

Artist Doll & Teddy Bear Newsletter

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2018 Quinlan Artist Doll and Teddy Bear Convention

The 8th annual Artist Doll and Teddy Bear Convention, otherwise referred to as the “Quinlan Show” by the artist community, will be held again at the Clarion Hotel in Philadelphia on April 12-14, 2018. Registration is not available until November 1. Eventually, all the information about the convention will be at www.quinlanshow.com. We expect there again will be 130 artist sales tables (sellers will all be artists – no dealers/vendors) at the Saturday Convention Show and Sale. The Friday-Saturday convention fee is \$195 for artists, collectors and spouses. Those attending Thursday workshops will register directly with the instructor and send them the workshop fee (instructor contact information will be provided). Below is a very preliminary and brief summary of the convention agenda.

Thursday, April 12, 2018

- Optional half day and full day workshops (extra fee)
- Boot camp indoctrination for first-time attendees
- Signature Piece Doll & Teddy Bear Sale & Judging for Bullard/Port Awards
- All day free coffee, tea and lemonade
- Complimentary wine, beer, and soda open bar
- Meals available in private dining room or hotel restaurant (on your own)
- Professional photographer service (nominal fee)

Friday, April 13, 2018

- Convention begins with Friday breakfast and ends with Saturday banquet
- Two collectable rare convention artist souvenir pins
- New and old doll and teddy bear magazines for convention attendees
- Buffet full breakfast, lunch and dinner
- Complimentary wine, beer, and soda open bar
- All day free coffee, tea and lemonade
- Market Place for buying trims, material, supplies, trinkets, and do-dads
- Thirteen (13) educational and entertaining presentations
- One-on-one mentoring for new doll and teddy bear artists
- Six (6) special one-of-a-kind, signed doll and teddy bear exhibits and sales
- Early access to the Artist Doll and Teddy Bear Show and Sale
- Artist doll and teddy bear discount coupon drawing
- Professional photographer service (nominal fee)

Saturday, April 14, 2018

- Buffet full breakfast and dinner
- All day free coffee, tea and lemonade
- Complimentary wine, beer, and soda open bar
- Largest Artist Doll and Teddy Bear Show and Sale (open to the public)
- Sixty (60) doll and bear door prizes for lucky winners of hourly free drawings
- Free new and old doll and teddy bear magazines for the public
- Professional photographer service (nominal fee)
- Helen Bullard and Beverly Port Award Banquet

Are Artist, Antique, or Contemporary Pieces the Best Buy for the Dollar?

by Terence Quinlan

That depends on your intent. If you want a toy to be played with or wish to collect inexpensive dolls/bears, contemporary pieces are best. If you are comparing artist and antique pieces, think in terms of common stock investments. The intrinsic value of stocks is the inherent ability to generate earnings or dividends. The inherent value of artist and antique pieces is based on quality, condition, quantity, signature and authenticity. Like common stocks, their price is also based on extrinsic value as determined by external factors, e.g., promotion, opinions, fads, etc. Ideally, you should not pay a premium for extrinsic value in either case. In my opinion, you generally pay for more extrinsic value with antiques than you do for artist pieces.

Suppose it was 1916 and you had the choice of buying the original prototype of a doll or bear that was designed, made and autographed by the original artist or buying one of the hundreds or thousands of manufactured pieces based on that prototype? Which would you prefer? I would too. Part of the premium paid for antiques is the perceived scarcity – not just that it is old. Age merely created the scarcity. With artist pieces, they are already scarce in that there is only one or a few of them available, so there is no premium paid for age and years of inflation.

There is no doubt that antique and contemporary dolls and teddy bears are certainly well worth collecting. But artist pieces are a very intriguing collectable vehicle compared to antique and today's manufactured dolls and teddy bears. It is a unique opportunity in the history of collectables that one can buy a one-of-a-kind collectable directly from the artist with their signature and at the initial purchase price before inflation and other extrinsic factors affect their demand. Artist pieces offer more intrinsic value in some ways than most alternatives in the doll and teddy bear market. It may not be for some years, but artist pieces will have their day in the sun, just like the commodities of gold and silver took decades for people to recognize them as "investments." In the real long term, artist pieces will be the antique collectables of the future. It is mind-boggling to wonder what today's one-of-a-kind pieces (not mass produced) that are handmade (not manufactured) and made by the actual artist in their entirety (not just the heads as with many antique dolls) will be worth when they are the same age as today's antiques, especially if you get the artist's signature, photograph and one-of-a-kind certification.

