

# Bottles and Extras History

By Bill Baab



**Kitty Roach and Scott Grandstaff**

The most valuable asset owned by the Federation of Historical Bottle Collectors is its journal, *Bottles and Extras*. Not only does it entertain members with a diverse array of stories and photographs, but they are kept informed of what is happening within the organization's ranks.

The Federation hasn't always owned *Bottles and Extras*; indeed, and it was reluctant to accept the magazine when its co-founders decided to part company with it after several years of publishing.

*Bottles and Extras* was the dream child of Scott Grandstaff and Kitty Roach, born on their kitchen table in Happy Camp, California in 1989, with the first issue coming forth the following year. Both were just 36 years old.

"We never intended to produce a western magazine, or a southern, midwestern or eastern, for that matter," Scott said. "We wanted to bring national flavor to the table right from the (starting) gate. I have always been intrigued by the 'story behind the story' to be found just beyond the front room of any company wherever they operated. Glass houses, patent medicine companies, soda and beer bottlers, merchants. . .there's always a good story if you look hard enough.

"So we called up our good friend Cecil Munsey on the day we truly decided we were going to do it, no matter what. He promptly and diplomatically declared (and this is paraphrasing him): 'You're insane! You're naive! You'll go busted hearts and toes up and broke in no time at all. . .but if you're going ahead with it anyway, sure I'll help!'

Munsey, involved in the hobby and the Federation from the get-go and author of *The Illustrated Guide to Col-*



**Scott**



**First issue produced by FOHBC, March 1995  
(large 8.5 X 11 format)**

lecting *Bottles*, among other books, helped Scott and Kitty in every way imaginable.

The magazine's name came from antique bottles, of course, "and we wanted something to go with it that could hopefully include everyone who didn't specifically collect bottles alone," Scott said. "We don't really specialize in anything specific ourselves. I mean, not anything. Glass, wood, ceramic, metal, cloth. We collect many things.

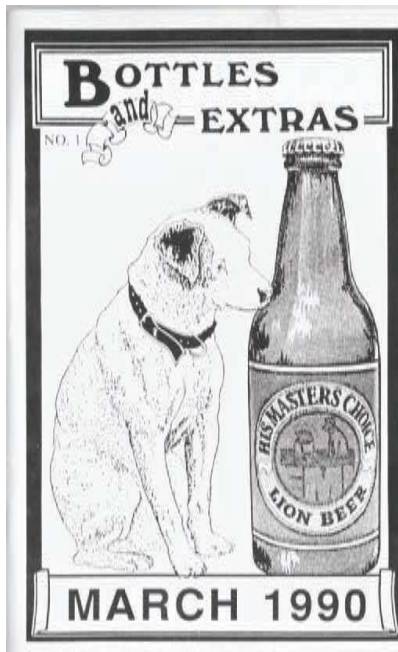
"Of course, we love bottles and jars from all over the world and from a wide time span. Our interest goes toward early colorful, exceptionally crude and beautiful glass. The best we can afford. Categories we leave to others. After all, there might be a brilliant example, selling cheap, that we'd leave behind if we ever concentrated on a single aspect of the hobby. That would not do! We want the *pretty* ones!

"Labels are nice, so are trade cards, but our little house here is jammed from top to bottom. I have a basement stuffed and am practically scared to put anything else in the attic. It could fall through the ceiling! I guess the only thing you could really say is that we collect historical information."

The couple went through some trials and tribulations getting each issue published and mailed.

"We misspelled John Tibbitts' name in the second issue and in the table of contents and it got past us both," he said. "So we took pens and fixed it. On every one."

Tibbitts founded the nation's first bottle club in Sacramento, California, in 1959 – the Antique Bottle Collectors



**Issue 1, No 1  
March 1990**

Association – and is generally known as the father of modern bottle collecting.

"Computers were actually invented when we started, but they weren't very good and were terribly expensive," Scott remembered. "So we rented an early word processing machine, one of those short-lived, all-in-one products, with a printer and tiny orange and white monitor screen, probably eight or nine inches in size. Its main claim to fame was that it could actually justify type. But the 9-pin dot matrix printer didn't even do that very well. The print was broken and 'dotty' and hardly readable straight from the printer. So we printed out our masters and I hauled them up to the mine (where I was employed) and made Xerox copies at 300 percent. Then we took pens – Rapidograph technical drawing pens – and overdraw every letter of every word in bold black ink.

"I took those masters back to the shop and reduced them down to print size, cleaned up those just a little more with the pens, and sent it off with a prayer on our lips. When the issue came back from the printers, we cried because it was still so poor.

"So we found and bought a real computer for our second issue. The

fabulous 286 computer had just been marketed and the Pagemaker layout



**Issue 1, No 2  
April 1990**

program, too. We found and hired a guy in the next state (nobody was closer and there were no established dealers yet) who brought it to us, set it up on the table and gave us a three-hour lesson. There were only 30 days (maybe a couple of more) between the first and second issues and we learned the computer in that time.

"Even with the fabulous 24-pin Panasonic printer we bought, the second and third issues are a little hard to read. By the fourth issue, a woman we knew started a magazine of her own about gold panning and treasure hunting. She bought a genuine laser printer and invited us to print our masters on it.

"The only rub was, in those days the print size you ordered wasn't the print size you got, so you had to recalculate everything incorrectly on your computer to end up with the print size you really wanted!"

Before their last issue was published in January 1995, Scott and Kitty had done lots of "little things" to improve their relationship with contributing writers.

"One of the things we did was to never threaten an author, in even the smallest way, to voluntarily hand over their copyrights as so many other pub-

lications have done so many times in the past," Scott recalled. The Federation still maintains that policy.

