# ANTIQUES ROADSHOW™ INSIDER

VOLUME 15
NUMBER 2
FEBRUARY 2015

News, Trends, and Analysis from the World of Antiques and Collectibles


## ON THE LOOKOUT

Photo courtesy of Swann Auction Galleries

### WHO'S THAT GIRL?

Recognize the face above? The single photo-booth print sold for $18,750 at Swann Auction Galleries. See p. 4 for details.

### ON THE ROAD: TOUR 2015

Wondering where *Antiques Roadshow* is heading in 2015? See p. 2 for its six-city summer tour itinerary.

Photos courtesy of Morphy Auctions

Barbie #1: a blonde with pony-tail, made in 1958, issued in March '59.

### BARBIE IN A BOX

Pop culture collectors may recall Mint-in-Box examples of Barbie No. 1 selling years ago for upwards of $15,000. Its value softened in the 2000s, but... is the tide turning? Morphy Auctions got $6,500 on Dec. 14 for a "fantastic-condition" Barbie No. 1, beating the $4,000–$6,000 estimate. Barbie was missing just her original sunglasses and shoes—"easily replaced," as the Morphy catalog says.

## ON THE INSIDE



# Dining with René

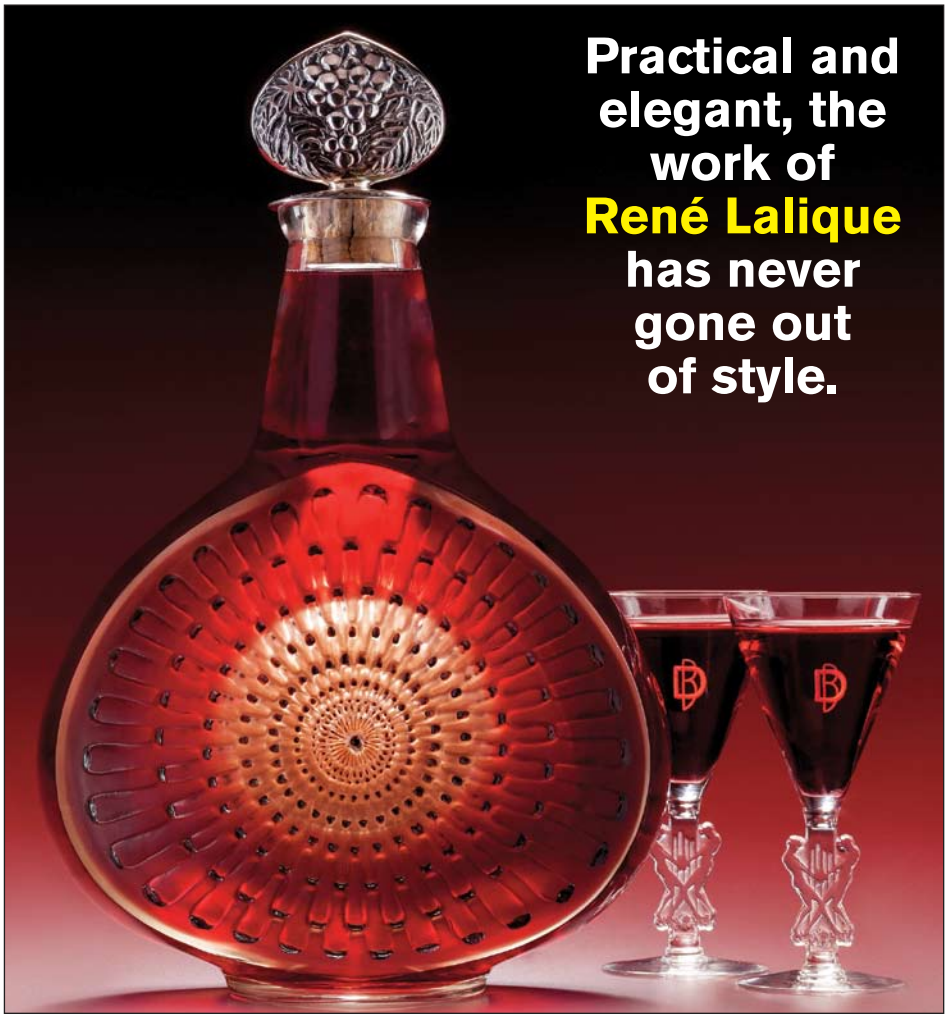



Photo courtesy of Heritage Auctions

By Pete Prunkl

René Jules Lalique, the renowned French glass designer, produced elegant crystal clocks with dancing water nymphs, decorative bowls rimmed with sculpted parakeets, and glass automobile hood ornaments with leaping horses five abreast. Lalique also made thousands of dessert plates, water glasses, and wine carafes. Guess which of these exquisite creations can be had for less than $500? Hint: Think crepes and champagne.

Individual items from Lalique's tableware collection were rarely price leaders.

This c. 1914 carafe (pattern: Reine Marguerite) sold for $5,312, stemware not included.

Taken as a whole, however, tableware was one of Lalique's most profitable, most popular, and most extensive lines.

*Cont'd. on p. 14.*

*Pete Prunkl is a freelance writer based in North Carolina. He wrote a two-part series on Warren MacArthur furniture in our December 2014 and January 2015 issues and also covers shirred rugs in this issue (p. 11).*

# THE FIRST WORD

## SIX FOR THE ROAD

January may be a trifle chilly for those of us who don't live in warm-weather climates, but... at least it brings us the entertainment, education, and fun of a new season of *Antiques Roadshow*. And on the day of the first episode, we also get the anxiously awaited news of the upcoming summer tour itinerary. So let's get to it. Here's where *Antiques Roadshow* is headed in 2015:

### ANTIQUES ROADSHOW: 2015 SUMMER TOUR SCHEDULE

| DATE | CITY | THE SKINNY |
|---|---|---|
| May 30 | Tucson, AZ | • Third *Antiques Roadshow* event in Tucson. Earlier visits: 2001 and 2006. |
| June 6 | Spokane, WA | • First Spokane event: 2007. Also has visited Seattle in 1996, '02, and '12. |
| June 27 | Omaha, NE | • First visit to Omaha: 2004, the show's only trip to Nebraska thus far. |
| July 11 | Cleveland, OH | • First Cleveland trip since 2002. Most recent Ohio visit: Cincinnati in 2012. |
| July 25 | Little Rock, AR | • Debut in Little Rock. Only other Arkansas visit was Hot Springs, 2002. |
| Aug. 8 | Charleston, SC | • First trip to Charleston since 2000, the year before *Insider* launched. |

Host Mark L. Walberg

Mark L. Walberg returns as host for his 11th season. Yes, he first hooked up with *Antiques Roadshow* for the 2005 summer tour, making his debut at the Providence, R.I., event for episodes that first aired in January 2006.

But back to the future.... How do you get into an *Antiques Roadshow* event? Tickets are free, issued via a random drawing. You can apply online or via a postcard. To apply electronically, visit **PBS.org/antiques** and click on "2015 Tour." It's quick and easy.

If you'd prefer the classic way to apply, you can do that, too. Send a postcard (no envelopes, letters, overnight mailings, or other packages) to this address: **"City Name" ROADSHOW (e.g., Omaha ROADSHOW), P.O. Box 249, CANTON, MA 02021.** Include your name and complete address. Postcards should be no smaller than 3½ x 5 inches and no larger than 4¼ x 6 inches, and they must be received no later than April 6, 2015. And write clearly; postcards that are illegible or incomplete, according to show rules, may be disqualified. Only one application per household, either postcard or online, to one city, will be accepted.

For complete rules, check the show's web page. Good luck!

**LALIQUE EXTRA:** Our cover subject, Lalique tableware, provided the chance to use so many great images.... As always, our own cutting-room floor has casualties that are worth a look. Here's one of them (photo at right): a tiny **2⅞-inch Lalique c. 1924 peppermill** that's documented but rarely seen. Its short supply and high demand sent it to $5,312 at auction, well beyond its $500–$700 estimate.

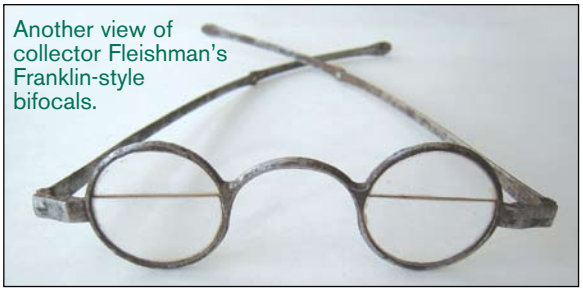
Photo courtesy of Heritage Auctions

Appraiser Nick Dawes points out that Lalique collectors don't necessarily buy for display purposes only. As he told writer Pete Prunkl, "The majority of people who buy Lalique use it." So there may well be a collector out there who's grinding pepper with this elegant four-figure Lalique rarity.

