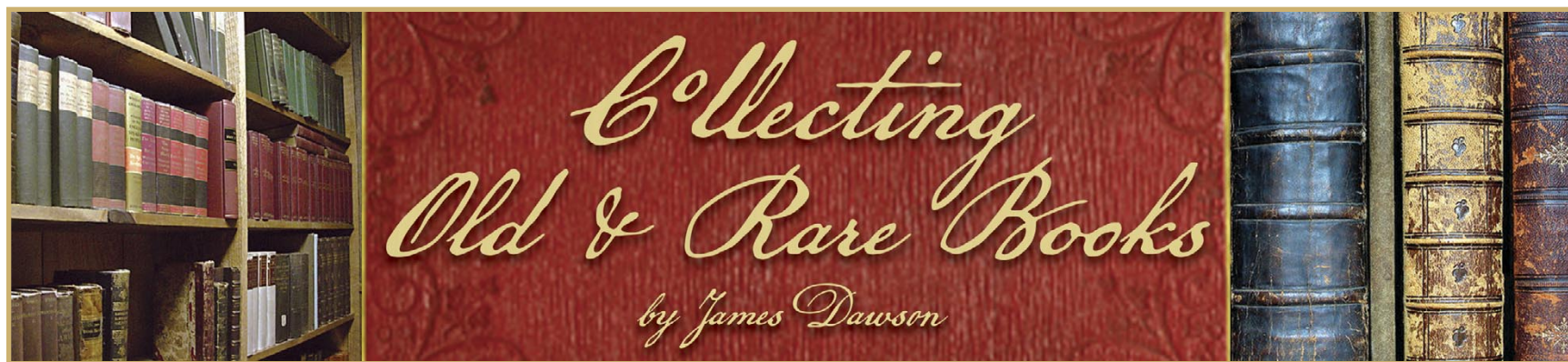
In the 2010s, IDW Publishing produced a series of Treasury editions, including *Archie*, *Star Trek*, *Doctor Who*, *Judge Dredd*, *The Rocketeer*, *Danger Girl*, and *Red Star*, among others. More recently, Marvel and DC have produced facsimile editions of their original Treasuries, and they've each also done some original material.



In 1976, DC and Marvel teamed up their top characters for the first time in *Superman and The Amazing Spider-Man*, a 10" x 14" Treasury Edition format original comic book.



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



Several Really Old Books

Dear Mr. Dawson,

I have several REALLY old books.

I guess I need to stop by your shop sometime when travelling on Route 50.

Dictionary of the Holy Bible, 1798, The Hymn My Mother Taught Me, 1871, Burke on Conciliation, 1904, Cottage Bible, 1831, The Science of Eugenics and Sex Life, 1904

Perhaps these are not REALLY OLD in your world? – Elaine.

Dear Elaine,

Age isn't the only factor in determining the value of books unless the books are hundreds of years old. There are lots of old books around, and many of them aren't worth much, particularly if they are in poor condition. Actually, some books from the 1950s might be worth thousands of dollars more than a book from the early 1800s, which might only be worth tens of dollars. It really depends on what book it is rather than how old it is, unless, as I said, it was extremely old.

The 1798 *Dictionary of the Holy Bible* has potential depending on condition, but many old religious books like yours were printed in large numbers and might not have as much value as one might think.

Thank you,
Jim

Greetings Mr. Dawson,

I read your "Collecting Old & Rare Books" column in the Journal of Antiques & Collectibles with interest. Our area of expertise lies with old Golf collectibles.

I have a personal collection of old books that have been in the family for many years, and I am interested in moving them on. I spent time this summer going through about 70 books and have culled out 10 that I believe may be of some value.

There are so many used/rare book-selling websites that it became a bit overwhelming for me, given the wide range of prices I was seeing on any given book!

Can you look at the books I have listed on the attached spreadsheet and tell me if you care to help me establish a value and find a place to put them up for sale? If we can proceed, I am happy to take photographs of the title page, copyright page, and cover as you suggest in one of your recent columns.

Any help or info you can give me would be greatly appreciated!

Regards, Karol

Dear Karol,

Thank you for your list. Sorry, but there is just not enough information for me to try and establish a value due to the worn condition of many

of the books. Someone should examine them in person as I don't think a few photographs would be enough.

