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MAINE ANTIQUE DIGEST

March 2017 • VOLUME XLV • No. 3
6 Sections

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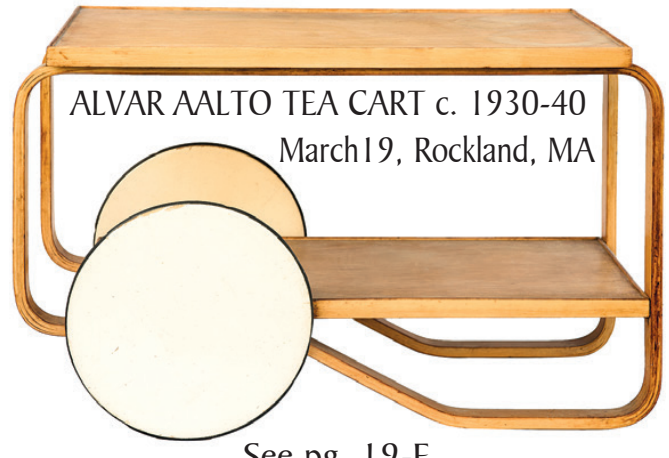
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TEA ANYONE?

ALVAR AALTO TEA CART c. 1930-40
March19, Rockland, MA



See pg. 19-E

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Peter H. Eaton

AMERICAN FURNITURE

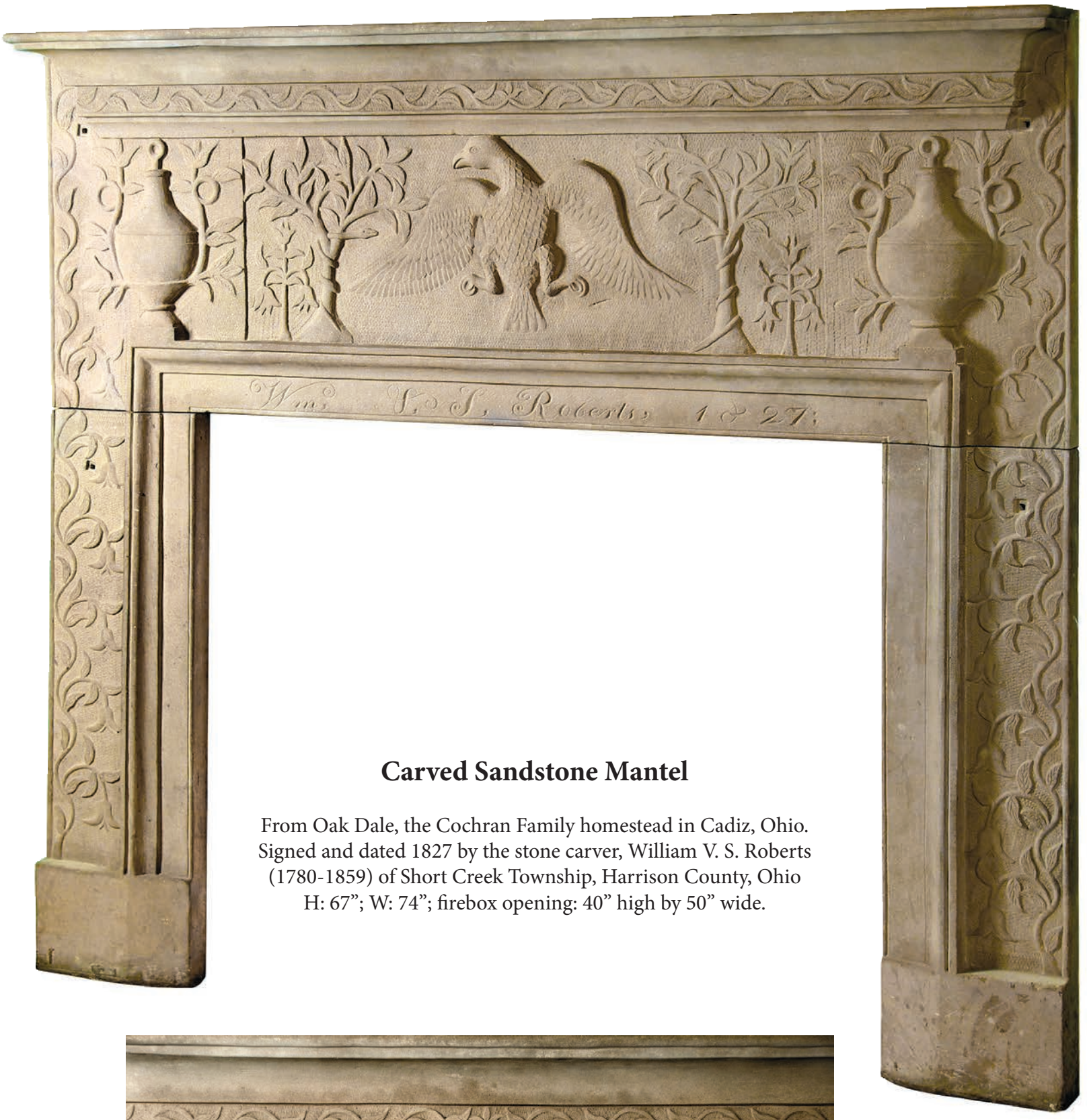
A TERRIFIC SHOE-FOOT HUTCH TABLE in as found, as descended condition. The 54" x 39" four board pine top with full length cleats has as fine a surface as one could want—worn soft, and with shrinkage cracks which give it a great presence. Original red paint on the base and underside of top. Pine throughout, with oak shoe feet, and constructed with 't-head' nails. Ht. 26 ¾". This is the only hutch table in this form with these proportions that I have seen. Probably NH, last quarter of the 18th century.





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Signed and dated 1827 by the stone carver, William V. S. Roberts
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H: 67”; W: 74”; firebox opening: 40” high by 50” wide.



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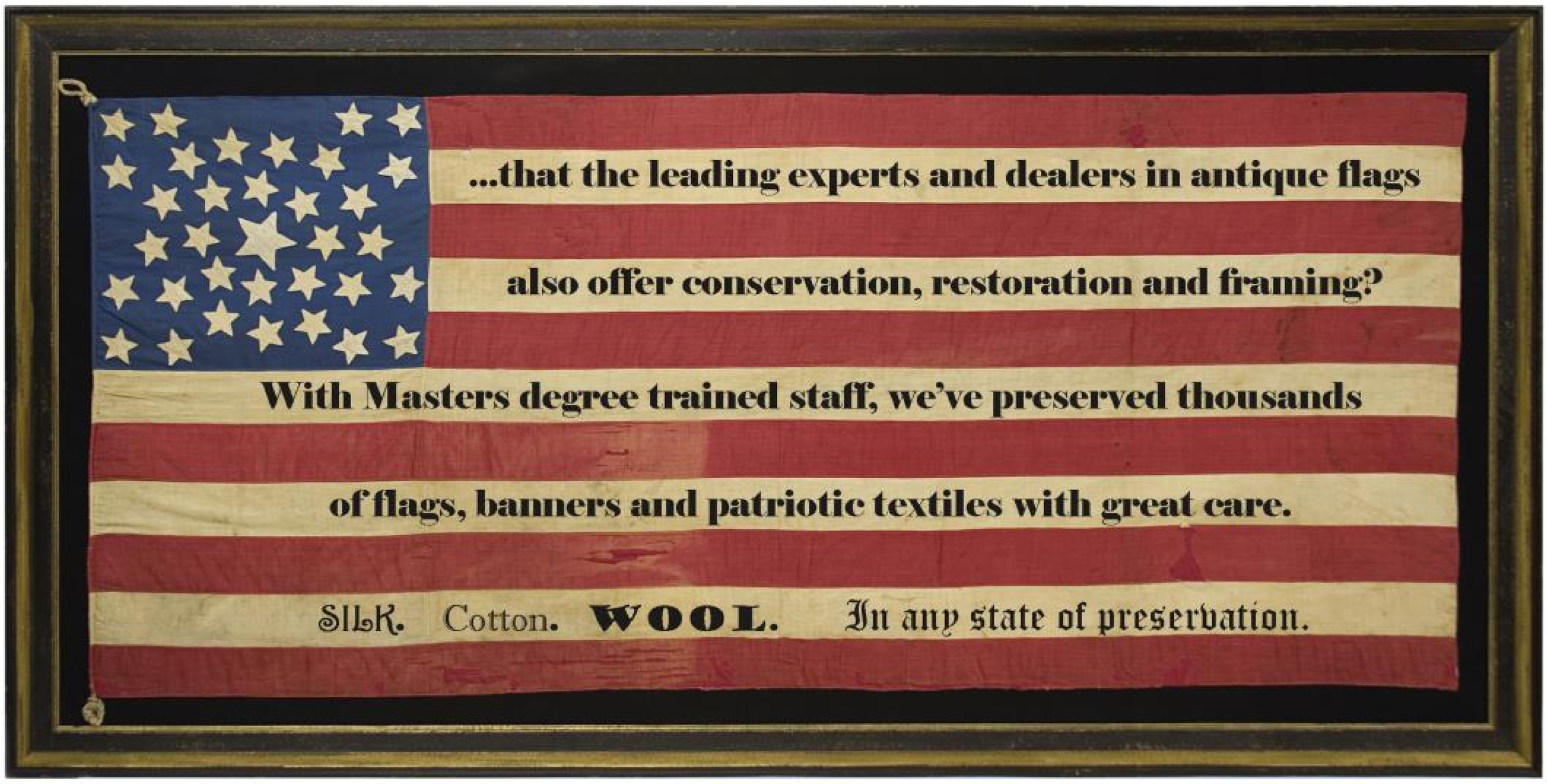
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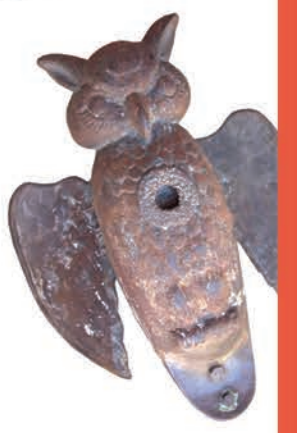
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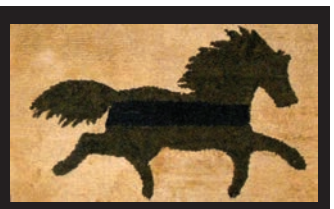
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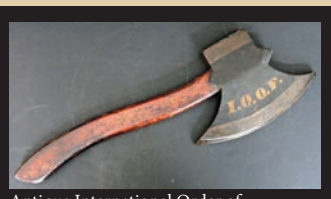
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Early 19th-C. Fragment Mirror Ex-Ted and Carol Hayward.

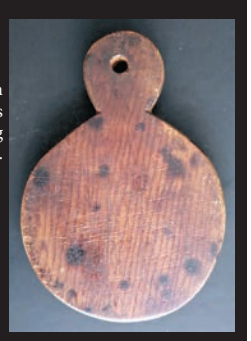


Antique International Order of Odd Fellows Ceremonial Piece.



Large Circa 1860 Silliman Inkwell with Stenciled Eagle.

Uncommon Early Child's 7" Cutting Board.



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John Yerger, Amer. Master of Trompe l'Oeil,
Homage to Martin Johnson Heade, 2016,
8" x 10" oil on panel



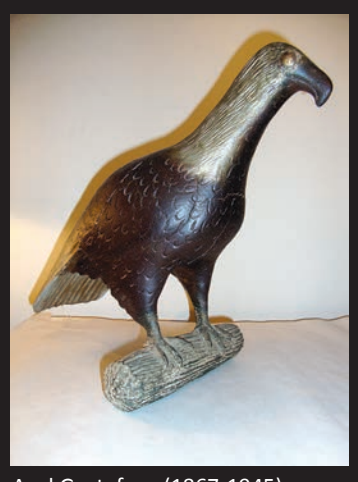
American School, c. 1850
Livingston Manor on the Hudson, oil on canvas, 27" x 36" overall
Fine, original frame. Roderic Blackburn letter available



Eunice Hovey Peck, c. 1880
American Winter Scene w/barn and outbuildings,
15 1/2" x 23 1/4"



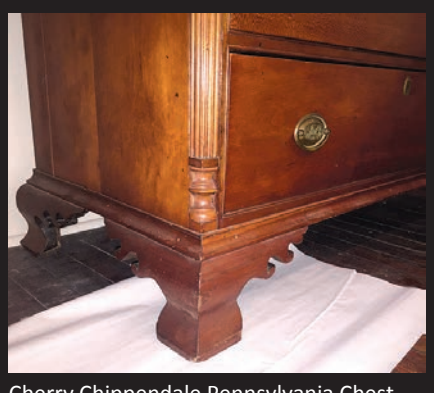
Jean Lipman (Amer. 1910-1998)
Folk Art authority
Quilt Designs, oil on linen, 37" square, signed



Axel Gustafson (1867-1945)
Carved and Painted Eagle, c. 1920.
15" H x 17" W. See the Hofmeister 16-page illustrated article on Gustafson in *NY Folklore*, 1989



Nicholas Gaspar – Yonkers, NY
1938 Car Portrait – Deco background, 17" x 23"
oil on board

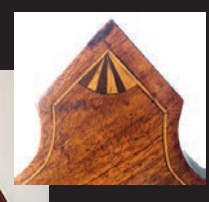


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with ogee feet and quarter columns, c. 1780
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Sénèque Obin (Haitian, 1893 - 1977)



Laura Pope Forrester (1873 - 1953)



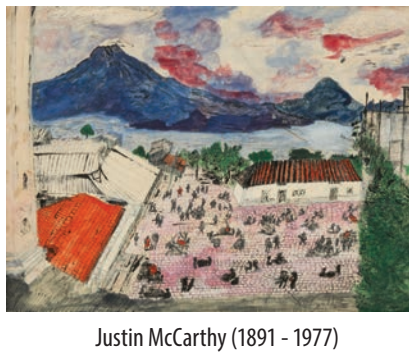
Hector Hyppolite (Haitian/St. Marc, 1894 - 1948)



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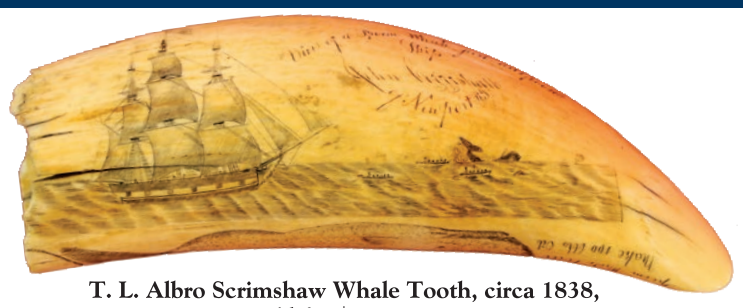
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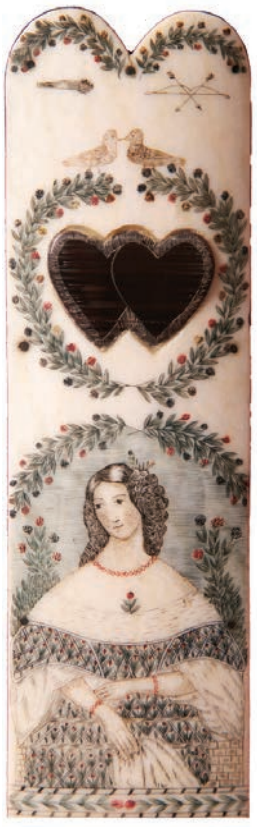
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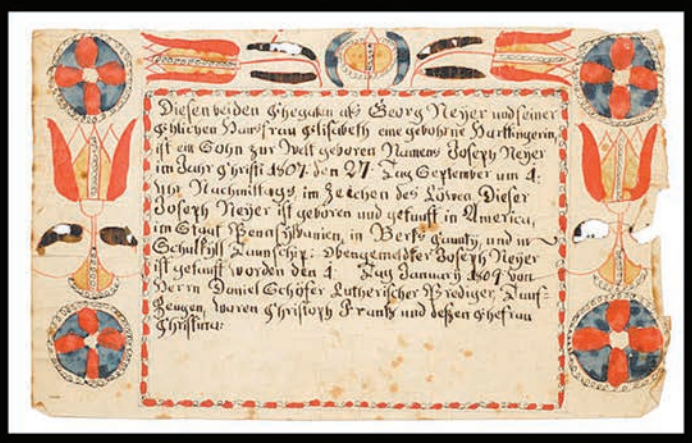


'Huntsman & Hounds' a rare impressive Meissen centrepiece. Designed by Joseph von Kramer, Munich sculptor in 1902 for Meissen. Impressed and painted marks. T102 model number. Minor restoration. The four hounds detach from body. H. 16", W. 15", D. 8" approx. Price: $18,500

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Oakmont Country Club
1233 Hulton Road
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$10.00 ADMISSION Valid Both Days

Preview Party

Friday, March 10th from 6:30 pm to 9:00 pm. • $75.00 per person

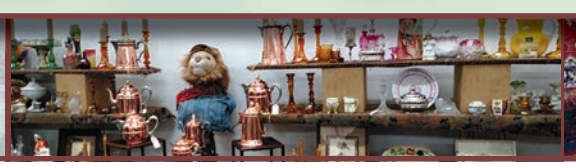
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Food: Catered Food & Desserts
Friday Night Cash Bar

Admission: Adults: $8.00 • Children (15 & under) FREE
Tickets are valid for all 3 days of the show

Mary Lou's Crystal & China Repair on Site

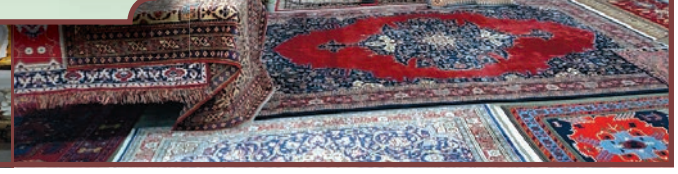
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Absolute Auction of Kentucky Art & Antiques

Single owner (Clifton Anderson), **No Buyer's Premium, Minimums, Reserves, or Internet Bidding**
with every item fully guaranteed as represented. Phone and absentee bids accepted.

March 26 in the afternoon. Time will be announced two weeks prior to sale when game times are determined for the NCAA basketball tournament for that day.

Preview the 25th from 2:00-7:00 PM and after 10:00 AM morning of the sale.
Located at American Legion Park, 30 Legion Drive (off E. Main Street), Paris, Ky.

Offerings shall include **Ky. Furniture:** an exceptional cherry Jackson press, cherry sugar chest, cherry tall clock, chests, miniature cherry chest, two corner cupboards, early chairs including a Windsor possibly predating 1800, among other forms. **Ky. Textiles:** several choice quilts, needleworks, and coverlets. **Ky. Coin Silver:** cups, ladles, and spoons with some examples by makers seldom encountered. **Ky. Stoneware:** a nice ten-gallon loop-handled jar attributed to Elisha Lemmon of Monroe Co., nest of three P.A. Huffman fruit jars, Waco art pottery including three strawberry glazes, and John Tuska works. **Ky. Paintings:** Paul Plaschke, Henry Faulkner, Edgar Tolson, Chester Cornett, R.S. Reeves, H. Stull, early portraiture, among others. **Ky. Books:** history, reference, and early imprints and a map. Pr. of cast-iron classical urns belonging to a former governor. **Pleasant Hill Shaker, Carved Canes, Equine Art, Folk Art, Vintage Ky. Derby Winner Prints, Cincinnati Pewter,** along with other categories not yet considered.



info@cliftonandersonantiques.com **cliftonandersonantiques.com** **(859) 494-1206**
Online images at Swinebroad-Denton Inc., swinebroad-denton.com, (859) 277-6188. Walt Robertson, Auctioneer

Seeking Nantucket Art



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2017 Auction Schedule

May 27 • July 1 • July 8 • July 15 • July 22

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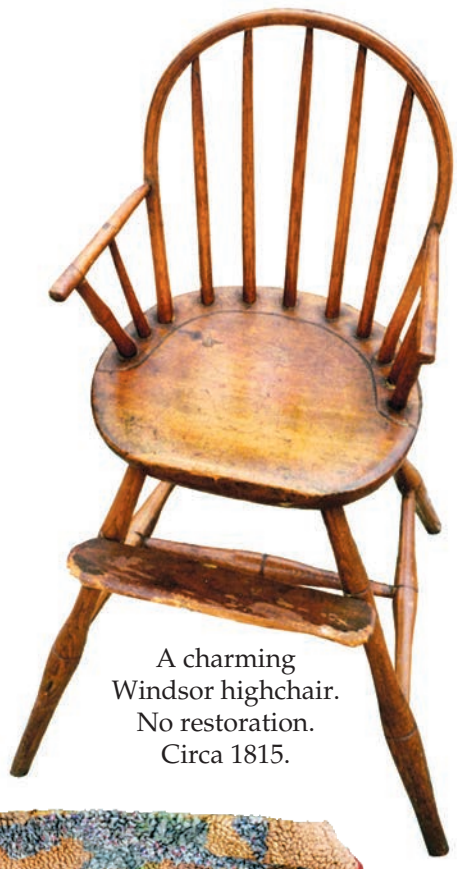
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An American round tin decorated sugar can. No restoration.



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Day of Auction Preview:
Saturday, March 4th: 8 am-10 am
Auction will begin at 11 am

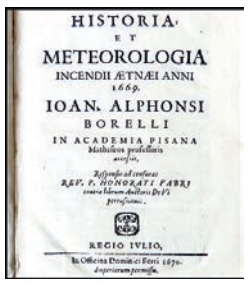
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For more Photos & Info: www.EstateOfMind.biz
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Refreshments will be available for purchase, and we will be accepting donations for St. Jude Children's Research Hospital.



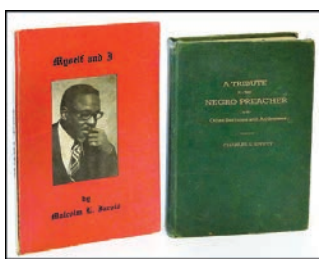
Daguerreotype, Civil War soldier, 19th c.



Volume, 'Historia et Meteorologia,' Alphonsi Borelli, 1670



5 volumes, 249 color engravings of Dress, Manners & Costumes, 19th c.



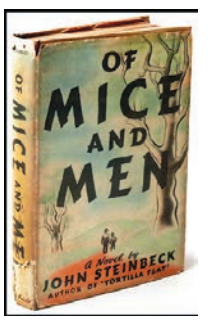
(2) vol., 'Negro Preacher,' Charles S. Spivey; Myself and I, Signed Malcolm L. Jarvis, 1942



Large Collection of American and foreign currency incl. gold and silver coins



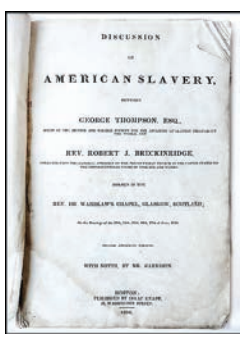
Poster, Woodstock Music & Art Fair, Wallkill, NY; David Byrd 1969



Novel, John Steinbeck, 'Of Mice and Men,' 1st ed. 1937



Orville Wright signed, unused plate block, 1928



Booklet, 'Discussion on American Slavery,' 2nd edition, 1836



(2) Vol., 'The Memoirs of Giacomo Casanova Di Seingalt,' 1922



Estate gold, silver and diamond jewelry, 19/20th c.

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Original Woodstock contract, town of Wallkill, 1969

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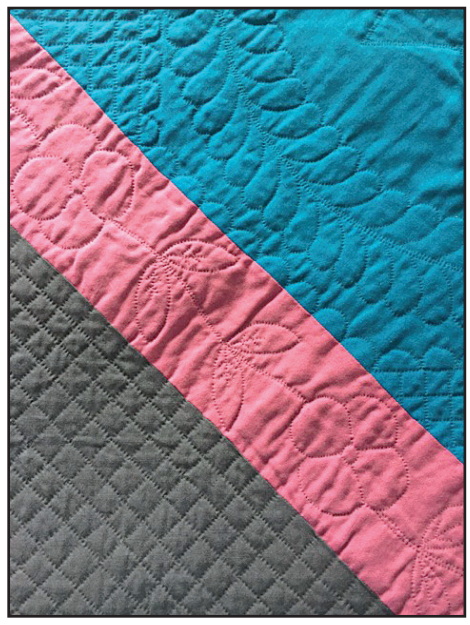
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Ludwig Sander, Oil on Canvas
Untitled
$1,000 - $2,000



Richard Anuszkiewicz
"Inner Red II"
$7,000 - $9,000



Miguel Berrocal, Bronze
"Maria"
$1,500 - $2,000

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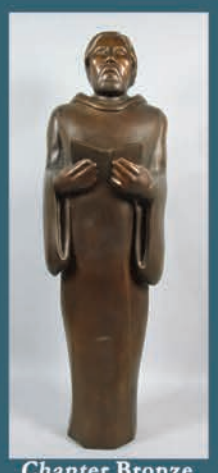
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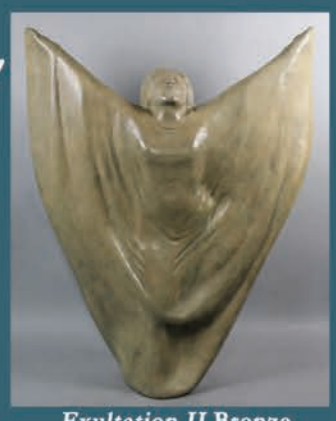
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Exultation II Bronze

"May the Shadow of the Great Spirit fall upon the work of my hands reminding all of the continuity of life."

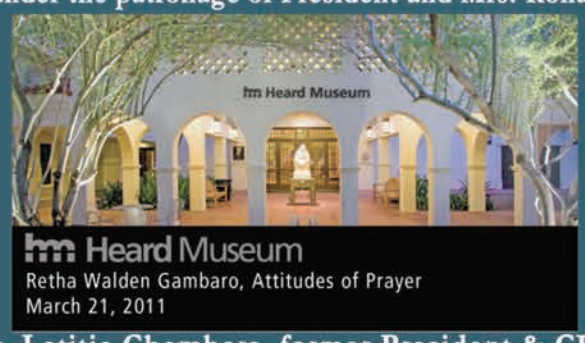
Gambaro was president of the Amerindian Circle at the Smithsonian that launched funding for the National Museum of the American Indian at the Kennedy Center's "Night of the First Americans" gala in 1982 under the patronage of President and Mrs. Ronald Reagan.



First Prayer Bronze



Beaver Bronze





Contemplation Bronze



Exultation I Bronze

Watch Dr. Letitia Chambers, former President & CEO of the Heard Museum, discuss Gambaro's Exhibition *Attitudes of Prayer*. https://www.youtube.com/watch?v=OApqKk0Tq5o



Stickball Player Bronze



Peacemaker Bronze





Gambaro's studio with works from 2013 Heard Museum solo exhibition, *Attitudes of Prayer*





Evening Prayer Bronze



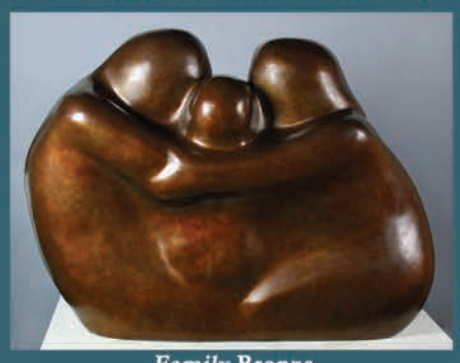
Buffalo Dancer Bronze



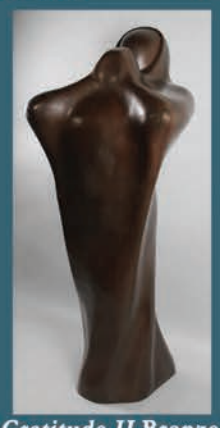
Stephen A. Gambaro (American, 20th/21st C.) *John Nieto, Washington, DC, 1983*, signed Silver gelatin print: 18 ¾ x 15 ¼ in.



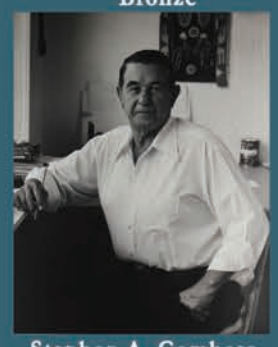
Harvest Bronze



Family Bronze



Gratitude II Bronze



Stephen A. Gambaro (American 20th/21st C.) *Woody Crumbo, Chekotah OK, 1982*, signed Silver gelatin print: 19 x 15 in.



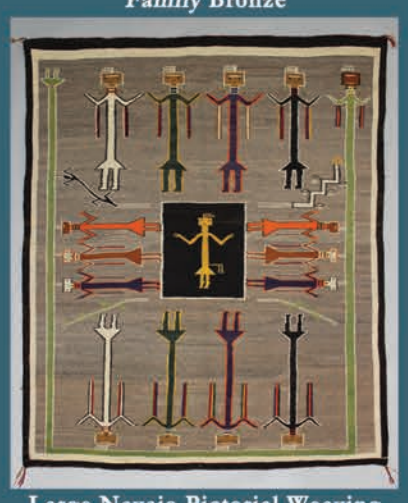
Jaune Quick-to-See Smith (Flathead Nation, b. 1940) *Untitled*, signed Mixed media: 29 x 22 in.



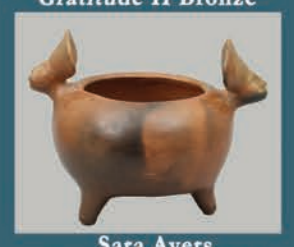
E. Pena San Ildefonso Polychrome Pottery Figures, Koshare and Pueblo Maiden



Southwestern Blackware Pottery Bowl, San Ildefonso Pueblo



Large Navajo Pictorial Weaving



Sara Ayers (Catawba, 1919-2002) Chief's Head Footed Pot, ca. 1983



John Nieto (American, b. 1936) *Acoma, 1985*, signed Serigraph: 27 ½ x 35 in.



Helen Hardin (Tsa-Sah-Wee-Eh / Little Standing Spruce) (Santa Clara Pueblo, 1943-1984) *Bountiful Mother*, signed Colored etching: 19 ½ x 16 ½ in.



Patrick Amos (Nootka, b. 1957) Northwest Coast Polychrome Wood Sculpture "Sun Mask"



Norma Bassett Hall (American, 1889-1957) *October in Santa Fe, 1948*, signed Woodcut: 10 ½ x 8 ½ in.



Collection of Geodes from Minas Gerais, Brazil Including Spectacular Massive 53" x 40" Amethyst Quartz Geode





Gene Kloss (American, 1903–1996) *Ceremonial Day at Taos, 1953*, signed, drypoint: 9 ¼ x 12 in. *Christmas Eve Fires*, signed, drypoint, aquatint: 13 x 18 ¾ in.

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Tiny oval pantry in original blue, Maine. 4 x 2⅞".
Small oval pantry in original bittersweet paint, Maine. 5¼" x 4⅛".
Small oval pantry in original red paint, Maine. 5½" x 4⅛"
Mortar and Pestle in original blue paint, 8" x 4¼"
Pantry in original apple green paint, 7½".
Pantry in original apple green paint, 10".
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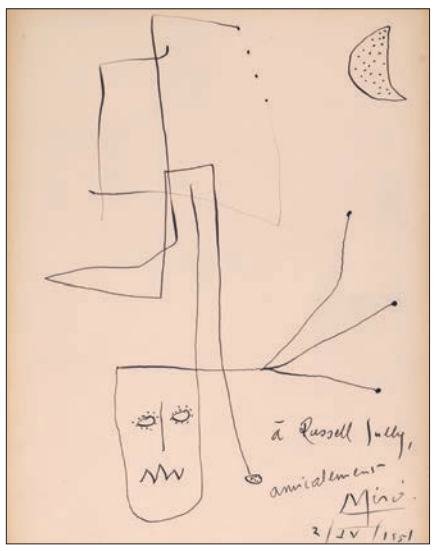
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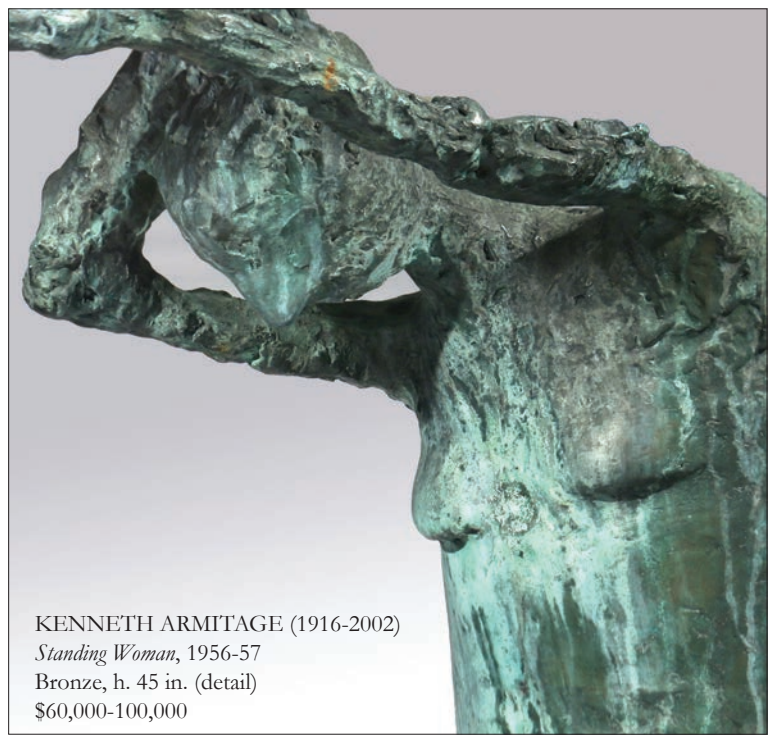


BUTTERSCOTCH

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JOAN MIRO (Spanish, 1893-1983)
À Russell Sully, 1951, pen and ink, 11 x 8-3/8 in. (sheet),
$10,000-15,000



KENNETH ARMITAGE (1916-2002)
Standing Woman, 1956-57
Bronze, h. 45 in. (detail)
$60,000-100,000



ROBERT W. WOOD (Amer.,, 1889-1979),
Mountainous landscape through redwoods,
oil on canvas, 30 x 24 in.
$4,000-6,000



PAUL EVANS
Argente cube side table
(1 of 2 in sale)
$7,000-9,000



Samples from a collection of mantel clocks and other European decorative arts

FELIKS KHODOROVICH (1840-1913),
bronze, h. 18-3/4 in.,
$5,000-10,000





Items from the historic Stone House of Somers NY, former home of P.T. Barnum



PIERRE-AUGUSTE RENOIR (1841-1919)
Étude de tête espagnol, c. 1900, oil, 7.5 x 5.9 in., with Wildenstein Institute certificate,
$40,000-60,000



(5pc) GORHAM
Egyptian revival sterling silver tea service, c. 1874
$3,500-4,500

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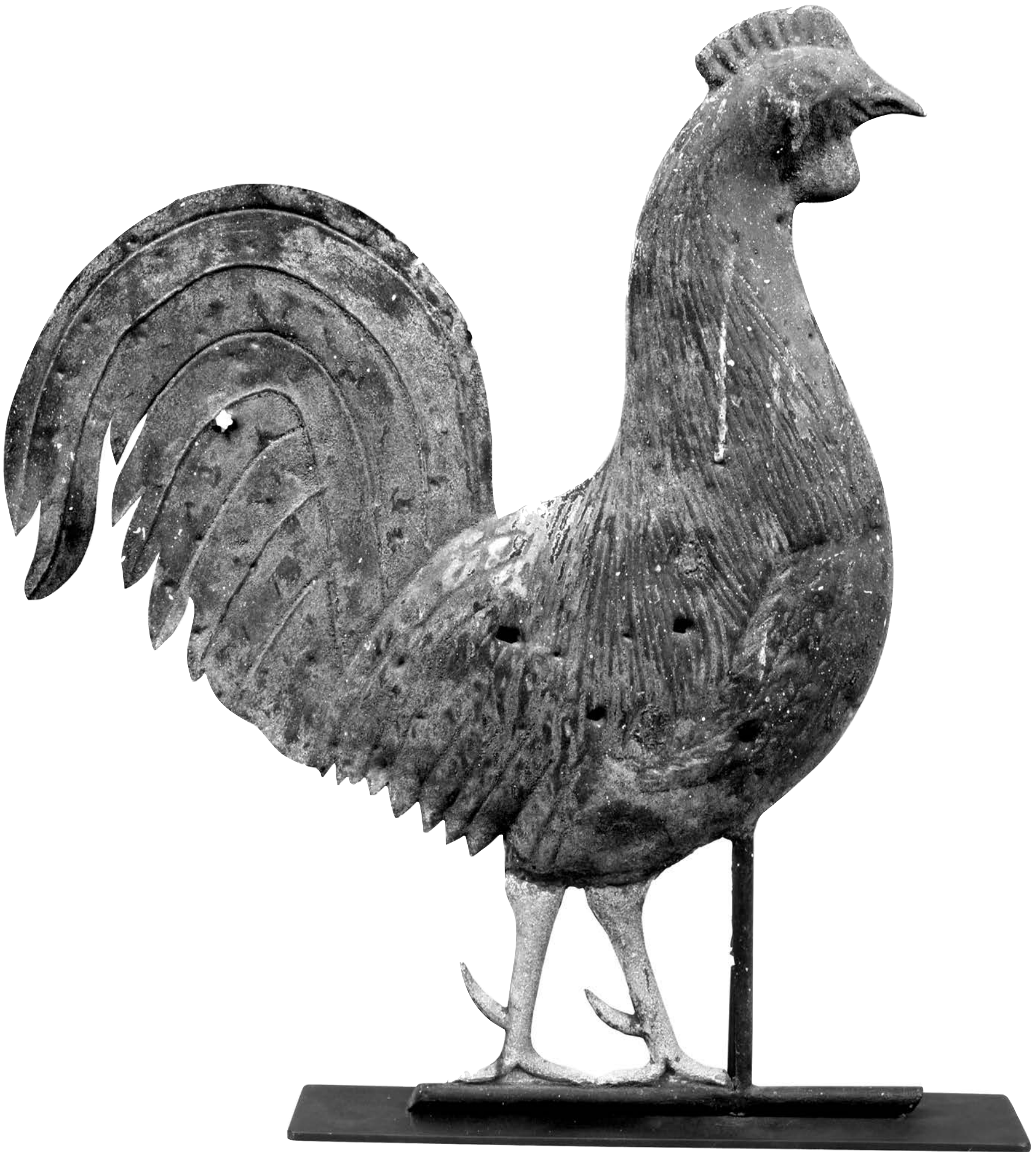
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EDITORIAL

THE BIG COMEBACK

Americana staged a big comeback in January, much as the New England Patriots did in Super Bowl LI.