**CLARIFICATION:** Writer and editor types love to play the game, "If you could interview anyone in history, who would you choose?" One name high on my list is **Benjamin Franklin**. His résumé was packed: statesman, author, printer, politician, inventor, scientist, diplomat, postmaster....

Anyway, in our January issue, we published a feature on antique ophthalmic artifacts. At the end of the article, our writer mentioned that collector David Fleishman bought a single lot of around 50 pairs of antique eyeglasses at Sotheby's for $3,200 and noted that one of them was a pair of Ben Franklin's bifocals. Actually, they were Franklin-*style* bifocals, as opposed to specs actually owned or made by the man (he is recognized as the inventor of bifocals). Even so, they're a great find. "My Franklin-style bifocals are considered the world's earliest," Fleishman tells us. "They had the provenance of the Hugh Orr Collection. Orr, from London, was one of the founding members of the Ophthalmic Antiques International Collectors' Club."

The Franklin-style bifocals "were part of a huge collection sold by Sotheby's London in May 2003," Fleishman adds. "Sotheby's had lumped together 50-odd pairs of glasses; there were 14 examples from around 1750–1850 along with around 36 more from 1900 or so. In that large single lot, I found the incredible early Franklin-style bifocals."



Another view of collector Fleishman's Franklin-style bifocals.

Photo courtesy of David Fleishman

Larry Canale

**—Larry Canale, Editor-in-Chief**


## ANTIQUES ROADSHOW™ INSIDER

**Editorial Director:** Timothy H. Cole
**Editor-in-Chief:** Larry Canale
**Managing Editor:** Diane Muhlfeld
**Senior Contributing Editor:** Jane Viator
**Contributing Writers:** Laura Gehl, Bernie Hogya, Douglas R. Kelly, Pete Prunkl, Lana Robinson
**Production Consultant:** Patti Scully-Lane
**Publisher:** Philip L. Penny

"like" us on Facebook

**EDITORIAL OFFICE**
***New address***: P.O. Box 505, Bolton, MA 01740
***E-mail***: ARI-Editor@comcast.net

**SUBSCRIPTION SERVICE**
**Address: Antiques Roadshow Insider, P.O. Box 8535, Big Sandy, TX 75755-8535.**
**Online: AntiquesRoadshowInsider.com**
**Phone: 800-830-5125 (toll-free)**
**E-mail: customer_service@belvoir.com**

**ANTIQUES ROADSHOW**
**Executive Producer:** Marsha Bemko
**Supervising Producer:** Sam Farrell
**Producer:** Sarah K. Elliott

**QUANTITY REPRINTS AVAILABLE**
**Minimum order**: 500 copies.
Contact Jennifer Jimolka, Belvoir Media Group, at 203-857-3144.
Also available: Reprints of articles for publication and website posting.

**Antiques Roadshow Insider** (ISSN #1544-2659) is published monthly by Antiques Insider LLC, an affiliate of Belvoir Media Group, 535 Connecticut Ave., Norwalk, CT 06854-1631.

Belvoir MEDIA GROUP LLC

**Belvoir Media Group: Robert Englander**, Chairman and CEO; **Timothy H. Cole**, Executive Vice President/Editorial Director; **Philip L. Penny**, Chief Operating Officer; **Greg King**, Executive Vice President/Marketing Director; **Ron Goldberg**, Chief Financial Officer.

**Periodicals postage** paid at Norwalk, CT, and additional entry offices. Canada Publishing Agreement #40016479.




**Postmaster:** Please send address changes to: *Antiques Roadshow Insider*, P.O. Box 8535, Big Sandy, TX 75755-8535.
**Subscriptions:** $45 per year (12 issues) in the U.S.; $55 in Canada.

**To subscribe, please visit our website at AntiquesRoadshowInsider.com or call toll-free 800-830-5125.**

**Single copies:** $5. Bulk rates available for educational institutions and others; call 800-424-7887.

***Antiques Roadshow Insider*** reports on trends in the antiques and collectibles marketplace. We regret that we cannot offer appraisals and valuation advice.

***Antiques Roadshow Insider*** is produced under license from WGBH Educational Foundation.
***Antiques Roadshow*** is a trademark of the BBC. Produced under license from BBC Worldwide. Produced for PBS by WGBH Boston. *Antiques Roadshow* is sponsored by Liberty Mutual. Additional funding provided by public television viewers.

SEE IT ON PBS

pbs.org/antiques

WGBH

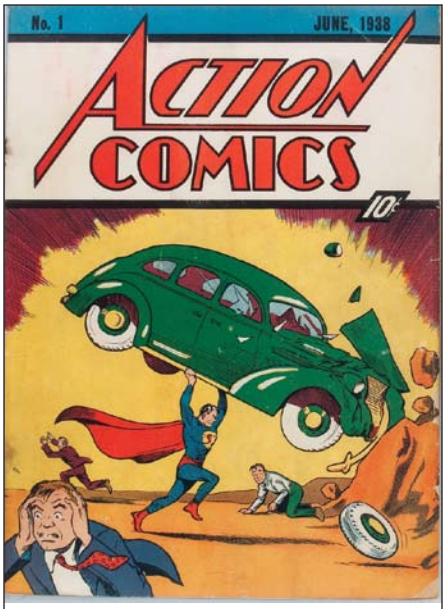
## LETTERS TO THE EDITOR

Write to us at ***AR Insider*** **Mailbox, P.O. Box 505, Bolton, MA 01740.**
E-mail: **ARI-Editor@comcast.net.**

AUCTION NEWS & TRENDS

# Collecting Crime-Fighters

## Heroes aren't so hard to find, at least not in the world of comic books and related collectibles.




Photos courtesy of Heritage Auctions

Superman's first appearance drives *Action Comics #1* to six- and even seven-figure prices.

Superheroes have entertained us for generations, so it's no surprise that they're stars in the collectible markets. Three characters in particular lead the way in the areas of comic books, vintage toys, and drawings: **Superman**, **Batman**, and **Spider-Man**. With apologies to The Fantastic Four, The Incredible Hulk, Aquaman, Wonder Woman, and other possessors of super powers, this irrepressible trio turns up regularly among auction highlights.

Here's a sampling of recently sold items related to The Man of Steel, The Caped Crusader, and "Spidey."

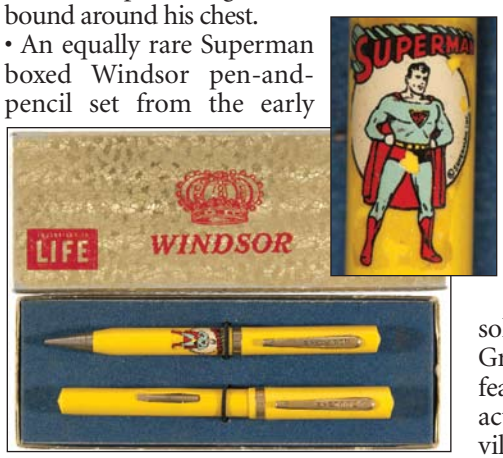
### SUPERMAN

• A copy of 1938's *Action Comics #1* sold for $310,700 at Heritage Auctions. The issue, which featured the debut and first cover of Superman, had been graded 3.0 (Good-Very Good) by the authentication firm Certified Guaranty Co. (CGC).

If you don't follow the comic book market, you might find that price impressive. But consider that *Action Comics #1*, if in better condition, can sell for millions. In August 2014, for example, a near-perfect specimen with a CGC grade of 9 brought $3.2 million on eBay, setting a record for a comic book.

• A rare 1949 Superman badge made by Fo-Lee Gum Corp. drew $4,807 at Hake's Americana & Collectibles. The 1 5/8-inch-tall die-cut shield-shaped badge features an enamel paint image of Superman shown from the waist up bursting out of chains bound around his chest.

• An equally rare Superman boxed Windsor pen-and-pencil set from the early 1940s sold for $4,175 at Hake's.


Superman rarities: a 1949 badge (left) that sold for $4,807 and an early-1940s pen-and-pencil set that fetched $4,175.

Photos courtesy of Hake's Americana & Collectibles (center column)

The set remains in its original gold-foil-covered box, which includes Windsor's name and logo along with the line "Advertised in *Life*." Superman's image appears on the plastic pen and mechanical pencil. This is the first boxed Superman Windsor set Hake's has offered in its 47 years of business.

### BATMAN

• The earliest known officially licensed Batmobile, from 1963, sold for $137,000 at Heritage Auctions on Dec. 6, 2014. A 23-year-old designer named Forrest Robinson custom-built the car beginning in 1960 and completed it in '63. It predates by two years the more well-known Batmobile created by George Barris for the popular 1960s Technicolor TV series *Batman*, starring Adam West and Burt Ward.