The Psychology of Collecting

by Mark B. McKinley, Ed.D.

Everybody collects something. Whether it be photographs of a person's vacation, ticket stubs from ball-games, souvenirs of trips, pictures of one's children, athletes' trophies, kids' report cards or those who collect "junk" (pack-rats) and dispose of it in garage sales.

The evolution of collecting. On the more formal side of "collecting," it does seem that growing up we all collected something we made into a hobby. It could have begun with baseball cards, marbles or stamps. Then it moved on to antique books, Longaberger baskets, state quarters or Atmos clocks. For others it was collecting the really unusual that worked best for them. People actually collect bad poetry, barbed wire, knock-knock jokes, wax paper liners out of cereal boxes, swizzle sticks, string, mouse pads, phone books, type fonts, clothing of famous people or Mersenne primes (prime numbers). Indeed, some collectors even collect collecting guides. And, speaking of the unusual, what about the names for the people who collect things? An archtophilist collects teddy bears, a deltiologist collects postcards, a numismatist collects coins, a vecturist collects subway tokens and a clock collector is a horologist. Possibly Noah was the most famous collector of all. After all, he collected two of every living animal and housed them in one place.

During the 1700s and 1800s there were aristocratic collectors, the landed gentry, who roamed the world in search of fossils, shells, zoological specimens, works of art and books. The collected artifacts were then kept in special rooms ("cabinets of curiosities") for safekeeping and private viewing. A "cabinet" was, in part, a symbolic display of the collector's power and wealth. It was these collectors who established the first museums in Europe, and to a lesser extent in America.

The motivations to collect. Why do we collect things, e.g., Cracker Jack toys to manhole covers? Some people collect for investment, yet one must wonder how a penny can become worth thousands of dollars. Some collect for pure enjoyment – it's fun. Some collect to expand their social lives, attending swap meets and exchanging information with like-minded souls. And still other folks collect to preserve the past, but there can be risk here. Medical scientists and anthropologists collected human remains for the purpose of study. Yet the courts have been called into the fray as to who is the proper "owner" of the past, e.g., the Kennewick Man – archaeologists legally fight to study the bones, whereas, Native Americans legally fight to bury them.

For some people collecting is simply the quest, in some cases a life-long pursuit that is never complete. Additional collector motivations include psychological security, filling a void in a sense of self. Or it could be to claim a means to distinction, much as uniforms make the "man." Collections could be a means to immortality or fame vis-a-vis Dr. Louis Leakey. For some, the satisfaction comes from experimenting with arranging, re-arranging, and classifying parts of a-big-world-out-there, which can serve as a means of control to elicit a comfort zone in one's life, e.g., calming fears, erasing insecurity. The motives are not mutually exclusive, as certainly many motives can combine to create a collector – one does not eat just because of hunger.

Collecting vs. hoarding. Sigmund Freud didn't see collecting as stemming from these kinds of motivations. He postulated that collecting ties back to the time of toilet training, of course. Freud suggested that the loss of control and what went down the toilet was a traumatic occurrence and that, therefore, the collector is trying to gain back not only control but "possessions" that were lost so many years ago. Well that's Freud. While Freud may clearly have overstated the issue, his explanation serves as a nice segue into the dark side of "collecting," the psychopathological form described as hoarding. The "abnormality" of the hoarder shows

up in those instances where the aberrant behavior interferes with an otherwise “reasonable life.” This can sometimes even include gross interference with the lives of others, even leading to enforcement issues.