The auction numbers help tell the story. Sotheby's brought 1300 lots of Americana to market in six catalogs and hauled in $19.378 million for its Americana Week totals, the highest number for the auction house since 2007.

Christie's brought in $12.178 million for 750 lots sold in January and added to the $2.691 million from its Americana sales in September—the firm sells Americana twice a year and Sotheby's sells just once in January—for just over $14.8 million for the season.

Helping to cast off the market's doldrums was the masterful installation at Sotheby's, where Erik Gronning elevated the presentation of American antiques with a deft touch, highlighting the objects to their best against a stark background. He showed that antiques can exist comfortably in Modernist environs.

The question now is whether the momentum generated in New York City will carry over to the wider Americana market. The conditions are ripe. Prices are down from their highs, leading to buying opportunities, and with the aging of some collectors, objects long off the market may soon be available. Christie's sale of the Altmayer family collection—which brought in $5,364,625—showed the hunger for objects that have been unavailable for years. "America First," the current nationalist political mood, and the rise in the stock market can't hurt either.

The future for stuff of the past seems bright.

S.C.P.

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DISPLAY AD RATES

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The deadline for all ads for the April issue is **Wednesday, Mar. 1**.
April issue will be mailed Mar. 11.

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LETTERS TO THE EDITOR
M.A.D. welcomes letters to the editor. We reserve the right to edit for space and content. Anonymous letters cannot be printed. All letters must include a phone number for verification.
<mad@maineantiquedigest.com>

DIGITAL EDITION
For temporary access to this month's digital edition and our Prices Database, please use customer number 271494 and password martemp at www.MaineAntiqueDigest.com.

The Meeting Place

Letters

COMMON REVOLVER

Ian,

The French revolver you featured in the February "Letter from London" (see p. 6-D) is common and a good example worth no more than several hundred dollars. They are best known for having been supplied to the Confederate States and supposedly carried by the cavalry in their boots as a "backup" weapon. That they were so supplied is well documented, but I have always been skeptical as to their value in the heat of battle, being of small caliber and rather crudely made (even for the time). If it had been my choice, I'd have picked a bowie knife. I own an example which is quite rare for bearing a "CSA" stamp on the frame. I always enjoy your column. Keep up the good work!

Bill Rogers
via e-mail

OLD WAYS FOR YOUNG PEOPLE

Dear *M.A.D.*,

Bill and I just read the Young Collector's article "A Poor State of Affairs" by Hollie Davis and Andrew Richmond in the January issue (see p. 3-D). We found it to be incredibly well written and very true. The only point they did not mention was one we have noticed over the past eight or so years. This is the fact that this scorn of antiques (for fear of seeming poor) seems to have been exacerbated by, if not caused by, the 2008 depression. Now, since then, young people are not only actually less well off than their parents, but the future does not seem to promise them that they eventually will be better off.

When we were young (60 years ago) we expected to start off married life with castoffs and secondhand stuff. Because we had been raised in the presence of antiques, we haunted junk shops for good old pieces and cheerfully refinished and repaired them, gloating over our finds. Though we as a generation probably destroyed many an "old finish," we did salvage and enjoy a lot of antiques. This delight in discovery and restoration and use is not a part of present-day young folks' *Zeitgeist*—sad. There are still junk shops in which can be found salvageable old furniture, which to use and display will demonstrate not poverty but good taste, appreciation for quality and history, and a frugality to be admired. Not even to mention the joy of the hunt!

Sincerely,
Emery Goff and Bill Carhart
Farmington, Maine

OLD ENGLAND/NEW ENGLAND?

Dear Clayton,

I was happy to see that Walter C. Newman included a photo of a curious landscape painting in his review of the Jeffrey S. Evans, Mt. Crawford, Virginia, sale of November 12, 2016 ("Folk Art Cutwork Leads Evans Sale," Feb. 2017, p. 26-D).

I had noticed this object when I previewed the sale online in early November, but I didn't agree with some of the auctioneer's comments, many of which Newman repeated in his photo caption: unidentified folk art view, unsigned, oil on three-board panel, likely New England origin, from the second half of the 18th century.

In my opinion, this charming scene—is it really "folk" since there are some rather well-painted aspects?—is an 1830s/1840s



somewhat imaginary view of a part of the "picturesque" garden surrounding the early 18th-century neo-Palladian Chiswick House, still standing in Chiswick, England, a western suburb of London. The painting could be English or American—difficult to say the exact place of origin—and while it might have been created as an overmantel (because of the size and the minimal frame), it really could have been hung anywhere in a house.

On the left we see the back of a garden pavilion known as the Bagnio or the Casino (demolished 1778), and in the center we see the Serpentine River or Great Canal (which was actually a stream, Bollo Brook, widened to form an artificial lake) with its wooden bridge, replaced in 1774 by a much grander one of stone. There was—and remains—a cascade and grotto at the far right end of the river, but I can't tell if it appears in the painting.

Chiswick House, with its "folly-filled" garden, was begun in the 1720s by Richard Boyle, 3rd Earl of Burlington, assisted by several design professionals (including Colen Campbell and William Kent) adjoining an older family house, and it was well known from its origin. This fame continued long afterward, and because books have been written on the subject, I need not do the same here. Suffice it to say that the property, after some years of neglect in the 19th and 20th centuries, has been in the gracious care of English Heritage for some time, its restoration is ongoing, and it is open to the public.

There were numerous paintings and prints made of the house and the garden in the 18th and 19th centuries, and the prints were widely circulated in England, Europe, and North America. The Evans panel relates to several prints known to me—including a vignette on a marvelous 1736 map of the property by John Rocque—but it is so similar to a circa 1753 engraving taken from a painting (lost?) by John Donowell that I believe this print to be the painting's direct inspiration.



Both the Donowell print and the painting have figures and animals scattered about, but the costumes of the Evans painting are undoubtedly 19th century.

Looking at the price realized of $3510 versus the presale estimate of $800/1200, I suspect that I am not the only person who recognized the background of this interesting work!

Ed Polk Douglas
Lyons, NY

Obituaries

THOMAS LIVINGSTON



Thomas W. Livingston, 80, of Oakland, California, passed away on January 24. He was born in 1936 in Oak Park, Illinois, to David and Euphemia Livingston.

Livingston was the first Peace Corps volunteer to receive an experimental, overseas assignment, teaching English in Ghana from 1961 to 1963. Upon his return, he obtained his Ph.D. in African history at Columbia University and served as a professor at the University of California, Berkeley from 1968 to 1975.

His professional career then turned to his passion for antiques and the decorative arts, and until his death he was well known and respected as the owner of Thomas Livingston Antiques, San Francisco. He was a kind gentleman and scholar of art and history, who enjoyed sharing his knowledge with visitors to his antiques shop.

Livingston, a skilled pianist, and his partner, Karel Wessel, enjoyed entertaining friends in their Oakland apartment, which displayed their collection of art and antiques. His passion for the decorative arts is evidenced by his roles as founder and ardent supporter of the American Decorative Arts Forum.

Livingston is survived by his life partner, Karel F. Wessel of Oakland; his nephews, David Livingston III (Nancy) of Glen Ellyn, Illinois, and Robert Livingston (Beth) of Columbia, Missouri; great-niece, Jenna; great-nephews Connor, Barry, Seth, and Neil; and many dear loyal friends.

Donations may be made at Berkeley Society of Friends, 2151 Vine Street, Berkeley, CA 94709 or online (www.berkeleyfriendsmeeting.org/donate).





Photo courtesy Frank Donadee.

DON PRESLEY

The antiques trade lost one of its true originals on January 12 with the passing of Don Presley, principal auctioneer and owner of Don Presley Auction Co., Santa Ana, California. Presley had fought a long and courageous battle against cancer, vowing that he would "never give up without one heck of a good fight." He was 71 years old.

Donald Ray Presley was born in Shawnee, Oklahoma, in 1945. He was the son of George and Cynthia Presley, Oklahomans who moved their family to Midway City, California, in the 1950s.

Presley's first jobs were working in construction and at Gotham Steel. After being injured in a forklift accident at the steel plant, he underwent major back surgery and spent much of his lengthy recovery time in bed. According to family lore, while recuperating, he became infatuated with an audiotape someone gave him of an auctioneer conducting a sale. He listened intently, mimicking what he heard, and soon developed a cadence of his own. According to his wife, Kimberly, Don "got the bug, then and there."

In the beginning of his new career, Presley would call auctions for free to gain experience. Later, as his confidence and reputation grew, he started charging a fee for his services.

From 1998 through 2012, Presley ran his own company, Don Presley Auction Co., from a gallery on West Katella Avenue in Orange, California. His sales were known for their welcoming atmosphere, catered Mexican feasts, and Presley himself, whose lively auctioneering style was punctuated by his quick wit and engaging Oklahoma drawl. When Don Presley Auction relocated in 2014 to its current venue on South Main Street in Santa Ana, California, the company's loyal clientele followed.

Presley's friendly rivals often scratched their heads in amazement over the way he was able to get into Beverly Hills and Newport Beach mansions to secure consignments. Those closest to him explained that it was because he had kept the same friends he knew from his youth. Many were sons of immigrants who had arrived in California with very little money, but as adults they had become wealthy from building successful businesses. Whenever they wanted to sell art or downsize

their holdings, they would call Presley.

Any Don Presley auction typically contained high-end European decorative art, furniture, and clocks, but through his Hollywood contacts, Presley was also entrusted with celebrity items. Over the years he sold an antique clock that belonged to Michael Jackson, Frank Sinatra's monogrammed shirt, and a personal ensemble worn by Marilyn Monroe. However, when it came to attracting publicity, nothing topped the "LaffBox," a device containing a library of canned laughs and audience applause used during the production of *I Love Lucy* and many other popular sitcoms of the 1950s through the 1970s. "People came in off the street just to test out the LaffBox during the preview. We had a lot of fun with it," Presley told a reporter in 2011.

Because of his reputation for bringing personality to the podium, Presley was a popular guest on TV shows. He made multiple appearances on A&E's *Storage Wars* and auctioned properties on HGTV's *Flip or Flop*. Additionally, his auctions were filmed on site by the History Channel and other networks.

Presley was an active member of the Los Angeles Al Malaika Shriners, whose mission is to raise funds for Shriners International's 22 hospitals throughout the United States. Presley considered charitable pursuits and fund-raising projects "an integral part of [his] company's mission" and made sure that his auction-house services were available to any worthy cause.

Over long weekends, Presley loved nothing more than to escape to the west coast of Mexico, where he spent each day, from sunrise to sunset, on a fishing boat in the Pacific waters. As he approached the end of his life, he promised one close friend that he would "not catch all the fish in Heaven," but leave some behind for others.

Presley was predeceased by his brother Robert Presley. He is survived by his wife, Kimberly; brothers Steven and Ted (Tangi); sister, Janis Presley Baker; son, Don Jr. (Lauren); daughter, Tiffany Presley Mancao; stepdaughter, Aubree Clayton; grandsons Joey and DJ Presley; granddaughters Priscilla Mancao and Betty Lou Horrigan; great-grandson, Blake Horrigan; and great-granddaughter, Hailey-Jo Horrigan.

Per his wishes, there were no formal services. The family suggests charitable donations in Presley's memory to the American Cancer Society (www.cancer.org).

ARTHUR SAMUEL DAVIDSON

Maritime historian Arthur Samuel "Sam" Davidson, M.D. passed away on December 24, 2016, at the age of 97. Davidson was a renowned ear, nose, and



throat surgeon, having served in the Royal Army Medical Corps during World War II. He pioneered a new method of accessing the jaw joint via the ear and was dean of postgraduate medicine at the University of Liverpool, England.

After retiring from medicine in 1981, Davidson devoted his full attention to studying and writing about ship paintings. He wrote five books about marine painters of the 19th and early 20th centuries. These books not only tell the stories of the marine painters, but tell maritime historians how to look at ship pictures and fully understand all the "subtext" in the paintings. Chief amongst these is the discussion of flags and flag codes. From signal flags you can determine the name of a specific vessel and thus start to determine her history.

Davidson's *Marine Art & Liverpool: Painters, Places & Flag Codes, 1760-1960* was his first book (published in 1986) to deal with this important subject. Out of print now, the flag code chapter was updated in *Marine Art & Ulster: A Chronicle of Sail, Steam & Flag Codes* (2005, available from Jones-Sands Publishing). Both contain a listing of vessel names by their flag codes. He was also coauthor of *Black with a Gold Strake: An Exercise in Ship Identification* in the October 2012 issue of *Maine Antique Digest*, page 29-B.

Davidson's descriptions, or reference to his books, are often seen in the top auction house catalogs on both sides of the Atlantic and in numerous British and American museum publications. He was also a keen amateur cruising sailor and actively participated in Scottish country dancing until the age of 93.

He is survived by his three sons.

Dealer Associations

MADA

Here is an update on the Maine Antiques Dealers Association (MADA) board meeting on January 11. The board wishes to welcome new member Scott Wilbur of Wilbur's Antiques, Greene, Maine, to the organization.

Economic trends are looking up for the antiques business in Maine this year. Dealers are reporting increased sales in their shops and at shows. Cabot Mill Antiques, Brunswick, reported over $1 million in sales for 2016! Congratulations!

We are still looking for dealers to participate in the Portland Flower Show from March 30 to April 1. If you are interested, please contact Elizabeth DeSimone at (207) 646-0505 or e-mail her at <edesimone@gooseфareantiques.com> for more information.

In addition to our Coastal Maine Antiques Show in Damariscotta, we are planning two other events. MADA hopes to make 2017 an exciting, educational, and prosperous year. MADA is in the planning stages of a new show! Please stay tuned for more details. Check back in next month's column or go to the MADA website (www.maineantiques.org) for more details as they develop.

MADA, as always, would like to encourage anyone, member or not, to make use of the Bulletin Board page of our website. This is an amazing free tool to advertise any antiques business-related event you are planning to do in Maine. If you would like to utilize this tool, please contact Samantha Stufflebeam, <sastufflebeam@gmail.com>, for more information on instructions and help.

If you are a member, why not take advantage of MADA's free online Dealer Gallery? You may post items for sale, and the customer will contact you directly to purchase or ask any questions about the merchandise. You may post an unlimited number of pictures! We will be sponsoring tutorials in the near future for all members, new and old, or ones needing a refresher on how to utilize this incredible sales gallery.

Coming soon will be free seminars for MADA members on how to use and navigate the MADA website, how to use our gallery for buying and selling antiques, and any other troubleshooting Q&A that members may have. Our second vice president, Samantha Stufflebeam, will be heading up these seminars. If you have any questions regarding the website at any time, please feel free to contact her for help. See our Board Members page at the website for her contact information.

Stay tuned for updates after our next board meeting, to be held on Wednesday, February 15.

Visit us online (www.maineantiques.org) for more information about the organization, and like us on Facebook!

In the meantime, stay warm and remember that winter is almost half over!

Thank you!

VADA

January is a quiet month—a time to recuperate from all the excesses of the holiday season and to take stock, not only of the past year but of what we have as inventory for sale! The 2017 show season is beginning, and we are always out looking for new inventory by attending auctions, antiques shows, and flea markets; visiting antiques shops and antiques centers; and going on house calls and to yard and house sales. One never knows what may turn up, and the best part of it is the thrill of the hunt!

Show managers are also busy getting ready for the year's upcoming shows. The first show of the season in Vermont is the 40th annual Cabin Fever Antiques Show on Saturday, February 18, 10 a.m. to 4 p.m., at the Mid Vermont Christian School in Quechee, Vermont. It's sure to be a great show, so mark your calendars!

Other upcoming shows are the Lebanon Antiques Show and Sale to be held on Sunday, March 19, 10 a.m. to 3 p.m., in West Lebanon, New Hampshire, at the Fireside Inn and Suites; and Antiques in Schoharie, with over 100 dealers, will be on Saturday, March 18, 10 a.m. to 5 p.m., and Sunday, March 19, 11 a.m. to 4 p.m., at the Schoharie Central School in Schoharie, New York. Both of these shows include a number of Vermont Antiques Dealers' Association (VADA) members in their dealer lists.

The Montpelier Antiques Market runs two Sundays a month through April 9 from 8 a.m. to 1 p.m. It is held at the Canadian Club, 414 East Montpelier Road, Route 14, Barre, Vermont. Visit the website (www.montpelierantiquesmarket.com).

The VADA show committee met on January 10, and according to show manager Greg Hamilton, the 42nd annual VADA show will have a new venue and new dates. VADA is looking forward to the show moving from Woodstock to Stratton Mountain Base Lodge. The show will open at noon on Friday, July 21, and continue on Saturday, July 22, from 10 a.m. to 4 p.m. This year's show will be better than ever, with more than 50 dealers bringing a wide variety of antiques. The new venue will allow for more variety in booth space and rentals. For more information, contact Greg Hamilton at (802) 989-1158 or (802) 877-3359, or you can e-mail him at <sbainc57@yahoo.com>.

A number of VADA members have booth space at the Antiques Market Place in Lake George, New York. It is celebrating its fifth anniversary with an open house and sale on February 18 and 19, 10 a.m. to 5 p.m. I'm told that refreshments will be bountiful.

Many Vermont antiques centers have dealer or special sale days or open houses throughout the year. Stone House Antique Center in Chester has a dealer day on the first Tuesday of every month with special discounts throughout the shop. Middlebury Antique Center has a special sale day on the second Tuesday of every month with 10% to 30% discounts throughout the shop. Five Corners Antiques in Essex Junction holds an open house at various times throughout the year. For more information, call the shops; phone numbers may be found on the VADA website (www.vermontada.com).

Barb Johnson is back in Arizona for the winter and busy preparing for the 11th annual Alzheimer's Benefit Silent Auction at Cave Creek, Arizona, on Saturday, March 18. For those unable to attend, information and auction items are posted on her website (www.pewterandwoodantiques.com) in the Alzheimer's Auction Catalogue beginning March 10. Last year the auction brought in $10,075; this year's goal is $12,000! All items for auction are donated, and donations and purchases are tax deductible, so not only can you find a great antique, but you can also benefit a very worthy cause! So take a look at her website and bid!

VADA always welcomes new members, so perhaps now is the time to consider joining. For more information, go to VADA's website (www.vermontada.com) or contact Jeff Noordsy, vice president, membership at <jeffnhol@shoreham.net>.

Dues notices were sent out to VADA members on December 14, 2016. If you haven't received a notice from Brian Bittner, please contact him at <bittnerantiques@gmail.com>. Also, be sure to add him to your e-mail contact list. If you haven't filled out the online form as requested in the dues notice, please do so for the website listings in the online VADA directory and the upcoming new flyer. If you have questions about the form, contact Brian.

The newsletter is for all VADA members, so if you have news that you would like to share about something happening in your area, shop, or center, please contact me. I look forward to hearing from you.

Vesta Urband
<vkurband@gmail.com>

NHADA

New Hampshire Antiques Dealers Association member Barbara Johnson of Pewter & Wood Antiques asked that I help get the word out about Pewter & Wood's 11th annual Alzheimer's Benefit Silent Auction to be held at her Cave Creek, Arizona, shop on Saturday, March 18. All items are donated to the auction by collectors, antiques dealers, and friends of Pewter & Wood from around the country. All donations are tax deductible, and




Check out my new Web site at helenspector.com

donors will receive letters from Alzheimer's Association Desert Southwest for use on their 2017 tax returns.

Photographs and descriptions of every item will be posted in the Alzheimer's Auction Catalogue on Pewter & Wood's website (www.pewterandwoodantiques.com) on March 10. Bids may be e-mailed to Pewter & Wood <info@pewterandwoodantiques.com> by March 17 or called in ahead and during the auction on March 18 (12:30-1:30 mountain time) at (602) 677-5686. There are no buyer's fees or premiums! All payments may be made by check to Alzheimer's Association Desert Southwest, memo line: "Research," and should be mailed to Pewter & Wood. One hundred percent of the money goes toward Alzheimer's research.

Last year's auction realized $10,075. This year the goal is to raise $12,000, and your help is needed. Please consider making a donation of an antique that needs a new home. Too many friends and family members have been affected by this terrible disease. We need to help find a cure. Call Barb Johnson, Pewter & Wood Antiques, with any questions at (602) 677-5686.

NHADA welcomes three new members this month. They include The Quince and Quail, Maxwell S. Corbett and Anthony Adamsky, who specialize in textiles, rugs, clothing, architectural, folk art, lighting, industrial, and 20th century; they have a shop in downtown Plymouth, New Hampshire. Also new to NHADA is Ashby Clocks; owner Thomas Dorward of Ashby, Massachusetts, specializes in the sale and repair of clocks. David and Jane Thompson of David Thompson Antiques and Art, South Dennis, Massachusetts, have joined NHADA; they specialize in Americana, historical items, including photography, Civil War, antiquarian books, maps, prints, Native American, holiday, and nautical items.

Please check out this column next month, when I will share more news about the NHADA 60th anniversary show scheduled for August 10-12.

As always, I welcome e-mail at <lizk99@gmail.com>, or texts and phone calls to (603) 491-4225.

Enjoy the remainder of winter—spring is just around the corner!

Liz Kingsley
North Road Antiques
Alexandria, NH

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Seminars & Clubs

NATURE IN GLASS

Chris Sherwin will present "Nature in Glass" at the meeting of the Founders Chapter of the National American Glass Club at 1 p.m. on March 8 at the Natick Morse Institute Library, 14 East Central Street, Natick, Massachusetts.

Sherwin has worked in glass for 25 years, specializing in designs inspired by nature. He makes his own glass and canes in his environmentally conscious hydro-powered studio. Sherwin studied glassblowing at Southern Connecticut State University and apprenticed at Simon Pearce Glass. He also spent seven years at Orient & Flume Art Glass, an internationally renowned glass studio known for iridescent vases, intricate paperweights, and torchwork designs. He opened his own studio in 2005 in Bellows Falls, Vermont, where he makes paperweights, vessels, animal sculptures, and other objects.

For more information, call (508) 647-6520, e-mail <President@founderschapter.org>, or check the website (www.founderschapter.org).

PROGRAM IN NEW ENGLAND STUDIES

Historic New England will present Program in New England Studies, an intensive week-long exploration of New England decorative arts and architecture from June 19 to 24. Attendees will learn about New England culture from the 17th century to the Colonial Revival through artifacts and architecture.

Participants will travel throughout New England to hear lectures and presentations by some of the country's leading experts in regional history, architecture, preservation, and decorative arts. There are workshops, visits to Historic New England's properties, other museums, and private homes and collections. Learn about Historic New England's work to transform the Eustis Estate in Milton, Massachusetts, into a museum and study center; and enjoy a champagne reception on the terrace of Beauport, the Sleeper-McCann House on Gloucester Harbor.

The program is a chance to meet people from all over the country who want to learn more about New England and to hear from the connoisseurs who want to share information about their area of expertise. It is perfect for museum professionals, graduate students, owners of historic houses, collectors, and anyone with a passion for New England history. New this year will be visits to the Eustis Estate, opening for the first time in 2017, and the newly restored Quincy House in Quincy, Massachusetts.

Expert lecturers include Alex Carlisle, supervising conservator, Historic New England; Nancy Carlisle, senior curator of collections, Historic New England; Cary Carson, retired vice president, Colonial Williamsburg Foundation; Lorna Condon, senior curator of library and archives, Historic New England; Claire Dempsey, associate professor of American and New England Studies, Boston University; J. Ritchie Garrison, director, Winterthur Program in American Material Culture; James L. Garvin, retired state architectural historian, New Hampshire Division of Historical Resources; Ben Haavik, team leader for property care, Historic New England; Brock Jobe, professor emeritus, Winterthur Program in American Material Culture; Laura Johnson, associate curator, Historic New England; Kevin D. Murphy, professor and chair of history of art, Vanderbilt University; Robert Mussey, independent conservator; Jane C. Nylander, president emerita, Historic New England; Richard C. Nylander, curator emeritus, Historic New England; Kenneth C. Turino, manager of community engagement and exhibitions, Historic New England; Barbara McLean Ward, director and curator, Moffatt-Ladd House and Garden; Gerald W.R. Ward, senior consulting curator and Katharine Lane Weems Senior Curator emeritus, Museum of Fine Arts, Boston; and Richard Guy Wilson, chair, department of architectural history, University of Virginia.

The $1600 fee will include all lectures, admissions, guided tours, transportation to and from special visits and excursions, daily breakfast and lunch, evening receptions, and various service charges. Enrollment is limited to 25 participants. For a complete itinerary and registration information, visit Historic New England's website (www.historicnewengland.org) or call (617) 994-6629.

Multiple scholarships are available to mid-career museum professionals and graduate students in the fields of architecture, decorative arts, material culture, or public history. Candidates from diverse cultural backgrounds are encouraged to apply. For information, contact Ken Turino at (617) 994-5958.

CAPE COD GLASS CLUB

The Cape Cod Glass Club (CCGC) will meet on Tuesday, March 7, in the Hirschmann Theatre at the Sandwich Glass Museum beginning at 1 p.m. The program, led by CCGC member Maria Martell, is titled "Winter Finds: What and Why?" Martell asks that the membership bring in pieces they have found this winter, share why they bought them, and describe what they are.

The CCGC, founded in 2000, is a not-for-profit chapter of the National Glass Club. It is dedicated to the study and appreciation of glass with an emphasis on American glass. The club meets from October to December and from March to June. Activities include formal lectures, study sessions, and visits to museums and working glassmakers.

The club is always open to new members, and membership is not limited to Cape Cod residents. For further information, contact membership chairman Brenda Hayes at (508) 385-4893 or e-mail her at <2indians@comcast.net>.

The Cape Cod Glass Club is planning for the 30th annual Cape Cod Glass Show and Sale. It will be held on September 16 and 17 at the Cape Cod Community College gymnasium, Route 132, West Barnstable, Massachusetts. For further information, please contact co-manager Betsy Hewlett Lessig at <bheapg7@comcast.net>.

POST-DUBUFFET: SELF-TAUGHT ART IN THE 21ST CENTURY

In a world exponentially altered by technology and its far-reaching effects on community structures, social relationships, and educational systems, is self-taught art being radically revised in the 21st century? Who are the *art brut* artists of tomorrow?

Curators, scholars, and artists will come together in a symposium on April 3 at the American Folk Art Museum in New York City to examine the current state of the field. Speakers will include Maxwell L. Anderson, Edward M. Gómez, Massimiliano Gioni, Jane Kallir, Randall Morris, Barbara Safarova, and Valérie Rousseau, symposium chair and curator at the American Folk Art Museum.

The program, supported by the Council for the Study of Self-Taught Art and Art Brut, will be followed by a reception and book launch of *The Hidden Art: 20th & 21st Century Self-Taught Artists from the Audrey B. Heckler Collection* (New York: Skira Rizzoli / American Folk Art Museum, 2017).

The symposium will be held from 2:30 to 6 p.m., and admission is $10 for members, students, and seniors; $20 for nonmembers. For more information, call (212) 595-9533 or e-mail <info@folkartmuseum.org>.

CERAMICS OF THE ISLAMIC WORLD

On Monday, March 13, the Connecticut Ceramics Study Circle (CCSC) will present "Between East and West: Ceramics of the Islamic World Between China & Europe," an illustrated lecture by Walter B. Denny, Distinguished Professor of Art History, University of Massachusetts, Amherst. The lecture will begin at 1 p.m. at the Bruce Museum in Greenwich, Connecticut, with refreshments immediately following the lecture.

In his talk, Professor Denny will explore the first interchanges of ceramic art and artistic ideas between the Far East and the Middle East over the so-called "Silk Road," as well as the artistic cross-fertilization of three broad traditions, European, Middle Eastern, and Far Eastern, from the tenth century of the Common Era onward. Among the phenomena to be discussed are early imitations of Chinese ceramics in Iraq, the international phenomenon of blue and white ceramics, the rise of Iznik ceramics of the Ottoman Empire as a new standard for luxury wares, and the phenomenon of Orientalism in European ceramics in the 19th century, beginning with the first great artist-potter of modern times, Joseph-Théodore Deck (1823-1891).

Admission for nonmembers of CCSC is $25. For additional information, visit the website (www.ctcsc.org).

INTERNATIONAL PERFUME BOTTLE ASSOCIATION

The 29th annual convention of the International Perfume Bottle Association (IPBA) will be held May 4-7 at the Hyatt Regency in Princeton, New Jersey. The annual convention will focus on the science and artistry of the fragrance industry.

Richard Mamez, president of Lampe Berger, will be the keynote speaker. He will discuss a hundred years of history for the Lampe Berger company, best known for its perfume-burning lamps, which began in 1898 with a diffusing invention. Each lamp is associated with incredible designers and major manufacturers such as Cristal de Baccarat, Emile Gallé, and René Lalique. Some of these beautiful lamps were owned by famous notables such as Coco Chanel, Colette, Jean Cocteau, and Picasso.

A special presentation will be given by Laurice Rahmé, who is the founder, creator, and president of Bond No. 9 New York Fragrances, which was launched in 2003 to restore artistry to perfumery and to create a scent for each neighborhood in New York City; it has over 60 fragrances in its line today. It is a top-selling, globally recognized luxury brand and has a major following among collectors.

The main attraction is the Perfume Bottle & Vanity Show and Sale, which boasts the largest showroom of vintage perfume bottles and vanity items found anywhere. The annual show is open to the public on Saturday, May 6, along with other events such as Collecting Perfume Bottles 101, an educational program, and a flea market of vanity items loaded with bargains and deals.

On the evening of Friday, May 5, the Perfume Bottle Auction will bring beautiful and unusual perfume bottles and vanity items to the auction block. The charming and entertaining Nicholas Dawes, an *Antiques Roadshow* celebrity, will return again this year as auctioneer. The auction is open to the public. Items in the auction may be viewed online (www.perfumebottlesauction.com).

The IPBA is sponsoring a perfume bottle design contest, which is open to all artisans, not just IPBA members; the official rules may be found on the IPBA website (www.perfumebottles.org). Ten of the top design entries will be displayed in the showroom, and the winner will be announced on May 6 at the convention.

For a list of events open to the public or for more information, call Teri Wirth at (407) 973-0783 or e-mail <vicepresident@perfumebottles.org>.

ANNUAL APPRAISAL DAY

The Stratham Historical Society will hold its 26th annual Spring Appraisal Day—affectionately known to its members as the "Stratham Road Show"—on Sunday, April 9, from 1 p.m. to 3 p.m. or until all guests are served. The event will be held in the Morgera Room of the Stratham Fire Station (4 Winnicutt Road), located behind the historical society, at the corner of Portsmouth Avenue and Winnicutt Road in Stratham, New Hampshire.

Attendees will have the opportunity to learn the value and history of their heirlooms and treasures. Highly respected New England appraisers will be available to give verbal appraisals for each item. These professionals are experts in appraising a variety of antiques and collectibles, including furniture, works of art, jewelry, military memorabilia, photographs, china, glass, etc. A photo of large items may suffice for evaluation.

A fee of $5 is charged for one item, $8 for two items, and $15 for five items (maximum). The proceeds of the day's event will go toward maintaining the society's collections and other related expenses. For further information, call (603) 772-4955 or (603) 778-0434.

NEW ENGLAND ANTIQUE RADIO CLUB

The New England Antique Radio Club (NEARC) will present RADIO XLVIII (48) on Sunday, March 5, from 8 a.m. to 1 p.m., at its new location, the Event Center at the Courtyard Marriott, 2200 Southwood Drive (Route 3 exit 8), Nashua, New Hampshire. This event had been held at the Westford Regency in Westford, Massachusetts, for the previous 15 years, but it has been moved to the bigger, recently remodeled Marriott Event Center.

This year marks NEARC's 29th anniversary, and this is its biggest event of the year. RADIO East was started back in 1977 by the Greater Boston Antique Radio Collectors and had become the largest antique radio show on the entire East Coast, drawing over 500 people most years! NEARC took over the RADIO series five years ago and plans for this event to stay the biggest antique radio show and flea market-style event on the entire East Coast.

This is a family event, and with one $10 adult admission, spouse and children under 18 are free from 8 to 11 a.m. The event is free for everyone from 11 a.m. to 1 p.m. There will be hourly free drawings of interesting antique radios and other items (you must be present to win). There is free onsite parking. The show is guaranteed to run rain or shine.

The Marriott is offering special rates for RADIO. Standard rooms are only $99 plus tax, and suite rooms are only $129 plus tax. Five handicap-accessible rooms are available. Call the Marriott at (603) 880-9100 and ask for the "Special RADIO 48 Rate."

Anyone interested in old radios and communication devices (cathedrals, consoles, transistor sets, amateur radio, amplifiers, tube hi-fi, television, communications, telegraphs, Enigma, radio literature, etc.) is welcome to attend. With over 100 tables and 60-plus dealers, it is impossible to guess what will show up.

NEARC has over 400 members. It sponsors three major antique radio flea markets a year and publishes the periodical *Radio News* four times a year. If you are interested in becoming a member, visit NEARC's website (www.nearc.net). For additional information or details, call president Bruce Phillips at (603) 772-7516.

CERAMICS AND GLASS 101

Ceramics and Glass 101, a one-day hands-on workshop geared toward continuing education credits for appraisers, will be held Friday, May 12, at Jeffrey S. Evans & Associates, Inc. in Mt. Crawford, Virginia.

While appraising can sometimes include working with prestigious artists' works and upscale decorative arts, many estates and collections are heterogeneous in nature and comprise a broad range of materials, including ceramics and glass. By the end of the workshop, each attendee should possess the knowledge to identify a broad range of glass and ceramics, the skills for appropriate handling, examination, and condition assessment of the material, valuable points as well as resources for recognizing fakes and reproductions, and a general understanding of rarity and value.

Intended as a workshop for appraisers, the workshop is open to interested individuals looking to learn more about ceramics and glass. However, registration will be open first to appraisers through March 17, and then open to the general public through May 3, when registration will close. Registration will be limited to 35 people. The cost is $165 for appraisal association members and $195 for the general public.

Please contact <info@jeffreysevans.com> for registration information, schedule, and speaker biographies.

THE NEW WORLD DISCOVERS ASIA

On Monday, March 6, the Greenwich Decorative Arts Society will present "Made in Americas: The New World Discovers Asia," a lecture by Dennis Carr, the Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston, Massachusetts. The lecture will begin at 1:15 p.m. at the Bruce Museum in Greenwich, Connecticut, with refreshments immediately following the lecture.

The Americas became a major destination for objects made in Asia beginning in the 16th century. Asian influences can be found as far apart as Boston and Peru. This lecture will examine the profound influence of Asia on the arts of the colonial Americas by exploring how craftsmen across North, Central, and South America adapted Asian styles in a range of media—from furniture to silverwork, textiles, ceramics, and painting.

Admission for nonmembers of the Greenwich Decorative Arts Society is $25. Space is limited. Reservations are required for members and guests by February 27. For reservations and information, e-mail <greenwichdecorativearts@gmail.com> or call (203) 322-2967.

FUNDING FOR THE STUDY OF BRITISH TRANSFERWARE

The Transferware Collectors Club, a U.S.-based international nonprofit organization dedicated to the study of British transferware, is pleased to welcome applications for the 2017 Paul and Gladys Richards Charitable Foundation Research Grant Program for the study of British transferware.

Launched in 2009, the Richards Research Grant Program is dedicated to supporting research focused on British transferware produced between 1750 and 1900. Annual funding for this program remains at $10,000. To date, the program has funded 20 projects. A summary of winning proposals from previous years is available on the club's website.

All grant applications must be received by May 4 of the year the request is made. Application forms are available for download on the club's website (www.transferwarecollectorsclub.org).

DAVID B. WARREN SYMPOSIUM

The sixth biennial David B. Warren Symposium on American Material Culture and the Texas Experience will be held February 24 and 25 at the Museum of Fine Arts, Houston. The 2017 theme is "Traditions in Transition: Change and Material Culture in 19th-Century Texas, the Lower South, and the Southwest."