Yet Forrest Robinson's Batmobile will be familiar to comic book collectors; it's derived from those seen in Batman's car in 1940s and '50s DC Comics stories.

• A copy of *Detective Comics #27* (1939) featuring the debut of Batman sold for $107,550 at Heritage Auctions. Graded 6.5/Fine by CGC, the comic features a Bob Kane cover of Batman in action, swinging from a rope toward two villains wielding guns. Five years ago, in February 2010, Heritage sold a CGC 8.0/Very Fine specimen of the same issue for a record $1.075 million.

• At a recent Profiles in History auc-

Photos (2) courtesy of Heritage Auctions

Photos courtesy of Profiles in History

The Batman stunt costume (far left) from 2008's *The Dark Knight Rises* sold for $40,000 at Profiles in History. Also pictured: flat cutout props used in an episode of the 1960s *Batman* TV series. The trio sold as a lot for $16,000.

tion, a Batman stunt costume from the 2008 film *The Dark Knight Rises* sold for $40,000 and a Batman costume and display figure of Michael Keaton from 1992's *Batman Returns* sold for $25,000.

At the same sale, a trio of flat cutout props of Batman, Robin, and Batgirl sold as a single lot for $16,000. The three cutouts were used in a 1966 *Batman* TV episode. They later spent many decades in the office of the late William Dozier, *Batman* producer.

• An EMI Records mobile display of Batman and Robin (pictured below) sold for $3,367 at Hake's. The large and colorful display consists of six double-sided die-cut cardboard segments that, when attached to their hanger, give the piece a measurement of around 30 x 50 inches.

EMI Records created the display to promote the 1966 United Kingdom release of two Batman records: *The Exclusive Television Soundtrack Album* and *Jan & Dean Meet Batman*. The hanging graphics include images of Batman, Robin, the LP covers, a Batman logo, and a circular card reading "Zowie/They're Great!"


Photos courtesy of Hake's Americana & Collectibles

## SPIDERMAN

• The original cover art created by Todd McFarlane for *Amazing Spider-Man #300* (Marvel, 1988) sold for $140,000 at Heritage Auctions (photo at left).


The image shows Spider-Man flinging a web toward the viewer. McFarlane signed the 10 x 15-inch black-and-white illustration in three places.

• Two years prior, McFarlane's original cover art from *Amazing Spider-Man #328* (Marvel, 1990) sold for $657,250 and became the most expensive piece of original U.S. comic art.

## AROUND AND ABOUT

### HELLO, NORMA JEAN

Photo courtesy of Swann Auction Galleries

The face in the photograph on p. 1 (and shown in detail at right) is, of course, **Marilyn Monroe**—or rather, **Norma Jean Baker**. It could be called an early form of the "selfie": It came from a strip of prints made in a photo booth. The one-of-a-kind picture captures a smiling, innocent-looking Norma Jean (she hadn't yet become Marilyn) looking happy and relaxed.

The photo turned up at Swann Auction Galleries, having come from the estate of a relative of Monroe's, and sold for $18,750. The figure easily eclipsed Swann's pre-sale estimate of $8,000–$12,000.

### FORM FIND

Christie's Images Ltd. © 2015

A unique asymmetrical Art Deco sideboard by **Eugene Printz** (1889–1948) sold for $965,000 at Christie's on Dec. 9. Made of palmwood and gilt-bronze, the work measures 34¾ inches high and 17½ inches deep. The width tapers from 90 inches at the top to around 34 inches at the bottom. Created around 1928, the table comes from a private collection in Paris.

### PEN AND INK


Photo courtesy of Bonhams

Most of us will use hundreds if not thousands of different writing instruments in our lives, but few of us have held one like this: a **Parker No. 60 Awanyu "Aztec"** gold-filled fountain pen. Dating to around 1911, this rarity sold for $25,000 at Bonhams in December. It's "widely regarded as the rarest and most desirable Parker pen ever made," according to the Bonhams catalog. The pen's excellent condition and the presence of its original box added to the appeal—and value. Write on!

This 18-karat gold and sapphire compact made by Schlumberger for Tiffany & Co. sold for $43,750 at Sotheby's in November 2014.

## GOLDEN WORDS

In North America, solid gold jewelry is marked with **two numerals plus "K"** or "**kt**," for karat, the measure of purity for gold. Pure gold is 24K; 14K is the most common standard for jewelry sold in the United States. High-end, custom-made, and most European jewelry is 18K. Gold-rolled, gold-filled, gold-plated and gold-washed are terms for industrial processes that place a very thin layer of gold on a base metal such as brass or nickel.

## COLORS OF GOLD

Gold is yellow in its natural state but takes on different tints depending on the other metals with which it's combined. **Pure gold** is

so soft that it's almost always mixed or alloyed with small amounts of other metals, usually copper and silver. **White gold** is alloyed with nickel or palladium. **Rose or pink gold** results from the addition of a higher proportion of copper. Zinc, iron, or aluminum alloys create shades of green, blue, or purple.

## THE GLEAM OF GOLD

Gold doesn't tarnish, although some alloys and low-karat pieces can darken slightly over time. Because gold is a soft metal, gold jewelry should be carefully stored. Each piece deserves its own **soft pouch** to protect it from dents and scratches. Gold bracelets and necklaces that you wear often may benefit from a **periodic cleaning** in a weak ammonia solution to remove skin oils, makeup, and surface dirt. (But don't use this cleaner if the jewelry includes pearls or other soft gemstones.) —*J.V.*

# GOLDEN MOMENTS

## Good as gold. Gold standard. Gold star. Gold medal. For the best of the best, "gold" is the word that comes to mind.

Named for the California county in which it was discovered, the "Butte Nugget" proves that there's still gold in them thar hills. Kagin's Inc. of Tiburon, Calif., displayed this monster nugget, which sold in a private sale for nearly $400,000.

By Jane Viator

Never mind that gold isn't the rarest and most expensive precious metal (platinum is slightly higher priced). For thousands of years, gold has been the most prized substance in almost every culture around the globe. The gleaming metal is used as currency, for investment, as personal adornment, in industry, and in the decorative arts.

Why gold? Because of its beauty, of course… and because:

- It's a noble metal, very resistant to corrosion and oxidation or tarnishing.
- Although reasonably rare, deposits of gold occur widely around the world.
- It's relatively soft, so it melts at a fairly low temperature and is easily worked.

"The Rush of Gold" was the theme of the San Francisco Fall Antiques Show, the oldest and most prestigious in the western United States. What better place to look at gold in many forms and from a wide range of times and places than in the city that was built on the Gold Rush of 1848?

**BACK TO BASICS:** One of the most expensive and certainly one of the oldest items displayed at the show was the Butte Nugget, slightly more than 6 pounds of raw, unprocessed California gold. It was discovered in July 2014 on public land in California's aptly named Gold Country, on the west side of the Sierras.

A nugget this large hasn't been reported discovered for several decades. The anonymous finder decided to part with his fabulous discovery, and it sold in late October 2014 for close to $400,000.

That figure is approximately three times higher than the value of the gold itself. The added value comes from the nugget's rarity and what it represents in the history of the West. From the mid-19th century onward, the hope of making a find like the Butte Nugget is what caused the huge rise in the population in the region that became the state of California.

*Jane Viator, a decorative arts consultant in Walnut Creek, Calif., wrote about* Antiques Roadshow*'s 2014 events in Albuquerque, N.M., and Santa Clara, Calif., in our October, November, and December 2014 issues.*

How huge? In early 1848, there were 1,000 non-native American residents living there. A year later, there were 100,000. By 1900, total California population surpassed 1.2 million. (Today, the number is more than 38 million.)

**WHAT A RUSH!** The California Gold Rush gave rise to a few fortunes—many of them made not by miners but by the people who sold them tools, equipment, and supplies—and a lot of stories. It also sometimes resulted in notable Folk Art, like one artisan's automated shadowbox scene of gold miners at work.

This unique creation (photos below) represents hopeful men toiling underground in the hopes of finding gold-bearing ore—a more dangerous industrial method than the romantic image of a lone prospector kneeling by a stream panning for flakes of the precious metal that might be found in the stream bed.

**BEAUTY TO WEAR:** "If you've got it, flaunt it." That has always been the case with gold jewelry. It shows the wearer's wealth, status, and good taste as few other adornments can. Some notable examples seen at the San Francisco show:

Houston-based Past Era offered this ladies' brooch, fashioned in 15-karat gold, for $2,950 at the San Francisco Fall Antiques Show.

Photos by Jane Viator

• An elaborate presentation watch dated 1906 (pictured below right) features a diamond-bedecked eagle. The watch was awarded to a high-ranking member of the Fraternal Order of the Eagle, a service organization founded in Seattle by a group of theater managers. Originally, all members were engaged in some capacity in the performing arts. The timepiece, in its original presentation case, has an American-made Sangamo movement and a triple-sunk dial. The case is made of three colors of 14-karat gold.