Some theorists suggest that the behavior associated with hoarding can be an extreme variation on compulsive buying. Compulsive buying, in turn, is closely related to major depression, obsessive-compulsive disorder, and in particular, compulsive hoarding. According to a study by Kyrios, Frost and Steketee, compulsive buying is thought to be influenced by a range of cognitive domains including deficits in decision-making, emotional attachments to objects, erroneous beliefs about possessions and other maladaptive beliefs. Some “experts” have described the psychopathology of hoarding as “repetitive acquisition syndrome.”

Hoarding as pathology. Probably the extreme illustration of this is the person who harms others in his/her passion for “collecting.” Such extreme pathology is referenced by “animal or people hoarders.” The former is the person we read about in the local paper with a headline that reads: “Local Woman Found with 100s of Filthy, Diseased, Malnourished Cats.” On the other hand, there are those collectors who collect people, as in serial killers. Movies such as *The Collector*, *The Bone Collector* and *Kiss the Girls* portray such persons in a context of a thrilling mystery for the entertainment of movie goers. In extreme instances of aberrant collecting what is one to do? “Dr. Phil,” The TV mental health guru Philip McGraw, came to Amherst, Ohio to video and “heal” a Mr. Mishak who had a 10-year accumulation of “collectibles” that ranged from old cereal boxes, windows, and toothpaste tubes to dead cats. Dr. Phil interpreted Mr. Mishak’s problem as “compulsive hoarding” that served as a coping mechanism for managing anxiety and fear of losing control. The proposed “therapy” was to provide a convoy of six big-rigs to haul away the “collectibles” Accompanying the trucks was a requisite Dr. Phil TV crew. Since researchers have not agreed on the accountabilities for the pathology of collecting, therapies have had limited success with such persons. We do not yet know the full outcome of Dr. Phil’s “therapy.”

Source: The National Psychologist, January 1, 2007

The Herd

by Adam Milton

Definition: Stock traders can be divided into different groups based upon when they make their trades. Professional traders make up the groups that trade first, then come the new traders that might become professional traders one day, and then finally comes the “herd.”

What is the Herd?

The herd is the group of traders that make their trades after all of the other traders. The herd is composed of the majority of the buy and hold investors, along with the stock tip traders, and the general public. The herd is so called because they tend to trade as a single group, using information such as mass media news reports and the public’s economic sentiment to make their trading decisions. Where professional traders try to avoid trading based upon emotion, the herd make their trading decisions based entirely upon emotion (especially fear that they will miss out on a large price move, and greed that they could make a lot of money). As a result, the herd will only enter a trade when a price move has become so obvious that anyone (even non-traders) can see it on a chart.

Why Do You Need to Avoid the Herd?

As the herd is the last group of traders to make their trades, they tend to buy at the highs and sell at the lows (the opposite of making money). The reason for this is based upon pure market dynamics. Once the herd has entered their trades there are no more traders to continue the buying or selling. Therefore, once the herd has entered their trades, the markets either reverse or consolidate (move sideways). Professional traders often

keep track of the herd, and when the herd makes a trade, the professionals will make the opposite trade. For example, when the general public starts buying Euros because of a financial news report, the professional traders will sell Euros, knowing that after the herd, there is nobody left to buy.

Source: About.com on "Day Trading" (6/20/12)

The Herd – Commentary

by Terence Quinlan

This is the first of hopefully a long line of articles that are directly and indirectly related to why and how collectors buy dolls and bears. More will be written by me, better known as "Susan Quinlan's husband." My life-long interest has been the world of finance and investments, which is where all of my earlier education and career focused. Over the years that Susan has collected dolls and bears, I noticed a lot of parallels between investing in stocks and bonds and buying doll and teddy bear collectables. So I thought it would be fun to start writing about the subject to create some controversy, get me back to doing research, which I love, and to get people to think outside the box about why and how they shop for dolls and bears. This first article is a followup to the above article entitled "The Herd" by Adam Milton.

First, let me explain the term "herd instinct." Herd instinct is a mentality characterized by a lack of individual decision-making or thoughtfulness, causing people to think and act in the same way as the majority of those around them. In finance, a herd instinct relates to instances in which individuals gravitate to the same or similar investments based almost solely on the fact that many others are investing in those stocks. The fear or regret of missing out on a good investment is often a driving force behind herd instinct.