Nothing I can use, but estimates might be:

The *Twilight Fairy Tales* would probably be the best on your list because it is an early children's book signed by the author. However, your copy is worn and stained with loose hinges (and possibly some other problems), so you should have someone near you examine the book in person, as a few photos probably would not be enough for me to go on. There is one copy for sale online for \$70 that is also signed and not in the best condition either. I don't know how realistic that price is.

Return to the River – there was a limited edition done in 1941 that would be worth over \$100 in nice condition, and also a trade edition also done in 1941 that might be worth \$25 if it had the dust jacket.

The Zern book might be \$25 retail.

Lord Hornblower, without a jacket, maybe \$15.

If the Stevenson book was a first edition, it would have some value.

Jim D.

Dear Mr. Dawson,

I have several books in which you might be interested. They belonged to an uncle by marriage and were in my father's estate that came to me.

They include:

1. The New Testament Translated Out of the Original Greek; New York, The American Bible Society, 1853.

2. The Holy Bible; Oxford, The University Press, 1853. (w/ clasp)

3. John G. Shea, A School History of the United States; New York, E. Dunigan & Brother, 1855.

4. William H. McGuffey, Eclectic Third Reader; 32nd, Cincinnati; Truman & Smith, 1842.

5. Lyman Cobb, Cobb's Juvenile Reader, No.3; St. Clairsville, Ohio; Horton & Howard, 1834.

6. Wm. H. McGuffey, McGuffey's New Sixth Eclectic Reader; Cincinnati; Wilson, Hinkle & Co., (Stereotype edition)

Would you be interested in these books? – D.W.

Dear D.W.,

Thanks for your email.

Unfortunately, I can't use any of the books on your list. Although they can be interesting to read and to have, there are lots more old Bibles and mid-19th-century readers around than you might expect, and so, generally, they aren't worth very much.

Thanks, Jim D.



James Dawson has owned and operated the Unicorn Bookshop in Trappe, MD since 1975, when he decided that it would be more fun to buy and sell old books and maps than to get a "real" job. For a born collector like Jim, having a shop just might be another excuse to buy more books. He has about 30,000 second hand and rare books on the shelves, and just about all subjects are represented.

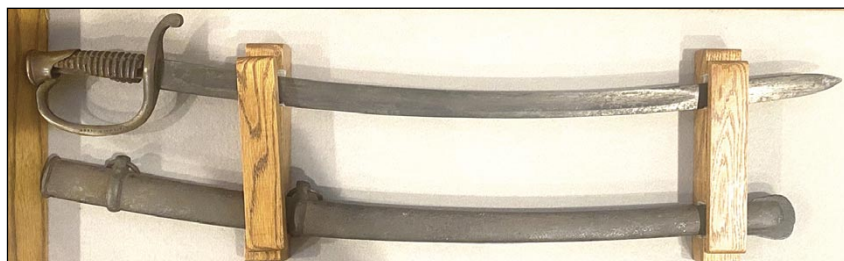
He can be contacted at P.O. Box 154; Trappe, MD 21673; 410-476-3838; unicornbookshopMD@gmail.com; www.unicornbookshop.com



The CIVIL WAR Collector

by John Sexton

Q: I would like to get an appraisal regarding my great-great grandfather's Civil War sword. His name was John Wall, and he was from Mobile, Alabama. I am attaching pictures of the sword. Thank you for your time and consideration.



James Conning sword and scabbard



Serial number 151

James Conning Mobile makers mark

State of Alabama

JS: Confederate copies of the US model 1840 artillery saber are few and far between. Only two Confederate makers marked theirs, Thomas, Griswold of New Orleans, and this later and much rarer example, maker "JAMES CONNING" shown in arc above "MOBILE," and stamped deeply on ricasso. Conning also serialized this in the same style as several of their patterns.

The hilt is marked on either side of the knucklebow: "STATE of ALA 1862" and "151." The original scabbard is iron mounted with soldered mounts and drag, which is unique among Confederate makers to Conning.

Based on the known surviving examples and serial numbers known, about 125-150 sabers are estimated made, and about a dozen survivors are documented. This is among the rarest enlisted Confederate sabers known. The wood grip is very weathered and eroded; it was originally highly polished wood with a twisted copper wire wrap, which is missing. In perfect condition, these swords have sold for in excess of \$20,000. The last few at auction and dealer sales have sold between \$12,000-\$15,000.