• The craze for Japanese style reached a peak in the later 1800s, influencing everything from textiles (crazy quilts) to painting (the Impressionists) to jewelry and furniture. An Aesthetic movement pin spotted at the show serves as a fine example, with its asymmetrical design, motifs from nature, and two colors of gold (pictured above). It was made in England in the 1870s.

• Jewelry? Sculpture? A pair of massive earrings measuring 7 inches across and weighing a total of 320 grams or 11 ounces came from the nomadic Fulani people of western Africa. Dating probably from the early 20th century, earrings like these (see photo, facing page) were part of a young woman's dowry, and served essentially as the family's savings account. They're decorated with both

Left and below: Frank's Fisherman of San Francisco offered this impressive piece – discovered in Jackson, Calif., home to North America's deepest gold mine – at $2,500. The same dealer also brought the watch at right (shown front and back). Price: $14,000.

Photos by Jane Viator

An international seller, Mario Fumagalli of France, had these earrings marked at $14,000.

naturalistic and abstract motifs. And where's the gold? The red wool wrappings cover gold wires that pass through the wearer's earlobes.

**SCREEN TIME:** Screens are both decorative and practical. They can provide a beautiful backdrop, protection from drafts, and privacy.

Gold leaf is a prominent feature in Japanese screens. The bright metal is admired not only for its beauty but also for its reflectivity. In the dark interiors of buildings with few windows, the gleam of gold on screens and lacquer ornaments provides welcome patches of warm light.

Classic Japanese folding screens usually depict motifs from nature, often painted on a background of gold leaf. A group of screens on display in San Francisco were very Modernist in their abstract checkerboard decoration, although they may date back to the 17th century.

Another decorative screen at the show came from halfway around the world (Mexico) and was made many years later (1950) than the Japanese examples. This room divider was the work of Arturo Pani, an influential Mid-Century Modern designer and decorator whose work was featured in the famed Hotel Reforma in Mexico City and in many buildings in Acapulco.

Photo courtesy of Appleton at 1stDibs.com

One side of this three-panel standing screen, offered by Ambianic of National City, Calif., is gold leaf; the other is parchment. Price: $6,500.

**CLOTH OF GOLD:** Gold is very ductile or "stretchy"; it can be hammered to a very thin state without breaking or becoming brittle. So it's possible to make gold-wrapped thread that adds its unmistakable and non-tarnishing gleam to textiles.

The precious silk hanging pictured at the bottom of page adorned a temple in Japan during the Meiji period (1868–1912). The petals of each chrysanthemum blossom are outlined in gold-covered thread, which also creates the vine and leaf pattern of the background.

The example pictured at left is a textile featuring gold dates from the 1930s. It combines traditional and abstract motifs with the energy of Art Moderne, a truly international style that profoundly influenced decorative art around the world.

All that glitters isn't gold. But the glitter of genuine gold in its many forms provides enduring fascination for collectors of all kinds.

These screens, probably from the same workshop, are decorated in squares of silver and gold leaf. The windows in two of the screens are unusual features. They're priced at (clockwise, left to right) $5,200, $3,400, and $3,200. Seller: Galen Lowe Art & Antiques of Seattle.

The method of making the gold brocade shown below is called kinran, in which gold is woven into every other row of the warp. It was priced at $10,000 by Kathleen Taylor-Lotus of San Francisco. The same dealer offered a tapestry-weave (above) from Japan. Measuring about a yard square, it was made as a cover or wrapping for an important gift presentation. Price: $2,500.

## PAUL REVERE: PATRIOT, SILVERSMITH, DENTIST

Paul Revere is well known for his work as a silversmith and for his role in warning Colonial militiamen about the approach of British forces. But Revere also practiced as a dentist. One of his patients was Dr. Joseph Warren, who actually dispatched Revere on his famous midnight ride. Warren was killed and buried anonymously by British troops. Later, Paul Revere himself identified the exhumed body based on an artificial tooth he had placed in Warren's jaw.

While collectors prize Revere's silver, objects from his dental career aren't necessarily coveted, even if they're far more scarce. Years can pass in between sightings of Revere dental artifacts at auction. A rare example: a late-18th-century carved ivory denture that turned up at a 2005 Skinner Inc. sale. Attributed by a former owner to Revere, the denture was made with wood pegs, possibly hickory. The pegs could expand slightly from saliva and help to hold the denture in place. The denture was estimated at $800-$1,200 but went unsold.

On a related note, Paul Revere is sometimes inaccurately cited as the maker of George Washington's dentures. Washington's were actually made from ivory by John Greenwood of New York City sometime between 1791 and 1798. Washington's lower denture is on display at the National Museum of Dentistry in Baltimore. —*L.G.*

This upper denture is believed to have been carved by Paul Revere.

## SPEAKING OF DENTURES...

Collector Karen Shemonsky, daughter of a dentist, paid $8,000 for Ty Cobb's set of false teeth at a Sotheby's sale in 1999. "The next three days, I could not leave the phone," Shemonsky told *Antiques Roadshow* appraiser Leila Dunbar, a longtime Sotheby's director. "There were phone calls from every sports [radio] station across the country." She later would lend the dentures to the Baseball Hall of Fame in Cooperstown, N.Y., and the Ty Cobb Museum in Royston, Ga., Dunbar wrote in the June 2010 issue of *Insider*. —*L.C.*

Cobb's choppers

# SMILE AND GIVE THANKS FOR NOVOCAIN

Porcelain 14-inch statue, "The Dentist," by Lladro (William J. Jenack Auctioneers, $100, 2014)

## Drilling deep into the world of dental antiques will give you an even greater appreciation for progress. You'll also feel better about that next trip to the dentist.

By Laura Gehl

You hear the word dentist, and you cringe a little bit. Totally normal. Ready to cringe a little more? Let's talk about antique dental instruments... like extraction forceps.

According to Dr. Stanton Harn, professor at the University of Nebraska College of Dentistry and curator of the university's Dental Museum, the standard instrument for tooth removal has almost always been the extraction forceps. The tool has not changed much other than becoming more ergonomic (read: more comfortable for the dentist, not for you).

Photo courtesy of the University of Nebraska College of Dentistry

Pictured here are three early dental instruments, each of them used in pre-Novocain days. At left is a simple pelican from the 1700s, and at right is a c.1800 pelican. In the center: an iron tooth key (or turnkey), also from the around 1800.

For several hundred years, however, an instrument called "the pelican"—which received that name because it resembles a pelican's beak—was part of a dentist's repertoire. Harn explains that the pelican had a hook and lever that exerted pressures on the tooth… as well as the adjacent bone. This could cause some ugly injuries. And no, Novocain had not yet been invented.

As the pelican phased out in the 1700s, the "tooth key" phased in. A straight shaft with a little hook on one end and a loop handle on the other, the tooth key was intended to "roll out" the tooth. Sometimes, however, the bone rolled out as well. Harn has a photograph showing the removal of a tooth that resulted in the removal of two bonus teeth plus all of the adjacent bone. Yes, this would have been extremely painful. And again, Novocain had not yet been invented.

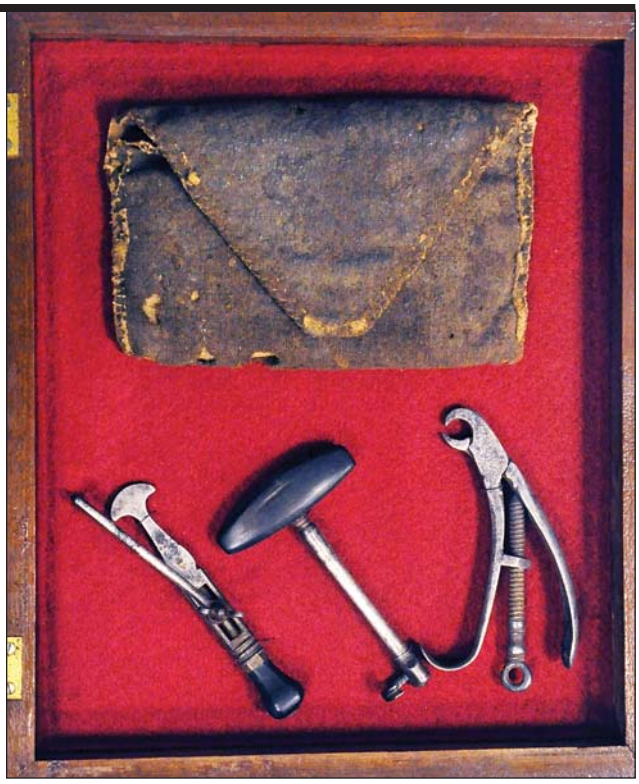
As the tooth key evolved later in the 1700s, the handles, which had been plain, started to come in mother of pearl, ivory, or different woods. No, these fancy handles did not make the extraction any more comfortable. And Novocain still had not been invented (nitrous oxide came in the late 1800s, followed by Novocain in the early 1900s).