Humans naturally want to belong to a community, a group of people with shared cultured and socioeconomic norms. Investors can sometimes be induced into following "the herd", whether it is buying at the top of a market rally or going over the cliff in a market crash. Financial behaviorists attribute this to the natural human tendency to fear being left alone or the fear of missing out. It could also come down to the raw, powerful emotions of fear, greed and envy that drive people to irrational states of mind.

There are many doll and bear collectors who collect just antique, contemporary or artist pieces. In the stock market, it is like buying just technology stocks or utility stocks. Some buy just from one or two favorite artists. It is like just buying Apple Computer stock and Walt Disney stock. Some collectors continue to collect the same kinds of dolls and bears because their friends or club members collect them. Some are influenced by articles that talk about the latest "hot" item on the market. They in effect are following the herd of collectors rather than making decisions on their own. In the stock market, there is actually an investment strategy called "contrarian investing." It is based on the belief that the general public are usually wrong in their investment decisions, so a contrarian will do just the opposite. If everyone else is buying stocks, the contrarian will be selling short (selling stocks) and vice versa. If most are buying contemporary dolls and bears, a contrarian would be buying artist dolls and bears. If people are getting rid of their collections, a contrarian would be buying collections or parts of collections. A contrarian would be buying a stock that is doing poorly. There have been a number of studies that found contrarians outperformed the market (herd) over a period of time.

The conclusion for any type of collecting or investing is to think for yourself. Do not just buy what is popular among friends, club members or in the media. Buying a wider variety of dolls and bears gives you a more diversified collection, just like a diversified portfolio of stocks gives you greater protection against drastic fluctuations in individual stock prices.

Source: Excerpts on "Herd Instinct" from Investopedia

Where Are all the Young Collectors?

by Stuart Slavid

Collecting is an age-old hobby, a passion to buy, hunt for and accumulate treasures. But it seems that the drive to collect beautiful things has disappeared, primarily with the forty and under crowd. They appear to be far more interested in gadgets than objects.

You may argue that serious collecting doesn't begin until one has gone through college, married, and had children and a house. Maybe you have to be in your mid-40s to decide to invest in a collection. But that doesn't seem right. I started collecting before I was ten. Back in the early 60s, kids collected baseball cards, dolls, stamps, coins (who didn't have those little blue books?), Tonka toys and so on. Today what do they collect? Video games, Facebook friends, and iPhone aps.

I believe that collecting is a bug that you catch early on and continue to nurture through adulthood. It's no surprise that so many collectors that I know and have known have more than one collection at home. They may collect English furniture, have a collection of inkwells, a number of nice portrait miniatures and an assortment of toby jugs. I've had consignors whose collection was selling in the first part of an auction, and then who started bidding in the second half. Asked about it, they simply stated that they thought they'd start collecting again!

There is a social side to collecting, and these groups are missing young blood. Collectors societies focusing on pipes, fans, steins, pattern glass, a wide variety of ceramics, dolls, open salt cellars, you name it, flourished in the 1950s right through to the end of the century. If these groups aren't already gone, they are aging terribly. Along with other ceramics groups, I've been a member of the Wedgwood International Seminar for many years. Held annually in various locations throughout the US, Canada and the UK, members from across the US and as far away as Australia (there are three Wedgwood Societies there) can socialize, share thoughts, enjoy lectures, eat, drink and be merry together. Many form lifelong friendships, and even after I've sold their Wedgwood collections, they continue coming for camaraderie. Even so, the populous of the Wedgwood Seminar has declined over the years. Event attendance in the 1960s often topped at over 300. Today, depending on the venue, 80-120 is good, and with no young faces!

This decline is a concern for every collectors group, not just Wedgwood, and many societies are constantly trying to reinvent themselves to try and attract new and younger collectors. Reduced membership fees, attractive and informative literature and modern websites with helpful links are but a few of the ways groups are attempting to reinvent themselves. There's no reason to believe that there won't be a renewed spark among young people to collect, and perhaps avenues such as Twitter and Facebook can help connect older collectors and various collectors societies with the younger generations. Reversing this declining membership trend is vitally important to the future of collecting. Is there a short term answer, no. Would I encourage you to join a collectors society, absolutely.