To honor Bayou Bend's founding director emeritus and his passion for American material culture, the Museum of Fine Arts, Houston established the David B. Warren Symposium, presented biennially since 2007. Each symposium develops a different aspect of the overall theme of American material culture and the Texas experience.

The keynote address, "The Paintings of Hermann Lungkwitz as a Type of Texas Material Culture" by Kenneth Hafertepe, chair of the museum studies department, Baylor University, will be held at 6 p.m. on February 24 in the Brown Auditorium Theater.

The agenda on Saturday, February 25, will include a welcome and opening remarks, two morning presentations, a lunch break, two afternoon presentations, and a reception.

At the conclusion of the symposium, attendees are invited to join the speakers for light refreshments at Bayou Bend. The house, including the Texas Room, will be open for the reception. Shuttle buses will be available from the MFAH to Bayou Bend and back, or guests may use their own transportation.

Tickets are $30 for MFAH members, $35 for nonmembers, and $15 for students (with ID). The price will include a box lunch on Saturday.

For more information, call (713) 639-7300 or e-mail <bayoubend@mfah.org>.

IDENTIFYING THE QUAKER CABINETMAKERS OF EARLY AMERICA

The Museum of Early Southern Decorative Arts (MESDA) at Old Salem Museums & Gardens will present its biennial furniture seminar on March 24 and 25. This year's seminar is titled "Friendly Furniture: Identifying the Quaker Cabinetmakers of Early America." The seminar will be held in the James A. Gray, Jr. Auditorium in the Old Salem visitor center at 900 Old Salem Road, Winston-Salem, North Carolina.

This year's seminar will be a subject of national significance not examined carefully since the book *Quaker Aesthetics* by Emma Jones Lapsansky and Anne A. Verplanck was published in 2002. This seminar will examine the various Quaker connections in early American cabinetmaking from New England to Pennsylvania and down the Great Wagon Road into Virginia and North Carolina.

Hands-on woodworking demonstrations led by Ben Hobbs and Mary May will focus on furniture carving throughout the Quaker network of cabinetmakers from North to South. May will demonstrate the carving style of the Goddard and Townsend families in Newport, Rhode Island, and Hobbs will examine their influence on carving by the Quaker cabinetmaker Thomas White of coastal North Carolina.

The program will begin at 12:30 p.m. on Friday, March 24, and conclude at 4 p.m. on Saturday.

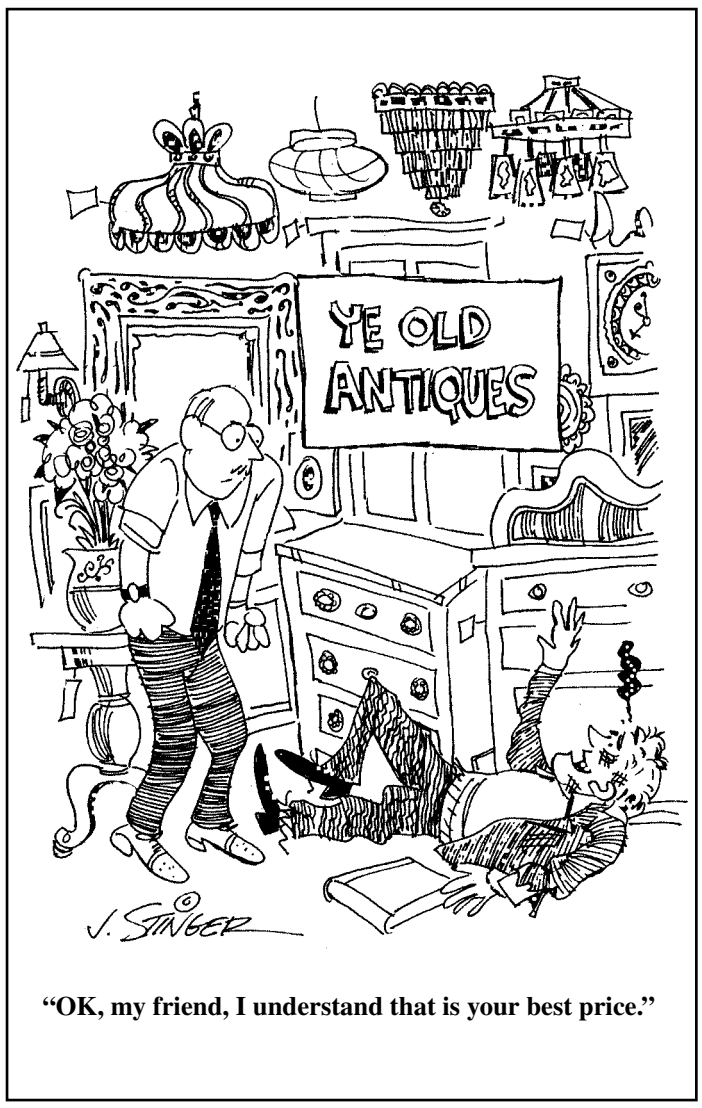
Presentations will include the keynote lecture "Faith and Family Intertwined: The Townsend and Goddard Workshops of Newport, Rhode Island" by Dennis Carr, the Carolyn and Peter Lynch Curator of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston, Massachusetts; "Superfluity and Excess?: Quakers and Their Furniture in Early Philadelphia," to be presented by Alexandra Kirtley, the Montgomery-Garvan Curator of American Decorative Arts, Philadelphia Museum of Art, Philadelphia, Pennsylvania; "Inlaid Quaker Furniture of Southeastern Pennsylvania," by Lisa Minardi, assistant curator, Winterthur Museum, Garden and Library, Winterthur, Delaware; "Friends in High Places: Quaker Furniture Makers in Virginia's Northern Shenandoah Valley," to be presented by Nick Powers, curator of collections, Museum of the Shenandoah Valley, Winchester, Virginia; "Faith, Family, and Friends: The Quaker Furniture of North Carolina's Cane Creek Settlement," by June Lucas, director of research, Old Salem Museums & Gardens, Winston-Salem, North Carolina; and "Friendly Furniture: The Quaker Cabinetmakers of Guilford County, North Carolina, 1775-1825," presented by Robert Leath, chief curator, vice president, collections and research, Old Salem Museums & Gardens, Winston-Salem, North Carolina.

Preregistration is required. Registration for the full seminar costs $300 for nonmembers and $285 for Frank L. Horton Society members, and includes all workshops, lectures, and materials, Friday dinner, and Saturday lunch. Registration for full program is limited to 75. For Friday keynote lecture with dinner and Saturday lectures only, the costs are $225 for nonmembers and $215 for Frank L. Horton Society members.

To register or for information, please visit the website (www.mesda.org/program/furniture/), call (336) 721-7369, or e-mail <mesdaprograms@oldsalem.org>.



Chest-on-frame, Henry Macy (1773-1846), Guilford County, North Carolina, 1800-20, walnut, poplar. Courtesy Museum of Early Southern Decorative Arts, Old Salem Museums & Gardens, Winston-Salem, North Carolina.



"OK, my friend, I understand that is your best price."

Help Needed

SEEKING "T.PHILLIPS"

In the past 75 years, five cherry Chippendale slant-lid desks bearing the stamp "T.PHILLIPS" have emerged in northeastern Pennsylvania (sometimes reported as "T. Phillip" without an "s"). Four are stamped on the end of one slide-out lid support (loper), while the fifth is stamped on both sides of both lopers. All bear the same distinctive stamp. The letter "s" is half-size and tucked under the loop of the second "p." It may be indistinct.

Three desks appeared in *The Magazine Antiques* (April 1941, p. 206, owner "R.M.S.," Indiana; June 1966, pp. 843-4, owner Primo Berrettini; and May 1978, pp. 1128-9, no owner given). Two desks remain in northeastern Pennsylvania.

This researcher is seeking the following help: the current ownership and location of the three desks shown in *The Magazine Antiques*; information regarding any other furniture stamped "T.Phillips"; and any information as to the dates, work locations, family relationships, etc. of T. Phillips.

A direct Phillips descendant recalls verbal family reference to a "Theodore Phillips" and has a family history of Andrew Phillips (b. 1731, Smithfield, Rhode Island) emigrating from Rhode Island about 1806 to Abington Township of then Luzerne County, Pennsylvania, where he died in 1818. No Theodore Phillips is found in this history.

The desks share construction characteristics and secondary woods found in New England and northeastern Pennsylvania.

Dave Crowther, 15582 SR 407, Dalton, PA 18414, (570) 945-9395, e-mail <dave appletree@epix.net>.



SEEKING AFRICAN AMERICAN CULTURAL ITEMS FOR NEW EXHIBITION

The Ohr-O'Keefe Museum of Art in Biloxi, Mississippi, is asking the public for pertinent information such as photos, maps, objects, and ephemera that can be borrowed for use in a new exhibition called *A City within a City: African American Culture in Biloxi.*

The exhibit is being installed in the Pleasant Reed Interpretative Center on the museum campus. It will tell, in part, of the cultural history of a vibrant, segregated "city within a city" in Biloxi during the post World War II years, consisting of schools, theaters, visiting celebrities, nightclubs, restaurants, and other businesses owned, operated, and employed by African Americans.

The geographic boundaries of this neighborhood, once called "back of town," consisted of Caillavet Street on the west, Bayou Auguste on the north (near what is now Bradford Street), Lee Street on the east, and the railroad tracks on the south.

The exhibit will benefit the public by assisting in the dissemination of the story of *A City within a City*, details of which are little known outside the African American community in Biloxi.

For inquiries and submissions, please contact assistant curator Rhea Miner at (228) 374-5547.

Fragments

Indy Ad Show Ownership Change

by Don Johnson

The Indy Antique Advertising Show has been sold, and the new owners plan to move the event out of Indianapolis this fall.

Bruce and Donna Weir of B & D Promotions, Effingham, Illinois, sold the show on January 7 to Mark and Nona Wilson of Northstar Collective, Park Falls, Wisconsin. Also part of the deal was the Gateway Gas & Advertising Show in St. Louis. The Weirs, who have owned the advertising show since January 2010, are moving to Hawaii.

The Weirs agreed to run the Gateway Gas & Advertising Show (February 16-18) and the spring edition of the Indy Antique Advertising Show (March 17 and 18) for the Wilsons, who will then take over all responsibilities of both shows.

The Wilsons have roughly 20 years of experience in the antiques business. Relatively new to the management side of things, they acquired two Wisconsin shows in recent years: the Antique Sporting and Advertising Show in Oshkosh, held in February, and the Minocqua Antique Show, a July event.

Mark Wilson is no stranger to the Indy Antique Advertising Show, having set up there as a dealer for about five years. Before that, he attended as a customer.

The event has averaged about 100 dealers in recent years but has seen some decline in that number of dealers. The show will keep its semiannual schedule (March and September), but some significant changes are planned, including a move to the Boone County Fairgrounds in Lebanon, Indiana—about 25 miles to the northwest. That site will be the location of three simultaneous shows under the umbrella of the Boone County Treasure Hunt.

The Treasure Hunt will be a general-line antiques show that incorporates the other events—the Indy Antique Advertising Show and the newly created Indy Antique Oil & Gas Show. The shows will debut September 23 and 24, a Saturday and Sunday. The advertising show has previously run on Friday and Saturday.

"The Boone County Treasure Hunt is the master show, so to speak. These other shows are shows inside that show," Wilson explained.

Beginning in September, the Indy Antique Advertising Show will no longer offer early buying, which cost $40 to shop the first day of the show. Another change will be the addition of an antique advertising auction on Saturday night. "Roughly three hundred pieces of advertising will be part of that," Wilson noted.

He is optimistic about the changes. "Those were made based on a lot of feedback I got from a lot of dealers doing the show currently and a lot who want to come back to it," Wilson said. "Our hope is we will have a good response to those changes."

For more information, phone (906) 250-1618 or visit (www.indyadshow.com).

Kenos Resolve All Legal Matters

Leigh and Leslie Keno, well-known figures in the antiques world, have resolved all four of the legal claims against them. The twins were involved in four separate lawsuits, each with a similar charge: the Kenos were accused of buying multiple lots at auctions and failing to pay the auction houses.

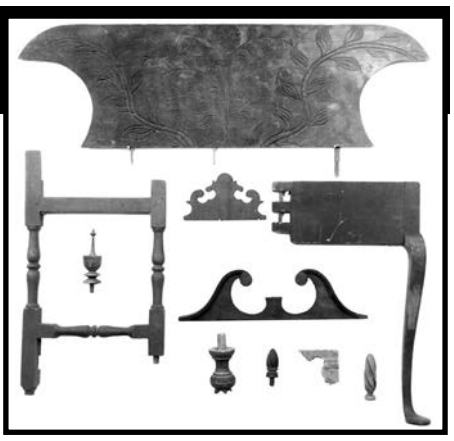
The suit filed by Cakebread Art Antiques Collectables, Inc., which does business as New Orleans Auction Galleries (NOAG), against both brothers and Keno Art Advisory, LLC has been settled and dismissed.

It's a similar story with Sloans & Kenyon, Chevy Chase, Maryland, which filed suit against Leigh Keno and Keno, Inc. "The matter had been resolved to the satisfaction of our client, the case has been dismissed, and the Kenos made good on their winning bids to the extent the items were still available," said attorney Monty Yolles.

Also resolved is the suit filed by Kamelot Auction House, Philadelphia, against both brothers. "The matter regarding Messrs. Keno has been resolved; Kamelot has received payment in full. Kamelot holds no ill will toward the brothers and wishes all the best of luck and continued success in the future," wrote Anthony Gallia in an e-mail.

The suit filed by Stair Galleries against Leslie Keno was withdrawn on February 6. "The matter has been resolved, leaving only some bookkeeping reconciliations. My clients appreciate the professionalism that Mr. Stair has shown as things worked their way out," wrote Mark Lawless, attorney for the Kenos.

"Having grown up in the art and antiques world, we have a deep appreciation and respect for the hard work of the people in this community and are thankful for the patience of those who've been affected," said Leigh Keno on February 6. "Since this situation began, we've been working every day to fulfill our obligations. We are relieved to put this situation behind us, and each of us is looking forward to a busy 2017."



Barn Star Will Manage Adirondack Museum Show

The 25th annual Adirondack Museum Antiques Show and Sale on September 15 and 16 will have new management—Barn Star Productions and Frank Gaglio.

Featuring more than 50 exhibitors, the event started over 25 years ago and has attracted collectors seeking rustic, camp, Native American, and Adirondack furnishings and accessories in an outdoor setting under tents and covered porches. While the main theme of the show will present frontier décor, Barn Star plans to gentrify the offerings to attract a broader audience by adding a few new categories, such as fine art, estate and designer jewelry, and mid-century modern, which all blend well with contemporary camp and lodge living.

A preview party will be held on Friday, September 15, from 3 to 6 p.m. Tickets will be available online (www.adirondackmuseum.org) or by calling (518) 352-7311, ext. 119. On Saturday, September 16, a museum admission ticket will include the antiques show from 10 a.m. to 5 p.m. plus all museum exhibits. Parking will be free, and there will be food available.

The Adirondack Museum is located at 9097 State Route 30, Blue Mountain Lake, New York. For more information, visit Barn Star's website (www.barnstar.com) or call (845) 876-0616. For an exhibitor application, e-mail <barnstar1@aol.com> or call the above number.

Buttersworth Tops Doubleday Collection Sale at Doyle



This signed oil on canvas by James E. Buttersworth, *Yacht Racing off Sandy Hook*, 20⅛" x 36", was the top lot of the sale at $348,500 (est. $200,000/300,000). It sold to Alan Granby of Hyland Granby Antiques, who was bidding in the salesroom.

by Julie Schlenger Adell

Three marine paintings by James Edward Buttersworth (British /American, 1817-1894) and one pair attributed to him were part of the sale of the collection of Nelson Doubleday Jr. at Doyle in New York City on January 11.

Yacht Racing off Sandy Hook, a signed oil on canvas, 20⅛" x 36", sold in the salesroom to Alan Granby of Hyland Granby Antiques, Hyannis Port, Massachusetts, whose only competition came from a bidder on the telephone. Estimated at $200,000/300,000, the painting was hammered down at $280,000 and with buyer's premium sold for $348,500. Granby said he was happy with his purchase and bought it for himself. "It's one of the five best Buttersworths," he declared.

Racing in New York Harbor, a Buttersworth painting that came up for sale at Sotheby's the following week, on January 21, sold for $300,000. Estimated at $250,000/350,000, the 24" x 32" circa 1875 oil on canvas was from the collection of E. Newbold and Margaret du Pont Smith.

At a reception held at Doyle a few days before the auction, the historian at the New York Yacht Club, John Rousmaniere, commented, "Buttersworth's style is so natural. The waves look right. Buttersworths have the details," he noted. "They are portraits, but more than portraits."

Anne Cohen DePietro, Doyle's director of American art, wrote in the lot notes that the painting "captures the drama of the June 14, 1877, annual regatta of the New York Yacht Club off Sandy Hook, New Jersey. At right center is the *Active*, the yacht of Frank W. J. Hurst, treasurer of the NYYC," who is likely to have commissioned the work.

The entire sale of 275 lots totaled $2,414,176 with 96% of lots sold.

The auction attracted dealers and collectors of fine art and sculpture, sports memorabilia, jewelry, furniture, and decorative accessories (mostly Georgian), and it included the library of books and manuscripts from the Doubleday estate on the North Shore of Long Island, New York.

Doubleday (1933-2015) lived most of his life in Oyster Bay and Locust Valley on the North Shore. He joined the family publishing company as a young man and became president and chief executive of Doubleday and Company in 1978. He sold the company in 1986, the same year he became the majority owner of the New York Mets, who won the 1986 World Series in a dramatic win against the Boston Red Sox. Doubleday was an avid yachtsman. His collection of marine paintings included works by Montague Dawson and Robert Salmon as well as those by Buttersworth.

The other paintings by Buttersworth in the sale were *New York Harbor with Castle Clinton, a Pilot Ship and a Frigate*, signed, 8" x 10", estimated at $25,000/35,000, which sold for $68,750; and *Yacht Race with Tugboat Towing a British Ship to Sea*, signed, 8 15/16" x 12 13/16", estimated at $12,000/18,000, which sold for $9375. *Memorable Race I* and *Memorable Race II*, the pair attributed to Buttersworth, each 7" x 11", estimated at $6000/8000, sold for $5625.

Further information is available online (www.doyle.com) or by calling (212) 427-2730.

Lunders Give Another $100 Million-Plus Gift to Colby College

Colby College in Waterville, Maine, has received another gift of more than $100 million from Peter and Paula Lunder in support of the Colby College Museum of Art. The gift will add nearly 1150 artworks to the museum's collection and will launch the Lunder Institute for American Art.

The institute will be dedicated to the practice, study, and exhibition of American art, and will transform Colby's art collection and scholarly activities by bringing together artists, curators, scholars, and students through cross-disciplinary engagement. A residency program will provide increased opportunities for students of all disciplines to interact with scholars and artists.

"The Lunders' generosity has transformed Colby College and the arts landscape in Maine," said David A. Greene, president of Colby College. "Now, with this gift to significantly expand the collection and create the Lunder Institute, the museum will become a global destination for artists, scholars, and visitors."

The gift includes paintings, sculptures, photography, and works on paper that date from a 1501 engraving by Albrecht Dürer to a 2014 aquatint by Julie Mehretu. The more than 150 artists include Mary Cassatt, Jasper Johns, Nina Katchadourian, Jacob Lawrence, Maya Lin, Joan Mitchell, Claes Oldenburg, Betye Saar, Vincent van Gogh, Rembrandt van Rijn, Ai Weiwei, Fred Wilson, and James Abbott McNeill Whistler.

The gift brings the total number of works given by the Lunders, who are longtime benefactors to the college and the museum, to more than 1500. The latest gifts join hundreds of pieces previously promised and given in 2007, valued at more than $100 million.

Admission to the Colby College Museum of Art is free. Hours are Tuesday through Saturday, 10 a.m. to 5 p.m., and Sunday, noon to 5 p.m. The museum also is open Thursdays until 9 p.m. during the academic year. For additional information, visit the website (www.colby.edu/museum).

Long-Lost First Franklin Broadside Acquired by Penn Libraries

by Lita Solis-Cohen

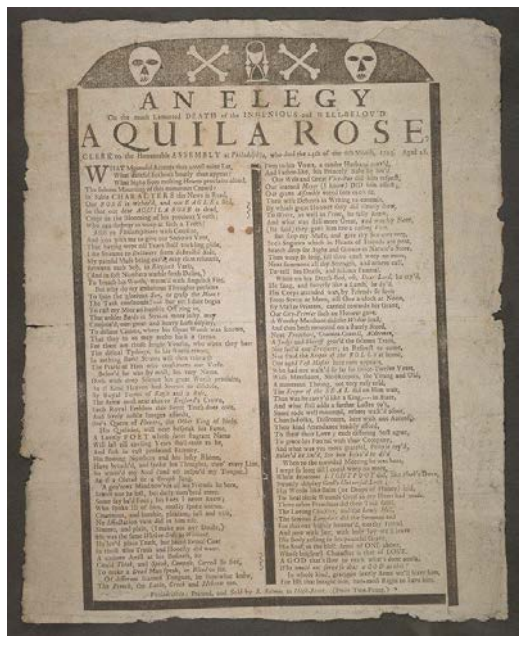


Photo courtesy Penn Libraries.

Aquila Rose, a 28-year-old Philadelphia poet and pressman, died in 1723. That same year Benjamin Franklin broke his indenture with his brother, left Boston, and stopped in New York to see if the printer William Bradford had a job for him. Bradford did not have a job, but he told Franklin that his son Andrew, a printer in Philadelphia, had lost his pressman to death. Seventeen-year-old Franklin headed to Philadelphia.

According to James Green, librarian at the Library Company in Philadelphia and an expert on Franklin and his printing, by the time Franklin got to Andrew Bradford, the job had been filled, but the older Bradford, who had journeyed by horseback to Philadelphia to see his son, said to Franklin, "'Let's go see this new guy that came to town.' They went to find the crazy Samuel Keimer."

Green said that Franklin wrote about his visit to Keimer in his autobiography. Franklin arrived when Keimer was setting type for an elegy to Aquila Rose but did not have his press set up. Franklin offered to set up the press and finish the job. He set the type in two columns, made a woodcut of skull and bones for the top, and put a mourning border around it. Keimer was pleased with the job and gave Franklin some work. Franklin stayed in Philadelphia, had great success as a printer, helped establish every major cultural institution in the city, including the University of Pennsylvania, Pennsylvania Hospital, and the Library Company, and played an important role in the formation of the United States.

It is not known how many copies of the Aquila Rose elegy broadside were printed and pasted up in public spaces. One surfaced in the 1820s when Samuel Hazard, a Philadelphia historian who went door to door searching for documents, found one and printed the elegy. Then it disappeared until Carmen Valentino, a Philadelphia dealer in rare books and manuscripts, bought Hazard's scrapbook. In that scrapbook he found the broadside. In January, Penn Libraries, Philadelphia, announced that it had acquired the broadside.

Valentino said he thinks his find of the Hazard scrapbook is as important as when his mentor Joseph Molloy found a copy of John Dunlap's first printing of the Declaration of Independence in a chest during the Leary's Book Store clearing-out sale in Philadelphia in 1968. In 1969 the Dunlap broadside sold at Freeman's in Philadelphia for $404,000. The Aquila Rose elegy is much rarer.

Valentino won't say where he found it, how long he has had it, or what he sold it for. He did say that he removed the Aquila Rose elegy from the scrapbook and had it professionally conserved. When he sold it to Penn Libraries, he included the scrapbook in the deal.

"I'm known for *not* breaking up archives," Valentino said. "Hazard is important. He read Franklin's autobiography carefully, and that is where he got the idea to look for the first thing that the seventeen-year-old Franklin printed in Philadelphia.

"I give credit to the provost and the Penn librarians who did their homework and realized how important this broadside is to Philadelphia and to the nation. They realized that Franklin's introduction of Puritan Boston imagery [skull and bones] was alien to Quaker Philadelphia, but Franklin made it work. It is an important image in Philadelphia art history, and now it will be the first thing in the Franklin bibliography."

According to Penn Libraries' Kislak Center for Special Collections, Rare Books, and Manuscripts curator Arthur Mitchell "Mitch" Fraas, scholars know of around 900 surviving works printed by Benjamin Franklin. "Many of these works, especially broadsides and small ephemeral pieces, exist in only one or two copies," explained Fraas. "The Penn Libraries now hold more than a third of his print production, making our collection of Franklin's printing among the most important in the world."

Fraas also pointed out that Aquila Rose was a writer and pressman just like Franklin. "His work was published posthumously in London the following year; it was quite something for an American poet to be published abroad." Fraas said the scrapbook is an important artifact too. "It shows us how an antiquarian looked at the past in that period. It seems right that these treasures have come to an institution Franklin founded."

The broadside was on exhibition from January 17, Benjamin Franklin's birthday, until February 10 in the Van Pelt-Dietrich Library Center at Penn Libraries.

Antiques Week in New Hampshire Show Change

Gurley Antique Shows has announced that the Americana Celebration show, also known as the Deerfield Antique Show, will be on Monday, August 7, and will return to the Deerfield Fairgrounds in Deerfield, New Hampshire. For more information, call Joshua Gurley at (207) 229-0403 or Rachel Gurley at (207) 396-4255.

Graves and Jobe Accept Wunsch Awards

On January 18 the Eric M. Wunsch Award for Excellence in the American Arts was presented to Leroy Graves and Brock Jobe at a packed ceremony at Christie's in New York City. The annual award was created by the Wunsch Americana Foundation to continue the legacy of renowned collector Martin Wunsch and to encourage greater scholarship and appreciation of American decorative arts.

Margaret Pritchard, **s**enior curator at Colonial Williamsburg, introduced Graves. "Leroy Graves is senior conservator of upholstery at Colonial Williamsburg, and he's one of the most remarkable men that I know," she said. "Leroy is incredibly talented; he is a superb craftsman. His woodcarvings are as impressive as the pioneer techniques he's developed for creating noninvasive upholstery for antique seating furniture.

"There are a number of us who think he is the best upholstery conservator in the world. Leroy is a master of designing new and unique, often complex systems that replicate period upholstery coverings, and he accomplishes this without adding a single damaging tack to fragile antique frames…. His journey to get where he is today is a testament to his dedication, perseverance, and passion, supported by an organization made up of leaders that recognized his skills and promoted his success."

When Graves spoke, he told of being the son of sharecroppers and how he took a job at Colonial Williamsburg in 1967, planning to be employed there for only two weeks. During his early years, he worked in maintenance, as an art handler, and then in the furniture lab.

"Wallace Gusler was the curator of furniture at the time, and he was a great teacher," said Graves. "One of the first jobs was to make twelve chairs. I thought he'd gone off the deep end…. He said 'Listen, I'm going to carve one ball-and-claw foot and you're going to carve twenty-three.'

"It took Wallace about two days to show me how to do the first ball-and-claw



Before the awards ceremony, Christie's entertained the crowd with cocktails. Llewellyn Sanchez-Werner, who made Juilliard history at age 14 as the youngest-ever admittee in the college division, played the George Schastey Aesthetic Movement grand piano. The event was so heavily attended that Christie's moved the awards ceremony and speeches to the James Christie room, the largest auction space at Christie's.

foot. It took me a day and a half to do a second, and then I could do two in a day.

"After that I worked as a furniture conservator. They weren't called conservators back then, but I did that for fifteen years. Then we started to focus on the upholstery. Our thought then was if it took a hundred nails to apply the upholstery, maybe we could reduce it to fifty nails. One day, I said, 'What if we tried an unobtrusive system—to try and reupholster objects without the use of nails?'" Graves said he was told to try, but that it had to be not only noninvasive, but also removable.

John and Marjorie McGraw introduced Brock Jobe and stressed Jobe's role as teacher. John McGraw noted that Jobe had graduated from Wake Forest University, spent four years at Colonial Williamsburg, received his master's degree from Winterthur, had curatorial positions



Peter Wunsch (left) and Leroy Graves.

at the Museum of Fine Arts, Boston and Historic New England, and returned to Winterthur in 1993 as deputy director of collections and later professor of American decorative arts.

"His years in this position made him available to all the registered students in the course…. This was the most effective way for Brock Jobe to spread the gospel. He's been heard to say, 'I live and breathe furniture,' and is never happier than when crawling under a piece he has studied."

Marjorie McGraw told the crowd, "John and I have many, many memories of wonderful moments with Brock. One that is closest to my heart is when he brings students to us to see the collection. If you could have seen these students as they climbed under furniture and handled things and had such fun with Brock. Then all of a sudden you realize that they got it. They understood what he's trying to get through to them. It's amazing."

Jobe, who retired from Winterthur in 2015, gave an impassioned speech. "I should be dignified, responsible, professional—but to hell with it. I'm excited. This award means the world to me.

"I can't tell you how much I learned from Leroy [Graves] and everyone at Colonial Williamsburg. I think about places like Williamsburg and Winterthur and so many other great institutions.



Peter Wunsch and Brock Jobe.

We're all in this together. We all have a common goal…to promote what we love, what we cherish, and what we want others to enjoy.

"For me, over the last forty-five years, I have had a gift. It's a gift that I had no idea as a youngster at the age of fifteen, sixteen, or seventeen that I would receive. That gift came from so many people. It came from people like Leroy [Graves], Albert Sack, Morrie Heckscher, Ron Bourgeault. I could go on and on and name people who have made a difference to this field. I'm just one of many, and I accept this award on behalf of everyone who is committed to the study and appreciation of decorative arts.

"I implore all of us…. We have an obligation, we have a duty to make others aware and sensitive and sympathetic to what we love. Because it's all part of America's past. Our past cannot be forgotten. We live in a time when you have to wonder if some of the lessons of the past will be ignored. We can't let that happen. Our field is absolutely crucial to the future, and so I simply say on behalf of everyone who is involved in our field, whether it's the auction houses, antiques shops, museums, universities, collectors, or students, we all have a common goal: we have to make what we love relevant to everyone in this country."

Cabot Mill Antiques Passes $1 Million per Annum Sales Milestone

Multi-dealer Cabot Mill Antiques in Brunswick, Maine, announced on December 31, 2016, that it had passed $1 million in sales per annum. Customers William and Kristen Wing, owners of Worth & Wing, an architectural and interior design firm based on Martha's Vineyard, Massachusetts, purchased an 1891 Stanley brass-bound level, a mounted grinding wheel, and small brass portholes, among other items, and that sale put Cabot Mill Antiques over the mark.

Deborah Stufflebeam, manager of Cabot Mill Antiques, said, "This is a major milestone for our antique mall, which was launched in November of 1996 and has continued a strong and steady growth for twenty years. It puts us in a unique position among antique malls. It's a tribute to the quality of the merchandise our antiques dealers provide to the public, the hard work and dedication of our friendly and knowledgeable sales team, and our innovative and consistent marketing."

Cabot Mill Antiques, located in the Fort Andross building at 14 Maine Street, Brunswick, has expanded several times over the years and now has a 16,000-square-foot showroom with 160 displays and nearly 100 antiques dealers. For more information, visit Cabot Mill Antiques or call (207) 725-2855, e-mail <cabot@waterfrontme.com>, or check the website (www.cabotiques.com).

2017 Americana Week Roundup

by Lita Solis-Cohen

When descendants of Alexander Hamilton realized that the musical *Hamilton* brought American history into pop culture, they knew it was time to sell their family archive of letters and documents and called Sotheby's. The Hamilton papers became the theme of Sotheby's Americana Week sales and gave a boost to a languishing market.

The Hamilton manuscripts were offered in 77 lots on January 18, the first sale of Americana Week in New York City, and brought $2.6 million.

Sales of American furniture and decorations that followed showed an uptick in that market, with some new bidders and the regular suspects paying some impressive prices. There were some bargains, but there were buyers for a broad range of high-end and middle-market material, and 80% of the more than 2000 diverse lots offered at Sotheby's and Christie's sold.

Adding up all the sales of the week, more than $31.5 million was spent at auction. More sales were made at the Winter Antiques Show, the Art, Design & Antiques Show at Wallace Hall, the NYC Big Flea Market, the New York Ceramics & Glass Fair, and the Outsider Art Fair. The total was higher than in the last few years.

The auction houses do all they can to promote their sales. Sotheby's asked David Korins, the *Hamilton* set designer, to come up with a visual image for the week. His initial idea of wrapping the entire building in an American flag was not practical. Korins must have looked at the work of the minimalist conceptual sculptor Fred Sandback (1943-2003), who for three decades created transparent geometries of yarn sculpture. (Dealer David Zwirner handles his estate.) Korins stretched red, white, and blue strings as a commercial installation and asked viewers to follow the strings from Sotheby's entrance to four floors where 1300 lots of Americana were on view.

Sotheby's found a sponsor for the exhibition: Majestic Steel of Cleveland, whose young executive Todd Leebow wanted to demonstrate that steel is a modern material, sleek and sexy and prime for artists and designers. He commissioned a steel American flag that introduced the exhibitions.

Erik Gronning, Sotheby's vice president in charge of American furniture and decorative arts, has an infectious passion for Americana, and it was evident in his installation of high chests, chairs, desks, and tables that were exhibited on pedestals like modern sculpture.

"It's the best presale exhibition I've ever seen," said an old-time collector, smiling as the escalator brought him to four floors of exhibitions, all color-coded to the single-owner catalogs.

The installation impressed scholars, curators, agents, dealers, and collectors, who spent days upending furniture, examining silver and folk art, and black-lighting paintings. Some returned to bid; others left bids with the auctioneer or went home and bid online during the three and a half days of sales at Sotheby's that competed head-to-head with Christie's smaller offering of similar material sold in two and a half days.

Sotheby's 1300 lots were offered in six catalogs and accounted for $19.378 million, the Americana department's highest total since 2007. Christie's offered 750 lots in four small catalogs and added another $12.178 million to the total.

Prices were down from the market peaks in the 1990s, 2006, and 2011, when several billionaires, who are no longer competing, wanted choice lots. There was no million-dollar piece of American furniture this year. Some furniture and silver sold for the prices of a generation ago, making those who did not participate wish they had. The flurry of after-sale selling of the buy-ins is not counted in the totals.

The competition between the two houses is the Super Bowl of Americana, and it was won this year by Sotheby's with its $19.378 total against Christie's $12.178 million. John Hays, deputy chairman of Christie's, said good competition came from longtime collectors and from a few new ones. He was quick to point out that Christie's held two Americana sales this season. The September Americana sale brought $2.69 million. Sotheby's sold Americana only in January. Like the academic year, the auction season runs from September to June.

One Christie's catalog offered furniture, folk art, decorations, and silver (see p. 30-A), and there were separate catalogs

for Outsider art, Chinese export porcelain, and for the single-owner Palmetto Hall sale. Palmetto Hall is a plantation house in Mobile, Alabama, that the Jay P. Altmayer family filled with English and American furniture, English silver and porcelain, portraits of American worthies, and southern landscapes. The Palmetto Hall sale produced the only million-dollar lot of the week, a large painting of the *North Shore of Lake Pontchartrain at Mandeville* by Richard Clague (1821-1873). Estimated at $120,000/180,000, it sold for $1,627,500 (including buyer's premium) to appraiser, broker, and consultant Amanda Winstead of New Orleans, who was bidding for a client. The price is a record for the artist. It boosted the total for the sale to $5,364,625 and 92% sold by lot.

At the Altmayer sale, dealer Robert M. Hicklin, Jr. of Charleston, South Carolina, paid $487,500 (est. $60,000/80,000) for *Southern Hardwood Swamp Scene*, a 22" x 26" oil on canvas by Hermann Herzog (1832-1932). The underbidder of the Clague painting bought William Henry Buck's *Lookout Fishing Club*, a 12" x 20" oil on canvas, for $162,500 (est. $50,000/70,000). *Bay St. Louis Plantation Scene* by Buck, a 22¼" x 36" oil on canvas laid down on board, brought $106,250 (est. $70,000/100,000). James Henry Beard's portrait of Zachary Taylor, a 49" x 38¾" oil on canvas, went to a phone bidder for $187,500. A set of eight American Chippendale-style brass-inlaid and carved mahogany eagle shield-back decorated dining chairs sold for $68,750 (est. $5000/10,000) to manuscript dealer Seth Kaller for a client.

Four of Christie's six auction records in January were for Outsider art. With 78% of the lots selling, the total for the Outsider art sale came to $1,242,750. William Edmondson's *Lion* sold to New York City collector Jerry Lauren for $511,500 (est. $200,000/300,000), accounting for nearly half of the sale total. It was underbid by the trade bidding for a collector in the salesroom. It is the second-highest price for an Edmondson. A year ago his *Boxer*, 1936-37, sold for $785,000 at Christie's, underbid by Lauren.

Cara Zimmerman, Christie's Outsider art specialist, called her sale "Courageous Spirit: Outsider and Vernacular Art," which also reflects Christie's courage in investing in this growing field. There was a lot of energy in the Christie's salesroom at the Friday morning session, but the crowd did not stay for the furniture and silver sale that followed. Perhaps one day they will.