Alcohol, however, did provide some pain relief in earlier times, as did a number of questionable remedies peddled by dentists for additional cash.

### GETTING STARTED

Unlike most dental antique enthusiasts,

*Dr. Laura Gehl, former editor of* Science Weekly, *writes on science and medical topics for adults and children. In recent issues of* Insider, *she covered medical tools (July 2014), and ophthalmic instruments (January 2015).*



Photos courtesy of the University of Nebraska College of Dentistry

Right: Revolutionary War dental instruments. Underneath the satchel in which they were carried are (left to right) a so-called "pelican," a tooth key, and screw forceps. "Forceps are the oldest extraction instrument; examples with a screw are more rare," Dr. Stanton Harn says. Pelicans, he adds, were used from as early as 1365 through 1800. "And tooth keys, or turnkeys, were used between 1740 and the early 1900s."

Dr. Harn is not himself a dentist. He is, however, a self-described "collector at heart" who hunts for everything from coins to clocks to ice cream scoops.

For those interested in beginning a collection of dental instruments, Harn suggests visiting a dental museum in your region to see what items are displayed there. And check out the Internet to see what people are collecting. Once you're ready to begin your own stash, you can try buying from auctions, online sources, and other collectors.

Harn has received many important donations to the museum's collection from retiring dentists, so now would be a good time to start buttering up your own dentist and any others you might know. Harn has also found dental antiques at garage sales.

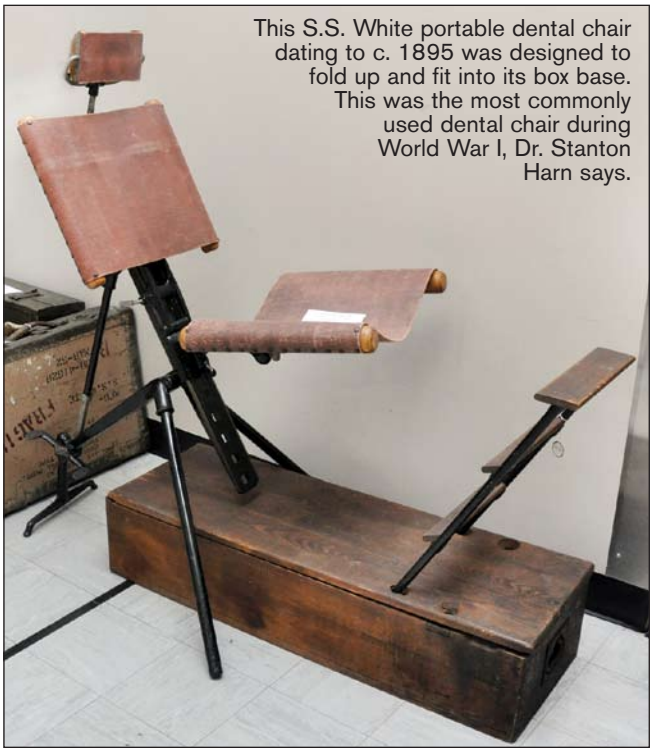
## VALUE FACTORS

As with other antiques, the value of dental items varies widely, depending upon rarity, provenance, maker, and condition. Instruments made from mother of pearl or ivory also have higher value than those made of less exotic materials. According to Dr. Scott Swank, curator of the National Museum of Dentistry in Baltimore, Maryland, dental instruments made by Chavalier of New York City are highly coveted by collectors.

Swank adds that special sets of extraction forceps with either a ruby or garnet inset in a gold mount at the hinge are also popular with collectors of dental instruments. These more elaborate pieces were made for dental students who finished at the top of their class at dental school. The National Museum of Dentistry has two such sets on display, both made by Francis Arnold of Baltimore in the 1850s.

Old extraction instruments such as the pelican can be hard to find, although tooth keys are a bit easier to come by. Heritage Auctions sold a set of medical and dental instruments from c. 1860 for $717 in a 2011 auction; within the lot was a tooth key with a plain walnut handle. On eBay, several 19th-century tooth keys sold in the first half of 2014. On average, they brought less than $200 apiece.

Dental cabinets are popular with collectors of dental instruments and also with collectors in general. After all, a dental cabinet—typically with all kinds of storage nooks and crannies—can be used to display marbles, thimbles, or other small items. As Harn points out, anyone who appreciates antiques made of wood will be drawn to a quality dental cabinet. (The University of Nebraska's collection, he notes, includes more than 35 dental cabinets.)



This S.S. White portable dental chair dating to c. 1895 was designed to fold up and fit into its box base. This was the most commonly used dental chair during World War I, Dr. Stanton Harn says.

Above: a permanent display of dental tools, chairs, cabinets, and other antiques at the University of Nebraska Medical Center's College of Dentistry in Lincoln, Neb. The university's Dental Museum holdings include thousands of other antique items that appear in an annual exhibit. Next scheduled event: Sept. 21–26, 2015 Visit www.unmc.edu/dentistry and click on "Continuing Education" and then "Dental Museum" for more.

Left: American Cabinet Co.'s #56 (c. 1904) "was considered the most expensive commercial dental cabinet made in the United States," says Dr. Stanton Harn. Right: two 19th-century dentist chairs. The one in the foreground is an 1840s all-wood portable chair with a reclining back. Behind it is an 1850s chair similar to a Perkin's model. In the background: a revolving four-sided cabinet bearing two sides with drawers and two sides with shelves.

Doug Schmitt, a dealer in Lake Ariel, Pa., specializes in refinishing dental and medical cabinets. He notes that the big three manufacturers of high-quality dental cabinets were The American Cabinet Co. of Two Rivers, Wisc.; The Ransom & Randolph Co. of Toledo, Ohio (absorbed by American Cabinet Co. in 1907); and Harvard Cabinet Co. of Canton, Ohio.

Most of the best cabinets, Schmitt says, were manufactured between 1875 and 1910. After that period, the majority of cabinets were square-looking without anything really special or unusual about them, he says.

Schmitt recently sold a Ransom & Randolph cabinet for $14,500 after spending 140 hours restoring the piece. The cabinet had three round wooden trays located behind a revolving glass door as well as a removable student/travel case located behind a beveled glass door. The beveled glass door could retract up into the cabinet, releasing a locking mechanism and enabling all of the drawers to be unlocked. Only about 400 of these cabinets were ever made.

## TAKE A SEAT

If you have space for a collection of dental antiques, why not add a dental chair? Actually, they're not much in demand, says Schmitt—and they're "so darn heavy" that they don't command big prices. He did sell a nice, ornate dental chair made by Perkins with lions' heads on the arms for $500 in early 2014. In September 2014, Morphy Auctions got $950 for a restored 19th-century wood and painted cast-iron dentist chair with gold striping throughout.

Usually, though, simple dental chairs can be pretty cheap. Skinner Inc., for example, sold an early-20th-century steel example with adjustable backrest, arms, and seat for $148 in 2010 and a folding McConnell Portable Patent Dental Chair with a crank to elevate the chair from 15 to 36 inches for $100 in 2008. In 2013, Grogan & Co. moved seven antique chairs for prices between $75 and (for a Civil War-era portable model) $800. The same year, Bill Hood & Sons sold a c. 1878 cast-iron dentist chair with red upholstery for $100, with matching foot-pedal drill included.

So for only a hundred bucks or so, you can buy yourself a dental chair. Then you can sit back, relax, get more comfortable… and admire your collection of dental antiques.

Photo courtesy of the University of Nebraska College of Dentistry

Besides selling seven antique dental chairs in 2013 for prices between $75 and $800, Grogan & Co. got $1,000 for this 12-inch patent model signed "Gould."

Photo courtesy of Grogan & Co.

## A CLOSER LOOK

### TOOTHBRUSHES OF THE RICH AND FAMOUS

If the idea of dentists' tools turns you off, you could consider starting a collection of toothbrushes instead. That's right: There's a market for celebrity-used toothbrushes.

You won't, however, be able to get Queen Victoria's personal hygiene set, made in 1846 by Charles Rawlings and William Sammetts, London. That one-of-a-kind item is owned by the National Museum of Dentistry. Curator Scott Swank values the set at around $10,000. The auction market, though, has produced a number of other toothbrushes used by well-known names. Heritage Auctions, for example, sold Buzz Aldrin's toothbrush, flown on *Apollo 11*, for $22,705 in 2013.

The same year, Heritage sold one of Madonna's toothbrushes (pictured at left) for $1,750 and one of Cher's for $1,000. And a set of Muppet master Jim Henson's toothbrushes fetched $579. These examples, among others, had been solicited by an artist, Mark Schilder, in the late 1980s for use within art projects. He later dismantled the artwork but salvaged the toothbrushes and sold them with the personal correspondence, provenance that added greatly to the value. Madonna's note reads: "Next to diamonds, a toothbrush is a girl's best friend."