Source: Posted on Skinner Website, December 15, 2010

Lessons Learned from the History of Teddy Bears

Excerpts from "Riding the Teddy Bear Coaster"

by Terry and Doris Michaud (Sept. 2010)

with observations in brackets by Terence Quinlan

The message from this analysis is for doll and teddy bear sellers to look at history, learn from history, and think outside the box for new ways to apply tried-and-true concepts to their business and profession

"The teddy bear industry has been on a roller coaster ride and has gone through some major ups and downs over the past 100 years. To be sure, the first major upswing can be credited to the popularity of President Teddy Roosevelt. During his tenure in the 1906-1908 period, it was high fashion for ladies to be seen with a teddy in their arms. Teddy's image appeared on all manner of goods including baby rattles, puzzles, china cups and saucers, postcards and a host of other items and today some of these early pieces are highly treasured by collectors" [age and scarcity create value]... "There is no question that the stock market crash in 1929 took its toll on our hobby, and it forced many companies to look at ways of producing teddy bears at a substantially lower price" [prices fluctuate with the economy]... "In the late 1960s, British actor and author Peter Bull made appearances on talk shows to promote a book he wrote about adults who collected teddy bears, and more specifically, the story of the bears and their relation to the collectors. It created a flood of interest, as adult collectors realized it was OK to share the fact that you loved teddy bears!" [a new image or market increase demand]... "In 1974 Beverly Port designed and crafted a teddy bear she named Theodore B. Bear, which she displayed at...various doll events around the country" [new markets increase demand]... "...collectors no longer had to attend doll shows to find their cherished teddies. They could now go to Teddy Bear Shows that were springing up all over, both here and abroad. Teddy Bear specialty shops also made the scene" [easier and greater accessibility increase demand]... "Teddy Bear manufacturers were quick to capitalize on the popularity of the day and invited better known teddy bear artists to do design work that the manufacturer then added to their growing line." [new and larger distribution channels increase demand]... "By the mid 1990's...the recession took a serious toll on our hobby, with sales of [manufactured] teddy bears dropping as much as 60 to 70%, leading some producers to switch their production to their children's line of plush bears and animals...Fortunately most artists, unlike manufacturers, are able to 'go with the tide' and craft products that are less expensive, or in some cases change their entire output to cats, dogs and other creatures for the marketplace." [diversifying into new/different product lines increase demand]... "...teddies made by Build-a-Bear are very popular with collectors...There are a number of reasons for this, including the fact that their teddies are very affordable, they offer the collector the opportunity to "design" a bear to their own liking and they have over 400 stores throughout the world..." [affordability, offering options in the construction, greater accessibility, appeal to a new (children's) market all increase demand]... "We cannot state that they (artists) are enjoying the largest sales by dollar volume, as manufacturers have the capability of producing [distributing] hundreds of teddies each and every day (in all price ranges)..." [larger distribution channels and wider price range increase demand]... "

*The above observations and lessons learned
[in brackets] are applicable to all sellers of artist,
antique, and contemporary teddy bears and dolls*

Price of Antiques Falls as Buyers Turn Their Backs on the Past

By Partick Sawyer

Reality TV shows such as the *Antiques Roadshow* and *Cash in the Attic* have led to a reaction against period furniture and paradoxically fueled the fashion for modernist pieces, say antiques dealers. They warn that by their sheer ubiquity programs dealing with antique furniture have in fact helped lead to a dramatic drop in the price of pieces, as viewers come to regard them as old-fashioned and “just for pensioners.”

Instead younger people have turned to mid to late 20th century pieces, preferring the *Mad Men* modernism of the stylish US TV series to the country house furniture associated with classic British costume drama. “These TV shows have fuelled a problem with people’s perfection of antiques,” said the respected antiques dealer Simon Myers. “They give the impression they are the prerogative of old people.” “It adds to the problem that has grown out of the fact that in the 1970s and 80s everyone filled their homes with all manner of good, bad and indifferent things. As a result people who are now in their 20s and 30s and grew up with this stuff in their parent’s homes have turned their back on it.” The result has been a dramatic drop in prices, with pieces that could only be bought for several thousand pounds just a decade ago now available for a few hundred.