The poor grip and rust on the scabbard and blade tip detract from the collector market. Your family sword, based on its condition, would probably sell for about half of the perfect example, \$6,000-\$7,500. At auction, it could bring more with the family identification, as this is the only survivor I am aware with a family history of the soldier who carried it.

Q: My grandmother passed on to me 3 cartridges (not fired) and a cup she said are from the Civil War. The note that came with them says, "These cartridges and this cup were carried in the Civil War by either Wallace or Monroe Howard, brothers of Adolphus, great-grandfather of Doris Vincent."

I have a few photos of Adolphus and maybe a family photo that includes Wallace and/or Monroe.

I would like to know if they are authentic and what they are worth.

JS: Items you inherited are not rare and are common to the market. Mid-19th century tinware cups can be found for \$10-\$20. The cartridges are for a Spencer carbine or rifle, and examples can be found at Civil War shows for about \$20 each.

What makes this little grouping more valuable is the note that says they were carried by brothers during the Civil War. With a little more research, we can find the brothers' unit and see if they were in the infantry and would have had Spencer rifles or in the cavalry and would have had Spencer carbines. In a Civil War auction, the presale estimate on this grouping, in my opinion, would be \$200-\$400 and could bring more depending on the history of the soldiers.

Spencer arms were introduced late in the Civil War but were well accepted. Most Civil War arms used paper cartridges that required



Tin cup with unused shell



Spencer Arms

percussion caps. The Spencer was one of the early self-contained cartridges, and along with the Henry, the most accepted and used. Both carbines and rifles were rugged and were the first repeater having extreme firepower with quickly changed magazines with seven rounds each.

Confederates were overwhelmed in the 1st encounter with these rifles at Hoovers Gap, Tennessee, in June 1863. Large quantities were then purchased by the US government for use in the closing campaigns of the war in 1864 to great effect.



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.



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

MASSACHUSETTS

Acton

Great Road Vintage

469 Great Road, Acton, MA 01720
Phone: 978-429-8322
Email: greatroadvintage@gmail.com
Website: www.greatroadvintage.com
Facebook: www.facebook.com/greatroadvintage
Open: 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!





ANTIQUES SHOP FINDER

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

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: ehl77pg@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 01069
Phone: 413-283-3373
Email: palmerantiquescoop@comcast.net
Website: www.facebook.com/PalmerAntique
Open Thursday-Saturday, 9am-5pm,
Sunday 10am-4pm

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

Paxton

Nu-Tiques at the Barn

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

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

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: heavenonearth@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.sturbridgeantiques.com
Open daily 10am-5pm

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

Vintage and Antique Textiles

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

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

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

ANTIQUE 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.

NEVADA

Henderson

Music Memorabilia and Pop Culture Appraisals, Ms. Robin Rankow

432 Ackerman Lane, Henderson, NV 89014
Phone: 702-592-7020
Email: RobinRankow@gmail.com
Website: www.robinrankow.com

Open Mon.-Thurs, 6am-2pm. All other days, varies

Seasoned personal property appraiser specializing in music memorabilia, pop culture items, and celebrity-related artifacts. As a USPAP-compliant professional, I provide accurate appraisals for high-value collections and individual items tailored for insurance, resale, estate planning, and tax purposes. My expertise encompasses rare vinyl records, concert tickets, programs, stage-worn clothing, handwritten lyric sheets, stage props, artwork, personal items, and a wide range of memorabilia collectibles. I have appraised notable items associated with iconic figures such as Bob Dylan, Gregg Allman, David Bowie, Freddie Mercury, Joe Cocker, Johnny Cash and Family, The Clash, Motley Crüe, and The Grateful Dead.

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

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.



ANTIQUES SHOP FINDER

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

Pemberton

Grist Mill Antiques Center

127 Hanover St., Pemberton, NJ 08068
Phone: 609-726-1588
Fax: 609-726-0589
Website: www.gristmillantiques.com
Open 7 days: 10am-5pm, Wednesdays 'til 8pm

125 dealers located in a historic grist mill. Two floors packed to the brim with treasures. Open 20 years. Conveniently located near exit 5 NJ Turnpike. Rte. 206 & Rte. 295.