Christie's sixth record for the week was for a Qianlong period Chinese export snuffbox decorated with a Biblical subject that brought $32,500 (est. $10,000/15,000) on Wednesday, January 18. Becky MacGuire, Christie's specialist for China trade sales, said she was pleased with the $1,776,626 total and that 76% of the lots sold, many for well over the estimates. That sale went head-to-head with the Hamilton sale at Sotheby's on Wednesday afternoon.

Sotheby's began its week of sales with the 100% sold auction of the Hamilton papers. There is a tradition that when every lot sells in a sale, a pair of white gloves is presented to the auctioneer. Selby Kiffer, Sotheby's international specialist of books and manuscripts, was the auctioneer and oversaw the sale. Eleven lots surpassed the previous auction record for any Hamilton manuscript, $44,650, which was established at Christie's in May 2001 for a letter to William Heth in which Hamilton references his duty as secretary of the treasury. Content determines the value of letters, and Hamilton letters relating to the establishment of banks have brought a premium in the past.

There were no banking letters among the seven lots that topped $100,000 at Sotheby's. The previously unrecorded draft of Hamilton's Pacificus Essay No. VI, in which Hamilton takes the side of revolutionary France in its nascent war with European powers, brought $262,500, a record for any Alexander Hamilton manuscript. It sold to a collector on the phone. The draft, which Hamilton wrote under the pen name Pacificus, is the only surviving manuscript of an essay that was incorporated into the 1802 edition of *The Federalist*, considered Hamilton's most famous work. *The Federalist* is a compilation of essays by Hamilton, James Madison, and John Jay that first appeared in New York newspapers with Hamilton using the pen name Publius.

Alexander Hamilton's appointment as aide-de-camp to General George Washington, which jump-started his career, sold in the salesroom for $212,500 to Joe Fay, bidding for dealer William Reese of New Haven, Connecticut, who said it was bought for a private collector.

The Hamilton sale surpassed its presale high estimate of $2.1 million, figured without the buyers' premiums. Kiffer said members of the company of the play *Hamilton* as well as seasoned collectors were bidding on the phones. One newly impassioned historian, Zack Pelosky, in fifth grade at the Friends Seminary in New York City, came to the sale to spend money he had saved to buy something, but he was not successful. He said he has seen the musical three times and has a passion for Hamilton, "not just the musical but the man and for the American Revolution."

Manuscript dealer Seth Kaller, a successful bidder on a number of lots, bidding for clients and for stock, said he thought the sale did well, and he will exhibit some of his purchases at the New York Antiquarian Book Fair at the Park Avenue Armory, New York City, March 9-12.

Dealers pointed out that the letters were not in good condition, many have water stains, and some have clipped signatures, a practice common since the 19th century when collectors pasted autographs in books.

"Hamilton has long been collected by hedge-fund managers who buy letters relating to banking, but this sale was filled with sentimental letters," said Reese after the sale. For example, a private collector bidding online paid $118,750 (est. $40,000/60,000) for Hamilton's earliest surviving love letter to his future wife, Elizabeth Schuyler. Hamilton's letter to Elizabeth, announcing that the army was preparing to engage Cornwallis in Virginia and telling her it would not be prudent for her to join the expedition to Yorktown, sold for $106,250 (est. $30,000/50,000), even though Alexander Hamilton's signature is cut away.

On January 19 at Sotheby's, collectors bid on furniture and English silver, some of it of the sort that Alexander and Elizabeth Hamilton could have owned or used. It came from the collection of George S. Parker II (1929-2004), who assembled a study collection of Colonial and Federal furniture in the 1970s and 1980s with the advice of Pennsylvania scholar and conservator Alan Miller (see p. 32-E). Parker gave the collection to the University of Wisconsin to be used as a teaching tool, but after 20 years the university no longer wanted to care for it, and it was consigned to auction. Sotheby's used the occasion to present a scholarly day-long symposium with leading scholars discussing the fine points of connoisseurship of American furniture and Parker's collection of English silver. Free to the public, it was better than many forums offered by museums and educational institutions that require expensive tickets.

Did the symposium influence bidding? Perhaps. The total for the Parker sale was $5,034,104 and 85.9% sold by lot. Major lots were bought by dealers, some for clients; a few collectors did their own bidding; and some lots failed to sell.

"The market seemed wide and thin," said Alan Miller after the Parker sale. "There was someone bidding for most of the lots but not a lot of competition, making this a great time to be a collector. I think we witnessed the formation of a new market."

Erik Gronning was heartened to see "the spectacle of this year's Americana Week embraced by collectors, and there was something for everybody." He was not sorry he had so much to sell and believed that the large amount of material available encouraged participation. He clearly enjoyed handling the diversity of collections and was on the phone constantly with collectors during the sales. "I think the results confirmed that Americana is alive and well," he said.

Sotheby's sold American furniture and decorations for various owners on Saturday afternoon, January 21, beginning with the collection of the late E. Newbold and Margaret du Pont Smith, a collection assembled over two generations. It was offered in a separate catalog and was followed by more furniture, folk art, and decorations from various owners in a five-hour session that was not over until after 7 p.m.



***North Shore of Lake Pontchartrain at Mandeville* by Richard Clague (1821-1873), sold for $1,627,500 (est. $120,000/180,000) to appraiser, broker, and consultant Amanda Winstead of New Orleans, who was bidding for a client. Christie's.**



Nicholas Brown figured mahogany scalloped-top tea table with open ball-and-talon feet, made in Providence, Rhode Island, circa 1765, $912,500 (est. $800,000/1,200,000). Sotheby's.

The Smith sale will be remembered for the record $612,500 (est. $80,000/120,000) paid for a miniature William and Mary turned and joined walnut flat-top high chest of drawers, with paneled sides and original cast brass hardware. Made in Chester County, Pennsylvania, circa 1725, it was used as a valuables cabinet. The buyer in the salesroom was Leigh Keno, sitting between his clients John and Marjorie McGraw. The underbidder was collector Steve Smith. When the small tall chest sold at Sotheby Parke Bernet's sale of the Garbisch collection in May 1980 for $33,000, Peggy Smith thought she might have overpaid because it was $10,000 more than the other spice chests in that sale. Jack Lindsey included it in the Philadelphia Museum of Art's exhibition *Worldly Goods: The Arts of Early Pennsylvania, 1680-1758* in 1999.

Also in the Smith sale was a Queen Anne tall-case clock, the works by Peter Stretch and the cherrywood case attributed to John Head, Philadelphia, circa 1750. It sold for $348,500 (est. $150,000/300,000) to Luke Beckerdite for a client furnishing a grand house. It is a record for any furniture by John Head. Its dial is engraved with the motto "*Tempus Rerum Imperator*," which translates to "Time is the commander of all things." The clock is illustrated in *Stretch: America's First Family of Clockmakers* by Donald L. Fennimore and Frank L. Hohmann III.

Steve Smith paid $212,500 (est. $250,000/500,000) for a Philadelphia sofa with dramatic back-swept arms. A collector on the phone got a Philadelphia compass-seat walnut armchair for $187,000 (est. $250,000/350,000), and a Philadelphia compass-seat easy chair went to Delaware dealer James Kilvington for a client for $106,250. The Newbold Smith sale added $3,386,188 to the week's total. Pennsylvania dealers Skip Chalfant and Philip Bradley were major buyers.

The Nicholas Brown figured mahogany scalloped-top tea table with open ball-and-talon feet, made in Providence, Rhode Island, circa 1765, that descended in the Brown, Ives, and Goddard families and is pictured on the Sotheby's various-owners sale catalog sold for $912,500 (est. $800,000/1,200,000) on the phone without competition. It was the highest price for a piece of American furniture during the week, but it missed the million-dollar mark.

An appealing sculptural form, it has a compelling history. It was made to match another tea table made by John Goddard in Newport for Nicholas Brown that sold at Sotheby's in 2005 for $8,416,000 to Albert Sack, underbid by Leigh Keno. The craftsman, who was probably in Providence where John Brown lived, was familiar with the Goddard shop practices, but the carving is clearly by another hand. Moreover, a drawer was added to the table between 1795 and 1815. Both tables and another are listed in Nicholas Brown's 1791 estate inventory. One is valued at £2, another at £3-15-0, and the third at £4-10-0.

Nicholas Brown left his estate to his three children. Both tea tables descended to Hope Brown, who married Thomas Poynton Ives (1769-1835), a partner in the Brown family firm. She died in 1855. This tea table along with the tea table sold at Sotheby's in 2005 descended to their daughter Charlotte Rhoda Ives (1792-1881), who married William Giles Goddard (1794-1846). He graduated from Brown University and was a professor of philosophy at the university. After Charlotte Ives Goddard's death in 1881, the two tables ☞

were separated, descending through her two sons. Edith Hope Goddard (1868-1970), the only child of William Giles Goddard, inherited the table sold this January. She married Charles Oliver Iselin and took the table to Upper Brookville, New York. She bequeathed the table to Robert H.I. Goddard (1909-2003), her first cousin once removed, who owned the other Nicholas Brown table.

The $8,416,000 table had descended to Thomas and Hope (Brown) Ives, who left their house and its contents to their son Moses Brown Ives (1794-1857), a Harvard graduate and merchant at Brown and Ives, and his wife, Anne Allen Dorr (1810-1884). Moses and Anne's daughter, Hope Brown Ives (1839-1909), who inherited the Thomas Poynton Ives house and the table at their death, married Henry Grinnell Russell on January 20, 1864, and they lived in the house. They died without issue, he around 1905 and she in 1909. The house and contents then descended to her cousin, Robert H. Ives Goddard, who took residence in 1910-11. The two tables had been together for three generations (Nicholas Brown, Hope [Brown] Ives, and Charlotte [Ives] Goddard) before they descended to separate lines to her two sons. They were reunited in 1970 on the bequest of Hope (Goddard) Iselin. They were in the same family for 35 years before the first table was sold in 2005 and the second table was offered in 2017.



A record $612,500 (est. $80,000/120,000) was paid for this miniature William and Mary turned and joined walnut flat-top high chest of drawers, with paneled sides and original cast brass hardware. It was made in Chester County, Pennsylvania, circa 1725, and was used as a valuables cabinet. Sotheby's.

There was much discussion about exactly when this second table was made. The cognoscenti—that is, curators, conservators, and Erik Gronning—believe it was made in the 18th century as a mate to the Goddard table by a first-rate craftsman, probably in Providence where Nicholas Brown lived, who carved the top out of solid wood and was aware of Goddard's shop practices. Then the next generation added a drawer in the Federal period. The buyer had little competition, and this sculptural icon in the history of American furniture was made more affordable to today's collectors by the addition of a drawer. The selling price of $912,500 is a fraction of what it might have brought without its added drawer.

A few more pieces of furniture with documentation sold during Sotheby's long sale on Saturday afternoon, January 21. A diminutive figured mahogany blockfront chest of drawers, made in Massachusetts, circa 1760, was signed "Walter Frothingham, Charlestown" in chalk on the underside of the long drawer, and on the inside of the backboard another chalk inscription reads "Joseph Hallowell." With its original cast brass hardware and a dark rich historic surface, it sold to Stonington, Connecticut, dealer Roberto Freitas for $187,500 (est. $150,000/250,000). The signature appears quite similar to that of Benjamin Frothingham Jr. that appears on a high chest at Winterthur. Given the locations of the signatures, the backboards could have been inscribed only when the chests were being constructed. Therefore, this remarkable chest stands as the sole surviving object identifying Walter Frothingham and Joseph Hallowell as likely apprentices in the workshop of master cabinetmaker Benjamin Frothingham Jr.

Folk art, needlework, and silver were among the top lots consigned by various owners. A silk cutwork flower picture, stitched in Philadelphia, circa 1800, and in a shadow box frame, sold for $212,500 (est. $60,000/80,000) to Leigh Keno, underbid in the salesroom by Philadelphia dealer Amy Finkel on her cell phone with her client. It is related to another Philadelphia "cut silkwork" picture by Hannah Newbold Deaves that sold at Sotheby's for $120,000 (est. $100,000/200,000) in January 2005 to Keno. The two pictures have similar rabbits and flowers.

New York collectors in the salesroom bought a rare portrait, *Young Woman in Paneled Room*, by Sheldon Peck for $187,500 (est. $30,000/50,000). A pair of oil on canvas portraits of Captain and Mrs. Pollycarpus Edson by Rufus Hathaway, painted in 1791, were mounted on boards and trimmed so that Captain Edson is slightly larger than Mrs. Edson and her fan is cut in half. These sold to a collector on the phone for $200,000 (est. $100,000/150,000), underbid by Chicago collectors in the salesroom. The Chicago collectors instead bought the very last lot in the sale, a Bill Traylor 1939-42 tempera painting on poster board of a man smoking, with a bird in the sky and a dog under the bench, for $93,750 (est. $60,000/80,000).

Sotheby's sold the collection of Dr. Ralph and Susanne Katz from a separate catalog on Saturday morning, January 21. Most of it was bought by collectors, but two museums acquired portraits. The cover lot, *View of the Berks County Alms House*, an oil on canvas signed by John Rasmussen (1828-1895), dated 1880 and with a list of the names of the directors below the image, sold for $516,500 (est. $80,000/120,000) to collector Steve Smith in the salesroom, underbid by several phone bidders and a disappointed Patrick Bell of Olde Hope Antiques, who was in the salesroom. It is a record for Rasmussen, one of three almshouse painters. The others are Louis Mader (1842-after 1899) and Charles Hofmann (c. 1820-1882), who lived in the almshouse. An almshouse painting by Charles Hofmann sold at Pook and Pook in October 2013 for $545,100, a record price. Steve Smith was the underbidder then.

A painted fireboard from the Moses Martin House, Salem, New York, circa 1830, oil on canvas, depicting an arrangement of fruit on a curly maple table floating on a background of light green concentric rectangles, sold for $100,000 (est. $60,000/80,000) to a collector bidding online. Two phone bidders competed for James Hope's landscape of Clarendon Springs, Vermont, and it went to a collector for $87,500 (est. $30,000/50,000). A collector in the salesroom paid $50,000 (est. $40,000/60,000) for *Lady in a Blue Dress* by John Usher Parsons (1806-1874). It was painted on unprimed, unstretched fabric, circa 1835.

Four of the seven Thomas Chambers paintings in the Katz sale found buyers. (There was one attributed to Chambers that also sold.) *New York Harbor with Castle Garden and Ships*, circa 1840, sold for $37,500 (est. $30,000/50,000) to a collector on the phone. The Shelburne Museum bought Noah North's portraits of Mrs. Elizabeth Powers Darrow and Stephen Powers, painted in 1834, for $22,500 (est. $15,000/20,000). Stephen's portrait is inscribed "Stephen Powers born at Damariscotta New Castle Lincoln Co. Maine, June the 1st, 1814 No. 41." The portrait of Eliza Jamison of Virginia, painted by Thomas Jefferson Wright in 1831, went to Colonial Williamsburg for $20,000 (est. $6000/8000). Williamsburg seems to be buying its southern heritage.

There was a lot of silver on the market this January. On January 20 Sotheby's sold the collection of the late Iris Schwartz, 270 lots, of which 228 sold for $1,826,251, and 84% sold by lot. There were a few surprises. A descendant of Paulding Farnham paid $175,000 (est. $20,000/30,000) for an enamel and gem-set Viking-style vase designed by Paulding Farnham for Tiffany & Co., New York, in 1901.

New York City dealer Tim Martin of S.J. Shrubsole paid $150,000 (est. $150,000/250,000) for a pair of silver candlesticks by Myer Myers, New York, 1750-65. The stepped, shaped square bases have shells at the corners, and both candlesticks are marked four times on the base. They are two of a set of four that David Barquist suggests were owned by Jacob LeRoy and his second wife, Catherine Rutgers, who married in 1766. Only one other set of four candlesticks by Myers is known. They were made for Catherine Livingston Lawrence and are now divided between the Metropolitan Museum of Art and Yale University Art Gallery.

Curator Bradley C. Brooks of Bayou Bend, Houston, standing in the back of the salesroom, bought a tureen on stand made by Baldwin Gardiner, New York, circa 1830, for $87,400 (est. $80,000/120,000). It is engraved with the arms and crest of John G. Coster, one of only five millionaires in New York City in 1830. Baldwin Gardiner (1791-1868/9) was the younger brother of silversmith Sidney Gardiner of the firm Fletcher and Gardiner in Philadelphia. Baldwin worked for this partnership in their Philadelphia retail shop until 1815 when he established his own fancy hardware store.

Three phone bidders competed for a Canadian silver presentation Kiddush cup with maker's mark "A.H.," probably for Anselm Hardy of Quebec, dated 1858, and pseudo-English hallmarks and a presentation inscription to New York Rabbi Samuel Meyer Isaacs. It sold for $50,000 (est. $6000/8000). A member of Montreal's Congregation Shaar Hashomayim purchased the cup with the intention of donating it back to the congregation in honor of its 170th anniversary.



William Edmondson's *Lion* sold to New York City collector Jerry Lauren for $511,500 (est. $200,000/300,000). Christie's.

In the wake of the sales of Ruth Nutt's silver in 2015 and 2016, the 18th-century silver market seems saturated and soft in a diminished market that has suffered since the death of several major collectors who made the market strong in the 1980s and '90s. Modest estimates reflected the new price level, and dealers and collectors bought selectively. In the various-owners sale on January 20 that followed the Iris Schwartz sale on Thursday, 19th-century silver again performed better than Colonial wares. A Japanesque vase by Tiffany & Co. fetched $275,000, far exceeding its $8000/12,000 estimate. Standing at the back of the salesroom, Annamarie Sandecki, a Tiffany archivist, did the bidding for the Tiffany & Co. collection. It was designed by John Curran for Tiffany's contribution to the 1893 World's Columbian Exposition in Chicago, and the vase's description corresponds to the "Trout Vase" and displays chased koi and aquatic plants with stylized water lilies and lily pads.

A silver brandywine bowl by Gerrit Onkelbag, New York, sold for $372,500 (est. $300,000/500,000) in the salesroom to Jonathan Trace for a collector. It is rare and exciting to have provenance that goes back to the original owners and with a historical story. John Harris (b. 1678) and and his wife, Jannetje Nissepadt (b. 1680), like most wealthy Dutch families in New York, wanted one of these silver bowls, and enough survive so that most serious collectors and museums have one. This one was consigned by John Harris's descendants. When the Harrises' great-granddaughter Catherine Smith married Elisha Boudinot in 1778, George Washington attended their wedding, and Alexander Hamilton acted as groomsman. The bowl was gifted to the couple by Catherine's parents, Mary and William Peartree Smith, at the time of their marriage, and it was at their wedding that the bowl became known as the "Washington bowl" because Washington reportedly drank punch from it. During Lafayette's campaigns in America between 1780 and 1787, he visited the home of the Boudinots (Elisha was the chief justice of the New Jersey Supreme Court). Family history recounts that on that occasion their son brought the punch bowl and a towel for the marquis to use in washing his hands before he sat down to dinner.

While the top lots of Colonial silver brought less than they did a decade or even two decades ago, dealer Tim Martin of S.J. Shrubsole and dealer Jonathan Trace of Portsmouth, New Hampshire, who specializes in metals and silver, acted like specialists on the floor of the stock exchange, buying Colonial silver for their clients and for stock. They are passionate about preserving the finest examples in the best condition, and they were buying at a more affordable level. Mark McHugh and Spencer Gordon of Spencer Marks, Southampton, Massachusetts, selectively bought multiple lots of 19th-century American silver. Museums also made some acquisitions.

Silver gilt and gold performed well. An unusual silver-gilt and enamel Tiffany & Co. bowl, circa 1908, sold for $27,500 (est. $3000/5000) at Sotheby's. At Christie's a set of 23 champagne coupes in 18k gold, with a "W" maker's mark, circa 1950, sold for $113,750 (est. $100,000/150,000). A 14k gold Reed & Barton flatware service sold for $189,900 (est. $160,000/220,000).

When silver buyers finished at Sotheby's on inauguration day, they moved on to Christie's, where silver was sold at the end of the day. The selection of Colonial silver from the Wunsch estate was not embraced with enthusiasm. The three major lots, two with six-figure estimates, failed to sell, and those that sold fetched prices at the low end of estimates. The John Blowers coffeepot, circa 1735, sold for $32,500 (est. $30,000/50,000), and the Samuel Casey teapot made in Kingston, Rhode Island, in 1765 sold for $25,000 (est. $20,000/30,000). The Hull and Sanderson wine cup from the Old South Church also sold for its low estimate of $150,000 (est. $150,000/250,000), and a beaker with the mark of John Coney sold to

Jonathan Trace for $20,000 (est. $20,000/30,000). This was the second time Christie's offered this church silver, this time with lower estimates.

Even though the buy-in rate for silver was high at Sotheby's and Christie's, Sotheby's John Ward said there was widespread new interest, and many buyers wanted to buy the lots that failed. In this period of readjustment there is a bright spot—southern silver, like southern furniture, is in demand.

Even before the sales were over, collectors shopped at the shows. There was plenty of Americana but not much formal American furniture at the Winter Antiques Show, which benefits the East Side House Settlement. What was there sold briskly. Frank Levy of Bernard and S. Dean Levy, New York City, found a buyer for the Bradlee family tea table with slides, made in Boston in 1750, that had a $425,000 price tag. It had been owned by Sarah Bradlee Fulton, known as the "Mother of the Boston Tea Party." Levy sold a Duncan Phyfe center table of mahogany and rosewood, 1825-30, illustrated in Peter Kenny's catalog for the Phyfe exhibition at the Metropolitan Museum of Art in 2011. He also sold a Phyfe worktable, a pair of Providence, Rhode Island, shield-back chairs, a card table made by Samuel McIntire, and a Boston Queen Anne side chair. A blockfront desk signed by Richard Walker, Boston, in 1739 was on hold for an institution. On Tuesday Levy restocked, and later in the week, he sold a Salem tripod table.

Early in the show Arthur Liverant of N. Liverant and Son, Colchester, Connecticut, sold a cherry serpentine chest of drawers with freestanding turned and fluted columns, made in New London, Connecticut, in 1776-1800 and priced at $60,000. Stuart Feld of Hirschl & Adler Galleries, New York City, sold a dining table made by the Seymour shop in Boston, a Boston worktable in the Neoclassical taste, a Classical cellaret, and lots of decorations. Elle Shushan sold portrait miniatures. The Old Print Shop sold a panoramic view of the Boston harbor. Graham Arader sold maps and botanical prints, and the Alexander Gallery sold to Colonial Williamsburg an Edward Hicks watercolor on paper of a Newtown, Pennsylvania, farm, the only work on paper known by the artist.

The loan exhibition of folk art masterworks from the Abby Aldrich Rockefeller Folk Art Museum in Williamsburg, celebrating its 60th anniversary, set the standard for folk art. Dealers said they made sales every day. The first weekend was busy, but attendance lagged during the week and picked up again on the weekend. Special evening events held during the week were very well attended.

Sales were also made at Brad Reh's Art, Design & Antiques Show at Wallace Hall (see p. 36-E) held in the Upper East Side and at Dee Dee Sides's edgy NYC Big Flea Market at the Manhattan Center Hammerstein Ballroom at 311 West 34th Street. At the New York Ceramics and Glass Fair at the Bohemian National Hall, dealers in 18th-century ceramics had their best year ever. The Outsider Art Fair at the Metropolitan Pavilion chalked up record attendance and plenty of sales. That show got pages of publicity in the *New York Times* arts section, eclipsing the Winter Antiques Show. Future stories in *M.A.D.* will give more details.

If the old adage "as goes January, so goes the year" plays out, the year ahead looks good. The Americana market hit bottom during the Great Recession, and now it appears to be on the upswing, with more affordable prices and with dealers and auctioneers predicting that more first-rate material is in the pipeline. Scholarship is adding to knowledge, and blogs are getting the word out. A lot of the good things that changed hands in January are illustrated in this issue of *M.A.D.*, and more will be next month.

See more Fragments on p. 36-A

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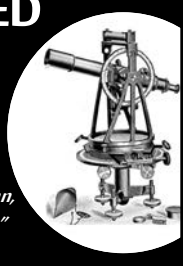
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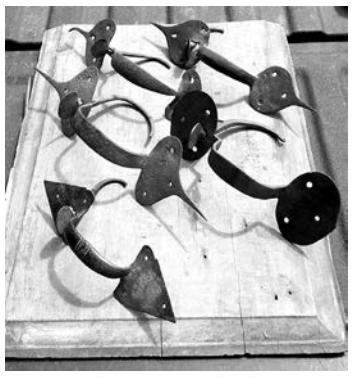
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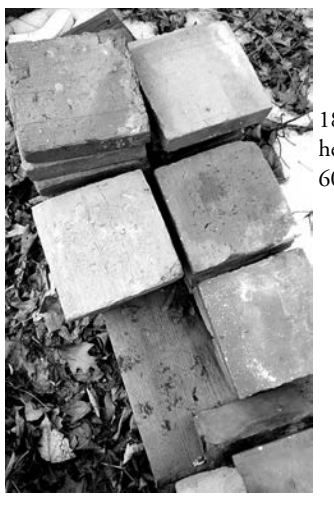
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Bonhams, San Francisco, California

Native American Art Auction

by Alice Kaufman
Photos courtesy Bonhams
All prices include the buyer's premium.

When asked about the state of the market after the Native American art auction at Bonhams in San Francisco on December 5, 2016, department director Ingmars Lindbergs replied, "I could sell jewelry forever. Jewelry sales transcend politics and economic concerns." In the weeks and months before the November 2016 presidential election, Lindbergs felt there was "a hesitation to consign, not knowing what the election would bring."

The highlight of the auction was the Madeline Langworthy collection of Eskimo masks.

After the election, there was no hesitation on the part of jewelry buyers: "There was a ninety percent sell-through rate. We had something for everyone."

However, said Lindbergs, neither pottery ("a once robust, now stagnant market that continues to adjust") nor baskets ("lightly represented") had the allure of jewelry. Textiles proved disappointing, and the Northwest Coast market is "uneven." The highlight of the auction was the Madeline Langworthy collection of Eskimo masks, which "sold themselves" at impressive prices.

Lindbergs worked alongside Jim Haas for 15 years, and this was his first auction after being named Haas's successor as department director. Among his challenges were no assistant (although Haas helped with cataloging and even worked the phones at the auction) and a move to a new office at catalog deadline time. Lindbergs is "confident" that now a "smooth process" will be the reality. Total sales came close to $1.3 million, with post-auction sales expected.

The next Native American art auction is scheduled for June 5 in San Francisco. There are, said Lindbergs, "things on the shelves already" for the auction. And those rumors about the department relocating to Los Angeles? "As of now, the department is firmly entrenched in San Francisco."

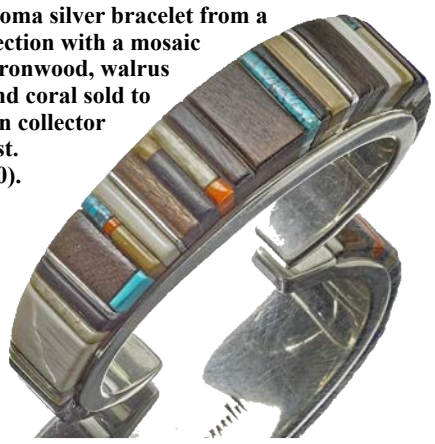
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This collection of Navajo adornments, including seven pairs of earrings, sold for $10,625 (est. $2000/3000) to a southern California dealer in the room. The group, which Ingmars Lindbergs said had been purchased by a collector from a number of reputable dealers and scholars, included early earrings, and it brought a higher price than any other group of jewelry offered in the auction.



Dartmouth Portrait #2 **by Fritz Scholder (1937-2005), oil on canvas, 40" x 30", estimated at $20,000/40,000, sold to a private western collector on the phone for $52,500, a world auction record price for Scholder. The same collector also bought a painting by Kevin Red Star, jewelry, and pottery.**



A Charles Loloma silver bracelet from a Bay Area collection with a mosaic of turquoise, ironwood, walrus ivory, lapis, and coral sold to a northwestern collector for $18,750 (est. $15,000/20,000).



This gold, turquoise, coral, and shell bracelet by Charles Loloma (1921-1991) sold for $27,500 (est. $20,000/40,000) to a private midwestern collector. Lindbergs said, "We recently sold a similar bracelet in New York for $40,000." Why the lower price for this bracelet? "One of the stones was chipped."



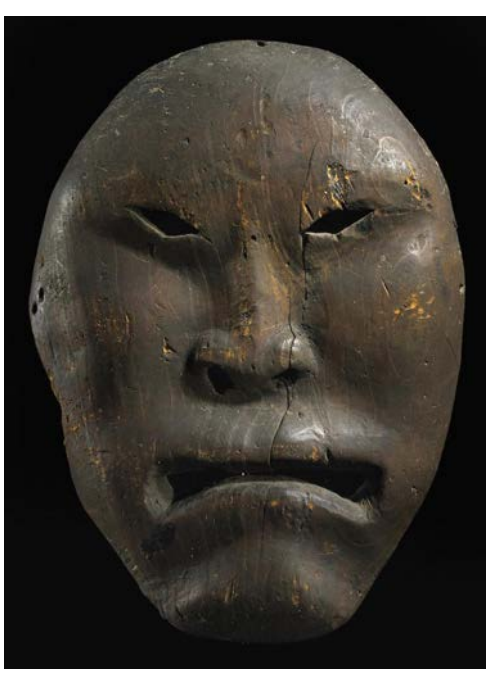
A 9" long Eskimo mask, the first that was offered from the Madeline Langworthy collection, sold for $11,250 (est. $5000/7000) to a Canadian buyer who was new to Lindbergs. It has black pigment indicating hair and tattoo markings.



An 8½" long Eskimo mask from the Langworthy collection sold to an overseas dealer for $11,875 (est. $4000/6000). In all, the dealer bought three of the masks. This mask has red and black tattoo markings near the mouth.

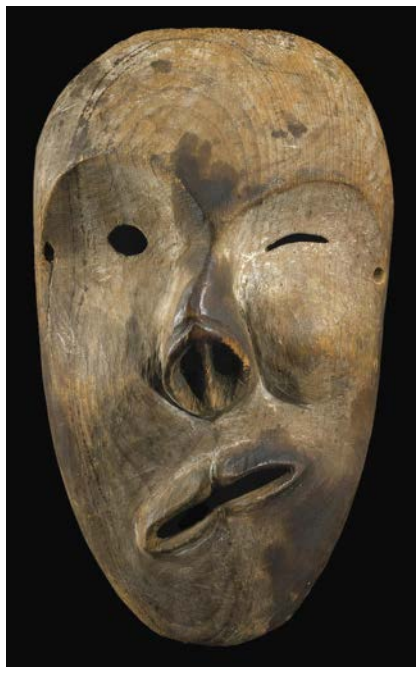


This 9¾" long Eskimo mask with wooden peg teeth sold for $30,000 (est. $7000/10,000) to a Canadian dealer who bought a total of 17 masks from the Langworthy collection, all on the telephone.

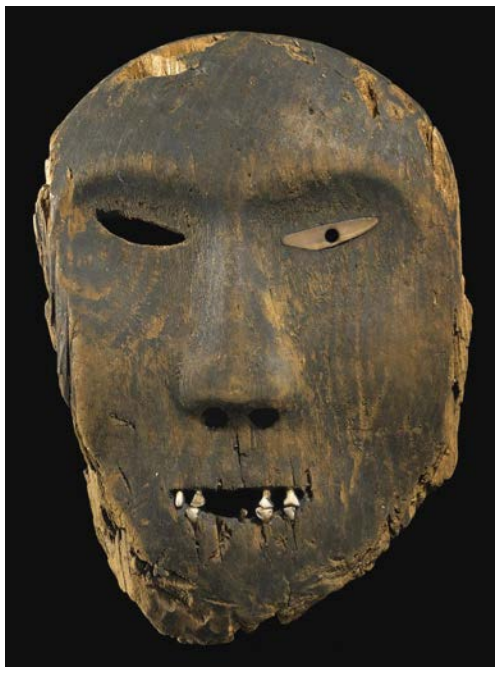


The overseas dealer who bought two other masks paid $18,750 (est. $5000/7000) for this 9¾" long Eskimo mask.

☞



This Eskimo mask with a distorted face and remnants of white pigment, 8¼" long, sold for $27,500 (est. $7000/10,000) to the Canadian dealer who bought 17 masks.



This Eskimo mask, 7¾" long, with teeth and with marine ivory inlay remaining in one eye sold for $18,750 (est. $4000/6000) to the Canadian dealer who bought 17 masks.



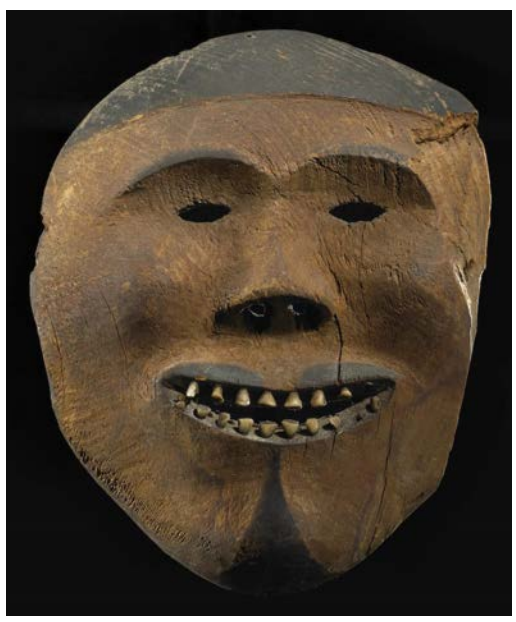
This 9¼" long Eskimo mask with a couple of teeth remaining and with an unusual projection from the forehead sold for $11,250 (est. $6000/9000) to the overseas dealer who bought two other masks.



A European dealer paid $13,750 (est. $6000/9000) for this Eskimo mask that likely represents a seal, according to the catalog. Said Lindbergs of this collection, "They sold themselves."



A southern California dealer in the room paid $17,500 (est. $4000/6000) for this 6¾" long Eskimo mask with traces of ocher-red adornment across the nose and upper lip.



This 6⅞" long Eskimo mask with teeth was one of the 17 masks bought by a Canadian dealer on the phone. He paid $25,000 (est. $4000/6000) for this one.



This double-face wood float, 6½" long, sold to a Canadian collector for $17,500 (est. $3000/4000). The price was "more than I expected," said Lindbergs.



This Eskimo mask, 7⅝" long, with white pigment throughout and touches of red, sold to Hawaiian collector Mark Blackburn for $37,500 (est. $4000/6000). Blackburn enlivened the Langworthy bidding with surprisingly large preemptive opening bids such as $5000 and $10,000 ("He made it fun," said Lindbergs). After being the underbidder on many of the previous lots, Blackburn finally got one he was after.



A Hopi polychrome jar attributed to Nampeyo (c. 1859-1942), 7¾" high x 14¾" diameter, with some restoration, sold to an Arizona collector for $10,000 (est. $15,000/20,000).



An Acoma four-color storage jar, 15½" high x 17" diameter, sold for $10,000 (est. $8000/12,000) to a southern California dealer who was at the auction. The jar was given as a wedding gift at least 50 years ago.



A 43" long Sioux beaded shirt sold to Mark Blackburn for $25,000 (est. $20,000/30,000). The price was "a bargain," said Lindbergs, who added that Blackburn is "not usually a Plains buyer."



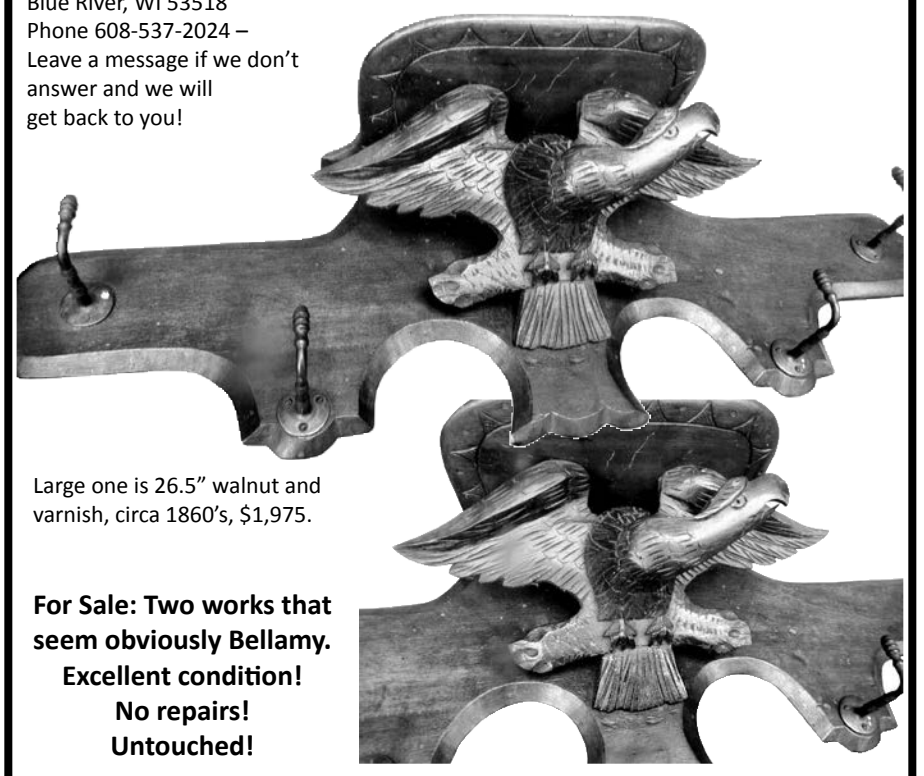
A Navajo Late Classic third-phase chief's blanket, 4'10" x 6'3", sold for $10,625 (est. $10,000/15,000) to an East Coast collector.