Mr. Myers says he no longer bothers to stock lots of dining tables and chairs at his showroom, in Gargrave, North Yorkshire, because of falling demand. “Firstly young people want a clean look, with less furniture all together. And then many of them don’t have a dining room nowadays, so have nowhere to put a set of table and chairs, let alone an antique one for 12 people,” he said.

The fall in prices is part of the cyclical nature of furniture fashion.

Prices now are at their lowest since the 1930s, when the death toll of the First World War led to a large number of pieces on the market with fewer buyers left to take advantage, as so many young men had been killed in the fighting. However, after the end of World War Two, as Britain began to recover from the hardships of war, the demand for furniture went up and antiques regained some of their popularity with young couples setting up home, with a consequent increase in prices.

By the early 70s the fashion for recycling had taken over the furniture market, with homeowners happy to buy and restore pieces to their former glory. Mr. Myers believes the reaction against antique pieces in recent years is also a reflection of the changing face of British society. He said: “In the 18th and 19th century in areas such as Yorkshire and Lancashire great wealth was created and innovation took place. People wanted to better themselves and educate themselves, and one way of doing that was to become a collector of fine furniture. That’s gone. Fioan Bruce of *BBC Antiques Roadshow* says “Now people with lots of money buy a flash car and an apartment in central London, or a masterpiece of art they don’t understand.”

Ken Bolan, another dealer, has switched from selling antique to mid-20th century furniture at his London showrooms, saying prices for modern items have quadrupled in the past decade. However, many antique dealers believe it is only a matter of time before the winds of fashion change yet again and period pieces come back into favour. And now could be the best time to buy.

“Not everyone wants flat pack furniture from Ikea which you bolt together and then throw out six months later,” said Mr Myers. “There are still many discerning young people who can take advantage of some really low prices for beautifully made pieces of furniture that will last for generations.”

Source: The Telegraph, December 19, 2015

Artist Tips: Improve Your Booth Etiquette to Increase Sales at Shows

As with any retail business, [doll and teddy bear] shows require a certain level of etiquette to ensure you are bringing in as many sales as you can. It isn't enough to be talented; you also need to be aware of the other aspects of this industry that can result in higher profits. They say you catch more bees with honey than vinegar, and the same rings true in the world of craft shows.

The most important aspect of booth etiquette for arts and craft shows is to be nice. These shows can be long and stressful, and depending on the weather, they can also be incredibly miserable. However, you can't let this show to your customers. Always keep a smile on your face and be prepared to grit your teeth when someone asks you the same question for the millionth time that day. By having a positive attitude during the entire process of a customer's transaction, they will be more likely to return, maybe even with friends. It isn't just the customers you need to be nice to either. The vendors surrounding your booth will be your neighbors for several hours so you might want to stay on their good side. Even if you aren't the biggest fan of them as a person or what they are selling, being pleasant to them will keep the day going smoothly and keep an air of positivity around you and your booth.

You should also be prepared to stay open until the end of the show or festival. If you start packing up your wares early, your customers may feel like it's time to go home. Those customers are the reason you are putting money in your pocket, so you want to provide them with as much of an opportunity to buy your products as possible. Fellow vendors are also likely to be bothered by an early takedown since it may drive customers away thinking the show is over.

Source: FairsandFestivals.net (February 2014 article)

Suggestions for Selling at Doll and Teddy Bear Shows

Price Tags or No Price Tags: People who are new to the world of arts and crafts shows often have a number of questions as to how to approach the experience. One of the most burning of these tends to be in regards to whether or not to put price tags on their work. Some artists worry that price tags will cut down on desirable elements of the art show experience, such as customer interaction. Others worry that pricing out their items looks tacky and seems presumptuous. However, more and more experts are advising artists to clearly price their work. Let's take a closer look at why.