Red Bank

The Antique Center of Red Bank

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

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

Summit

Summit Antiques Center

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

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

NEW YORK

Ballston Spa

Ballston Spa Antique Center

217-221 Milton Ave. (Route 50)
Ballston Spa, NY 12020
Phone: 518-885-6746
Open daily 10am-5pm

Ballston Spa's oldest antiques shop with 40 plus dealers showing a wide array of antiques and collectibles, ranging from furniture, lighting, glassware, linens, coins, jewelry, prints. Open year round. 4 large show rooms. Credit cards accepted.

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

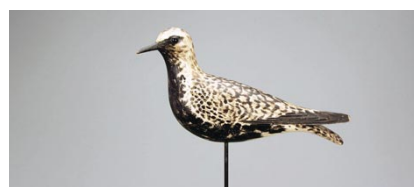
We are a 10,000 sq.ft. antique mall and auction gallery. We are pleased to provide impressive and highly diversified European and American Antiques. These include a wide variety of furniture, along with individual items and collections of antique and costume jewelry, silver, porcelain, paintings, oriental 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: weilantiquecenter@aol.com
Website: www.weilantiquecenter.com
Open Mon-Fri 10am-6pm, Sat 10am-5pm,
Sun 11am-5pm
Lehigh Valley's Premier Antique Center
Over 150 dealers. 26,000 sq. ft.

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

Carlisle

Bedford Street Antiques, LLC

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

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

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

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

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

ANTIQUE SHOP FINDER

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

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

Providence

Nostalgia Antiques & Collectibles

236 Wickenden Street, Providence, RI 02903
Phone: 401-400-5810
Email: nostalgiaprov@gmail.com
Website: www.nostalgiaprovidence.com
Open Mon.-Thurs. 11am-6pm, Fri.-Sun. 11am-5pm
An eclectic vibe from 200+ vendors on three floors. Offering books, artwork, mid-century, vintage fashions, glassware, toys, LPs, jewelry, and so much ore. Pet friendly.



VERMONT

Chester

Stone House Antique Center

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

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

Essex Junction

5 Corners Antiques

11 Maple Street (Route 117)
Essex Junction, VT 05452
Phone: 802-878-6167
Open Mon.-Sat. 10am-5pm, Sun. 11am-4pm
45 dealers displaying Americana, primitives, country antiques, arts and crafts, Victorian, mid-century modern, and vintage. Located on the second floor of the historic Snowflake Canning Co. building. For over 20 years dealers have been buying and selling pieces of history with us. We accept M/C and Visa. Find us on Facebook.

Quechee

The Vermont Antique Mall

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

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

VIRGINIA

Lexington

Duke's Antique Center

1495 N Lee Highway (Rt. 11) Lexington, VA 24450
Phone: 540-463-9511
Email: dukedukeantiques@gmail.com
Website: www.dukedukeantiques.com
Open 365 days 9am-6pm
20,000 sq. ft. with everything from A to Z.
Find us on Facebook.

Verona

The Factory Antique Mall

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

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



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Includes monthly listing in *Journal of Antiques* (April-December 2025); customized web page on JournalofAntiques.com; copies of the Spring print issue of the *Journal* for your vendors & customers; and FREE Shop Listing in all three *Brimfield Show Guides* (for Northeast regional shops only)



Journal
OF ANTIQUES & COLLECTIBLES

MAIL TO:

JOURNAL OF ANTIQUES
113 Main Street, Unit 2
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

For updated information,
visit journalofantiques.com

Play it Safe Call For Updated Hours!

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RESTAURANT ON PREMISES • 203.269.3500

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OPEN YEAR ROUND • [Facebook.com/RedwoodCountryFleaMarket](https://www.facebook.com/RedwoodCountryFleaMarket)

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From Norwich Exit 21, right on 12 to Rt. 138

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info@easternmarket.net
DiverseMarkets.net

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ANTIQUE SHOWS

April 2: Dover, NH

First Wednesday Antiques Flea Market

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

April 5: Scarborough, ME

Scarborough Antique and Vintage Show

Scarborough High School, 11 Municipal Drive
10am-2pm
Rachel Gurley, 207-396-4255
www.gurleyantiquesshows.com

April 6: Alameda, CA

Alameda Point Antiques Faire

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

April 6: 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

April 10-13: 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

April 12-13: Binghamton, NY

Binghamton Shriners Antique Show

SUNY Broome Ice Center,
907 Upper Front Street
Sat. 10am-5pm, Sun. 10am-4pm
www.binghamtonshrinersantiqueshow.com