An 11⅛" diameter horsehair plaque by Elizabeth Juan sold for $12,500 (est. $10,000/15,000) to the same northwestern collector who bought the silver Loloma bracelet. The plaque was illustrated on the back cover of the catalog.

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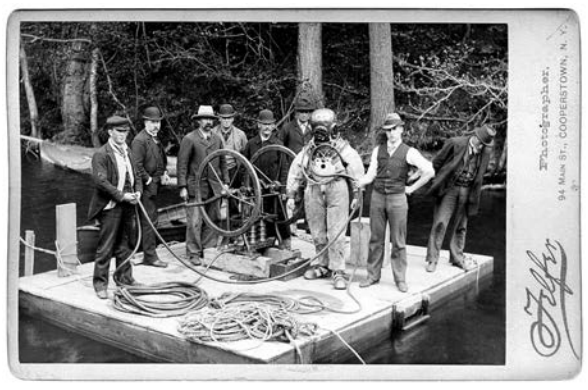
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The Devil's Dictionary of Antiques Collecting: Part 4

by Baron Perlman

This is the last installment of "The Devil's Dictionary of Antiques Collecting." What a wondrous language we use. And perhaps more technical and mysterious than we realize.

Polychrome—This is one term that is relatively easy to parse. Poly means "many" and chrome (chroma) indicates "color." So why not call a carved piece of wood "colored?" I guess that would indicate one color and perhaps not many colors. You could, of course, call something "many colored," but that is prosaic and not the stuff of jargon or exotic language. Of course there is Joseph and his coat of many colors, or should we say his "polychrome coat." You get the point.

Rare—Everyone knows what rare means—scarce, hard to find, infrequent, few and far between. But many on the *outside* of the antiques world, and even some within, have a built-in notion that rare means valuable, and thus expensive. Dealers and knowledgeable collectors know that is far from the case.

Why might an antique be rare? Well, for example, it could be that a very expensive (and I mean expensive when it was constructed) set of eight dining chairs was ordered in Philadelphia in the last quarter of the 18th century. And the patron or merchant wanted the latest design. And it turns out that the shop from which he ordered had a master carver (few and far between). That set of chairs would be rare in and of itself. And if one or two of the set of eight are missing and you find one, go buy a new automobile or add on to your house—jackpot. It is rare and dearly priced because of its form, provenance, and beauty.

What a wondrous language we use.

On the other hand, a piece can be unique or rare and not be worth a farthing (quarter of a penny, or one nine hundred and sixtieth of a pound sterling. Minted of bronze and first issued during the reign of Queen Victoria, it wasn't worth much, to say the least. But I digress). Rare could mean so unusually awkward or, excuse the term, ugly, that few were made, and even fewer preserved. A case piece can be so wide or deep or tall as to be ungainly and clearly unpleasing to the eye but rare. I could go on. A piece that is rare and worthy of stewardship will probably be a "ten" in whatever genre it exists in, and therefore will be beyond most collectors' pocketbooks.

Sandpaper Painting—Well, this one is easy, or it should be. It is a painting on sandpaper, right? Nope. Nor is there abrasion from sandpaper in the paint. Sandpaper paintings are often Hudson Valley or Civil War renditions. Young ladies did much but not all of this work, and the art form was taught in academies in the 1850s.

I have read that marble particles were mixed in the paint to achieve the effect. Others describe the process as covering a drawing board with white paint and when it was not quite dry sifting pulverized marble through finely woven muslin onto the surface. Charcoal and, rarer yet, pastel in stick or powdered form created the images' shapes. To achieve lighting and definition, some of the board could be left untouched, or the material could be rubbed away with an eraser or leather or a sharp knife. The end result is that the painting glows or shines.

Sandpaper paintings are more vital and mellow than "normal" paintings. By the mid-19th century they were sometimes called Grecian or monochromatic paintings. But as you by now have concluded, sandpaper is nowhere to be found.

Scrub Top—Surely this is a top of something that has been scrubbed. Exactly. You've defined it. Think of a tavern table used in the 18th century. It may have begun with a painted, shellacked, or otherwise finished surface. But such objects' surfaces are going to be cleaned repeatedly. What happens is that any surface disappears, and the piece is left with a raw wood top. That is a scrub top. Some collectors prize a scrubbed top. It can really offset a painted or dark wood base. I for one do not like the look but appreciate what it represents, if genuine. It is easy to fake, obviously. New furniture is sold with a "scrub top" that has a natural wood appearance, but it does have a finish on it to protect it.

Smalls—Smalls are antiques that will fit anywhere when one is filling a house or decorating. "But what they are cannot be as easy as that," you say, and you are correct. For example, a small piece of silver would be called silver. And small framed silhouettes or paintings are called artwork, silhouettes, or paintings. In one of Jonathan Gash's books about Lovejoy—one of the most beloved fictional antiques dealers to ever exist—he calls a small a "finger," something small enough to be held in one's hand. I think of smalls as something one can buy at a dealer's shop or an antiques show and easily carry away in a shopping bag or stick under your arm. Note the term "easily." I am not sure that a small cannonball that weighs a great deal would be considered a *small*, despite its size. Think something no bigger than a breadbox.

Smalls are not a smaller version of a "large." When looking at a child's Windsor chair one might say, "That's a really small Windsor." But that doesn't make it a small. Just as a dwarf clock is surely smaller than a regular size tall-case one. The same is true for most salesmen samples. Again, one knows a small when one sees one. Fabergé eggs do not qualify, nor does jewelry. Smalls can be truly expensive if they are wonderfully painted boxes, firkins (round wooden containers with a cover and a handle), and the like. A very expensive small box with original paint and provenance known or if the location of where it was made can be identified becomes a *large* to some people.

Smalls are typically more modest in history and use, such as boxes of all shapes, kitchenware, and 1001 other objects that had a household use long ago. I think most smalls have a utilitarian use. Redware, spongeware, Rockingham, and other small-size pottery would be defined as smalls. On a drop-front desk one might find a quill holder, sander (used to blot the ink), a pipe tamper, and perhaps a painted tin box. Are the brass candlesticks on the desk smalls? Good question. Some folks would consider them brassware. Just as I think that a small piece of glass belongs to the "glass" category rather than as a small. There is, of course, reason to differ on what one defines as a small. I would think a small toy is a toy. I would think a pincushion would be a small, but perhaps to a diehard collector it falls in the sewing or textile realm. Of course this "Devil's Dictionary" is meant to be more fun than definitive. Attend an antiques show and look in the cases that dealers have in their booths. Therein you will find many smalls. A dealer's website often calls smalls "accessories."

Smalls complete a room. A Colonial room with a wooden floor, molding, and furniture would look bare without some smalls to round the edges and complete the setting. Many wonderful collections are marked as much by their smalls as by anything else. Smalls are important.

Speaks, The Antique—Ask a non-antiques collector if antiques can talk and you will get looks as if you are out of your mind. Of course antiques cannot talk. They are inanimate objects after all. But collectors hear their voices; antiques certainly can speak. They tell you what was fashionable way back when and how they evolved. A Windsor chair in the 1830s or '40s might have had dabs of gold paint (teardrops) put on its spindles, for example. Antiques tell you who was negligent of their needs (look for replaced hinges, replacement glass in cupboards, and so forth). They tell you how styles changed (a transitional Chippendale chair). If you listen they will remind you what marvels they are to have survived this long, and who doesn't get a ding or two along the way?

But the truest sense of "an antique speaking to you" is one telling you, despite its size or how hidden it may be on a shelf of smalls, or in a dealer's booth or shop, that *I am really good!* Once you know something about various forms and objects, you let the antique tap you on the shoulder. You simply stand in a dealer's booth at an antiques show or in his or her shop, and feel. It is eerie. Put your conscious mind aside for the moment, and then simply observe which way you turn and what antique you walk toward. If an antique is a ten, and you have some knowledge of what a ten is, the antique will whisper or shout to you.

Sure, collectors at crowded shows often do a quick "walk through" or two, especially if they are looking for a piece they have been searching for forever. But I believe the bliss of being a collector is when the show thins out and you have the luxury of strolling, of simply standing and listening. But, of course, you have to be *in* to know to do that, and *in* to know what to call your behavior. As for the antique, it already knows it is speaking to you.

Treen—One would think that small wooden objects, usually for domestic purposes—think bowls and the like—would be called woodenware, wooden utensils, domestic woodenware, or wooden "stuff." But no, technical language wins out. So it is called treen or treenware. Treen is made up of small domestic functional objects made entirely of wood, and some hold that the term applies only to antiques. So you would not call your new salad bowl treenware if you belonged to this school of thought. (On the other hand, I guess you could if you wanted since there is reproduction treenware for sale.) The term derives from the old English and modern English "tree," think *tree-en*. As best as I can determine, its use began about 1800. It consists of bowls, cups with stems, mortar and pestles, shoehorns, needle cases, snuffboxes, dough bowls, measuring "cups," trenchers, trays, and spoons. The term does not apply to chests of drawers, tables, and other wooden pieces. I have read that the term does apply to agricultural wooden objects, but I assume they must be small. A wooden plow would not be termed treenware. Close-grained native trees were chosen for their wood, sycamore and beech, for example. Treen is jargon personified.

Volute—A volute is a spiral scroll found in Ionic and later Corinthian columns. Now if a Windsor chair has an ear on each side of the top known as a comb piece or crest rail—a round piece of wood with a spiral carved into it—we call that a volute. The same is true for the arm of a Windsor chair ending in a carved scroll. The end of the arm is often called a knuckle, and if the knuckle has a carved spiral incised in it, that is the volute. Woodworkers have sets of tools for such carving, and one can find YouTube videos of carving volutes. One first has to draw where the carving will take place and then carefully carve the volute. It gives a fancy look to my eye; I like volutes.

Conclusion

We have come to the end of this edition of "The Devil's Dictionary of Antiques Collecting." By now you should be on your way to being an informed insider in the antiques world, or at the least, not embarrassing yourself. The former professor in me calls for a quiz at the end of our musings, but we will forsake one. The true measure of your learning lies in your knowing the paradoxes and twists and turns the language of antiques takes as all involved try to discuss, define, and demonstrate that they know what they are talking about. And we do, don't we?

I am certain that I have omitted words in the antiques world that are the equivalent of verbal secret handshakes. If you have some great words that belong in "The Devil's Dictionary of Antiques," please let me know. I will be more than happy to write an addendum. I have done the best I can. It is time to rest.

I can be reached at <Perlman@uwosh.edu> and welcome your comments.

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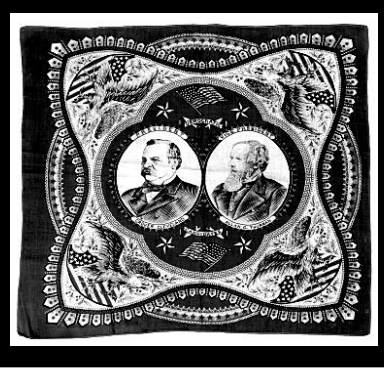
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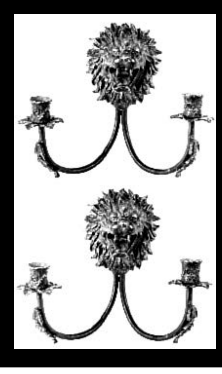
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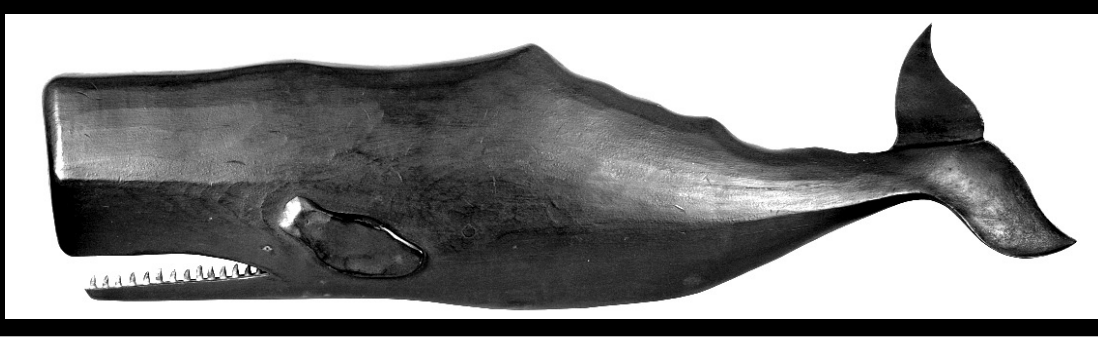








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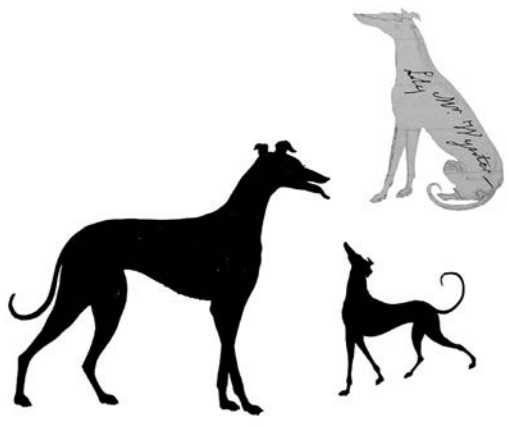
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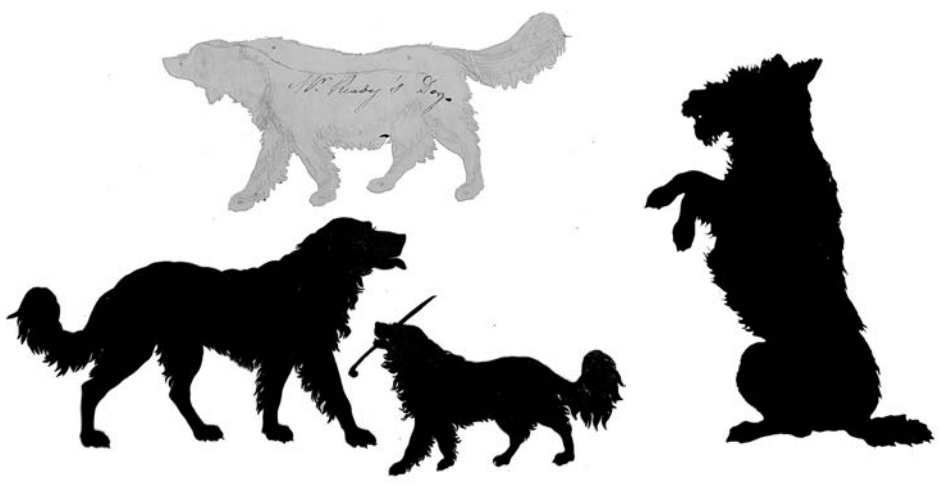
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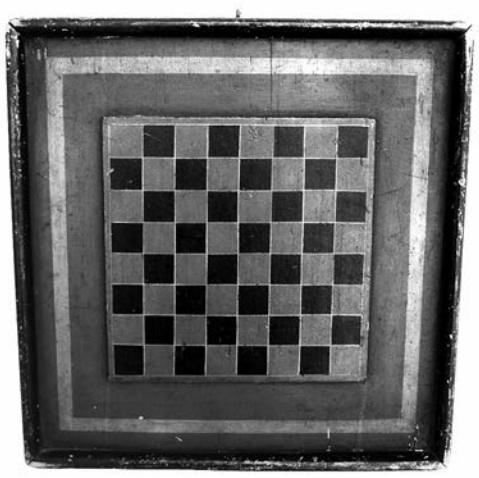




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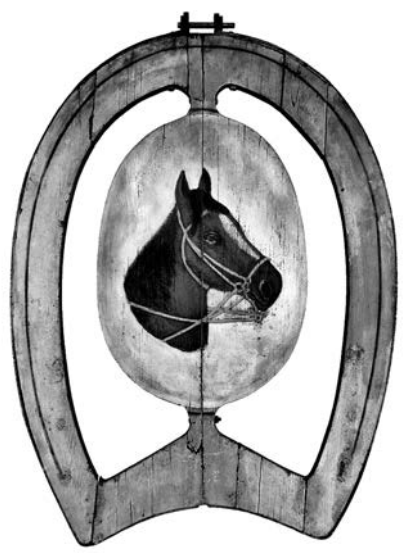
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19th century exceptional and large scale double sided wood horseshoe trade sign showing a cut out center with a painted and incised horse on both sides, cast iron weather strip surround with the original iron hanging bracket at top, all in a finely age cracked surface, excellent condition.
46" high x 32.5" wide x 1.0" deep

In the Trade

Marni Bakst, Oh Antiques, Verbank, New York

by Frank Donegan

During the many years that we've published this feature, we have interviewed well over 100 dealers, yet we have never encountered one who, to the best of our knowledge, was a Ruby Lane seller. Now we have. She's Marni Bakst, who sells from her early home overlooking a mill stream in Verbank, New York. She's been a Ruby Lane seller for ten years. It is essentially her only outlet.

Bakst stocks an interesting mix of antique and vintage smalls and art in her online Ruby Lane shop. There are those, she admitted, who might view Ruby Lane as something of a garage sale with an awful lot of costume jewelry. It's certainly not the first place you'd look if you wanted a Lannuier pier table or a Goddard/Townsend secretary.

"We're suckers for objects that have stories."

But as she said, "I'm not such a snob. I think Ruby Lane is a great platform." Bakst is not a high-volume seller, and the site accommodates her needs. "Some people can sell sixty lots a week," she explained. "I have to work at my own pace. Ruby Lane lends itself to that. I just don't worry about what other people are doing."

Her pace is unusual in that it has to blend in with her husband's work schedule. He's actor William Sadler, who has appeared in hundreds of plays, movies, TV shows, and Web series. He has been in films as diverse as *The Shawshank Redemption, Die Hard 2, Bill & Ted's Bogus Journey*, and *Mist*. He has appeared with Denzel Washington in the Broadway revival of Shakespeare's *Julius Caesar*, in which, as Caesar, he got to say the famous words "Et tu, Brute" as Washington's Brutus assassinated him.

Sadler is the type of actor whose name you might not know but whose face is immediately recognizable. He said that when he's in restaurants, people stare at him, whisper to each other, and then conclude that maybe he's not the celebrity they first thought he was.

An actor's life is unpredictable; consequently, so is Bakst's. Sometimes she accompanies Sadler on location. At other times, such as when he was in the popular series *Roswell*, "we were bicoastal for three years," she said. Her Ruby Lane store fits her schedule nicely.

"I don't have to do my own site," she said.

"She doesn't have to mind the store," Sadler added.

Bakst took advantage of this flexibility recently. "Last spring Bill had a job in Berlin, and I had a chance to go for a month. I'm not going to give that up." She went but didn't have to completely shut down the business. "I can kind of step back and things keep selling, even though I can't send them off to people till I get back.

"It's a friendly site. I've gotten to know a lot of the people there, and they're fairly responsive. It's small enough so that it can be personal." And the $69 a month basic fee means it's affordable, she said.

"Personal" certainly would be an accurate way to describe many of the objects she buys. One of her favorite acquisitions, for example, is a pair of small pink circular silk pads with lace edges and little rosebuds in the center. They came from the estate of a woman who, back in the 1920s, apparently had felt that her bust was not robust enough and used these to enhance her curves. "Falsies" doesn't come close to describing the charm of these delicate survivors from another time. (Bakst keeps them in a box on her dresser; they aren't currently for sale.)

"We're suckers for objects that have stories," Bakst said but added, "I don't care much for pedigree. I have an appreciation for all sorts of things. I have a huge amount of what I call 'little pretties'—things that people might want to put on their desks or vanities."

This helps explain her business name, "Oh." She's especially attracted to odd things that might make you stop and say, "Oh, I don't know if I've ever seen something quite like that before." Her initial choice for a business name was "!" but as she said, "New York state wouldn't allow me to use a punctuation mark as a name."

Sadler noted, "The runner-up name was 'pieces of string too small to use.'"

Bakst grew up on New York's Upper West Side. Her father was an internist; her mother, a teacher. Of her father, she said, "He was a lifelong learner. That's what keeps me interested in antiques. There's always something to learn."

She said that as a kid growing up in New York City, "I was exposed to all the arts. I saw Mary Martin in *Peter Pan.* I hung out at the Metropolitan [Museum of Art] after school. I always had a book of poetry with me."

She went off to the University of Chicago to major in philosophy but ended up in Oakland, California, at the California College of the Arts (then called the California College of Arts and Crafts). There, she said, "I missed the last semester—the one where they help you put together your portfolio. So I was essentially unemployable." She



Käthe Kollwitz (1867-1945), drypoint and soft ground etching on wove paper, *Tod und Frau* (*Death and Woman*), published by Alexander von der Becke, Munich, and printed by Felsing, $995. (It's nicely framed, but the reflective glass and harsh daylight forced us to choose between a well-pictured frame or the image itself.)



Marni Bakst.



Two pen wipes. The red, black, and white upper one is beaded and embroidered with little pansies. The lower example is embroidered in the form of a sand dollar. Pen wipes in good shape are apparently rare and collectible. Bakst is asking $1650 for the sand dollar and $1400 for the other.



Closeup of the sand-dollar pen wipe.



Embroidered baby pillow pincushion with the motto "Welcome Little Stranger." Stickpins form the letters of the motto, so you probably wouldn't want to give this to a baby. It's $225. The satin-stitched baby shoes are $265.



Here's a 19th-century porcelain doll that in the 20th century acquired a hoop skirt with a button collection mounted on it. A 1930s lampshade provides support for the skirt. Doll collectors might object to the doll's condition, but, Bakst said, "I think she's a fantastic piece of folk art." The piece is priced at $2650.



Czarist-era Russian malachite brooch and earrings in original fitted case, $4300.

lingered out west for a bit ("I kicked around Berkeley. I was beading and sewing clothes.") and then went back to New York.

There she took up stained glass, which brought her a degree of professional success. "I had taken a little class in the mechanics of stained glass, and I got a job as an apprentice in a stained-glass studio, Greenland Studio. They were doing restoration of windows at the Cloisters." The job required her to climb scaffolds (no easy task for someone who's afraid of heights) and do lots of gritty work. "It was sort of a macho profession," she said. "I was like a scullery maid, but I learned how to make windows." That led her to open her own studio in the East Village, where she created windows mostly for private homes.

She wasn't dealing in antiques yet, but she was buying them. "Everything I had was old. I was always buying antiques," she said. To which Sadler added, "Even when you didn't have money you were buying them."

The couple met in New York, specifically Central Park. The date is easy to remember, because it was bicentennial eve, July 3, 1976. Bakst said, "We were introduced that night. I had a friend who was an actor, and we went up to the park. Bill had been rehearsing." ("It was *Henry the Fifth, Part One;* Joe Papp directed," Sadler interjected.) "We all sat on a wall to watch the fireworks. Bill had a little bowl haircut, and I remember the fireworks reflecting off his bowl haircut. That did it for me."

Marni and Bill both lived in the East Village. They ran into each other again at a local grocery store, and romance blossomed. "She was grumbling at her grocery list when I saw her. She looked up, saw me, and smiled," Sadler said.

Ultimately, he moved into her apartment. "It was larger," he said, "and I was the scullery maid then."

So the young artist and the young actor decided to marry. Bakst recalled, "When we got our marriage license, the clerk asked for our professions. 'He's an actor; I'm an artist,' I answered. She just said, 'Good luck.'"

As their life evolved into a back and forth affair between the two coasts, Bakst found herself particularly enamored of the huge California flea markets. She said, "I'd scrape up a dollar or two. At the giant flea market in Alameda there was always something to buy for fifty cents or a quarter."

And then, of course, there were those other mammoth Sunday markets in Santa Monica, Long Beach, and the Rose Bowl. Bakst said she would occasionally take a booth at one of the markets. "I would sell once in a while because we just had too much stuff."

The couple describes just how strong Bakst's buying compulsion could be. Sadler began the story. "We were packing the truck to come east. I was packing like a crazy man."

She said that as he packed, "I went to the Santa Monica flea."

Sadler continued, "My last words to her were, 'Don't buy anything big.'" She came back with a 12' neon sign that said "CUISINE." It barely fit on the truck, but now, these many years later, it still hangs in their kitchen.

Bakst explained that the major move back east was prompted by concern for the couple's daughter, Sadler Colley Bakst. "I wanted to give my daughter a more realistic way to grow up. L.A. is a place where you have two good bookstores and four hundred places to get your nails done."

The couple continued to acquire stuff when Sadler was away filming on location. They spent 14 weeks in Mansfield, Ohio, for instance, during the filming of *The Shawshank Redemption*. Mansfield, Ohio, is not noted as one of the earth's Edenic locales. Sadler said that a magazine once voted it the second-worst place to live in America. But they have good memories of buying in the area. "I would look at little local papers. I'd comb through the classifieds. I spent the summer going to auctions," Bakst said.

It was during this period that the couple bought one of their most important folk art acquisitions—a group of wonderful bottle-cap figures from a roadside attraction. Bakst saw them through the window of a Columbus quilt shop that was closed. She kept returning until she found the shop open and bought the iconic pieces, which now decorate their living room. "Bill and I have always loved folk art," she said.

Sadler fondly recalled those Ohio farm auctions, so different from the more conventional auction-room sales they attend today in the Hudson Valley. "The lives of these people were spread on the lawn," he said.

In the 1990s the couple moved from Los Angeles to their current home. "This house, when we bought it, was falling down," Bakst said. At that point she began to take a serious interest in the antiques business. "I've always had antiques-dealer friends," and she noted that the new house was not far from Millbrook, which, at the time, was a small, genteel hotbed of the trade, with at least three antiques centers.

"I rented space in all three at one time or another—often two at a time," she said. "I developed quite a nice little business. I'd buy furniture frames—not necessarily antique—and do them in interesting fabrics. I found an upholsterer who turned out masterpieces. I sold sofa after sofa to decorators."

Then the Internet began poking itself into people's lives. Bakst recalled, "I had friends who were talking about this thing called eBay. I thought, 'I'll never do that.'" But of course she did. It was irresistible, especially as a way to get rid of things that she didn't love.

"I'd put things on like Doulton lamps. You'd buy something for twenty-five dollars and sell it for six hundred." But, as many an online seller has discovered, you can also end up with a garage full of unsold stuff that you bought only because it seemed like a bargain.

She also was a regular online buyer. "I was scouring eBay. I have a compulsion to have multiples of things," she said. Her compulsion for multiples has resulted in a host of collections, among them, red baby shoes (only *red*), wire clothes hangers dating back to the 19th century, and Chinese fortune cookie fortunes—not the cookies, just the paper fortunes inside them. "I keep them in a jar, and every once in a while I take out a bunch and read them," Bakst said.

Sadler, by the way, collects vintage guitars, which are scattered throughout the house.

Bakst said that gradually "I began to look around at other places people were selling. I'd been watching Ruby Lane. I said, 'I think I could do that.' I found the photography aspect interesting." She even went back to school to take courses at Dutchess Community College and get her photography up to the mark.

She asks herself questions about each piece she photographs. "How do you approach an object to tell its story? What's the next thing I'm going to want to see in nine pictures or fewer?" For her, the photography is the fun part, while "text and researching is the bottleneck."

She has been particularly pleased with how Ruby Lane "cleaned up the backgrounds" by developing a format that silhouettes items on the site. "Everything looks better," Bakst said but noted that the site's efforts to standardize its look created quite an uproar among exhibitors. "People left over that."

According to Bakst, Ruby Lane's image imposes something of a limit on what you can expect to sell on the site. "When I was first on the site I had a sweet spot of three to four hundred dollars," she explained. "In the last few years it's sort of all over the lot. I like to sell up near a thousand dollars. That makes it good for me. I sold a Shabbat set for nine hundred and fifty last week."

That price puts her close to the upper limit. She said, "Over that people are leery. People may be leery of paying higher prices on Ruby Lane."

Bakst always maintains photos of some sold items on her site. I have wondered why dealers so often keep sold items on their websites, and she explained, "People like to see sold items. It gives them confidence." But just as important is how that practice "keeps the keywords active." Those pieces may be sold, but you want people who are looking for similar items to know that you carry them, and those keywords help your site come up higher in online searches carried out, as they are, by algorithms.

She doesn't sell much to dealers. "Most of my customers are buying for themselves, and there are return customers. I have a guy who buys flags from me."

Bakst ranks Ruby Lane's ironclad return policy among its most important assets. On the other hand, she has misgivings about site-wide sales on the platform. "I'm somewhat skeptical. It tears up the site for about three weeks. It's training people into asking for bigger and bigger discounts."

In sum, however, Bakst is satisfied with her decade-long stretch on the site, although she's not overjoyed about Ruby Lane's increased social media efforts. "I'm supposed to do more social media stuff. Maybe I'll get my daughter to do it."

For information, contact Marni Bakst, PO Box 101, Verbank, NY 12585; e-mail <mjbakst@yahoo.com>. Bakst prefers e-mail. It usually takes her longer to respond to phone calls at (845) 677-3484. Her Ruby Lane shop can be found at "Oh from oh on Ruby Lane."



Two chromolithographs on tin that Bakst said came from a Vermont country store. They are labeled "A Lady of Quality" and "Purity" with a 1904 copyright and $385 each.



A Tiffany traveling alarm clock barely larger than a quarter. When we visited, it still needed to be cleaned, so Baskt hadn't set a price on it. She said, "Inquire."

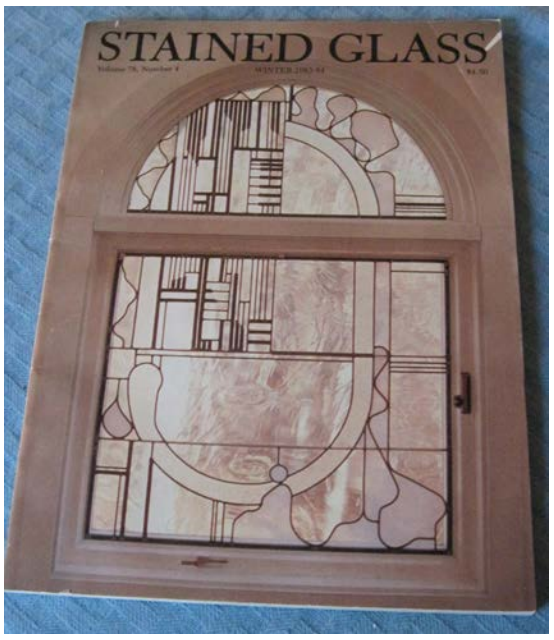


Loetz Ciselé green vase with flower prunts (Bakst said "prunts" is what glass people call those applied motifs). It's 10¼" tall and $1385.



Watercolor theorem on paper in a 12" x 10" lemon-gold frame, $345.

☞



Cover of the winter 1983-84 issue of *Stained Glass* magazine. Bakst designed the window pictured on the cover for a house in New Jersey. She said, "I stopped doing stained glass because Bill got an offer to do a TV show. It would take us to L.A." But perhaps just as significant was the fact that stained glass "wasn't making me as happy as it should."



Two perfume bottles with cut-glass stoppers and neatly tied embroidered deep-red velvet covers, $375 the pair.



Painted wood scepter. It's a theatrical prop. "It came from the estate of someone who worked for the Metropolitan Opera," Bakst said. It's $210.



Black-painted glass sign with three-dimensional gilt letters, $750.



A group of items that must have had a story for someone: The little box has a handwritten legend on top, "Wedding gloves / etc / April 25, 1888." Inside are two pairs of gloves, embroidered suspenders, and a man's formal bow tie. The printed label on the box reads: "Boutons Parisiens," which, of course means "Parisian buttons." Bakst has priced the ensemble at $295.

A pristine Borsalino hatbox with its original unblocked hat inside, $375. The metal-capped package to the right is "Grade A Fancy Colored & Scented Wedding Rice." And it's "Color Fast" as well. It's $150.





Early paint-decorated violin case. To the right of the handle is a delicately painted image of a violin. The box is $750.



Nicely turned billy club with a flask in its business end, $425.



Diminutive (12" wide) violin maker's chest with 40 drawers, $2450.

The Young Collector

2016: The Year in Review

by Hollie Davis and Andrew Richmond

We normally pause after the holidays and reflect on the year behind us. That's not so much because it's the end of the year, but mostly because we're usually lying in bed sick, sure we're going to die, and it seems like a good use of time to reflect back on our lives. This year was no different in that respect, as we spent the week between Christmas and New Year's spreading good cheer and bad germs.

The year 2016 was very different from past years in other ways, though, because it began with Andrew's departure from Garth's Auctions after nine great years. Leaving the security of full-time employment (and health insurance and paid vacation and sick days and so on) and a great group of coworkers was scary and sad. It was all part of the plan though, as Andrew's goal since graduate school was to be an independent entity in the antiques world. Six or seven years ago, things might have been different. But now there are these two adorable responsibilities who demand to be kept fed and educated. (Clothing we can skimp on. Hooray for homeschool!) Early on, we thought that becoming established dealers was the way to go, but capitalizing such a venture in the new market was simply impossible. A brick-and-mortar shop would have been right out, while dealing in a productive way that would have allowed for growth, such as trying to schedule ten to 15 shows per year, would have been expensive, required a great deal of inventory, and would have been grueling while working a part- or full-time job to keep income steady. Even attempting a full-time job selling online is challenging, at least as a start-up. So, here we are!

Put our money where our mouth is.

After so many years of operating in the same realm, this move has allowed us to have an understanding of parts of the antiques trade that is more than theoretical. It is, as we all know, one thing to watch someone else do something, and quite another to do it yourself. Increasingly though, as we saw friends resign themselves to jobs where research was something they had to do on their own time, if at all, while other friends tacked around the country, following jobs in an attempt to find one of the increasingly fewer rungs on a ladder upon which they could rise, making our own ladder seemed like the only viable choice. There are, as we have said before, very few "ups" in the antiques business. At some point, for many, you just hit a ceiling beyond which you cannot rise without capital or luck, and when you reach that point, you put your trust in both the business and the cost-of-living raises being steady.

So on January 16, 2016, Andrew hammered down his last lot as a full-time auctioneer, spent Sunday taking a deep breath, and on January 18, hung out his shingle as an appraiser, consultant, and (very) part-time dealer. As all of you small business owners know, those are only the jobs for which one gets paid. There are also accounting, marketing, budgeting, projecting, staffing, and on and on. Years with small businesses have taught us that you generally either have time to do something but no money with which to do it or money with which to do it but no time, and this year has been no different.

The year included consultations about buying and selling as well as estate and insurance appraisals aplenty. Appraising promises to be just as "colorful" as auction work. On one of Andrew's first appraisals, he sent Hollie a quick message to let her know that things were going well and he was just going about his business—now that the police had shown up. (That was an estate appraisal. Meanwhile, divorce appraisals have been peaceful and pleasant.) The past year also involved over three dozen public appearances (research lectures, valuation events, and presentations on estate planning) at museums, libraries, and with collector organizations. That included a trip to Detroit to the annual meeting of the American Association for State and Local History (AASLH) to offer an introduction to the antiques trade to museum professionals. (Just this week, Andrew found out that he and his fellow presenters will be reprising their program in July at the annual meeting of the Association of Midwest Museums.)

The public appearances, which were mostly appraisal events and speaking about estate planning, were technically paying gigs. But spending four hours in the car, an hour talking and answering questions, and then two more hours crushing hopes and dreams, well, it's draining, people, and not particularly profitable in the immediate sense. But marketing always costs money. In the antiques business where we all know each other, word of mouth will go a long way, but without those clear pathways outside of the industry, it comes back to the old standbys of visibility, name recognition, and reputation. Those you have to earn the old-fashioned way—and by crushing hopes and dreams tactfully.

One of the best parts about making this move to self-employment is the ability to really put our money where our mouth is. We can work at making changes and building connections where we've long felt they needed to be, and the presentation at AASLH was just that. Historically, there has been a chasm between the academic and the commercial sides of antiques and decorative arts. Both sides are working with objects, although in different ways, but the larger issue facing both museums and the trade is outreach. We are all trying to reach new people and suffering from the effects of a lack of awareness and support. That chasm has also done a disservice to both sides, leaving museum people disconnected from the monetary value of the objects in their collection and at the mercy of those who *do* know how much things are worth, while those in the trade aren't aware of what museums are looking for, how to market it to them, or how to navigate their (sometimes very lengthy) process for acquisitions.

Andrew had time for all these lofty philosophical thoughts while traveling this past year. Lots and lots of traveling—about 24,000 miles, coast to coast. Much of the travel was in the form of day trips (he was in 33 of Ohio's 88 counties), but there was also about a month and a half of living in hotels. We know many dealers are likely chuckling at only six weeks in hotels. He continues to collect data on pizza across our great nation. A typical hotel check-in involves a very important question of the desk clerk: "What's the best local pizza that delivers?" He's been doing it for over ten years with one regret: he's not been mapping good pizza or blogging about it.