—*Laura Gehl*


Buzz Aldrin used this toothbrush in space on *Apollo 11* in 1969; it sold for $22,705 in 2013.

# Rock Stars of Early American Rug-Making

## Federal-era homemakers were experts at transforming clothing scraps into shirred rugs. The few examples that have survived are textile treasures.

By Pete Prunkl

Photo courtesy of Old Sturbridge Village, Sturbridge, MA

"This rug is in the collection at Sturbridge, but currently in storage," says author Rose Ann Hunter. "The entire piece is caterpillar shirring and done with silks, cottons, and wools on a flour-sack-type foundation."

### LIFE IN 1830, RE-CREATED

Rose Ann Hunter is artist in residence at **Old Sturbridge Village**, a New England living history museum, set up as a town, located in central Massachusetts. It depicts life in a rural village at the time shirred rugs were popular. The village features costumed historians, antique buildings, water-powered mills, and a working farm. Teachers offer classes in a variety of early crafts and skills, among them rug making, stagecoach driving, cooking, and gardening. Old Sturbridge Village is a nonprofit educational institution that first opened in 1946. To learn more, visit osv.org.

### SHIRRED RUG REVIVAL

In the 1930s, shirred rugs made a comeback of sorts when **Mildred Louise McCrady** and her mother developed shirrét, a rug-making process that combined chenille shirring with crocheting. Shirrét uses fabric scraps that are folded and scrunched like caterpillars on a specially designed needle. The caterpillar folds are taken off the needle one at a time and crocheted together into a circle, oval shape, or rectangle. Since there is no foundation, the rugs are reversible. "It is a different way of doing shirring," expert Rose Ann Hunter says. (See "Sources & Resources," p. 12, for info on McCrady's book on shirrét.)

### GO BACK

"It's important to see the back" of a shirred rug, Rose Ann Hunter tells collectors. "The back tells you a lot about the front of the piece." With shirred rugs, only the threads used to attach the folded scraps to the foundation are visible. In bias-shirred rugs, the threads follow the outline of the design. For chenille shirring, tacking threads used to attach the caterpillars are scattered over the entire back. For hooked rugs and yarn-sewn rugs, colored fabric pierces the foundation in a dot-dot-dot fashion, says Hunter. —*P.P.*

Photos courtesy of Brunk Auctions

Left: Vibrant colors rule this whimsical barnyard scene. The "funky chicken" detail below clearly shows the undulating lines of bias shirring. And check out the chicken's comb and waddle. Although they look like fabric caterpillars, they are bias shirred.

In the antiques marketplace, we see rugs that were braided, loomed, hooked, woven, knotted, tufted, or embroidered. And then there are those that were **shirred**, a time-consuming 19th-century handicraft.

Most shirred (rhymes with "furred") rugs were made from recycled fabric in New England between 1820 and 1860, when rug patterns, hooking frames, and yards and yards of colorful wool were in abundance. After the Civil War, scrap-made shirred rugs went out of style.

### CRAFT AND ART

To shirr means to gather or draw together. Even those unskilled in the needle arts are familiar with shirred waistbands and smocks, those stretchy one-size-fits-all garments. Twenty-first century shirring is made easier by two modern marvels: the sewing machine and elasticized thread.

But in the 19th century, those who crafted shirred rugs (typically women) had no such luxuries. They used a long hand-forged needle, cotton thread, and strips of worn clothing, says Rose Ann Hunter, artist in residence at Old Sturbridge Village in Sturbridge, Mass. These industrious artists created a rug by affixing folded cotton, silk, or wool strips to a canvas base or foundation.

Homemakers usually used colorful pictorial shirred rugs on the floor or bed. "Floors were planks over dirt in the mid-19th century, and they were extremely cold in the winter," Hunter says. "Rugs

*Pete Prunkl is a freelance writer based in North Carolina. He wrote a two-part series on Warren MacArthur furniture in our December 2014 and January 2015 issues and covers Lalique tableware in this issue (p. 1).*


Photos courtesy of Brunk Auctions

Above: This 33 x 66-inch all-bias shirred rug depicting a flower basket holds the auction record ($44,840) for the category. It was constructed of vegetable-dyed wool on a homespun linen backing. Left: Augustine Phillips (1823–1899) was a farmer living in the Connecticut River Valley. His first wife, Hannah, made him famous with her masterpiece, this 1845 bed rug. All of the flowers are chenille shirred. The central star, the brown background, and her husband's name are all yarn-sewn.

kept your feet warm."

The folding and attaching process took various forms, but only two were widely practiced: **chenille (or caterpillar) shirring** and **bias shirring**.

• **Chenille** was the more popular technique. It began with ½- to 1½-inch-wide strips folded lengthwise. Just above the fold, the needle-worker sewed a running stitch the length of the strip, pulled the thread tight, and formed a fabric caterpillar. These puffy forms were perfect for flowers and backgrounds that flowed around a flower's outline. As the pictorial rug was formed, the artist randomly tacked the caterpillars to the base.

• Predating chenille, **bias shirring** required a greater level of skill and created an entirely different look. Strips were ¾ of an inch to 1 inch wide cut on the bias (see box below) and folded lengthwise like the chenille method. Instead of a long, running stitch near the fold, the rug-maker would sew the bias-cut strips directly onto the foundation at the strip's centerfold. Strips were sewn tightly side-by-side so that one strip supported the other.

Bias-cut fabric caused less fraying. "It didn't distort the fabric as much as tearing," Hunter says. Designs formed in this manner have a characteristic angular, squiggly, undulating, or zigzagged appearance.

## WHAT IT MEANS

"**Bias** refers to a 45-degree angle from the crosswise or lengthwise grain of the fabric," according to SewingSchool.com. "Cutting fabric on the bias grain will produce a piece of fabric with more flexibility than that cut on the lengthwise or crosswise of the grain."

To create their designs, Hunter explains, rug-makers often followed a crude pattern on the canvas foundation. Using a piece of oil cloth, they would draw what they observed—a barnyard, orchard, garden, fruits, trees, buildings.

"With their needle, they pricked the lines of the finished drawing and placed the pierced oil cloth on top of the canvas backing," Hunter says. "The women tamped down ashes from the fireplace through the holes, transferred the drawing to the canvas, and connected the dots."

This elaborate drawing method, however, was not employed for all shirred rugs, Hunter notes.

## A CLOSER LOOK

### VARIATIONS IN TECHNIQUE

Beyond chenille (caterpillar) and bias shirring, there are three other less common 19th-century techniques employing this craft:

• **Button shirring**: Circles of fabric are folded and sewn to a base.

• **Patch shirring**: "The Shakers were big on patch shirring," Rose Ann Hunter says. A small square of wool is folded in half along the diagonal and the fold is sewn to the foundation.

• **Pleated shirring**: A strip of fabric is stitched along its width, looped up, and stitched down again, forming pleats. The fabric looks like a tight row of matchbooks.

Techniques that are combined with shirring include:

• **Hooking**: A hooking tool is used to pull fabric strips through an open weave backing like burlap. Hooking is an indigenous American folk art form.

• **Yarn sewing**: Often mistaken for chenille shirring, it involves yarn, not fabric strips. Like hooking, the yarn pierces the foundation.

### SOURCES & RESOURCES

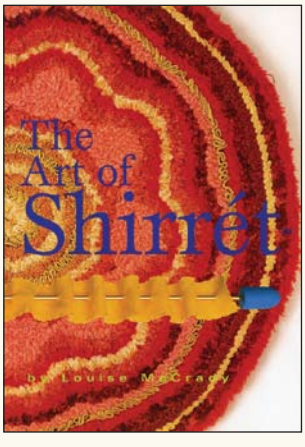
**BOOKS**

• ***American Sewn Rugs: Their History with Exceptional Examples***, by Jan Whitlock with Tracy Jamar (Jan Whitlock, 2012)

• ***America Underfoot: A History of Floor Coverings from Colonial Times to the Present***, by Anthony N. Landreau (Smithsonian Institution Press, 1976)

• ***American Hooked and Sewn Rugs: Folk Art Underfoot***, by Joel & Kate Kopp (E.P. Dutton, 1985)

• ***The Art of Shirrét***, by Louise McCrady (Shirrét America, 1997; cover photo pictured at right)




**MUSEUM**

• **Winterthur Museum** (winterthur.org): 5105 Kennett Pike, Wilmington, DE 19735. Phone: 800-448-3883. "We have seven shirred rugs of various techniques in our collection," says textilist Linda Eaton. "The further in advance we get a request to see them, the more likely it is that we can set up a mutually convenient time."