April 12-13: Grayslake, IL

Grayslake Antique & Vintage Market

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



April 13: Bath, ME

Bath Antique Sale

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

April 13: 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

April 18-19: Manchester, NH

New Hampshire Coin & Currency Expo

Double Tree by Hilton Manchester Downtown,
700 Elm Street
EBW Promotions, LLC
Ernie Botte, 978-658-0160
ernie@ebwpromotions.com
www.nhcoinexpo.com

April 19: Westmoreland, NH

The Tailgate

Flying Pig Antiques,
867 Rt 12
9am Sharp!
lan 860-781-0081, Kris 508-341-6870

April 25-26: Marietta, GA

Atlanta Antique Gun & International Military Show

IAMAW Local 709 Union Hall,
1032 S. Marietta Parkway
Fri. Noon-5pm, Sat. 9am-4pm
Carolina Trader Promotions
704-254-6181
richard@thecarolinatrader.com
www.thecarolinatrader.com

April 25-26: Kutztown, PA

Renninger's Vintage Antiques & Collectors Extravaganza

740 Noble Street
570-385-0104, www.renningers.net

April 25-27: Portland, OR

I.P.B.A. 37th Annual Vanity Items Show, Auction & Sale

Benson Portland Hotel,
309 SW Broadway
See website for complete event schedule
www.perfumbottles.org

April 26: Berlin, OH

Simple Goods Early Country Antiques & Primitive Goods Show

Heritage Community Center, 3558 US Rt 62
9am-3pm
Christina Hummel 570-651-5681
simplegoodsshow@gmail.com
www.facebook.com/simplegoods

April 26-27: Duxbury, MA

Duxbury Antiques Show & Sale

Duxbury High School, 71 Alden Street
Goosefare Antiques & Promotions
John & Elizabeth DeSimone, 800-641-6908
goosefare@gwi.net
www.goosefareantiques.com

April 26-27: Allentown, PA

Spring Allentown Paper Shows

The Allentown Fairgrounds, Agriplex,
302 N. 17th Street
Sat. 9am-5pm, Sun. 9am-3pm
Sean, 610-573-4969
allentownpapershow@gmail.com
www.allentownpapershow.com

April 26-27: Stormville, NY

Stormville Airport Antique Show & Flea Market

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

April 27: Taunton, MA

Taunton, Ma Doll, Bear & Miniature Show and Sale

Taunton Convention Center/Clarion Hotel,
700 Myles Standish Blvd.
10am-3pm
Wendy Collins, Collins Gifts, 603-969-1699
collinsgifts14@aol.com, www.collinsgifts.com

April 27: 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

April 27: Devens, MA

EBW Monthly Coin & Currency Show

SpringHill Suites Marriott, 31 Andrews Parkway
9am-3pm
978-658-0160, info@ebwpromotions.com
www.ebwpromotions.com

ANTIQUE SHOWS

MAY

May 2-3: Mumfords, NY

Antiques & Artisans Show

Genesee Country Village & Museum,
1410 Flint Hill Road
Fri. 5:30-8:30, Sat. 10am-4pm
Lidsay Gall, 585-294-8219
lgall@gcv.org, www.gcv.org

May 2-3: Clinton, TN

Clinch River Spring Antique Festival

Historic Downtown Clinton
Fri. 12pm-6pm, Sat. 9am-5pm
www.historicdowntownclinton.org

May 3-4: Greenwich, NY

Washington County Antique Fair

392 Old Schuylerville Road
Preview/Early Buyer Sat. Fri. 7am-4pm,
Sat. 8am-5pm, Sun. 9am-4pm
Fairground Shows, Michael Green
518-331-5004, fairgroundshows@aol.com
www.fairgroundshows.com

May 3-4: Davisburg, MI

The Michigan Antique Festival

12451 Andersonville Road
Sat. 8am-6pm; Sun. 9am-4pm
Matthew Edens, 989-687-9001
michiganantiquefestival@gmail.com
www.miantiquefestival.com