A good portion of those six weeks were spent in New York City. Andrew's "second home" was a hotel on East 64th Street, where he stayed while serving excitedly as a folk art consultant at Sotheby's. He spent three weeks cataloging more than 250 lots (including the Ralph and Suzanne Katz collection), which let him interact with some extraordinary objects, such as a version of Edward Hicks's *Peaceable Kingdom*, a phenomenal almshouse painting by John Rasmussen, and much more. He went back in January for a ten-day stretch of exhibition previews and auctions and to lecture on the Katz collection at the Sotheby's symposium. He would like to note publicly that ten days on someone else's dime in New York City is fun, but the long days in the galleries were exhausting—but not one-fifth as exhausting as Hollie holding down the play fort with two kids for those same ten days.

Yet he also managed to slip away for a bit to do the usual Americana Week stuff, which included visits to the Winter Antiques Show, the Ceramics and Glass Fair, and the Outsider Art Fair. Ronald Hurst and his team at Colonial Williamsburg did a huge favor to everyone who attended the Winter Antiques Show by hauling some of their iconic folk art up for the exhibition. Overall, crowds were good, and sales seemed to be as well. Andrew even picked up a nice piece of Zanesville glass from Ian Simmonds at the Ceramics and Glass Fair.

Of course the real best part of Americana Week was reconnecting with and being uplifted by the amazing people at work in this business. Seeing Brock Jobe receive the Wunsch Americana Foundation's award, along with Colonial Williamsburg's Leroy Graves, whose remarks left few dry eyes in the room, was a highlight of the week. Other highlights were taking the visiting Winterthur students around the Sotheby's galleries and the annual pub night for the "Winterthur mafia." And then of course there was an Americana Week tradition—breakfast with *M.A.D.*'s editor-in-chief Clayton Pennington. It's always great to talk shop over eggs and toast. So many topics covered in 90 minutes, but what is said at the Avenue Diner stays at the Avenue Diner!

Travel was generally uneventful, both to New York and throughout the year, especially since a good bit of it was child-free. Once you've traveled with children, traveling with a circus would seem uneventful. Aside from some lost luggage that required him to show up for the first day of a big contract job wearing grubby travel clothes and 1345 gate changes, things went well.

Andrew wasn't the only busy one in 2016. Along with managing a household and homeschooling our children, Hollie also successfully negotiated the buyout of Prices4Antiques.com, also called p4A Antiques Research Services, LLC, the company for which she has worked for over ten years. As of March 31, we'll both be business owners. Hollie hopes to reenergize Prices4Antiques.com and keep it useful and relevant, but at the same time, she is exploring new ways to provide worthwhile services to antiques auctioneers, dealers, and collectors for years to come. Again, a chance to put our money where our mouth is!

So 2017 is shaping up to be another busy year and one full of changes, including the bittersweet one of saying goodbye to our little 1894 schoolhouse. We've lived in central Ohio for more than a decade—but we're far from family; the house is little; and with Nat and Nora growing (so fast), we've decided this year is the time to move forward with our other long-ago-laid long-term plan of moving to our favorite Ohio town, Marietta. We haven't found our dream home, but it will be old and in the country and the perfect spot for all these old things we love. Regardless, we hope you'll come with us. We remain so thankful for our other home, the one we've found in this community, and we hope you'll all be taking steps toward fulfilling your own dreams in 2017.

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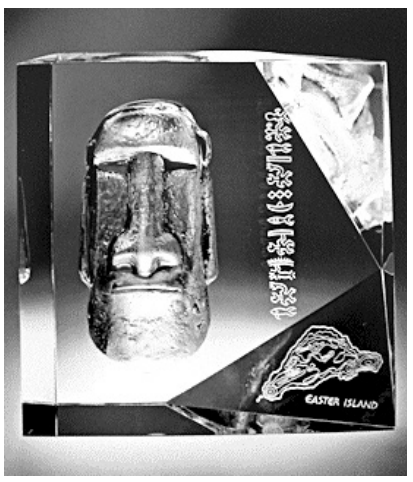


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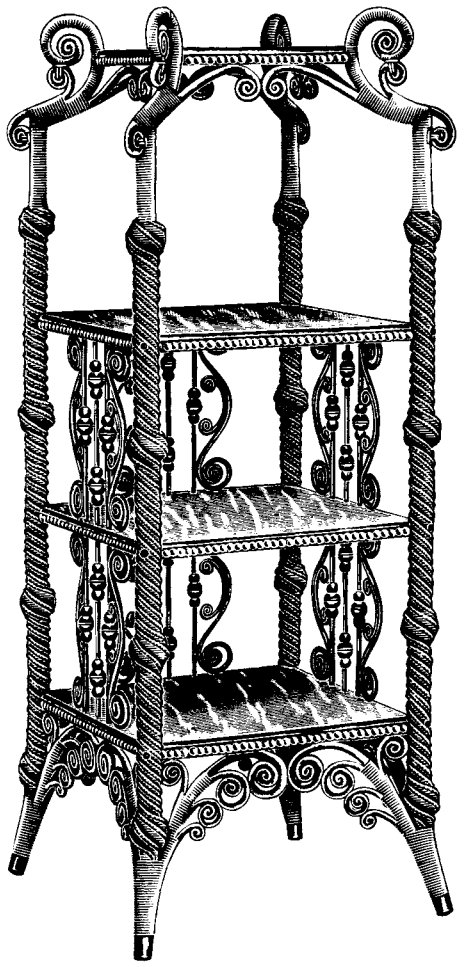
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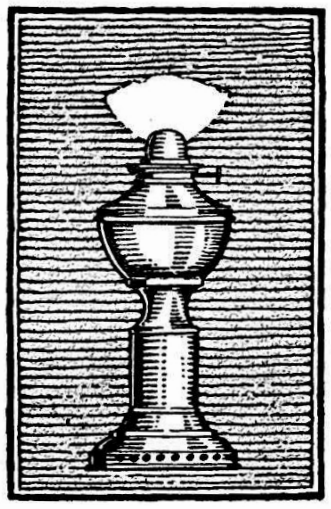
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Christie's, New York City

Portrait by Ammi Phillips Leads Americana Auction

by Clayton Pennington
Photos courtesy Christie's



This 30" x 24" oil on canvas portrait by Ammi Phillips (1788-1865) of Mary Margaret Deuel, circa 1829, estimated at $100,000/150,000, sold for $391,500 to Leigh Keno, sitting with clients. The painting descended from the sitter in the Deuel family until it was sold on October 29, 1982, for $99,000 at Robert W. Skinner, Inc., Bolton, Massachusetts. Mary Margaret Deuel was the daughter of Catharine and Samuel Deuel of Dutchess County, New York.

When people walked into Christie's salesroom on the morning of January 20, Barack Obama was still president. By the time they walked out hours later, Donald Trump had taken the oath of office.

Divided America outside. Divided Americana inside.

The headliners did just fine, but middle-level antiques sometimes struggled with a thin level of support. The long Friday sale brought in $5,037,025 (includes buyers' premiums)—$1,242,750 for a selection of Outsider art put together by specialist Cara Zimmerman that was 78% sold by lot, and $3,794,275 for various owners' Americana, 80% sold by lot.

"I think the numbers speak for themselves," said John Hays, deputy chairman at Christie's. "There were definite high notes, and a few pieces performed very well. There was a lot of material that sold where the estimates were. We know where the market is now.

"When we sell things in the eightieth percentile overall, it tells me that we were spot-on…. Our assessment is that the market is resilient. It has found a new level, and it should give confidence to people to consign.

"When something did well, it's usually because it was rare or had a great surface. The bottom half of the market is still tough sledding, but when was it otherwise?"

The Americana was led by a circa 1829 oil on canvas portrait by Ammi Phillips (1788-1865) of Mary Margaret Deuel, daughter of Catharine and Samuel Deuel of Dutchess County, New York. Estimated at $100,000/150,000, it sold for $391,500 to New York City dealer Leigh Keno, sitting with clients. That's the fifth-highest price ever paid for a portrait by Ammi Phillips.

The painting descended in the Deuel family until it was sold on October 29, 1982, for $99,000 at Robert W. Skinner, Inc., Bolton, Massachusetts. Sotheby's offered it on September 30, 2010, with a much higher estimate ($500,000/700,000), but it failed to sell. Phillips's portrait of Mary's father, Samuel, sold at Neal Auction Company for $1195 in March 2010. It too had been once bought in; Neal had tried it with a $5000/7000 estimate in November 2009, but it had failed to sell.

Before buying the Ammi Phillips painting, Keno paid $150,000 for a 30" x 23" oil on canvas portrait of a boy holding an apple, attributed to John Brewster Jr. (1766–1854), ex-Hirschl & Adler Folk.

"The bright light folk art did astonishing," said Hays. "The folk art goes to the real underlying theme, and that is, paint really sold—paintings, paint on canvases, paints on surfaces."

A pair of 1740-55 chairs attributed to William Savery were sold back-to-back and in a rare departure for a New York City salesroom were sold as "choice" or "parcel." (Christie's gave the winner of the first chair the option to buy the second chair at the same price with no competition.) The first chair brought $118,750 from a Philadelphia collector sitting with Philip Bradley of Philip H. Bradley Co., underbid by Skip Chalfant of H.L. Chalfant. When given the opportunity, the collector declined to buy the second chair at the same price. "We will bid," he said. That decision proved costly to him; the next chair brought an extra $6250 when it went to him for $125,000, underbid by the trade.

"We have done this [selling lots parcel] several times before. It empowers the buyer of the first chair, and it added a little bit of fun to the selling," said Hays. It also allowed a museum to buy only one chair if it was interested, even though chairs at this level are usually sold in pairs. "It's nice to show the market that we care about keeping things together, but it also allows the consignor to realize the most money possible. If a dealer bought the pair and then sold each to a different museum, the consignor doesn't benefit. It allowed the consignor to have the best of both worlds," said Hays.

A selection of Colonial silver from the Wunsch collection had mixed results. Ten lots were offered, and three were passed. The lots were led by a coffeepot by John Blowers of Boston, circa 1735, at $32,500 and by a silver teapot marked by Samuel Casey of Exeter and South Kingston, Rhode Island, at $25,000. A rare pair of candlesticks by Simeon Soumaine, 1730-50, estimated at $100,000/200,000, failed to sell, as did a pair of circa 1770 silver sauceboats marked by Stephen Emery of Boston,

"Our assessment is that the market is resilient."

estimated at $40,000/60,000, and a pair of silver braziers marked by John Burt of Boston, 1724, estimated at $100,000/200,000.

Four lots of silver from Boston's Old South Church were offered. The grouping was led by a silver wine cup by John Hull and Robert Sanderson, circa 1660, 7" high, marked "Property / of the / Old South Church." It sold for $150,000 to a phone bidder. A circa 1715 silver beaker with the mark of John Coney of Boston, 4¼" high, was also engraved "Property / of the / Old South Church." Estimated at $20,000/30,000, it sold to an order bidder for $27,500. A circa 1715 silver beaker, 5¾" high, by John Coney went to Paige Trace of Portsmouth, New Hampshire, for $20,000 (est. $20,000/30,000). A silver wine cup with the mark of Jeremiah Dummer of Boston, circa 1705, also engraved "Property / of the / Old South Church" and 8⅜" tall, brought $47,500 (est. $30,000/50,000) from a phone bidder.

Jeremiah Dummer (1645-1718) was America's first native-born silversmith. In 1659 he began his apprenticeship with émigré John Hull. Dummer himself trained John Coney, with whom he maintained a lifelong friendship, according to the catalog.

A pair of standing cups of the same form, but with the elaborate Stoughton coat of arms as well as the mark of Dummer, was sold as property of the First Parish Church, Dorchester, Massachusetts, at Sotheby's New York City, January 2012, for $1,082,500.

Seventeen lots that were ex-Mrs. J. Insley Blair (Natalie Knowlton Blair, 1883-1951) fared a little better; 12 sold. The lots were led by a Philadelphia 1740-60 walnut compass-seat side chair, 42½" high, estimated at $20,000/30,000, that sold to a phone bidder for $50,000, underbid by dealer James Kilvington of Dover, Delaware.

Kilvington bought the next-highest ex-Blair lot, a 93½" x 35½" x 19¼" Philadelphia Chippendale carved and figured walnut corner cabinet dating from the last quarter of the 18th century. He paid $37,500.

"The Outsider art was heroic," said Hays, referring to the $1.2 million total. Outsider art featured in a separate catalog. William Edmondson's limestone and mortar *Lion*, circa 1937, topped at $511,500 to collector Jerry Lauren, bidding in the room. *Lion* descended in the family of Alfred and Elizabeth Starr, who were early collectors and supporters of Edmondson, an ex-janitor turned folk sculptor. The price paid was the second-highest ever paid for an Edmondson sculpture.

Christie's elevated prices for Outsider art to a new level by establishing auction records for four artists during the sale. William Hawkins's circa 1985 *Puma Kitten* sold to a Memphis, Tennessee, collector—and animated bidder—for $85,000. (The hammer price of $68,000 is not a record. Slotin Folk Art Auctions, Buford, Georgia, hammered down Hawkins's *Trail Riders* for $70,000 on April 21, 2012. Slotin charges a 20% buyer's premium, resulting in an $84,000 final price.)

A stele by Raymond Coins (1904-1998), commemorating the founding of a church, brought a record $68,750. *Precious Lord, 1970-1975* by Sister Gertrude Morgan (1900-1980), a 13" x 40" acrylic paint and ink on paper, topped out at $68,750 and beat the previous record of $44,400 paid for *Great Now Jerusalem* at Slotin Folk Art Auctions in May 2010. *The White House*, appropriately sold on inauguration day, was a 24⅛" x 48¼" mud, paint, and graphite on board by Jimmy Lee Sudduth (1910-2007). Estimated at $1500/3000, it sold for $12,500, beating his previous auction record of $4920 for *Brown Home*, which was sold by Slotin in November 2013.

An ebony- and whalebone-inlaid mahogany watch hutch, estimated at $30,000/50,000, was withdrawn before the sale began. Andrew Holter, who heads the department, was close to procuring the CITES permit, but the proper paperwork didn't arrive in time. It may appear at Christie's in the future.

An Aesthetic Movement piano with movement by Steinway & Sons and elaborate case by George A. Schastey & Co. of New York City, estimated at $300,000/500,000, failed to sell, although Hays said that there has been after-sale interest and there may be a sale in the future.

There were affordable objects. When a maple and brass engraved bed warmer, estimated at $300/500, brought a lowly $125, John Hays quipped from the podium, "and that's the price of a bed warmer in 2017." A Chippendale carved walnut dressing table, ex-Kindig, estimated at $10,000/20,000, sold for only $8750. A Salem, Massachusetts, mahogany marble-top pier table, the marble top replaced, estimated at $10,000/20,000, brought a hammer price of half the low estimate, $5000 ($6250 with premium). A Federal carved mahogany sofa, New York, 1800-20, estimated at $8000/12,000, brought $3750. A set of three walnut side chairs from Salem, Massachusetts, with an almost identical fourth chair, circa 1740, estimated at $4000/6000, sold for $2750—that's $687.50 a chair.

Christie's didn't have many masterpieces up for sale. "Was there some resistance to putting masterpieces up? Yes. That's across the board in the art world. It's a seller-driven market, not a buyer-driven market," said Hays. "I'm proud of everybody for the hard work, presentation, and being courageous in trying a few things. Some things worked. Some didn't."

Hays said the market needed to digest the big run-up from 2006-08. "It needed to settle a little bit but now has kicked upwards a little," he said. "Trees don't grow to the sky."

For more information, contact Christie's at (212) 636-2230 or check the website (www.christies.com).



The 30" x 23" oil on canvas portrait of a boy holding an apple (shoes, dress, and apple all red), attributed to itinerant deaf-mute artist John Brewster Jr. (1766-1854), ex-Hirschl & Adler Folk, sold to New York City dealer and auctioneer Leigh Keno, bidding for clients sitting with him, for $150,000 (est. $60,000/90,000), underbid by a Philadelphia collector.



This Federal carved mahogany demilune card table from Rhode Island (a sweet little size of 29" x 28½" x 14¼") did not go unnoticed. It sold for $17,500 (est. $5000/10,000) to broker Seth Thayer of Belfast, Maine, underbid by Skip Chalfant of H.L. Chalfant, West Chester, Pennsylvania.



This Philadelphia 1740-60 walnut compass-seat side chair, 42½" high, estimated at $20,000/30,000, sold to a phone bidder for $50,000, underbid by dealer James Kilvington. The frame and slip seat are each marked IIII. It's probably from a set of at least nine that was made for Dr. Thomas Graeme (1688-1772). Christie's sold another example with the slip-seat frame marked VIIII for $40,000 in September 2013. Weschler's in Washington, D.C., sold an example (set number unknown) for $121,500 on January 17, 1998. Sotheby's has sold another example (set number not known) twice—in October 1982 it brought $68,750 to dealer David Stockwell; the same chair went back up in January 1997 and sold for $118,000 to Leigh Keno.



This 20th-century copper, wood, and brass weathervane of "Famous Number 16," 49½" x 30" x 76", sold to dealer Deanne Levison, sitting with clients (the husband known as a racing enthusiast), for $27,500 (est. $30,000/50,000). The actual "Old 16" is in the collection of the Henry Ford Museum in Dearborn, Michigan. It was the first American winner of the Vanderbilt Cup automobile race in 1908. The car was manufactured by the Locomobile Company of America, in operation between 1899 and 1929.





These 1740-55 chairs, attributed to William Savery, were sold back-to-back, and in a departure for a New York City salesroom were sold as "choice." (The auctioneer gave the winner of the first chair the option to buy the second chair at the same price with no competition.) The first one brought $118,750 from a Philadelphia collector sitting with dealer Philip Bradley, underbid by Chalfant. When given the opportunity, the collector declined to buy the second chair at the same price. "We will bid," he said. That decision cost him an extra $6250; the second chair sold for $125,000, underbid by the trade.



This Parrish family Chippendale mahogany side chair, 39½" high, Philadelphia, 1760-80, estimated at $20,000/30,000, sold for $21,250 to James Kilvington, underbid by a collector.



This Federal carved armchair with the carving attributed to Samuel McIntire (1757-1811) sold for $15,000 to collectors in the salesroom, underbid by Alan Miller. "We named it the 'Jumping Spider' chair," the couple joked, referring to its back. It's one of a set of eight and the only one in private hands. It was made for the east parlor of the Jerathamiel Peirce (1747-1827) house at 80 Federal Street, Salem, Massachusetts, in 1782. Made by an unknown cabinetmaker and carved by McIntire, the chairs are faithful reproductions of plate 33 for "Parlour Chairs" in Sheraton's *The Cabinet-Maker and Upholsterer's Drawing-Book* and are the only known American examples of this pattern. The other seven are in museum collections: three are with the Peabody Essex Museum and displayed in the Peirce-Nichols house; one is at Winterthur Museum; two are in the Philadelphia Museum of Art. When Northeast Auctions sold this chair in August 2001, it brought $46,000. It had been offered at Christie's in January 2016 with a higher estimate ($20,000/40,000) but was bought in.

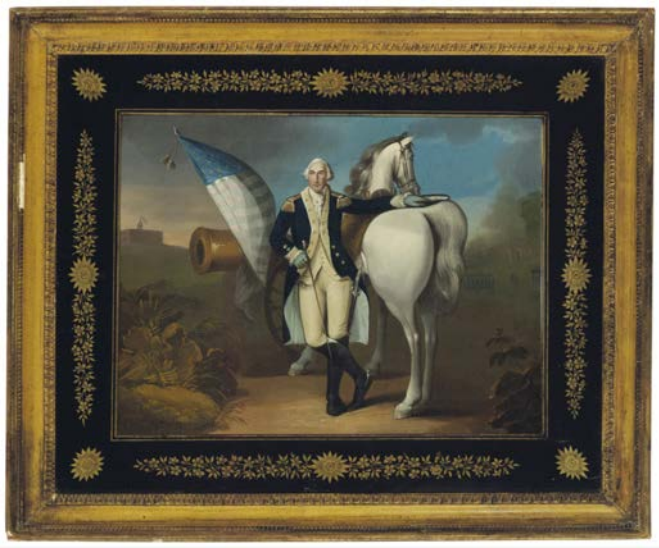


"It's a beautiful project," said Pennsylvania furniture broker and consultant Alan Miller after buying the Chippendale mahogany shell-eared side chair, 1755-65, with carving attributed to the Garvan carver. It retains a rich brown color. "He made three sets of these chairs—two with trapezoidal seats and one with compass seats," Miller added. The crest rail has been repaired and the splat telescoped, according to Miller, but he said it has a "fine surface." Ex-Mrs. J. Insley Blair, the 38¾" x 12" chair sold for $30,000.

☞



Probably from New York, the Isaac Perkins family Federal eagle-inlaid five-legged mahogany card table, 1800-15, sold to an online bidder for $100,000 (est. $30,000/50,000). It was underbid by Clark Pearce. Its surface is old and has a rich color. The 29¾" x 35¾" x 17¾" table had crossed the block before; Northeast Auctions sold it in 2002 for $206,000. The table is said to have been a gift to Isaac Perkins (1780-1840) from his fellow brothers of the Masonic St. John's Lodge #4.



From the Jay Altmayer family collection but sold in the general sale, this oil on board of George Washington at Dorchester Heights, after John Trumbull (1756–1843), ex-Kennedy Galleries, 20⅜" x 25⅜" including frame, sold to an absentee bidder for $21,250 (est. $3000/5000).



A phone bidder on the line with Jill Waddell paid $47,500 for this late 19th-century cast and painted zinc figure of Liberty by J.L. Mott Ironworks of New York. It measures 75½" x 19¾" x 17¼" and was estimated at $30,000/50,000.



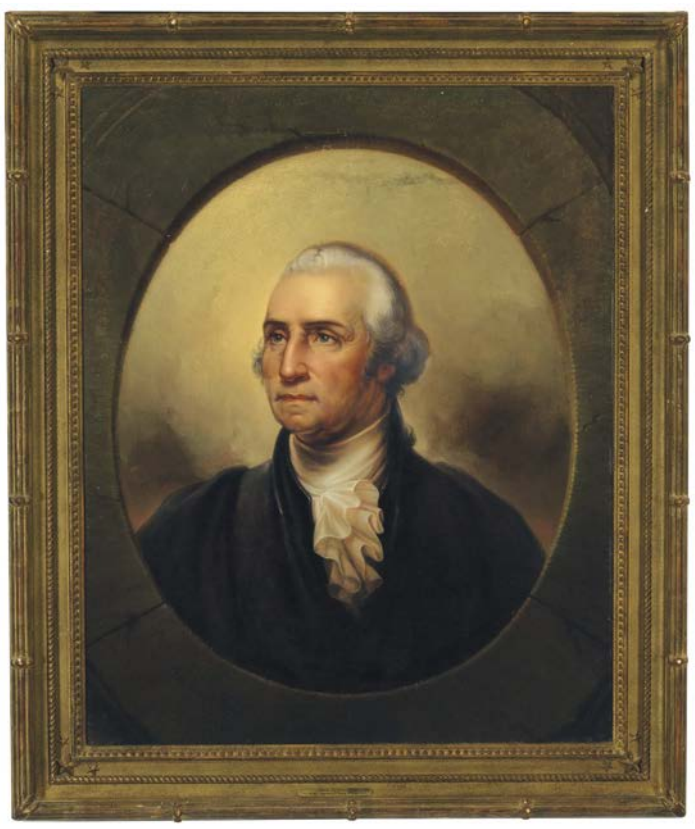
This late 19th-century Black Hawk weathervane, attributed to J.W. Fiske and Co., sold to an order bidder for $12,500 (est. $10,000/15,000). The 26½" x 34" vane previously had sold at Christie's as part of the Kendra and Allan Daniel collection on January 20, 2001, for $25,850.





Pennington photo.

Ex-Garbisch, this small (23" x 22" x 11¼") Chippendale cherry chest, probably southeastern Connecticut, 1765-85, sold to a phone bidder for $27,500, underbid by a collector in the room. The construction is unusual because the drawer sides taper and the front wood becomes thinner from bottom to top. Similar construction appears on the Devotion family dressing table, pictured in *Expression of Innocence and Eloquence: Selections from the Jane Katcher Collection of Americana*, Vol. II, p. 80. The last time this chest crossed the block in May 1980, it sold for $8250.



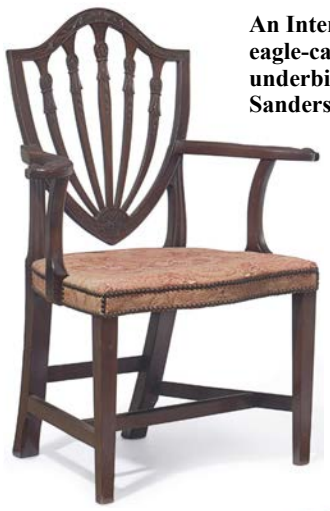
This 1859 portrait of George Washington by Rembrandt Peale (1778-1860), oil on canvas, 35¾" x 29", ex-Kennedy Galleries, sold to Charleston, South Carolina, dealer Robert Hicklin for $235,500 (est. $150,000/250,000). It was from the Jay P. Altmayer family collection but was sold in the general sale.



A Pennsylvania walnut chest, 1760-80, of small stature (31½"x 33⅝" x 20¼"), ex-Gary Sullivan, with four drawers and a dressing slide, sold to a phone bidder for $32,500 (est. $25,000/50,000).



This Chippendale partly ebonized and inlaid cherrywood blocked reverse-serpentine desk-and-bookcase looked far better in person than in its catalog illustration. From the Connecticut River Valley, 1780-1800, it is 87½" x 36¾" x 19¼". Estimated at $50,000/100,000, it sold to an online bidder from Virginia for $30,000. Albert Sack deemed it a "Masterpiece" in *Fine Points of Furniture: Early American* (1993). Ex-Mrs. J. Insley Blair, it is recorded in her 1943 inventory as a "Cherry Secretary Desk. Serpentine Block. Broken Pediment. Eagle. Orig. Brasses." She bought it from Henry V. Weil in August of 1927 for $4100 (approximately $54,788 in today's dollars). The condition report noted that the finial was probably a replacement, as were the brass knobs and the rear left foot and left side base molding.





An Internet bidder won this pair of carved Federal mahogany armchairs with eagle-carved handholds, ex-Mrs. J. Insley Blair, for $27,500 (est. $10,000/20,000), underbid by a collector in house. The chairs were documented to Jacob Sanderson (1757-1810) and the carving to Samuel McIntire (1757-1811) of Salem, Massachusetts. The 1791 accounts of Major General John Fiske show that he paid Jacob Sanderson £31-4-0 for "12 Mahogany Chairs compleat for the house." Six years later, the set was described as "ten mahogany chairs & two arm'd" and valued at $85. Six of the side chairs from this set were given to the Essex Institute (now the Peabody Essex Museum) by the couple's granddaughters in 1913. Dean Lahikainen, author of *Samuel McIntire: Carving an American Style*, notes that McIntire may have emulated the eagle-carved handholds on a Boston armchair owned by Elias Hasket Derby. McIntire also designed and built the Fiskes' Walnut Street mansion, which was completed in 1787, and their accounts include further payments to Sanderson, McIntire, and cabinetmaker William King. The chairs are recorded in Natalie K. Blair's 1943 inventory, in which she describes them as "Pr. Mahog. Armchairs. Carved Shields. Bird's Head Arms. McIntyre [*sic*]. Salem." She also noted that they descended in the North and West families and that she purchased them from Willoughby Farr in 1931 for $6875.



An order bidder paid $13,750 (est. $7000/10,000) for a 1785-90 Bermuda silver sugar bowl and cover with the mark of Thomas Blatchley. Bermuda silver on the market is rare. According to Christie's, the most recent was a silver tankard, marked by Thomas Savage Sr., circa 1710, at Sotheby's on January 23, 2009, which brought $62,500. Thirty-eight silversmiths are recorded as working in Bermuda between 1650 and 1900, of whom only 12 were born in Bermuda.





A well-executed 18½" high carving of a diving woman by an unknown artist, dating to the first half of the 20th century, ex-Harris Diamant, sold for $18,750 to Leigh Keno, underbid by the Internet. The estimate was $8000/12,000.

A soapstone stele by Raymond Coins (1904-1998) commemorating the founding of a church, circa 1975, 44½" x 22", estimated at $8000/10,000, sold for $68,750 to a phone bidder on the line with Martha Willoughby.



A silver, *mokume*, and mixed-metal three-piece tea set with the mark of Tiffany & Co., New York, 1878, and with French import marks sold for $65,000 to a phone bidder. The catalog said that Tiffany's exhibit of Japanesque silver won worldwide acclaim and the grand prix for silverware at the Paris Exposition of 1878. A woodcut illustration in Emile Bergerat's *Les chefs-d'oeuvre d'art à l'Exposition Universelle*, Paris, 1878, vol. I, p. 121, depicts the same model of teapot.



An Internet bidder paid $32,500 for the Butler family Federal inlaid mahogany sideboard, attributed to William Lloyd (1779-1845) of Springfield, Massachusetts, circa 1811. Measuring 41" x 71" x 27¼" and estimated at $20,000/30,000, it is attributed to Lloyd based upon a virtually identical example that is dated 1811 and bears a label. When this same sideboard sold at Christie's East in June 2001, it brought $204,000. (The labeled sideboard sold for $255,500 at Sotheby's in October 1998.) William Lloyd was Springfield's most well-documented and prolific cabinetmaker of the early 19th century. He established his own business by 1802 and was listed as a cabinetmaker in the city directories up until his death.

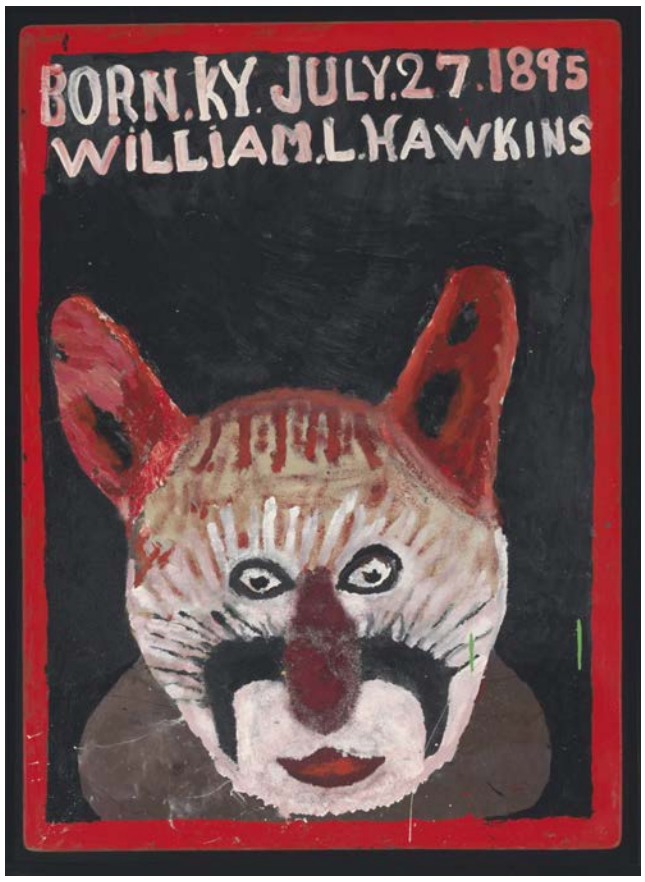


The Coster family set of seven Classical mahogany curule-base dining chairs with seaweed-carved crests and brass paw feet, attributed to Duncan Phyfe (1768-1854), New York, 1810-20, six sides and one arm (together with a later armchair probably by Ernest Hagen), sold to a phone bidder for $62,500 (est. $50,000/80,000), underbid by an Internet bidder. Curule-base furniture was illustrated and described as "Chairs with Grecian Cross Fronts" in the 1808 *Supplement to the London Chair-Makers' and Carvers' book of Prices for Workmanship*, probably the direct source for curule-base forms made in New York. Not shown, the two chairs from the set offered as the following lot sold for $23,750 to Alan Miller (est. $15,000/30,000), also underbid by an Internet bidder.





This French empire ormolu mantel clock with a figure of George Washington, 1815-17, 19½" x 14¾" x 6", the dial signed by Jacques Nicolas Pierre François Dubuc of Paris, sold to an Internet bidder for $100,000 (est. $100,000/150,000).



A Memphis collector who's been chasing *Puma Kitten* by William Hawkins for a decade finally got a chase to own it and won it for $85,000 by besting a phone bidder in a drawn-out bidding battle that featured unusual bidding. There were $1000 increments around $58,000 all the way to $61,000, where a jump bid to $65,000 was made, then back to $1000 increments to its final hammer price of $68,000. The animated collector then stood and took a bow. The enamel, metallic paint, and cornmeal paste on board measures 44" x 31⅞".



"It's beat up, but somebody loved this cup," said a collector who paid $4750 for a circa 1694 cup by Samuel Haugh, measuring 3⅛" high and the earliest of three documented surviving objects made by Haugh. It had sold at Christie's in January 2001 for $11,750.



This circa 1700 trencher silver salt, 2¼" high and with the mark of Richard Conyers of Boston, sold to a phone bidder for $6000 (est. $8000/12,000). There's not much Conyers silver known; Patricia Kane lists only five objects. When last seen at auction in January 1992 at Christie's, the silver salt sold for $18,700.



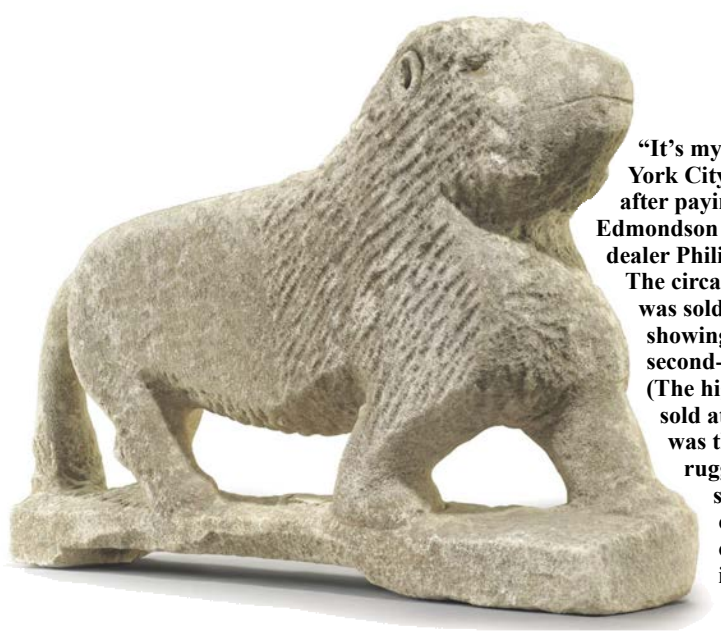
This circa 1735 silver coffeepot made by John Blowers (1710-1748), 10¼" high, ex-Wunsch collection, has a striking feature not visible to most. The piercing behind the spout—where the coffee would pass—is in a heart and teardrop pattern that can't be seen without removing the cover. Engraved with a crest and coat of arms of John Jones of Boston, it sold to an absentee bidder for $32,500 (est. $30,000/50,000). Circa 1732, John Jones (1709-1772) married Mary Ann Faneuil (1715-1790), sister of Peter Faneuil. Patricia Kane lists only 13 objects by Blowers, and this is the only coffeepot. When it sold at Sotheby's on June 30, 1983, it brought $51,700.



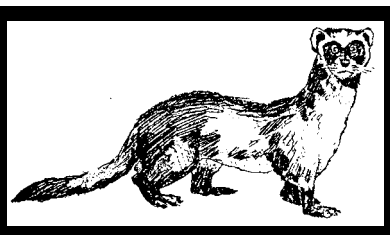
This silver wine cup, Boston, circa 1660, is marked by John Hull and Robert Sanderson and engraved "Property / of the / Old South Church." It went to a phone bidder for $150,000.



Jill Waddell of Christie's silver department is shown holding a pair of Simeon Soumaine silver candlesticks, 1730-50, ex-Wunsch collection. Estimated at $100,000/200,000, the sticks failed to sell. Sally Apfelbaum photo.



"It's my third Edmondson," said New York City collector Jerry Lauren shortly after paying $511,500 for *Lion* by William Edmondson (1874-1951). The underbidder was dealer Philip Bradley, sitting with a collector. The circa 1937 sculpture, 22"x 37½" x 7", was sold with a photographic contact sheet showing Edmondson and the *Lion*. It's the second-highest price paid for an Edmondson. (The highest was for the 17" tall *Boxer*, sold at Christie's in January 2016; Lauren was the underbidder.) "The *Lion* is both rugged and subtle; it's mysterious," said Lauren. It's one of the largest carvings by the artist and one of only four known lions. (One lion is in the collection of the Milwaukee Art Museum; another is at the Cheekwood Botanical Garden and Museum of Art, Nashville, Tennessee.)