## HOLY GRAILS

Four of the country's most notable and museum-worthy shirred rugs changed hands in March 2010 at the Thomas A. Gray sale in Old Salem, N.C. Gray was a major benefactor of the Museum of Early Southern Decorative Arts in Old Salem and heir to the R.J. Reynolds Tobacco Co. family fortune. He was a prolific Americana collector. The now-famous rugs from the Gray collection, sold via Brunk Auctions, perfectly illustrate chenille- and bias-cut shirring and how other rug-making methods were combined in different sections of the same rug.

**1]** A 33 x 66-inch flower basket rug, entirely bias-shirred (see photo, facing page), set an auction record for shirred rugs when it sold to dealer Seth Thayer for $44,840. Jan Whitlock (see "Sources & Resources") was an underbidder on the flower basket rug.

**2]** An almost square rug by Augustine W. Phillips (photo, facing page) combined yarn sewing and chenille shirring. The 54¼ x 63-inch work was Tom Gray's favorite item in the entire sale. With various color changes in the background, it was probably constructed over a period of years ending in 1845. The artist is believed to have been Hannah Rosina Maynard, Augustine Phillips' first wife. Thayer paid $40,120 for this rarity, with Whitlock again an underbidder.

**3]** A 53 x 33½-inch rug depicting a saddled pony, a chicken, and nipping dogs (photo, p. 11) was entirely bias-shirred—"every inch," says Hunter. A phone bidder bought it for $35,400. A photograph of the barnyard rug appeared in books by both Whitlock and Joel and Kate Kopp (see "Sources & Resources").

**4]** The largest of the four rugs (88 x 50 inches) depicts a flower garden with a vine border and combined hooking and chenille shirring. Brunk Auctions dated this rug (photo above) to 1860–1880. It sold for $28,320.

At these prices, shirred rugs are no longer relegated to the floor or bed.

Today, chenille shirring is experiencing a modest 21st-century revival. Rose Ann Hunter teaches it to modern artists. Despite its reputation for difficulty, Hunter finds the typical reaction to shirring is shock and awe: "It is like eating potato chips. Students don't want to stop and go home. They love it." Our foremothers would be delighted.

Right: These fanciful flowers are made of chenille caterpillars (with some hooked details) that have rougher edges than the flowers in the Augustine Phillips rug on facing page. Below: detail.

# LALIQUE

*Cont'd. from p. 1*

As *Antiques Roadshow* appraiser Nick Dawes noted in a book on the subject, "Most of Lalique's commercial production during the 1920s was in the form of functional table glass."

Dawes, vice president for special collections at Heritage Auctions, catalogued the 226 tableware Lalique lots for the company's Nov. 21, 2014 sale. Most came from an American collector who spent a lifetime accumulating tableware manufactured from 1912 through 1945, a period referred to as "old Lalique."

Nick Dawes, Heritage Auctions

During that era, René Lalique was designer, sculptor, and administrator at his glass factories. There were other designers and crafts workers, but Lalique was central to every facet of production and distribution.

Lalique's idea of tableware was hardly limited to plates, glasses, and carafes:

- For everyday meals he offered pitchers, decanters, butter dishes, pepper mills, napkin holders, coasters, salt shakers, jam pots, and dessert bowls.
- For the elegant dinner party, Lalique provided his customers with table jardinières, menu card holders, cruets, cocktail shakers, candlesticks, cigarette jars, chargers, knife rests, fruit bowls, even swizzle sticks. Many combinations, especially glasses, pitchers, plates, and carafes, were available in coordinated sets in a variety of colors.

## MASS QUALITY

Lalique believed that an artist must allow the greatest number of people possible to enjoy his work in their home. That required highly controlled, meticulous, labor-intensive mass-production. Solid objects like plates were cast or pressed; hollow forms such as carafes were blown with compressed air into a metal mold.

After inspection for flawless transparency, each piece was retouched, acid washed, frosted if applicable, and polished. Some elaborate items required 30 hours to manufacture with as many as 25 people in the production process.

One of the Heritage sale's take-away messages was the affordability of old Lalique tableware. Close to half the tableware lots (48 percent) sold for $500 or less. "You can buy the best for reasonable prices," Dawes says.

Photo courtesy of Heritage Auctions

Right: This c. 1935 8-inch opalescent work, *Oursins No. 2 Coupe*, got away for $625.

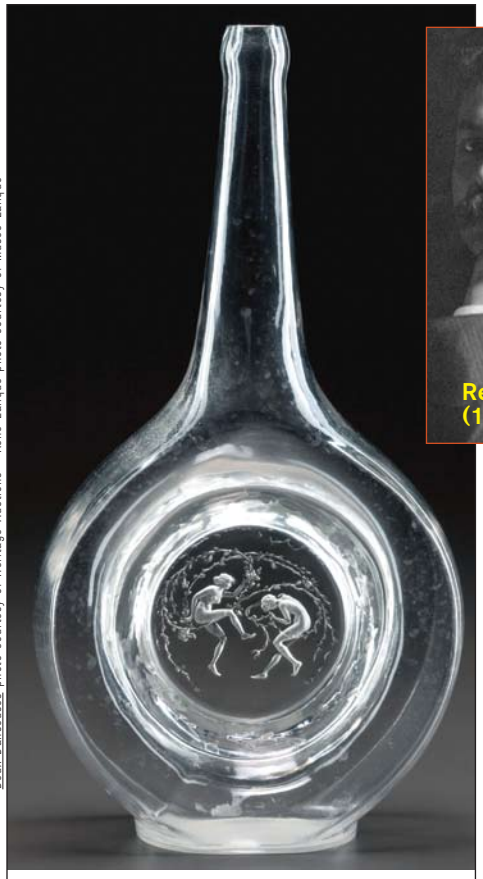
What would he advise new R. Lalique collectors to buy if they had $500? "It's not a bad idea to buy carafes," Dawes offers. "You can always add glasses later."

Carafes at $500 or less were readily available at Heritage. A 12¼-inch c. 1912 carafe in the Pyramidale pattern went for $468, including buyer's premium. A smaller (9½ inches) amber Thomery carafe dating to c. 1931 brought even less: $406.

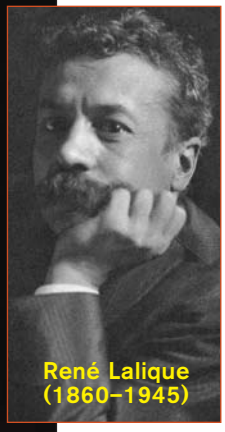
A few savvy buyers won't have to wait for the glasses. An elegant c. 1920 *Vigne Strié* (Grooved Vine) carafe in a sepia patina with three matching glasses sold for $468. A few lots later, two c. 1939 Fontainbleau carafes with three matching glasses sold for exactly $500.

If you think these $500 carafes will never again hold wine or liquor, think again. "The majority of people who buy Lalique use it," Dawes says. "That's what it's for. It has the added advantage of displaying well."

There were other good buys, albeit more tentative ones. Not only did 48 percent of the tableware lots sell for $500 or less, but close to half of the lots (46 percent) sold below low estimate. In general,



Deux Danseuses photo courtesy of Heritage Auctions • René Lalique photo courtesy of Musée Lalique



René Lalique (1860–1945)

Admirers cited this 13-3/8-inch carafe from 1912 in the *Deux Danseuses* (Two Dancers) pattern as an example of the "water-like transparency" of Lalique glass. The carafe sold for $4,063.

## SOURCES & RESOURCES

**BOOKS & PUBLICATIONS**

- ***The Lalique Mystique***, by Sheila Gibson Stoodley (Art & Antiques, October 2014)
- ***René Lalique: Enchanted by Glass***, by Kelley Elliott (Yale University Press, 2014)
- ***Lalique***, by Eric Knowles (Shire Publications, 2011)
- ***Lalique: a Century of Glass for a Modern World***, by Nicholas Dawes (Planning Corp., 1989)
- ***Lalique Glass***, by Nicholas Dawes (Crown, 1986)
- ***R. Lalique Catalogue Raisonne de L'oeuvre De Verre***, by Felix Marcilhac (Les Editions De l'Amateur, 2011). *Heritage Auctions used this book to verify dates, sizes, and patterns for its November 2014 sale.*

**INTERNET**

- **RLalique.com**: A comprehensive site that focuses on works produced by René Lalique during his lifetime. Includes articles, buyer's guides, blogs, signature comparisons, a free authentication service, and a listing of suspicious Lalique items in online auctions.
- **Musée-Lalique.com**: This site is posted by the Lalique Museum in Wingen-sur-Moder, France. Built in 2011, this museum is a half-mile from Lalique's only glass factory, which is still in operation but not open to tourists.

Pictured above are 10 Lalique amber-tint Marienthal pieces among 56 that comprised a complete service for eight. The lot sold for $13,200 via Heritage Auctions.

old Lalique goblets, dessert plates, cocktail stemware, and stemware from the steamship *Normandie* sold well below estimate.