"We saved every hand-layout, ready-to-print master sheet and returned them all to the individuals. Perhaps at least five or as many as nine books were the result. Some of the authors who benefitted were Dr. Richard 'Dick' Cannon, Tom Caniff, Charlie Barnette, Brian Grapentine, Jack Sullivan and Dave Cheadle."

Scott said that Kitty "gave a big chunk of her life to making *B&E* a success. No one ever worked harder for the amusement of bottle collectors. . . every page, every word, every picture, deep into the night and straight through Christmas she worked, time and again. If you look, you'll find a cartoon strip called 'Superdigger' she drew in her 'spare' time. The first issue had a hand-drawn, mirror image of Nipper, the RCA Victor trademark terrier, on the cover, just to see if Cecil, the article's author, would notice. She did the hand-lettered mastheads in an original font and hand-drawn ads to run in other publications, all done in pen and ink and no computer. She did hand-drawn illustrations on several pages for each issue and what nobody knows is that old newspaper prints were redrawn by hand (hers) so that you could actually see and read them when they were printed.

"She laid up every master page for printing and hand-cropped and adjusted every photo in those days before computers. We returned every story and photo to contributors with notes of thanks. I lived on the telephone while proofreading copy and rewriting the tough spots so our authors would look their best. One article came to us handwritten on a brown paper bag. I'm not kidding, and after it was rewritten, it was one of our best articles. I think we still have that bag. I'd call back authors for more information and add things to widen the viewpoint to make sure a national audience wouldn't pass them by. Many were strictly regional when they got here.

"But I was only the junior partner in the enterprise. Kitty was and is a



professional artist. The magazine was more her doing than mine."

In 1994, Scott and Kitty decided to take a rest, even though their magazine had a readership of more than 1,100. "It was the 64 to 80 pages per month and all the work that needed to be done to print and mail out each issue," he said. "It had become too big a job for two people alone to do it right.



**Last issue produced by Scott and Kitty, January 1995**

We were always on the verge of being able to hire some help, but never quite.

"When we were ready, (Federation president) Gene Bradberry had already 'retired' and Carl Sturm & Co., weren't sure they wanted it. Cecil jumped in at the 11<sup>th</sup> hour, called everyone back and they all gave in, albeit reluctantly. The only thing we asked for payment for our magazine was honorary life memberships for the two of us. I'm not sure if that comes with office-holding or voting privileges, but we still do get copies of the magazine."

The first issue published by the Federation, according to Munsey, was Vol. 6, No. 3, of March 1995. Editor was Dave Hinson of the Los Angeles area. He did a great job editing the magazine through Vol. 11, No. 8, August 2000. Dave Cheadle of the Denver, Colo., area, who had been editing

the *Advertising Trade Card Quarterly* (journal of the Trade Card Collector's Association, a slick national publication), became the editor in time for the September issue. He did a wonderful job until resigning to attend a theological college in late 2002.

Enter Ralph Van Brocklin of Johnson City, Tenn., and Kathy Hopson-Sathe, then living in the same city. She had been editing a little journal called *The Soda Fizz*. It was an impressive publication so when the call went out for an editor to succeed Cheadle, this writer recommended her to Ralph, who was then the Federation president.

Kathy later admitted to this writer that she was scared she wouldn't be able to do a good job. "Just think of it as a big *Fizz*," I told her, and she has done a superb job.

"It was Ralph and Kathy who took B&E to the high place," Scott said. "But when Ralph proposed that the magazine be run quarterly, I was against it because ad revenue is severely limited for a quarterly magazine. We hashed it out and I came to agree with him, but I put him under a dire warning to really make a splash or sink. Come through he did! In spades. He must have lived on the phone and on the road for months because there were some amazing, hard-to-get articles printed."

First issue of "*The New Bottles and Extras*" was published in the spring of 2003.

In 2006, Federation board of directors voted to extend the magazine to bi-monthly publication, and members have been enjoying it ever since.

In 2008, however, illness stopped Kathy in her tracks and forced her out of the editorship. June Lowry, the Federation's business manager, temporarily took over. The September-October issue was her first.

In retrospect, the Federation has never been without a newsletter or magazine.

From the spring of 1973 through the fall of 1975, the Federation published the Federation of Historical Bottle Clubs *Journal*, with Munsey aboard as the editor. Issued twice

yearly, it lasted six issues. Then came the *Federation Letter*, later renamed *Federation Glass Works*, and its editors included Carl and Joy Sturm from 1989-1994. By that time, long-range plans to hand over *Bottles and Extras* to the Federation were being discussed by Munsey, Bradberry and Scott and Kitty.

NOTES: While Scott and Kitty were busy with their "baby," they became involved in other magazines' startups. Mike Sheridan started his magazine, *Bottles & Bygones*, in the U.K.; Dave Cheadle got a trade card magazine going, and Phil and Rhonda Culhane started *Canadian Bottles & Stoneware*. "We were on the inside of those every step of the way," Scott said. . . He and Kitty still live in Happy Camp, located in far northern California, accompanied by a canary named Chester, who lives in an early 1900s brass Hendryx bird cage. . . if they have a heart's desire for another bottle, "if you ever see a Hood's Sarsaparilla in a lovely, sparkling color, dripping with whittle and crudeness, please look me up," said Scott.

AUTHOR'S NOTE: I am indebted to Dr. Munsey for his editing skills and knowledge of the Federation's early days.

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#### Note from Jar Doctor:

As most of you have seen my Jar Doctor logo, I would like you all to know that it show cases Kitty's extraordinary talent.  
Thank you, Kitty!!!!

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