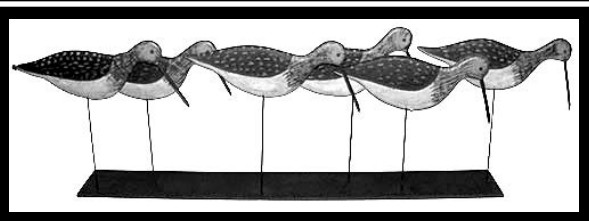
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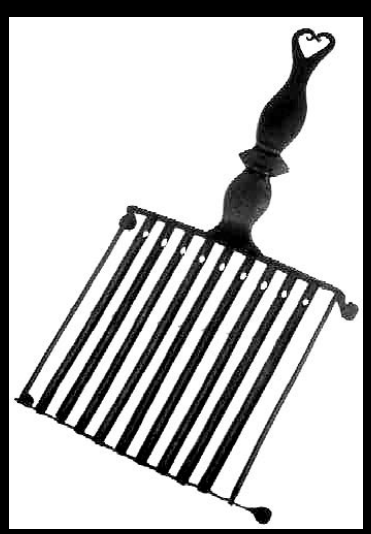
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Doris Stauble (1917-2007), an Antiques Dealer in Wiscasset, Maine was known for her original creations using antique containers as the receptacles for her arrangements of Victorian millinery fruit and flowers. They were one-of-a-kind, showing the artistry of the maker and are found in some of the finest collections all over the country. . . Re-purposing antique items that otherwise might not be perfect, yet making a wonderful piece of folk art and giving the object another life. This one is set in a blue-painted tin bucket and the overall height is 26".



Set of 6 Shorebird Decoys, Greater Yellowlegs, in Original Paint. Rig Mate Flatties, Long Island, Circa 1900. Essentially mint condition, including their bills. Each bird is 13" to 13½" long. Custom display mount is 33" long.



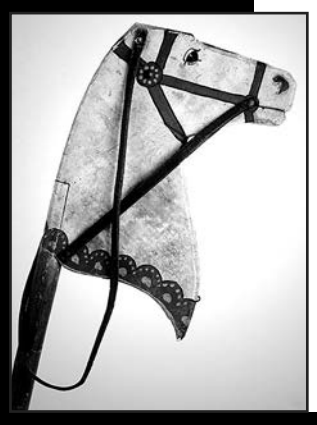
Exceptional Hand-Wrought "Grisset" (Hearth Broiler). Circa 1750-1800. 19" long x 9½" wide. A relatively rare piece of hearth equipment showcasing the skill of the blacksmith. Condition and patina are excellent.



Nantucket Swing Handle Basket dating from the 4th quarter of the 19th century. It is 7¾" tall (15" to the top of the handle) and 7¾" in diameter with a delicate shaped handle and long brass ears. Condition is excellent, and the patina is wonderful. The bottom of the basket is impressed with the name CAPT. EDDY. PILOT and BOSTON, most likely the owner who put his name on his basket to identify it.

Victorian Toy Hobby Horse . . . a wonderful survivor in exceptional condition . . . Pennsylvania, 19th century, original paint, bridle, and reins. Length: 35": width: 9½"; depth: 3".







Redware Porringer, thin-walled handled cup-like vessel, ovoid with footed base and ribbed handle. A lovely piece of Redware with a great glaze and an unusual form. They were used to hold food that was eaten with a spoon, such as soup, stew, or porridge. As such, they were an item of daily table service and had a high mortality rate. This one is a survivor . . . Likely Shenandoah Valley, possibly Bell, circa 1800. (Scattered glaze loss near handle from use; some interior glaze loss otherwise very good condition; height: 2¼", diameter: 3¼".

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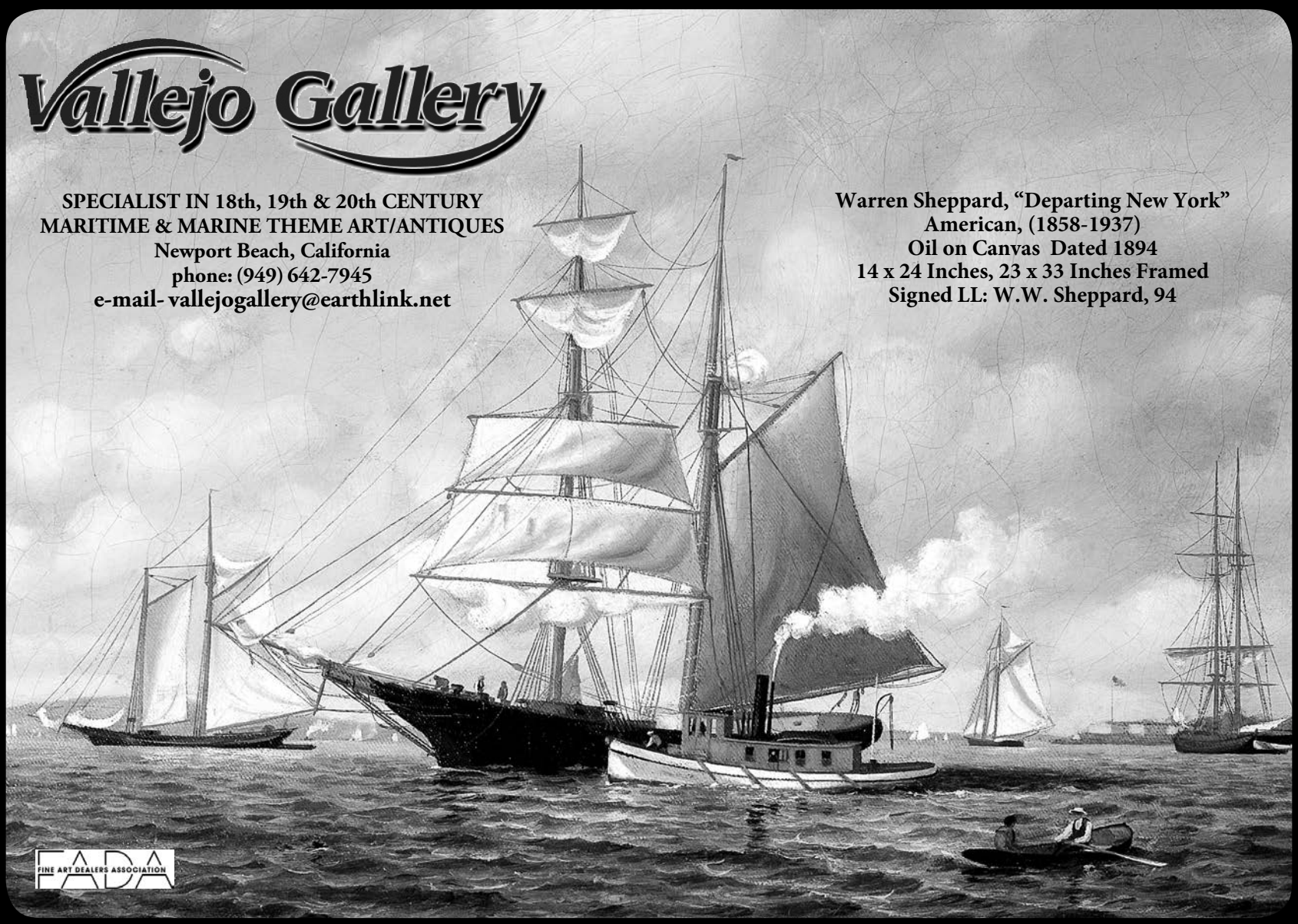
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Warren Sheppard, "Departing New York"
American, (1858-1937)
Oil on Canvas Dated 1894
14 x 24 Inches, 23 x 33 Inches Framed
Signed LL: W.W. Sheppard, 94

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Seminar

April 10, 2017

The Magic of Fire: The Chinese Potter's Palette

by Robert D. Mowry,

the Alan J. Dworsky Curator of Chinese Art Emeritus,
Harvard University, Cambridge, Massachusetts

From 9:30 a.m. to 2:30 p.m. at The Bruce Museum,
1 Museum Drive, Greenwich, CT
A Box Lunch of Contemporary Chinese Cuisine is provided

CCSC Members: $95; Nonmembers: $135;
Students and Members of other Ceramics Organizations: $110

Information: marylin.chou@gmail.com



Deep, Circular Charger with Peony Décor, Chinese from the kilns at Jingdezhen, Jiangxi province, Ming dynasty, early 15th century, probably Yongle period (1403–1424). Harvard Art Museums, Cambridge, Massachusetts.

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Fragments continued from p. 13-A

Sotheby's Learns of Fake, Refunds Buyer, and Sues Consignor

Sotheby's filed suit in January in U.S. District Court in New York seeking to recover money paid to Lionel de Saint Donat-Pourrières of Luxembourg, who consigned a painting that has turned out to be a forgery.

The painting, *Saint Jerome*, was attributed to the circle of Girolamo Francesco Maria Mazzola, known as Parmigianino, an Italian old master who was active in the 16th century. It was consigned in May 2011. The consignment contract provides that Sotheby's can rescind the sale if it learns that the painting "is inaccurately described in the catalogue" or "is a counterfeit (a modern forgery intended to deceive)," or if Sotheby's determines, in its sole judgment, that the sale may subject Sotheby's to "any liability."

Saint Jerome sold on January 26, 2012, for $842,500, and Donat-Pourrières received $672,000. The painting subsequently has been determined by Orion Analytical, LLC (now a subsidiary of Sotheby's) and James Martin, a forensic scientist and expert in art authentication, to be a relatively recent forgery. Martin took pigment samples from 21 different areas of the painting; every one contained a modern synthetic pigment, phthalocyanine green, which was first used in paints nearly four centuries after Parmigianino died.

Sotheby's is refunding in full the money it received from the buyer, but Donat-Pourrières has refused to refund the amount he received. Sotheby's is suing for breach of contract, claiming damages in the amount Donat-Pourrières received from the sale and related costs and expenses.

Brandy Culp, New Curator of American Decorative Arts at Wadsworth Atheneum Museum of Art



Brandy S. Culp has been appointed to the position of Richard Koopman Curator of American Decorative Arts at the Wadsworth Atheneum Museum of Art in Hartford, Connecticut. She will begin work at the museum in late February.

"Joining the team at America's oldest continuously operating art museum is an opportunity one dreams about as a curator," said Culp. "The atheneum's collection of native decorative arts is wildly charismatic, telling the story of New England and America like no other museum can do. With myriad objects ranging from Colonial cabinetry by Eliphalet Chapin to modern metal jewelry by none other than Alexander Calder, I am eager to delve into the holdings to renew the museum visitor's interest in this treasure-trove of unique pieces."

Before this appointment, Culp served as curator of Historic Charleston Foundation, Charleston, South Carolina. Before that, Culp served as the Andrew W. Mellon Curatorial Fellow in the department of American art at the Art Institute of Chicago. She has also held curatorial positions at the Bard Graduate Center and the Metropolitan Museum of Art, New York City. Culp graduated summa cum laude from Hollins University and received her M.A. degree with an emphasis in American decorative arts from the Bard Graduate Center. There she completed her thesis on the 18th-century Charleston silversmith Alexander Petrie and the Carolina silver trade. The topic of metalwork remains one of her greatest interests.

For more information, call (860) 278-2670 or check the website (www.thewadsworth.org).

Appraisers Association of America Honors Jeffrey Deitch

The Appraisers Association of America will present art dealer and curator Jeffrey Deitch with the 2017 Award for Excellence in the Arts at the 13th annual award luncheon on Wednesday, April 19, at the New York Athletic Club in New York City. Introductory remarks will be made by artist Jeff Koons.

Luncheon attendees will include artists, dealers, auction house specialists, attorneys, art insurance professionals, collectors, appraisers, conservators, curators, art advisors, museum directors, and nonprofit arts professionals, among others. Guests are invited to attend a networking reception followed by a sit-down lunch, remarks, presentations, and a raffle of artworks.

Deitch has been involved with modern and contemporary art for more than 40 years as an artist, writer, curator, dealer, and advisor. He began his career as assistant director of the John Weber Gallery in New York City and as curator of the deCordova Museum in Lincoln, Massachusetts, before going to on to receive his M.B.A. from Harvard Business School in 1978. Before opening his own art advisory firm in 1988, Deitch was a vice president of Citibank, where he helped develop and manage the bank's art advisory and art finance businesses. Best known for his vanguard enterprise on Grand Street, Deitch Projects, Deitch produced more than 250 projects by contemporary artists during the gallery's operations, from 1996 through 2010. In 2014 Rizzoli published *Live the Art*, a monograph detailing the celebrated history of Deitch Projects. Deitch was director of the Museum of Contemporary Art, Los Angeles from 2010 to 2013. He then returned to New York to resume his active art advisory and curatorial practice.

For further information, visit the website (www.appraisersassociation.org) or call (212) 889-5404.

Two Arrested in Art Theft



Rex L. Ballinger, 29, of Sarasota, Florida.



Anthony J. Larson, 30, of Sarasota, Florida.

Two men have been arrested in connection with an art theft that occurred in December 2016 at Art Avenue in Sarasota, Florida. Anthony J. Larson, 30, of Sarasota, and Rex L. Ballinger, 29, of Sarasota, were each charged with grand theft. Larson was recognized by a resident who called the Sarasota Police Department; Ballinger turned himself in to detectives after seeing himself on the news. Both men have since been bonded out of jail.

The two paintings stolen in December, valued at approximately $7500, have not been recovered. Detectives learned that the paintings were discarded in the Sarasota area after the crime was committed.

Arthur (Ol' Artie) Julia
1927-2017

Arthur Donald Julia of Skowhegan Road, Fairfield, Maine, went to meet his maker, Wednesday, February 1st, 2017. "Ol' Artie" (as he referred to himself on eBay), at nearly 90 years old was the oldest practicing country auctioneer in the state of Maine and probably one of the oldest in North America. Just a few months earlier, he assisted his daughter, Jeannine, and her husband, Steve Poulin, calling at a major antiques firearms auction.

Arthur was the youngest of 15 children born to Azaria and Amanda (Quirion) Julia, on February 7th, 1927. He lived his entire life in and around Fairfield, Maine, and was educated in the Fairfield school system, where he graduated from Lawrence High School. He was an outstanding athlete and excelled in football. *"Julia is one of the paramount reasons as to why the Bulldogs have been on the upgrade for the past two weeks. The dazzling Julia...."* (reprinted from the *Waterville Morning Sentinel*, Fall 1943). He was also the captain of the baseball and basketball teams.



Arthur, together with his wife, Lilla, in 2006 when he was inducted into the Maine Auctioneers Hall of Fame.

He married his high school sweetheart, Lilla M. Wood, of Fairfield Center. They first began life managing the Julia farm in Fairfield. A few years later, they purchased a farm just outside Hinckley Village. He eventually tried his hand dickering with livestock. Each day he drove an old pickup truck through central Maine. It was a challenging profession dealing with crusty, old, thrifty Maine farmers, and he eventually took a more secure, full-time job as a salesperson for Armour Beef. When the company sent him to Chicago, the old-time sales hands at Armour told him that schooling was a bunch of nonsense, and that they did perfectly fine without it. Arthur said he did not know any better, so he went off to sales school, paid attention to what they taught him, came back and applied it, and quickly became the lead salesman out of the Waterville location! Sales came naturally to the handsome, good-natured Arthur, who loved dealing with people, and he eventually took a position with the Metropolitan Life Insurance Company, where once again he excelled as a salesperson, and eventually they made him a manager.

The family had now grown to seven children and in need of a larger house, so they moved to the village of Fairfield. He and Lilla began going to country auctions to buy furnishings for their new expanded home and eventually over purchased. It was then that they decided to attempt to resell purchases they did not need, as well as the contents of the old doctor's house they now owned on High Street. "Oak Tree Antiques" was the name of the shop in the garage, and it did very well. In his spare time, Arthur began to buy merchandise for his growing and prosperous business. Eventually he teamed up with his brother Phil, quit his job at Metropolitan Life, and then later split off on his own.

Antiques and estates in central Maine were plentiful. What proved to be more challenging was selling. That was when he started his own auction business. After all, with 7 children and a hardworking wife, he already had an auction team. On the auction block, Arthur was masterful. He was at home with a tremendous personable attitude, always joking and quick to entertain when a pause came in the auction, and always conducting business in an honest and forthright manner. Arthur quickly became the *"go-to"* auctioneer in central Maine. Bidders loved this charismatic fellow, who said what he meant and meant what he said.

In 2006 Arthur was recognized by the Maine Auctioneers Association and inducted into the Maine Auctioneers Hall of Fame. Ironically, when he first learned about the impending award, Arthur had some reluctance, particularly in regard to the acceptance speech. As unusual as it sounded, and despite the fact that he was a great performer and showman as an auctioneer, formal speeches made Arthur very uncomfortable. After giving it a bit of thought, he decided what to say, and the result was true Arthur Julia. After receiving the plaque, he turned to the microphone and announced, "I always thought acceptance speeches should be like an attractive young lady's skirt; short enough to stimulate interest, but long enough to cover the subject. Thank you for this award." And with that being said, he sat down.

During his lifetime, he was a tremendous father. He taught each and every one of his children how to be entrepreneurs and encouraged them to be honest and fair in everything they did. Auctions, particularly country auctions, have always been subject to *"caveat emptor"* (buyer beware) and all items sold "as is, where is." However, in every profession, there are always some who will take advantage of circumstances, and back then there were always some auctioneers that purposefully misrepresented items and/or neglected to reveal damages, restorations, or other problems in order to get more money. That was not the case with Arthur. At his auctions his runners were instructed to look the piece over before it was being sold, so that when it came up on the block the runner could point out to the auctioneer whatever problem was discovered, and the auctioneer could reveal it to the crowd. People respected Arthur for this, and because of his honest manner, he became known in the industry for being forthright. In one of his earliest auctions, while selling an item, he stopped midway and pointed at the last bidder sitting in the front row and announced, "You cannot bid on this, it belongs to you!" The consignor/bidder immediately responded, "Well, I am not going to let it go too cheap!" to which Arthur responded back, "Don't worry, none of your stuff will go too cheap because we are not selling any of it." Arthur then advised the runners to set the man's items off to the side so he could remove them. There was no funny business at an Arthur Julia auction. His buyers knew it, and his children were instilled with the concept of always conducting business in a forthright and honest manner. A number of his children eventually became antiques dealers and auctioneers themselves.

His oldest son, Jim, began assisting him at auctioning, buying, and selling from the very beginning, and in 1974, Jim purchased his dad's auction business and eventually grew it to an internationally renowned company. His youngest son, John, worked together with his dad in the early 1970's, and together they established Julia's as a "go-to" place for West Coast and Midwest buyers looking for quality Victorian furniture. Eventually John started his own business. Arthur's daughter Jeannine married the handsome high school quarterback, and together with her husband, Steve, worked with Arthur in the mid- to late 1970's as Arthur taught Steve how to buy and sell. He eventually helped them start a small country auction business, which grew to become nationally renowned.

In the 1960's, when Arthur first began doing auctions, the entire yearly gross sales might have been less than $30,000, with some auctions generating less than $1,000. In 2014, the Julia Company that Jim had purchased generated sales of approximately $54 million. That same year, Arthur's daughter Jeannine and her husband, Stephen Poulin, generated sales in excess of $8 million. Thus the two auction houses together in 2014 grossed approximately $62 million! Jim's company, known as James D. Julia Auctioneers, based on annual sales has become one of the top 10 auction houses in North America and one of the leading auction houses in the world. Arthur's youngest son, John, specialized in Victorian furnishings, which eventually transitioned from a brick and mortar store to an online presence on eBay. At that time, John's business was the largest seller of antique furniture on eBay. To better serve his clients, John had started a shipping company with terminals in different parts of the United States. All of this is traced back to Arthur's humble beginnings.

The continued success of his children in the antiques and auction business was something Arthur was immensely proud of but likely would not have happened without his initial introduction, his careful tutelage, his guidance, and his insistence on maintaining ethical and honorable business practices.

He was immensely proud of all his children, grandchildren, great-grandchildren, and great-great-grandchildren. He was an enthusiastic supporter of their sports programs and further education. Education was important to Arthur; he had wanted to go to Colby College after high school, but after a week on the campus the subject of money came up, and in 1945 he had none. He wanted all his offspring to consider further education, and so many years ago he and Lilla started a special scholarship fund and insisted that all future gifts be in the form of cash to add to the fund. For years now, the fund has helped many of his offspring in their further education.

In addition to being a wonderfully personable person, Arthur loved to be active. He was an avid sports fan. He started skiing at 61 years old. For years he played golf and snowmobiled. He was an avid racquetball player, and at the incredible age of 86 years old, he was still working out daily at Champions Fitness Club and playing racquetball with 55-year-old men (whom he sometimes beat). In his 70's and 80's, he took up biking, and with friends, family, or by himself, he would travel to Canada or throughout Maine to explore on his bike. He loved to work in his flower garden and would regularly provide the girls in the auction office with his beautiful roses, which he exchanged for kisses and hugs. He was also a licensed pilot and was passionate about flying. Almost anyone he met became a friend, but the two dearest ones for most of his life were his protégé Mickey Marden, who predeceased him, and his other most dear friend and frequent copilot, Charlie Giguere. For 40 years, they were the best of friends despite the fact that Arthur was 30-plus years older. He was always a great fan of old-time country music and bluegrass. During the summer months, he traveled throughout central Maine to experience many bands and festivals. He always loved to dance, and Friday and Saturday nights were spent in Augusta or at the Melody Ranch in Fairfield, where he danced the night away with an endless number of dance partners.

"I always thought acceptance speeches should be like an attractive young lady's skirt; short enough to stimulate interest, but long enough to cover the subject. Thank you for this award."

Arthur was also very civic-minded and involved in local politics, serving Fairfield in many capacities. His direct, straightforward, and honest approach to everything come hell or high water sometimes resulted in interesting coverage through the local *Waterville Morning Sentinel* and news media.

He is survived by his wife of 70 years, Lilla. He is also survived by his 7 children: Jim, together with his wife, Sandy, of Belgrade, Maine; Jude Labbe, with her husband, David, of Rome, Maine; June Nelson, together with her husband, John, of Waterville, Maine; Janice Bowles, who survived her husband, Richard, of Oakland, Maine; John, together with his beautiful life partner, Dottie Ricci, of Fairfield Center, Maine; Jeannine Poulin, together with her husband, Stephen, of Fairfield, Maine; and his youngest daughter, Jackie Julia, together with her partner, Peter Walsh, of Oakland, Maine. He is also survived by a vast number of grandchildren, great-grandchildren, and great-great-grandchildren; his only surviving sibling Theresa Cyr of Winslow; as well as a vast number of nieces and nephews.

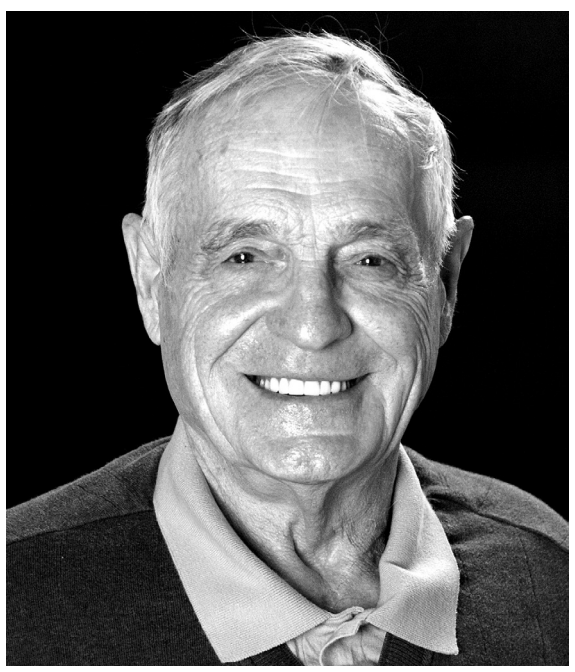


In 1974, Arthur sold his auction business to his son Jim, but for a few years he continued to work with Jim to help him grow the new division. This image is from an advertisement in March 1977.

It was Arthur's wish that there be no funeral, but that a special celebration of his life take place, which would include one of his favorite bands, good food, and a gathering with all his relatives and many, many friends. This will take place in July, under a tent at Jim and Sandy Julia's residence in Belgrade, Maine. If you would like to attend, be sure to contact us to be included on the invite list. All guests will be invited to send or bring photographs and their personal stories of Arthur to share. Arthur also made it clear that he wished no flowers, but that anyone so inclined and wishing to make a donation in his memory could do so by making a check payable to the Julia Scholarship Fund and forward it to:

Janice Bowles
17 Rossignol Avenue
Oakland, Maine 04963

His parting is a great loss, but it could never have been better scripted (you must remember, this was an independent and very active man, who loved to do as he pleased when he pleased). His greatest fear was to be ill and spend his final days in a hospital bed or nursing home. Wednesday morning, he was recovering from bronchitis but as a result of some recently prescribed antibiotics, he was feeling terrific. There was a great energy in his voice, and that evening, he drove to Randolph, Maine, to watch his favorite country auctioneer, Rusty Farrin, do an auction. He stayed for quite a while and bought a number of things, which he was excited about listing online when he got home. (He was still an antiques dealer to the end!) Just before he left, Rusty began to sell a guitar and asked Arthur if he would step up and try it out. He played a tune and sang a song to the audience's great delight and entertainment. (Arthur sold a vast number of musical instruments over the years as a result of similar presentations.) With their applause in the background, he left to go home, drove only a couple of miles down the road, and fortunately had the presence of mind and enough strength left to direct his truck to the side of the road, where he immediately passed away. Our father was a tremendous character and was loved and admired by all who knew him. We are grateful for his long and active life and for the divine intervention that provided him such an appropriate ending. Rest in Peace "Ol' Artie."



Noted country auctioneer Arthur Julia, at the age of 86, was still working out at the local club and regularly playing racquetball with 55-year-old men (and sometimes beating them).

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An English Whiteware black transfer decorated milk pail decorated in the front with cows in a pasture and the words, "Pure Milk," c. 1870.

Show Calendar for 2017:

Chester County Antiques Show - Phelps School, Chester County, Pennsylvania - April 7-9

Newport Historical Society Antiques Show - St. George's School, Middletown, R.I. - July

Ellsworth Antiques Show at Woodlawn, Woodlawn Museum, Maine - August

Main Line Antiques Show - Cabrini University, Radnor, Pennsylvania

Delaware Antiques Show - Chase Center on the Riverfront, Wilmington - November



An English Pearlware Bowl decorated in Pratt colors, (8¼" D x 4½" H); together with a 7½" D plate decorated with a beautiful rendering of a tulip, c. 1810; Provenance: Kahn collection and an 8¼" D plate decorated with a central floral decoration and a blue feather edge, c. 1810.



A fine and large example of an English Staffordshire Lion on a marbelized base with one paw resting on a white sphere, 12" L x 10" H, c. 1810-30.

By way of background, a pair of these lions were originally sculpted and created in the 16th c., for the Grand Duke of Tuscany, Fernando l de' Medici, to serve as majestic ornaments for his villa's garden staircase. And, although they were later moved to Florence in the 17th c. to flank the steps of the Loggia dei Lanzi at the Piazza della Signoria, they have retained their reference as the "Medici Lions." In the mid-late 18th c. through the mid-19th c., examples of these lions began appearing throughout England and were copied extensively throughout the potteries.



A pair of English Creamware puce decorated plates in the manner of James Bakewell, (10" L x 7½" W) c. 1770-90; to the right, is an English Creamware molded floral teapot decorated in polychrome enamels, (4½" H x 7½" W) c. 1770-90; below that is an English Creamware puce enamel decorated teapot, impressed "wedgwood," with traces of gilt remaining, (5½" H x 7¼" W), c. 1770-80. In the center a polychrome floral decorated tea caddy with an Oriental motif (not pictured) on the opposite side, (4" H x 3¼" W), c. 1770-80.



A wonderful group of English Staffordshire "Comforter" Spaniels beginning with the 12" H pair of Black and White dogs, they are impressed with a number two on the base; alongside that pair, we have a 9" H red and white pair with no impressed number on their base. In the front row, the 7" H pair are impressed with the number 5; all of the aforementioned are "flatbacks." The pair in the middle have separated front legs and are 6½" H, these were never meant to be displayed on a mantel as they are decorated, "all around" and could be viewed from all angles. All of the Spaniels are c. 1860-70.



An English Creamware fruit molded oval plate with green and brown underglaze enameled decoration, (8" x 10¼"). c. 1780-90; pictured together with a lovely English Creamware Quintel decorated in underglaze green enamel stripes, along with a molded decoration to the top third of each of the fingers, (8" x 9½") c. 1780-90, probably Derbyshire. To the lower left is a wonderful example of an English Creamware sauceboat in the form of a duck decorated in underglaze green and brown enamels (7" L x 4" H) c. 1780-90; and to the right an English Creamware galleried teapot with looped handles, floral knop and molded spout (6" W x 4" H), most likely Yorkshire, c. 1770-1780.



A pair of English Creamware shell-edged plates, impressed "wedgwood," 9¾" D, c. 1770-80, Provenance: Deike Collection; together with an English Creamware Shell dish with traces of gilt remaining, impressed "WEDGWOOD," c. 1790-1800, Provenance: Rinaldo Collection; along with two English Creamware Chintz polychrome teapots with enameling by David Rhodes and attributed to Wedgwood, both are 5½" H x 8" W, c. 1770-1780. An almost identical example of the teapot pictured on the left can be seen in Donald Towner's book *Creamware*, plate 17B.

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9

1 **A CARVED CAROUSEL HORSE**
Charles Looff (1852-1918)
Brooklyn, New York
early 20th century
$8,000 - 12,000

2 **A LARGE MINTON MAJOLICA ICE STAND**
circa 1870
$3,000 - 5,000

3 **A FEDERAL MAHOGANY AND FLAME BIRCH BOW FRONT CHEST OF DRAWERS**
New Hampshire
circa 1800
$5,000 - 7,000

4 **A MAGNIFICENT GERMAN BAROQUE GILT BRONZE MOUNTED FIGURED WALNUT SECRETARY CABINET**
first half 18th century
$30,000 - 50,000

5 **A PAIR OF PAINT DECORATED AND HARDSTONE SET GILT BRONZE TWO LIGHT BRAS DE LUMIÈRE**
attributed to E.F. Caldwell & Co, New York
circa 1915
$2,000 - 3,000

6 **A WILLIAM AND MARY MARQUETRY INLAID WALNUT CHEST**
late 17th century
$4,000 - 6,000

7 **A FINE FRENCH PATINATED BRONZE EQUESTRIAN GROUP**
Alfred Dubucand (French, 1828-94)
circa 1870
$12,000 - 18,000

8 **AN AMERICAN HAND-HAMMERED STERLING SILVER ARTS & CRAFTS LOBED FOOTED CENTER BOWL**
by Tiffany & Co., New York, NY, circa 1918
$2,500 - 3,500

9 **STUDIO OF FRANS FRANCKEN II (FLEMISH, 1581-1642)**
Figures feasting around a table
oil on panel
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Bertoia Auctions, Vineland, New Jersey

"Fall Start" Toy Auction Makes a $1.9 Million Landslide

by Dick Friz
Photos courtesy Bertoia Auctions

Bertoia Auctions' three-day "Fall Start" outing November 11-13, 2016, in Vineland, New Jersey, included highly diverse entries with pedigree. Continuing on an unabated hot streak, Bertoia Auctions saw estimates dissolve like snowflakes. This perennially popular fall classic happened to fall two days after the exhausting national election; Thanksgiving and black Friday, more hustle and bustle, loomed the following weekend.

Continuing on an unabated hot streak, Bertoia Auctions saw estimates dissolve like snowflakes.

Auction owner Jeanne Bertoia admitted that the presidential race had its distractions, but early on in Friday's opening session came the game-changer. Consignor Tony Lasala's 260-strong cast-iron motor toy stash, part one, saw an Arcade Bekins van, circa 1929, ex-Don Kaufman, 13" long, rumble to $16,520 (includes buyer's premium). Lasala's Pickwick double-decker Nite Coach by Kenton, 11" long, took off at $10,620. Bidders certainly gave a rousing rejoinder to "What's in your wallet?" The deluge had begun; the bidding had found its mojo.

Jeanne Bertoia related that some 700 toys had achieved winning bids via LiveAuctioneers, which was the auction house's most extravagant online response to date. Bertoia was still pleased with the gallery turnout, particularly on Sunday. Bertoia's catalog, nearly the heft of a large city telephone directory, brimmed with 2194 lots of motor toys, banks, trains, doorstops, penny toys, plus a host of Santas and other holiday fare.

Not surprisingly, majestic European ocean liners and battle wagons by Märklin, Bing, Fleischmann, and Carette again took the limelight as they've dominated the scene the past few record-shattering years.

Creating a nautical pull as strong as a riptide, an *Amerika* ocean liner by Märklin, series II, 1920-30, steamed to $59,000. A head-turning Märklin Central Station from the Warren Heid railroad collection reaffirmed the drawing power of realistic, intricately detailed rail side accessories. At $32,450, it far surpassed even the most elusive train sets from a 160-lot hoard from the esteemed U.S. and European train lineups by noted authorities Warren Heid and Jim Ferguson.

A Märklin *Rheingold* paddleboat, circa 1925, 30" long, with a full deck cabin churned to $35,400, which completed a top-three sweep by the Gottingen, Germany dynasty.

In covering a Bertoia auction several years ago, we recall getting on our soapbox inveighing against certain upper-tier collectors so obsessed over a toy's condition that they passed off or paid little heed to avowed rarities. These so-called flawed antiques fit the profile of what George Bulanda



Märklin's steam-powered *Amerika* ocean liner, series II, 1920-30, with three funnels, finely detailed overall, was the sale's top achiever at $59,000.



***Rheingold* paddleboat, Märklin, Germany, circa 1925, enameled tin, full deck cabin, paddlewheel, 30" long, $35,400.**



German belsnickel candy container, bright blue eyes, icicles in beard and tree, gold beading on hood, brown robe flecked with mica, lichen moss tree sprig, 16" high, $26,550.



This Märklin Central Station with superbly detailed hand enameling and realistic façade with ticket windows, café, and awning, 16½" wide, was the top-ticket item in the rail side segment of the auction at $32,450.



Bekins Omaha Van & Storage, by Arcade, circa 1929, opening rear doors, spare wheels on sides, ex-Don Kaufman, 13" long, $16,520.



City Telephone truck, Kenton, 1930s, ex-Don Kaufman, 9½" long, $6490.



Pickwick Nite Coach, No. 2, Kenton, large-size cast-iron double decker, 11" long, $10,620.



Borden's Milk Cream van, No. 110, Hubley, 1920s, cast iron, 7½" long, $4720.

☞

in a 2014 *M.A.D.* opinion piece referred to as *wabi-sabi*. Freely interpreted from the Japanese, it means "living with imperfection and transience." Certain vintage classics in the "Fall Start" auction lineup made a compelling case for reevaluation.

First, consider the Lansing cement mixer made in 1929 by the short-lived Vindex firm. Despite a replaced drum, levers, and scoop, it was well worth the $8850 for attaining possibly the most sought after and well detailed of all construction toys.

When an Ives Leap Frog bell toy sold at Bertoia's Max Berry sale in 2014, it was deemed unique. Then recently a North Carolina estate alerted Bertoia that it had a second Leap Frog toy. Despite a few flaws, epoxy wear on one clown's leg, and wheel oxidation, the 8¾" long bell ringer jumped to $14,160. It would make a great addition to any advanced collection.

Cataloged as in excellent-to-pristine condition and rated ever desirable, a William F. Goodwin carriage from the 1880s, painted tin, 11½" high, is the only example ever seen with a seated composition child in the cart, as shown in Blair Whitton's *American Clockwork Toys, 1862-1900*. It ambled just beyond estimates to $8260 but seemed deserving of more wiggle room.

It's no secret that one can no longer find clockwork carousel toys that match the quality and workmanship of the George Brown automatic waltzers from the 1870s. One detraction to the example in this sale was the likely replacement of the lead dancers. The handsomely hand-stenciled, highly filigreed 11" high museum-quality toy, one of two known examples, estimated at $10,000/15,000, did a deep dive at $5015. There was no rationale for sitting on one's paddle and missing out.

The dollar toy steam engine is an American invention. Half a dozen different patents were issued between 1869 and 1872. Pioneer U.S. makers such as Weeden, Buckman, Beggs, and Stevens enjoyed a brief heyday as steam was hailed an exciting source of power. One drawback—many parents agonized over buying them for their youngsters because of live steam safety hazard concerns.

Today steamer toys are regarded more as a grownup's diversion, with a strong following in Europe, where a host of German firms (Bing, Doll, Schoenner, Plank, and Märklin) created precision-made units that were mainly sold through optical instrument shops. Toy authority Richard O'Brien included them as "philosophical toys."

Although the most die-hard steam toy following today thrives in Europe, at Bertoia, surprisingly, one of its foremost exponents, Paul Hale, an Australian, consigned a shining array of more than 100 horizontal and vertical steam plants. A superb Märklin steam plant that graced Bertoia's catalog back cover had a marine-style engine and protected water glass fly ball governor. The 24½" high engine generated the most crowd appeal at $8260. Jeanne Bertoia mentioned that Hale also included his handmade cedar crates for most of his steam toys.

In what has evolved through the years as an eagerly anticipated rite of passage, Bertoia's Sunday preholiday outpouring of glittering vintage Christmas treats boasted nearly 250 Santas, candy containers, store displays, feather trees, ornaments, sleighs, and reindeer. The Bertoia bounty also included over 100 Halloween, Washington's birthday, and Easter standouts, and 70 alluring valentines. It would take a wizard to diplomatically cite the winners here without committing a grievous oversight to a deserving dazzling entry.