## CREAM OF THE CROP

On the high end, two divergent old Lalique items tied for top bid at the sale. A small (3¾ x 6 inches) c. 1931 glass plaque with the etched lettering "*Services de Table de R. Lalique*" sold for $10,000. It was made for a department store display. The sale's rarest lot brought the same price: a pair of candelabra in the *Mouettes* (seagull) pattern on a brass base. The candelabra served as the table centerpiece when British King George VI and his family visited Paris in 1938.

Two other tableware items at the Heritage sale deserve special attention. A near one-of-a-kind 2 7/8-inch pepper grinder (see p. 2) in the *Feuilles* (folio) pattern and dating to around 1924 pulverized its presale estimate of $500–$700 when it sold for $5,312.

"The grinder is evidence that René Lalique could make anything out of glass," Dawes says. "Nobody had ever seen one before. It was a case of extremely short supply and elevated demand."

Perhaps the most personal item in the sale was a c. 1924 Bordeaux stem, 4½ inches in height, with the monogram "SH." That's for Suzanne Lalique Haviland (1899–1989), René Lalique's daughter. The tapered glass was in the Monogramme pattern, a line for customers who wanted one, two, or three initials on each item. The single "SH" stem sold for $1,875, four times its high estimate.

There is one final take-away point from the Lalique sale at Heritage Auctions. Not only is old Lalique tableware affordable, elegant, practical, and designed by an artistic master, but it is also in demand. Every R. Lalique tableware lot—those made between 1912 and 1945—sold either during or after the sale.

Clearly, there is no better time to start searching for that $500 R. Lalique carafe than right now.

Vigne Strié (Grooved Vine) is one of Nick Dawes' favorite Lalique patterns. This 12-inch carafe with three stems sold within estimate for $468. (The carafe's mark is pictured under the "Signatures" sidebar at right: It's simply "Lalique.")

## ON THE LOOKOUT

### BEYOND TABLEWARE

Our cover story focuses on the Lalique tableware that highlighted a recent Heritage Auctions sale. The event went beyond Lalique tableware, however. These Lalique items also made noise:

- **Topaz glass *Le Jour et la Nuit*** (Day and Night) 14¾-inch clock from c. 1926: $47,000.
- **Peacock *Borromée*** 9-inch c. 1928 vase (pictured): $46,875.
- **Blue glass *Milan* vase** with white patina, c. 1929, 11¼ inches: $43,750.

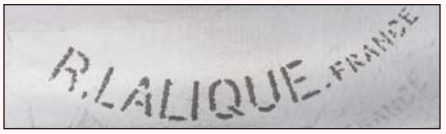
The event, called "Tiffany, Lalique, & Art Glass" also featured a **Tiffany Studios Border Peony** floor lamp that drew $143,000.

### BON APPETITE!

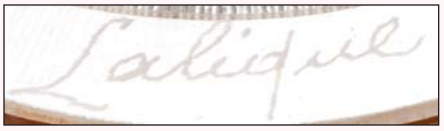
One lot at Heritage Auctions' sale of Lalique glass featured 56 **Marienthal** amber tint pieces. The complete service for eight (photo, above left) earned an auction-high estimate of $15,000–$20,000. No one opened the bidding at $10,000, and the service was passed. Less than a week later, though, Nick Dawes says, it sold in a private deal for $13,200. The c. 1927 set contained eight dessert plates, ice cream plates, luncheon plates, bowls, and Bourgogne, Champagne, and Bordeaux stemware.

### SIGNATURES

The most typical signature on glassworks produced during René Lalique's lifetime was "R. Lalique France," but many variations and exceptions exist, too. There were pre-1945 items signed simply "Lalique" without the "R"; others were signed "R. Lalique" without the "France." When he first opened his Alsace factory (273 miles east of Paris), some items were signed "VDA" for *Verrerie d'Alsace* (Glass in Alsace). After Lalique's death in 1945, his son Marc dropped the "R" in the signature block and eliminated many of his father's patterns. Advanced collectors assert that Lalique pieces authenticate the signature, not the other way around.







## FUTURE FEATURES

In coming issues of *Insider* you'll find features on the art of (and sizzling market for) **Georgia O'Keeffe** paintings; the letters and documents of **Albert Einstein**; the best in Folk Art **trade signs**; and what's hot in **Mid-Century Modern design** and **20th-century art glass**. And if you aren't familiar with the work of **Ed Moulthrop**, our upcoming feature will fill you in on his beautiful wooden bowls and vessels.

Ed Moulthrop black walnut vessel, $2,300 at Ragó Auctions, 2013

MAILING LABEL

**Insider on the Internet: AntiquesRoadshowInsider.com**

ANTIQUES ROADSHOW™ INSIDER

Visit pbs.org/antiques

## THE LAST WORD

# JUST FOR FUN

### Get a handle on our photo—and then give it a caption.

In a collaborative East Coast/West Coast moment at the Santa Clara *Antiques Roadshow* event last summer, appraisers Kevin Zavian of New York (at left in photo) and Jason Preston of Los Angeles are looking over an amber and gold Russian parasol handle. "Even though it was unsigned," Zavian later told us, "it could be worth hundreds or as much as a few thousand."

Of course, as Zavian asked rhetorically, "What do you do with old parasol handle?" He quickly answered his own question: "We've converted a lot of them into magnifying glasses," he said. He paused and then added, "Real *regal* magnifying glasses!"

That's the story behind the photo at right, but we're counting on you to come up with a clever caption to give this photo some humor. Send your best attempt(s) to us at *AR Insider* **Captions, P.O. Box 505, Bolton, MA 01740**. Our e-mail address: **ARI-Editor@comcast.net**. As always, thank you! —*L.C.*

Photo by Jane Viator

## JUST FOR FUN: READER CAPTIONS

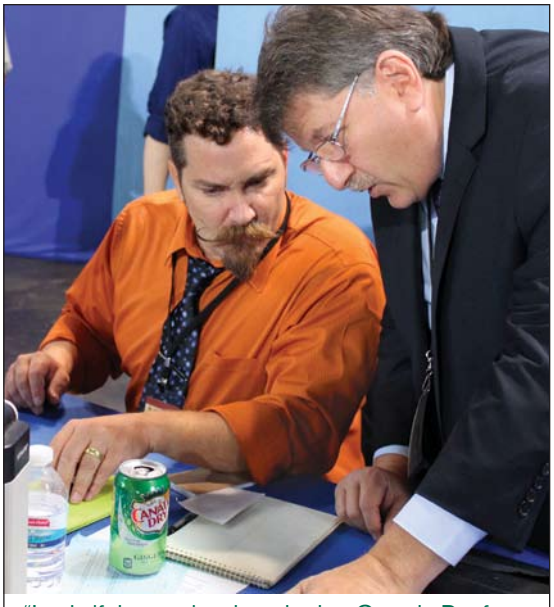


Photo by Larry Canale

"Look, if the guy just bought that Canada Dry from a vending machine, how can we appraise it at any more than a dollar?" –*Dick Simon, Houston*

**IF YOU'LL JUST SIGN THIS $1,000 WORK ORDER, JAMES, I CAN REMOVE ALL EMPTY CONTAINERS FROM YOUR TABLE...**

Okay, so the caption attempt above may be a reach, but we tried. On to the good ones... Here are the best reader captions for the photo at left: appraisers James Supp (orange shirt) and Philip Weiss.

- "Er, James, what just crawled out of your soda can?—*Bob Gormley, Newtown, Pa.*
- "About that high appraisal you just gave, James, do you maybe have something a little stronger than Ginger Ale in that soda can?" —*Cynthia Tyson, Brooklyn, NY*
- "No, James, I don't believe Canada Dry used that design on its cans in the 1940s or '50s." —*Elise Smith, Dallas*
- "Supp, man... make sure you make a Weiss decision on your estimate." —*Naressa Stephans (city not provided)*
- "*Ssshh*—don't look up, James, but... Elvis is in the building! —*Brenda Fuller, Marietta, Ga.*

## WATCH FOR IT...

### AIR TIME

*Antiques Roadshow*'s 2015 broadcast season kicks into high gear with a slew of new shows and (as marked by asterisks below) encore presentations. Here's the schedule through March. Check local listings for exact times.

- **Feb. 2:** Austin Hour 2; San Diego Hour 1*
- **Feb. 9:** Austin Hour 3; Celebrating Black Americana (new compilation)
- **Feb. 16:** Bismarck Hour 1; San Diego Hour 2*
- **Feb. 23:** Bismarck Hour 2; San Diego Hour 3*
- **March 2:** Des Moines Hour 1*
- **March 9:** Des Moines Hour 2*
- **March 16:** Des Moines Hour3*; Billings Hour 1*
- **March 23:** Bismarck Hour 3; Billings Hour 2*
- **March 30:** Birmingham Hour 1*