Customers Like Clarity: Most visitors to craft shows say they far prefer it when items for sale are clearly marked as such with the artist's asking price. This way, they know right off the bat how much of an investment they're looking at and even most artists agree that this is what they'd prefer if they were in consumer mode. Also, if you don't price your items, some of your customers may assume your things are for show only or extremely high priced.

Cut Down On Unnecessary Questions: If your items aren't clearly marked for sale, then your time will be taken up with a lot of repetitive customer questions that could easily have been answered by a price tag. You might not be able to give the personal attention that you'd hope to each and every person. This could lead to lost sales if people wind up leaving because you're not available to answer their questions.

More Comfortable Experience for Quiet Customers: You will always have some customers who just aren't talkers and would probably choose not to buy at all if it means approaching the artist to ask about pricing. You will also have others who are self-conscious about how to react if a given piece is out of their

price range, possibly leading to their deciding not to speak up. Pricing items clearly helps ensure that every customer is comfortable with their shopping experience. You'll make more sales as a result, too. The thing is, if customers want to engage you, they always will. However, fixing it so they don't have to ask about prices allows you to maybe spend time discussing other elements of your work instead. It actually makes for a better experience overall, not only for your customer, but you as well.

Source: FairsandFestivals.net (October 2012 article)

Major Museum Expansion

The Susan Quinlan Doll & Teddy Bear Museum originally had 80 display cases when it opened in 2005. A large area of the galleries were used by those who held parties, receptions and activities at the museum. Meanwhile, much of the Quinlan collection has been in storage and has never been seen by the public. And since 2005, the unseen portion of the collection has increased considerably. So the Quinlans thought it would be a better use of their available space to add more display cases. After designing the all glass cases and determining the layout of the cases, they determined that they could add 65 more large display cases, bringing the total to 145 cases. Each case is 4' wide and 7'-8' tall.

The manufacturer had to send the disassembled cases in three shipments. In each shipment, parts were made incorrectly, so replacements had to be ordered. Each time it took 2-3 months to receive the modified parts. In addition, there were two major delays. In one shipment, eight 7' x 8' sheets of clear glass were delivered rather than the frosted glass that was ordered. It took months for those to be replaced. In another shipment, 55 sheets of glass were shattered because the truck driver never secured the crates properly. Each sheet of glass weighed 55-160 pounds. Since the glass is all tempered, there were huge piles of shattered glass particles in the bed of the truck when it arrived. Even though the Quinlans submitted over 50 pictures documenting the damage, examined over 200 sheets of glass for scratches and chips, and documented their findings, the insurance company for the shipping company kept requesting more and more paperwork over the course of a year before they reimbursed 90% of the claim. Knowing this delay tactic would happen, the Quinlans never waited for the insurance check before ordering new glass. They ordered and paid for replacing the 55 sheets of glass right away. So instead of the replacements taking 16 months to arrive, it took only four months to receive the replacement glass sheets.

All of the glass for the 65 cases came coated with fingerprints and grime. Terry Quinlan cleaned both sides of each sheet of glass before assembly. To hire anyone to assemble the walls and doors of the cases would have cost way more than the cost of the cases, so the Quinlans assembled the cases themselves with the exception of the bases and tops. A local moving company in Santa Barbara, Mammoth Movers, that is familiar with handling heavy items was used to line up and bolt the wood bases to the ground in case of earthquakes. They also placed the glass tops on the 7' tall cases. The Quinlans had to use rubber gloves to assemble the glass cases to avoid leaving fingerprints. It is a good thing Susan and Terry, a couple of senior citizens, go to the YMCA regularly because 200 of the 600 sheets of glass they handled weighed 55 and 110 pounds each.

The project started in 2012 and was finally completed in 2015. A rough estimate is that it took a year to plan and order the cases, a year to receive all the correct pieces, and another year to assemble them. The good news is that the Quinlans will not have to go through this again, as there is no room left for more cases. The bad news is that they don't have space left for future expansion. That is why they use a section of one of the three galleries for changing displays, which currently exhibits Toys of Our Childhood based on the toys that have been inducted into the National Toy Hall of Fame at the Strong Museum, and includes additions from the Quinlan Museum toy collection.