May 4: Alameda, CA

Alameda Point Antiques Faire

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

May 4: 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

May 4: Lawrenceburg, IN

Tri-State Antique Market

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

May 4: Milwaukee, WI

Milwaukee Miniature Motors Show

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

May 8-11: Atlanta, GA

Scott Antique Markets

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



May 8-12: Palmer, MA

Palmer Antique Flea Market on Marier's Field

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

May 9-10: Carlisle, PA

Spring Eastern National Antique Show & Sale

Carlisle Expo Center, 100 K Street
Fri. 10am-5pm, Sat. 10am-4pm
Holiday Promotions,
410-538-5558, holpromo@yahoo.com
www.easternnationalantiques.com

May 9-10: Fishersville, VA

Fishersville Antiques Expo

Augusta Expo Event Center,
277 Expo Road
Fri. 9am-5pm, Sat. 9am-4pm
Heritage Promotions, 434-846-7452
www.heritagepromotions.net

May 10: Dover, NH

Summer Dover Antique and

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

May 13-18: Brimfield, MA

The Brimfield Shows

Route 20
www.brimfieldantiqueweek.com

May 13: Brimfield, MA

Treasure Trunk Tuesday at 35 Main Street

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

May 13-18: Brimfield, MA

Black Swan Meadows

40 Palmer Road, Rt 20
Opening Day: Tuesday, 8am
Scott, 212-300-5999
www.brimfieldantiqueshow.com

May 13-18: Brimfield, MA

Central Park Antique Shows

Route 20
Opening Day 6am
Patricia and Robert Waite, 413-596-9257
During show, 413-455-4655,
rjwaite@charter.net,
www.brimfieldcentralpark.com

May 13-18: Brimfield, MA

Green Acres

Route 20
413-245-6118, greenacresbrim@gmail.com

May 14-18: Brimfield, MA

Brimfield Antique Shows - Hertans

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

May 14-18: Brimfield, MA

Brimfield's Heart-O-The-Mart

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

May 14-18: Brimfield, MA

New England Motel Antiques & Collectibles Shows

30 Palmer Road, Rt 20
Opening Day 6am, Wed.-Sun. 8:30am-5pm
Les, Josh & Adam Skowrya, 508-347-2179
Showtime: 508-808-2023
nemotelbrimfield@gmail.com
www.facebook.com/nemotelbrimfield

May 15-17: Brimfield, MA**May's Antique Market**

Route 20
9am Opening Day
413-245-9271, www.maysbrimfield.com

May 16-17: Pennsburg, PA**Penn Dry Goods Market**

Schwenkfelder Library & Heritage Center,
105 Seminary Street
Fri. 10am-5pm, Sat. 10am-3pm
Beth Twiss Houting, 215-679-3103
info@schwenkfelder.org
www.schwenkfelder.org/penn-dry-goods-market

May 16-17: Brimfield, MA**Brimfield Auction Acres**

35 Main Street
Opens at 8am
413-245-3436, BestofBrimfield@gmail.com
www.brimfieldauctionacres.com

May 17: Kalamazoo, MI**The Kalamazoo Antique and Collectible Toy Show**

Kalamazoo Fairgrounds and Expo Center,
2900 Lake Street
9am-2pm
Unique Events, Jim Welytok, 262-366-1314
unievents1@aol.com
www.uniqueeventsshow.com

May 17-18: Brimfield, MA**Weekend Warrior Show at Brimfield, Hertans Field**

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

May 17-18: Alameda, CA**Spring Alameda Vintage Fashion Faire**

Michaan's Auctions Annex,
2701 Monarch Street
Antiques By The Bay, 510-522-7500
randie@alamedapointantiquesfaire.com
www.vintagefashionfaire.com

May 17-18: Lakeville, CT**25th Anniversary Trade Secrets**

Lime Rock Park,
60 White Hollow Road
Project SAGE
Sara Gunn, 860-364-1080
sarag@project-sage.org
<https://project-sage.org>

May 18: 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
www.ebwpromotions.com

May 24: Westmoreland, NH**The Tailgate**

Flying Pig Antiques,
867 Rt 12
9am Sharp!
Ian 860-781-0081, Kris 508-341-6870

May 24-25: Deerfield, NH**Brimfield North**

Deerfield Fairgrounds,
34 Stage Road
Open Sat. & Sun. 8am-4pm
Brimfield Antique Shows,
781-324-4400, brimfieldlive@gmail.com
www.brimfieldlive.com

May 24-25: Stormville, NY**Stormville Airport Antique Show & Flea Market**

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

**For updated information, visit
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May 25: 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

May 31-June 1: Raleigh, NC**Old North State Antique Gun & Military Antiques Show**

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



May 31-June 1: Midland, MI**The Michigan Antique Festival, Midland Market**

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

May 31-June 1: Schoharie, NY**49th Annual Spring Antiques in Schoharie**

Schoharie Valley Railroad Museum Complex,
143 Depot Lane
Sat. 10am-5pm, Sun. 11am-4pm
Schoharie Colonial Heritage Association
Ruth Anne Wilkinson, 518-231-7241
scha@midtel.net
www.schoharieheritage.org

ANTIQUE AUCTIONS

April 25-26: Online**Heritage Americana & Political Signature Auction**

Heritage Auctions, 877-HERITAGE
www.HA.com/6318

April 27: Stamford, CT**Spring Gallery Auction**

Aces Gallery
475-500-7118
www.aces.net

April 30: Online**Russell Hertrich Collection Unreserved Auction**

Paul McInnes LLC
www.paulmcinnis.com



May 8-9: Online**Heritage Rare Books Signature Auction**

Heritage Auctions, 877-HERITAGE
www.HA.com/6319

May 31: Pittsfield, MA**Fine & Decorative Arts Auction**

Fontaine's Auction Gallery
1485 West Housatonic Street
11am
413-448-8922
www.fontainesauction.com

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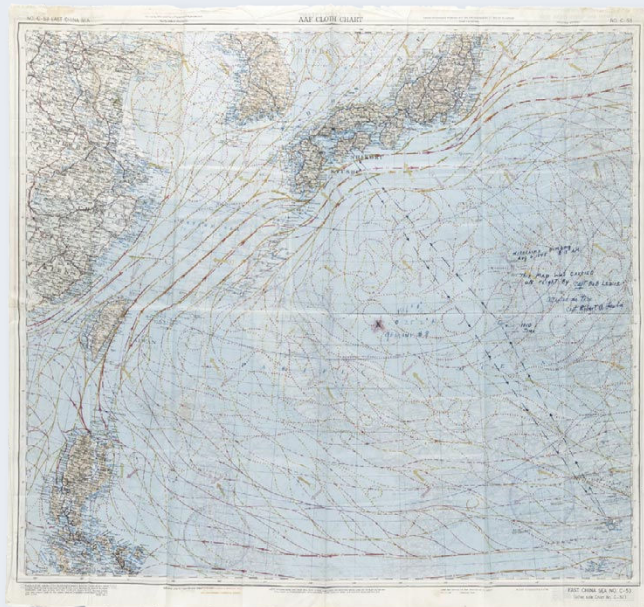
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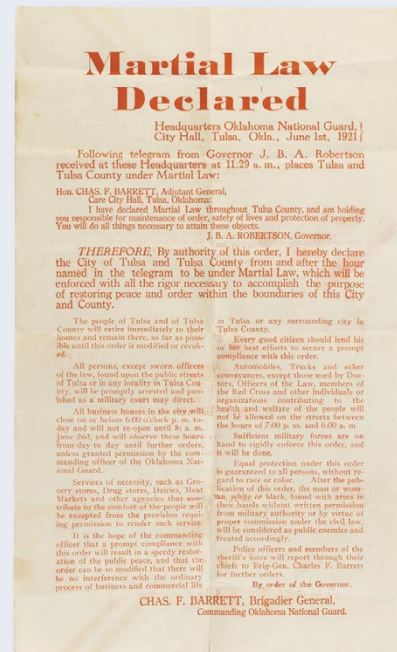
WWII: Silk Map Used by Captain Robert A. Lewis, Co-Pilot of the Enola Gay on the Hiroshima Bombing Mission



New York City: Early Porcelain Enamel Street Sign



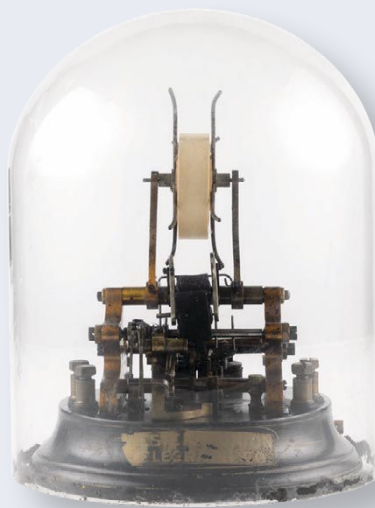
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