The top choice from the Santa selection seemed a given. One of the most exquisite German belsnickel composition candy containers we've witnessed at auction was a blue-eyed, brown-robed Santa with glass icicles dangling off his beard as well as on a lichen moss tree, his hood trimmed with gold beads, that towered at 16" high. The recent attic find handily doubled estimates at $26,550.

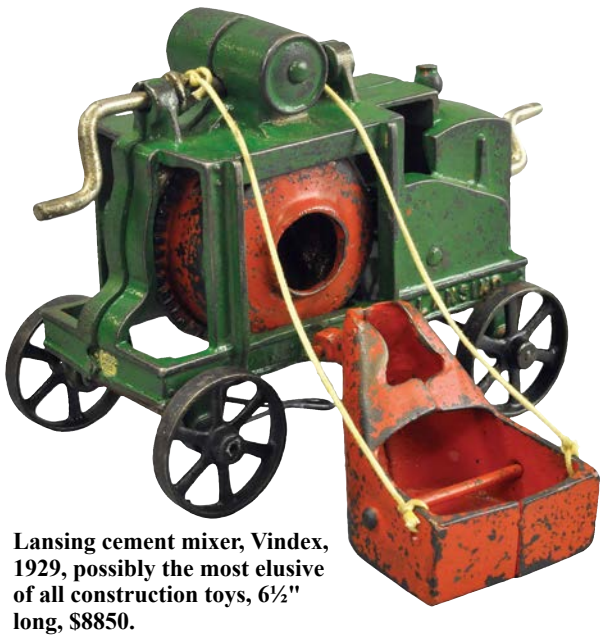
At the "Fall Start" auction, Santa made his rounds astride a polar bear, donkey, and white horse and motored in a loofah sedan and a lithographed tin convertible friction auto, but by far the most exemplary transport mode was by two reindeer sleighs. Cue in the jingle bells as upward glided an FAO Schwarz clockwork nodder Santa and reindeer with wicker rig, 42" long, at $7080,

Then a German composition Santa Claus at the reins of a reindeer-drawn loofah sleigh candy container experienced only slightly tougher sledding. Santa sported a rabbit fur beard and a red felt robe and held a feather tree sprig. His head was removable to access the candy goodies. The reindeer in full gallop had glass eyes, lead antlers, and a full harness. At 18" long, it made tracks at $4425.

Bertoia invariably includes a few highly decorative wood-carved Christmas displays from the venerable Erzgebirge wood toy factories seldom seen outside of their German Ore Mountain origins. A fantastic polychrome chandelier with a large center pendulum, hand-turned, carved figures and propellers with folk art charm, and exaggerated bird and floral detail, 25" high, made $5605.

A Gebruder Heubach, Germany, early 1900s bisque-head girl skier, 6¾" diameter, made $443. A girl skier sitting on a bench holding a large snowball, 11" long, brought $1180, while a skier atop a snowball candy container made $324.50. The choicest Heubach was of a spun cotton girl perched on a pressed cardboard snowball candy container, 6" high, holding a feather tree sprig, which tripled estimates to $2006.

It's always fun to pick and choose from the elegant and whimsical



Lansing cement mixer, Vindex, 1929, possibly the most elusive of all construction toys, 6½" long, $8850.



One of the most intriguing among 170 doorstops at the sale was this elf under a mushroom, cast iron, "N514E," 7½" high, that sold for $3835.



Arcade White Motor dump truck, Cleveland, Ohio, circa 1929, name embossed on door of green cab, opening tailgate, lift lever activates truck bed for dumping, ex-Don Kaufman, 11½" long, $6490.



Sarah W. Symonds doorstop, marked "Salem Witch 1692," woman sweeping with black cat at feet, 9¾" high, $5605.



Garden gnome lawn ornament, cast iron, "Pat. Nydea Pend 347," electrified with lantern, ex-Donal Markey, 27" high, $4425.



Over 50 mechanical banks made a few waves, including this bizarre J. & E. Stevens mechanical bank known as Pelican—Man Thumbs Nose. As the beak opens on this bank, patented by John Gerard in 1878, a man emerges. It sold for $6490.



This Leap Frog (a.k.a. Two Kids) bell toy by Ives, 1880s, with one clown holding the other's leg to push wheelbarrow style, 8¾" long, is only the second example to surface. It sold for $14,160. The one auctioned at Bertoia's Max Berry event in 2014 was thought to be unique.



Cat chasing mice platform pull toy, Fallows, 1880s, 9" long, $8260.

Dresden tree ornaments, in this case about 50 lots. An early silver open touring car with glass headlamps and spoke wheels, 3" high, made $1534. A candy container train emerging from a tunnel, 2½" high x 3½" wide, brought $2655. An ornament of a bearded elf-like Santa on a silver reindeer, 3" high, made $1770. The Dresden ornament that glimmered with the greatest promise was a detailed silver-on-gold birdcage, rated pristine, 3½" high, that brought a mystifying $531 (est. $1500/2500).

As for Halloween fare, it was a hoot. A saucy bobble-headed composition pumpkin lady with enormous lips and tongue stuck out, 6½" high, flounced to $1062. A German candy container in the form of a hissing fuzzy black cat with green eyes, 7" long, made $1534. The ripped-ear feline seemed spooked by a seldom-sighted circa 1915 mechanical pumpkin-head man candy container that devours a pumpkin flower when the crank is turned. At 6" high, it was chased to $944.

For further information, contact Bertoia Auctions at (856) 692-1881 or go to (www.bertoiaauctions.com).



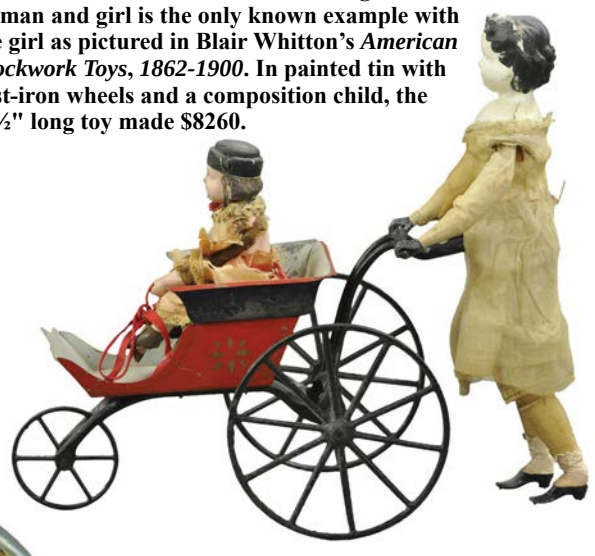
This 1950s Linemar Juggling Popeye and Olive Oyl lithographed key-wind toy, 9½" high, led a merry band of 150 comic toys in the sale at $1298.



Double horseback riders wheeled platform toy, Hull & Stafford, 1880s, 9" long, $4425.



Gymnast, patented by W.L. Lubbing, 1878, 10" tall, $3245.



This 1880s William F. Goodwin carriage with woman and girl is the only known example with the girl as pictured in Blair Whitton's *American Clockwork Toys, 1862-1900*. In painted tin with cast-iron wheels and a composition child, the 11½" long toy made $8260.



Coast Defense, Louis Marx, 1940s, boxed, lots of action with three anti-aircraft guns and revolving zeppelin over hangar, 8½" wide, $1298.



Boston State House still bank, Smith & Egge, late 1800s, red, green, and gold, restored, 7" high, $4130.



Baker and chimney sweep, Lehmann, boxed, circa 1900, with a pair in the cart who exchange blows, 5¼" long, $5015.



Echo clockwork cyclist, No. 725, Lehmann, boxed, early spoke-wheeled model, hand-painted, 6½" high, $11,210.



Heubach girl sitting on snowball candy container, Germany, spun cotton body, hand-painted face, feather sprig, pressed cardboard snowball that opens for candy retrieval, 6" high, $2006.



Eight-man scull, Gunthermann, Germany, lithographed tin, synchronized rowing action, ex-Dick Claus, 28" long, $20,060. Not shown, a Bing two-man scull, 30" long, sold for $10,620.



Pig merchant, Fernand Martin, France, circa 1910, hand-painted tin, herder prods two pigs with stick, 7½" long, $3540, despite wear to face.



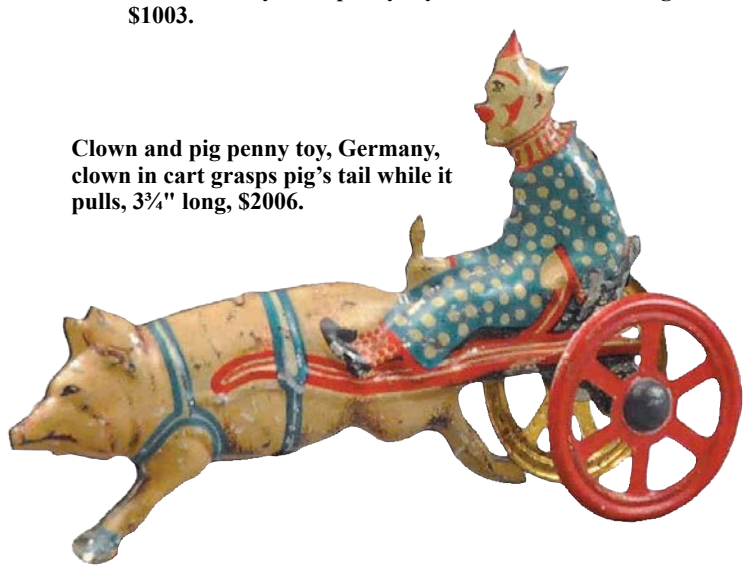
Three-man cycle, unknown maker, hand-painted tin, key wind, early restoration, 8½" high, $8260.



Cross-country skier penny toy, Meier, 1920, 2½" long, $1003.



Batman roaring engine convertible, Fujimaru Toys, Japan, boxed, friction driven, bright orange, 11" long, $4720.



Clown and pig penny toy, Germany, clown in cart grasps pig's tail while it pulls, 3¾" long, $2006.



Carette large deluxe limousine, early 1900s, beveled windows, three passengers, chauffeur, distressed rubber tires, 16" long, $8850.



Chrysler Imperial, Asahi Toy Co., Japan, friction driven, 15" long, with box, $14,160.



From part two of Jay Schoedinger's 180-strong pressed steel offering, this pressed steel and boxed HY-Way Maintenance set, Buddy "L," 1940s, with an International tractor, lowboy trailer, and steam shovel, 31" long, scooped up $3835. Not shown, a Buddy "L" outdoor railroad clam shovel, 1920s, 18" long, made $3245.



This upright steam engine by Märklin was prized among Aussie Paul Hale's lineup of over 100 horizontal and vertical steam plants. With a polished tall stack, vertical piston, and colorful patterned base, 13" high, it brought $4130.



Märklin twist railroad bridge, double ramp approaches, clockwork center section revolves, 69" span, minor touchup, $9440.



One of only 50 produced, this Märklin Hudson electric 4-6-4 locomotive No. 5273, O gauge, AH R66/12920, electric driven, and 14" long, brought $5310.



Santa with reindeer sled candy container, Germany, composition Santa, rabbit-fur beard, loofah sleigh, glass-eyed reindeer with lead antlers, full harness, 18" long, $4425.



Francisco Auto Heater advertising tin sign, wood frame, “Summer Here all the Year,” with cutaway of heater in car hood, 18" high x 40" wide, $4425.



Indian key-wind motorcycle, number 12, made in Japan, lithographed, 7" long, vibrant colors in red, green, yellow, and brown, $7670.



Silver open tourer tree ornament, Dresden, Germany, glass headlamps, spoke wheels, 3" high, $1534.



Silver-gilded elephant with howdah with silk curtains, embossed details, 3¼" wide, $2360.

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Seeck Auctions, Mason City, Iowa, and Kansas City, Missouri

Some Softness at the Top

by Nick Sabo
Photos courtesy Seeck Auctions

When I contacted Jim Seeck in June 2016 to get a pulse on what might be his top carnival glass sale for the year, I was looking at the International Carnival Glass Association's July 16 sale, a collection of 359 lots from an Ohio couple who built a collection of nice glass, which included two Millersburg Mitered Ovals vases. (The vases went on to sell for $9750 and $10,000.) But Seeck was looking past that auction to sales in September and November. The September sale had a small collection of rare hatpins, and the November sale was from an Australian collector with a handful of average Australian carnival but some very nice pieces from the major American glass producers of carnival's golden age.

"There weren't as many rarities this year as last year."

Typically, there are a few good sales in carnival every year and one or two great sales. For Seeck Auctions, the September and November sales wrapped up 2016 as a good but not a great year. The year didn't see a lot of great glass, and a lot of desirable pieces didn't do as well as expected.

"There weren't as many rarities this year as last year," Seeck said. "Some of the top-end stuff was soft but not real soft."

Seeck said a very rare 10" tall Northwood Peacock at Urn aqua opalescent master ice cream bowl in the November 5 sale was a good example of glass that probably didn't perform as well as it should. Extremely rare in aqua opal, the bowl sold at the November 5 auction (held in Kansas City, Missouri) for $13,000 (no buyer's premium).

Another good buy was a blue Fenton Panther footed centerpiece bowl that sold for $1700. The Panther centerpieces are rare and were made by the glassmaker's flattening out a berry bowl, Seeck said. They are not whimsies per se, having seen regular production, but not many were made.

The hatpin collection was a small part of a 365-lot sale in Seeck Auctions' hometown of Mason City, Iowa, on September 24. The top-selling lot was an iridized Bird of Paradise hatpin that sold for $3300 (no buyer's premium). The hatpin has outstanding detail and bright iridescence and is one of only a few known.

Hatpin collectors love animal and bug themes with a touch of the fantastic, such as spiders, scarabs, and bats. A Twin Gators pin that had silver paint applied to the alligators over a nice blue iridescence sold for $550. The reptiles are posed in a yin-yang arrangement around the outside of the hatpin's rim. A True Scarab hatpin in dark glass with good iridescence realized $1100. A triangular-shaped hatpin with a finely detailed flying bat facing five stars went for $160.

It isn't known exactly who made the hatpins, but they are likely European for the most part, Seeck said.

Seeck said the bright side of 2016 is that more young collectors are entering the market.

"It seems like every sale we are adding new names," Seeck said. "They're especially interested in the moderate range glass. They're not buying the five-figure pieces, but they're getting there."

For more information, visit the website (www.seeckauction.com).



Aqua opal Northwood Peacock at Urn master ice cream bowls are extremely rare and are some of the most desirable Northwood peacock pieces out there. This one sold for $13,000. November 5.



A Bird of Paradise hatpin was the top-selling jewelry lot from a September 24, 2016, carnival glass sale in Mason City, Iowa. It sold for $3300. A total of 38 hatpins were offered in the 365-lot sale.



You don't see many Northwood Stippled Three Fruits ruffled bowls in emerald green like this one. It sold for $1450. November 5.



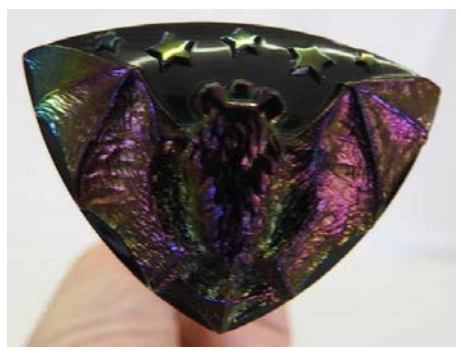
Imperial Poppy Show vases are common in marigold and can be picked up for less than $200. They're much harder to find in purple, as is this one, which sold for $4000. November 5.



This Piazza hatpin sold for $425. September 24.



Tall and pretty, this 19" Northwood Tree Trunk vase in blue sold for $2000. September 24.



The wingtips on this Flying Bat hatpin stretch to the corners of the triangular design. Five stars complete the nocturnal motif. It sold for $160. September 24.



The eponymous reptiles on this Twin Gators hatpin are painted silver over a nice blue iridescence. It sold for $550. September 24.



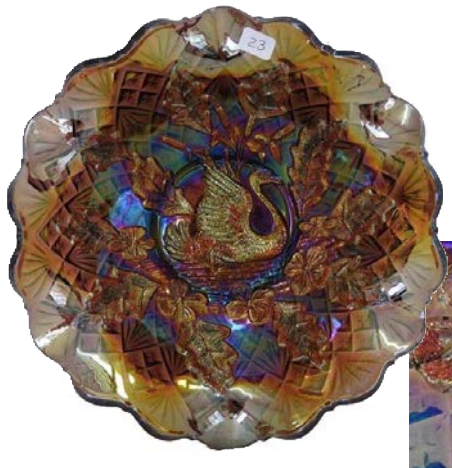
Hatpins featuring insects and animals did well at the sale, especially those with a spooky or mythical slant. This True Scarab hatpin sold for $1100. September 24.



This Spider King hatpin has iridized accents for the cephalothorax and abdomen. It sold for $1000. September 24.



This faceted Butterfly hatpin sold for $600. September 24.



This amethyst Millersburg Nesting Swan ruffled bowl has red enameling under the radium iridescence on the swan and leaves, which is an unusual treatment for Millersburg. It sold for $650. November 5.





This marigold Northwood Good Luck ruffled bowl brought a huge premium solely on the strength of the outstanding hot pink iridescence, and it sold for $675. November 5.



This green Fenton Holly 9" diameter plate sold for $425. Seeck said it reached that price by "being pretty when most of them aren't." November 5.



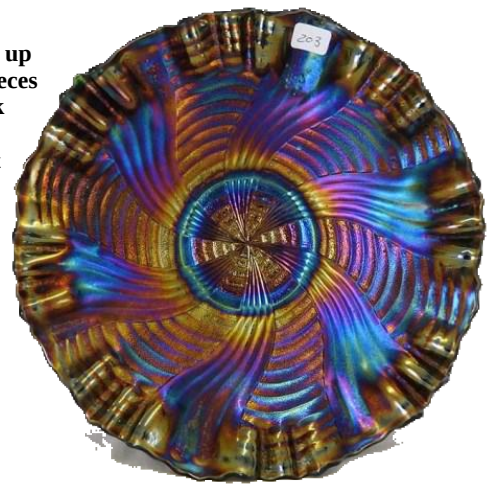
This Northwood Grape and Cable lampshade is one-half of a candle lamp, which was not included in the auction. It sold for $160 by itself. November 5.



This marigold Fenton Panther footed centerpiece bowl sold for $325. November 5.



This rare aqua Dugan Pony six-ruffled bowl sold for $525. November 5.



Purple and amethyst turn up often in carnival. Some pieces of Fenton turn up in black amethyst like this Ribbon Tie three-in-one bowl that sold for $275. You can tell black amethyst if you hold it up to a light and the light doesn't show through. November 5.



This rare purple Imperial Chrysanthemum chop plate with outstanding iridescence sold for $3500. November 5.



Aqua opal is rare in almost every Northwood pattern except for the Drapery rose bowls. This one sold for $95. November 5.



This powder-blue Northwood stippled Three Fruits Medallion ruffled bowl has little touches of opal in the ruffles and sold for $1050. November 5.

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This marigold Australian Shrike ruffled sauce bowl sold for $95. November 5.



Fenton Panther centerpiece bowls were made by flattening out a Panther berry bowl. This one in blue sold for $1700. November 5.



This blue Northwood Peacock at Urn ice cream bowl has a nice electric iridescence and sold for $825. November 5.



This Dugan Heavy Grape large ruffled bowl in purple sold for $1650. November 5.



This blue Fenton Peacock at Urn 9" plate exemplifies electric iridescence. It sold for $400. November 5.



A large chip on the collar base hurt the value of this emerald-green Imperial Homestead chop plate that realized only $600. November 5.



It's hard to say just how this unique 10" tall Northwood Diamond Point vase came into being with its combination of sapphire blue, touches of opalescence, powder blue, and ice blue. Seeck thinks it may have come out as the last piece from glass cullet mixed in the bottom of a pour. With a large chip to the base, it brought only $150; Seeck said that had it been undamaged he would have expected it to reach $1000 or more. November 5.



This green Northwood Singing Birds seven-piece water set owes its value to its pitcher, a beautiful piece that is light enough to be considered emerald. The set sold for $850. November 5.



It isn't unusual for epergnes to have a few small nicks. This green Northwood Wide Panel epergne has a couple of chips in one of the lily holes and sold for $325. November 5.



Blue Fenton Persian Medallion three-in-one-edge bowls are pretty common, but this example has beautiful iridescence that enhances its value. It sold for $475. November 5.

This blue Northwood Poinsettia and Lattice footed ruffled bowl with electric iridescent highlights sold for $675. November 5.

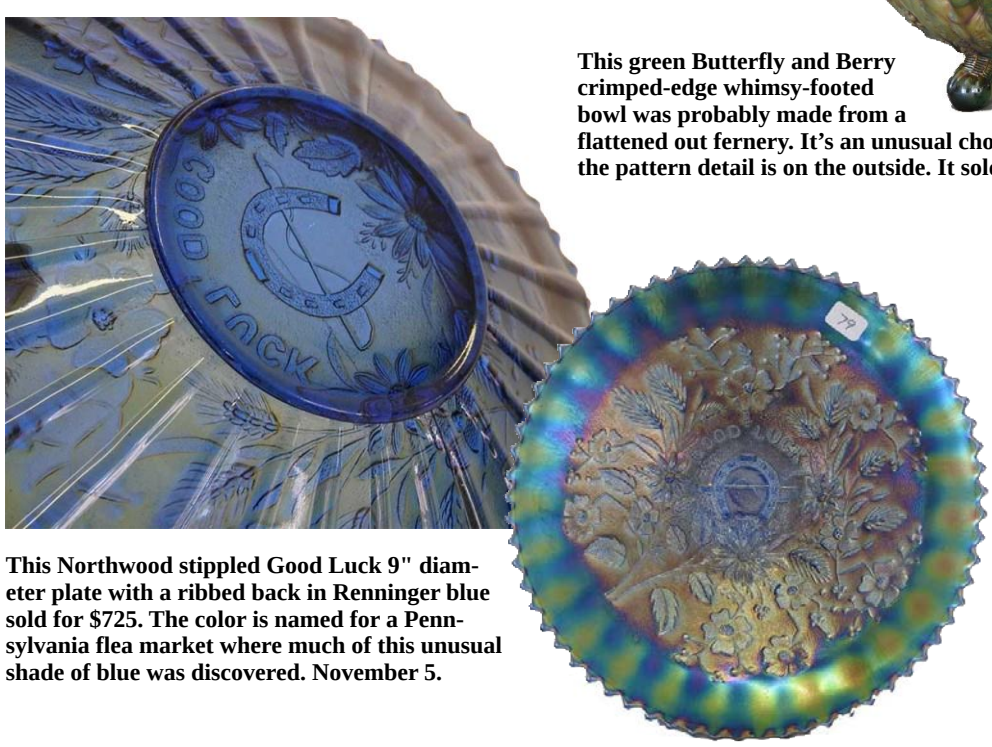




This green Butterfly and Berry crimped-edge whimsy-footed bowl was probably made from a flattened out fernery. It's an unusual choice for such a treatment, as all the pattern detail is on the outside. It sold for $375. November 5.



Carnival's busiest pattern? This Fenton Plaid ruffled bowl is hard to find in amethyst and sold accordingly for $300. November 5.



This Northwood stippled Good Luck 9" diameter plate with a ribbed back in Renninger blue sold for $725. The color is named for a Pennsylvania flea market where much of this unusual shade of blue was discovered. November 5.



This rare Imperial Grape carafe in amber sold for $3000. November 5.

James D. Julia, Fairfield, Maine

Shattering the $3 Million Glass Ceiling

by Mark Sisco

For the first time in the company's history, James D. Julia's lamp and glass section—now officially expanded to the lamp, glass, and fine jewelry division—held an auction that raked in over $3.4 million. They did it on November 18, 2016, in Fairfield, Maine, and they did it without James D. Julia pounding the gavel behind the podium.

For the first time in about 50 years, Jim had something more important to do on the day of the auction. About a week before the auction, his wife and the company vice president, Sandy Julia, was diagnosed with a brain tumor. Her evaluation and hospital stay were scheduled and coincided with the auction, and Jim naturally made the decision to be with her. CEO Mark Ford took over and ran the auction. The change had been slowly developing, but Sandy's illness and Jim's absence advanced the timetable a bit.

The keystone of the sale was a single-owner collection of high-end Tiffany lamps.

Ford stepped smoothly into the transition. "It's been something I've been evolving into in the last couple of years," he said, "but Jim is the master. On a scale of one to ten, he's an eleven."

Almost half of the over 700 lots offered failed to sell, but items on the top echelon dominated the sale and moved very well. The keystone of the sale was a single-owner collection of high-end Tiffany lamps, and several swept past their six-figure estimates. Leading everything was an exquisite Tiffany Studios table lamp with a green and blue mottled shade bordered by a series of lacewinged dragonflies, each with hundreds of multicolored wing sections, amid a field of glass cabochons, and signed on the rim. The adjustable base in a dark brown patina, signed "Tiffany Studios New York 397," consisted of reticulated onion-like roots leading to seed pods and artichokes above. With a few tight, nearly invisible hairlines, it was estimated at a stingy $120,000/180,000, but when the hammer finally came down, it lit up the room for a colossal $515,475 (includes buyer's premium).

Taking the second-place red ribbon was a Tiffany Studios Peony lamp with a late addendum to the description that noted a single replaced rectangular tile in the geometric border. Apparently the new information did nothing to dampen the enthusiasm for it. With varying shades of red, pink, and white peonies on a blue and green background, topped with the original acid-etched cap, the shade was signed "Tiffany Studios New York 1505-25." The #355 base bore the "Tiffany Studios / New York" imprint and eight thick turtleback tiles in iridescent blue. Even a few tight hairlines couldn't keep it from blowing past the $150,000/250,000 estimate and landing at $391,050.

A Tiffany lamp has to be a rare gem to merit a $50,000/70,000 estimate. But when a lamp comes with an estimate like that and triples it, that's something really special. The shade on such a lamp had a field of poppies on a striated green and brown background over a ring of leaves intricately webbed with metallic veins. The bronze base, a Tiffany Studios #225, was formed of spreading lily pads and upright cattails, all in a lustrous brown and green patina. Even with a replaced slip cap and some minor wear and scratches, it still blazed up to $219,225.

Among other changes at Julia's, chief operating officer Fred Olsen is moving on to other ventures. The day of the auction was his last day on the job, and he looked back on his 15 years with the company with no regrets. "It's been a stunning ride. Jim is the most generous and the most loyal employer that you could hope for. What he did when we started his success and how he shared that with his employees has changed lives significantly, mine included," he related.

As of this writing, Sandy's operation was highly successful, and her recovery is well under way. Her treatment will be ongoing, and the prognosis is good for a full recovery. In an e-mail sent out before the post-auction press release, Jim commented on speculation that he and Sandy might be limiting their future participation in the business or even stepping away entirely. With typical Julia good humor, he wrote:

"People have asked me if this means that I might be getting out of the auction business. Hell no! One of the great New England auctioneers, Dick Withington, continued to do auctions until he was 90 years old. My father who is 89 years old still buys and sells and when I grow up, I want to be just like both of them. Sandy and I love the business, we love the people, we love our team and we have no interest or inclination to walk away from it."

For more information, visit the website (www.jamesdjulia.com) or call (207) 453-7125.







Here's the lamp that outshone all the rest—a Tiffany Studios Dragonfly table lamp filled with delicate lacewing insects and glass cabochons, set on a background varying from light sky blue to deep greens, and commanding a major league $515,475. Julia photo.



This enormous (22" tall) Daum vase, signed with the cross of Lorraine, with long-stemmed cameo violets with tiny red and white stamens, the flowers emanating from a gilded base of leaves, lily pads, and other flowers, fell within the $25,000/35,000 estimate at $30,810.



This Tiffany Studios Peony lamp with iridescent blue turtlebacks took in $391,050. Julia photo.





There were two Daum Nancy pieces in the rare and appropriately called Prairie pattern. Each shows cameo and enameled flowers rising from an expanse of grassland with trees on the horizon in front of a pale violet sky. Each is signed "Daum Nancy" with the cross of Lorraine. The 7" tall pitcher went for $23,700, and the rectangular 9¾" high vase brought $17,775.

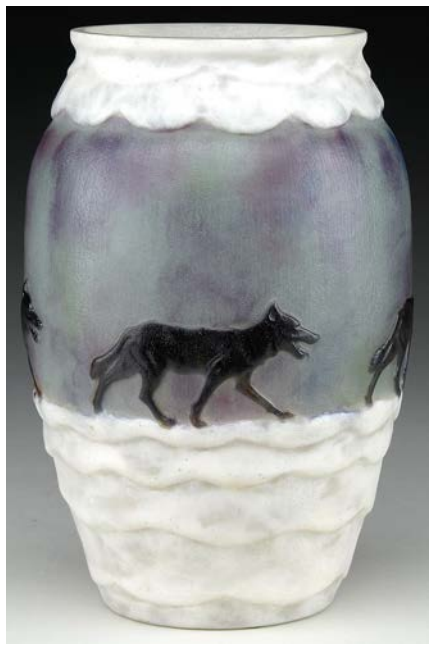
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This large (17" tall) Gallé vase with orange, purple, and white marquetry wheel-carved crocuses with reddish stems that blend with a striped red and pink background, and standing on a base embedded with copper foil inclusions, sold within the estimate for $52,732.50. Julia photo.



Here's a Thomas Webb & Sons cameo vase with purple and white flowers on one side and a similarly colored butterfly on the back, all on a frosted reddish background. The "cameo" term refers to the process of etching and carving the designs through layers of glass infused with different colors. With the circular Webb mark on the base, this one brought $22,515, just slightly north of the high estimate.



This is a *pâte-de-verre* vase by Gabriel Argy-Rousseau with a ring of black wolves walking across a field of snow against a mottled purple and gray background. Argy-Rousseau produced about 200 to 300 designs from 1914 until 1937. He was an innovator of the *pâte-de-verre* technique, in which a paste of finely ground glass is applied with a binding material, which is then fired in a negative mold. Signed "G. Argy-Rousseau" and impressed "France" on the base, the vase closed within the estimate for $34,957.50. Julia photo.



Estimated at $7000/10,000, this Burgun and Schverer cameo vase did well to hit $13,035. It is decorated all around with wheel-carved lavender flowers with lightly gilded highlights and patches of martelé glass, à la Emile Gallé, who apprenticed with the company. It is identified on the base with a typically elaborate gilt thistle mark. Founded way back in 1711, the French firm Burgun Schverer et Cie began producing cameo glass in 1895 by painting and carving works in multiple glass layers. The glassworks closed in 1969. Julia photo.





This Tiffany Studios floor lamp has green glass with small rectangular tiles surrounding a single row of turtleback tiles that stand out like uncut emeralds. The 20½" diameter shade is signed "Tiffany Studios New York 1487-1" on the rim. It stands on a signed junior floor base embossed with onion bulbs and tendrils formed of applied bronze wire running all the way up the shaft. It scored a near bull's eye on the $25,000/35,000 estimate, ending at $29,625.



This Tiffany Studios chandelier, filled with white and amber peonies on a blue confetti glass background, fared well at $53,325, despite some minor hairlines and some professional repairs that are detectable only by comparison with the identical lamp as it was sold at Christie's way back in May of 1980.



Salvador Dali designed this sterling silver chess set, and jeweler F. J. Cooper of Philadelphia manufactured 45 of them, of which this one is number eight. Most of the pieces were cast from Dali's own fingers except for the queens and rooks. According to several sources, the set was conceived as a homage to Marcel Duchamp. The queens were modeled on the thumb of Dali's wife, Gala, and the rooks were made in the form of salt and pepper shakers from the St. Regis Hotel in New York City. In a bizarre touch, the tops of the kings and queens were said to be molded from the artist's own nipples or teeth. It was game over at $17,775 (est. $5000/7000). Julia photo.



The Tiffany & Company sterling silver and mixed-metal chocolate pot (right) weighed in at about 22.5 troy ounces, but the value came from the name and the design. Gold and copper dragonflies and other insects buzz around the surface amid tendril-wrapped leaves, stems, and hanging gourds, and the full mark on the base reads "Tiffany & Co. / 5125 Makers 6654 / Sterling – Silver / -And- / Other Metals / 376." Ivory insulator rings on the handle necessitated the Endangered Species Act disclaimer, but it still sailed well past its $10,000/15,000 estimate to $40,290. A similarly designed and marked Tiffany silver and mixed-metal teapot likewise trashed its estimate ($3000/5000) and stopped at $17,775. Julia photos.



A pair of brightly colored macaws sits on a branch in front of a jungle in muted hues on this reverse-painted lamp, signed inside the shade "Handel 6874." The urn-form base is covered in raised Oriental branches and foliage in a brown and green patina, and the selling price was $9480. Julia photo.



A moonlit vista of a sailing square rigger framed by leaning palm trees graces this Handel "Treasure Island" lamp. Signed with the artist's initials "H. B." and standing on an urn-form base incised with geometric line decorations, it found a new home for $7702.50.

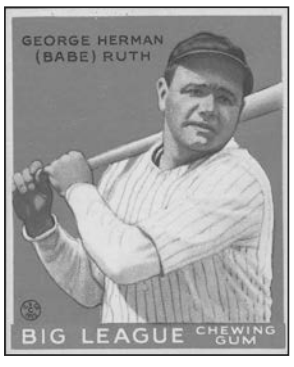


Here's a Pairpoint puffy table lamp with orange and red poppies in full relief on a leafy green background. The base features climbing grapevines all the way up the spider arms. The shade has traces of the Pairpoint signature, and the base is marked in several places. The final price was $14,220. Julia photo.



This 18k yellow gold, ruby, and diamond cuff bracelet by Italian jeweler M. Buccellati, with engraved gold embellishments and the original Buccellati box, sold for $23,700. Julia photo.

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This Tiffany Studios lamp is described as an "irregular Poppy" table lamp with heavily textured red and pink flowers in drapery-type glass on a light green field. Signed on the shade and bronze base, which features onions and shoots in relief, and complete with an acid-etched heat cap, it was regular enough to score a direct hit on the $40,000/60,000 estimate at $53,325.



This Tiffany Studios Peony table lamp on a four-socket stick base finished in a green and brown patina has the shade rim imprinted "Tiffany Studios N. Y. 1505." The lamp had been sold at Christie's in April 1995, and this time around it nailed down a mid-estimate price of $71,100.

This Tiffany Studios lamp with a mosaic of red, yellow, and orange tulips on a sky-blue confetti glass background is signed with a Tiffany Studios tag and stands on a model #461 Art Nouveau bronze base known as the "penguin design" for its resemblance to a penguin's foot. It sold within the estimate for $38,512.50.



This Tiffany Studios hanging bronze lantern in a heavy bronze frame has six iridescent amber- and gold-colored turtleback panels over a lattice of rectangular tiles in three by five grids. The ceiling cap and hooks were replacements, but it still added ten grand to the $22,000/26,000 estimate, finishing up at $36,735.





This Tiffany Studios lamp with a bouquet of yellow, brown, and pink pansies on a light cream background and on a bullet-shaped base resting on four cat's paws atop a circular disk, with a possibly non-matching acid-etched cap, headed out for $17,775.



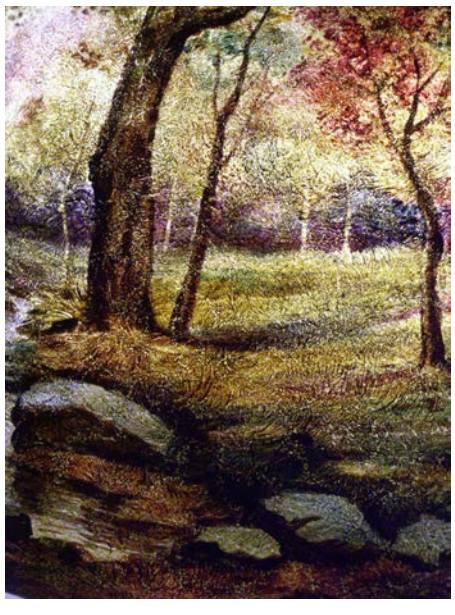
One of a handful of items to crack the six-figure mark, this one is a 12-sided Tiffany Studios model #611 hanging chandelier, with clusters of green grapes hanging over a rectangular trellis and backed by panels of striated blue and green glass. Beaded trim borders the lower shade rim, and along the top edge is an array of handing hooks arranged in a crown-like formation. It finally settled in at $109,612.50.



Here's another expensive lamp that proved to be even more expensive than it was cracked up to be. Estimated at a mere $50,000/70,000, this Tiffany Studios Poppy lamp on a bronze #225 base cruised all the way up to $219,225.



This Tiffany Studios table lamp has a band of white dogwood flowers on a variegated green, cream, and yellow background, on a vertically ribbed bronze base with five small ball feet, all in a rich brown patina. It ended just under the $28,000/32,000 estimate for $24,885.



The scene on this obverse- and reverse-painted Handel lamp was reminiscent of a Benjamin Champney forest landscape with a rocky stream running from the depths of the background. Signed "Handel 5673" on the interior rim and "Handel" on the aperture ring and resting on an original Handel tree trunk base, it was a solid hit at $17,775.



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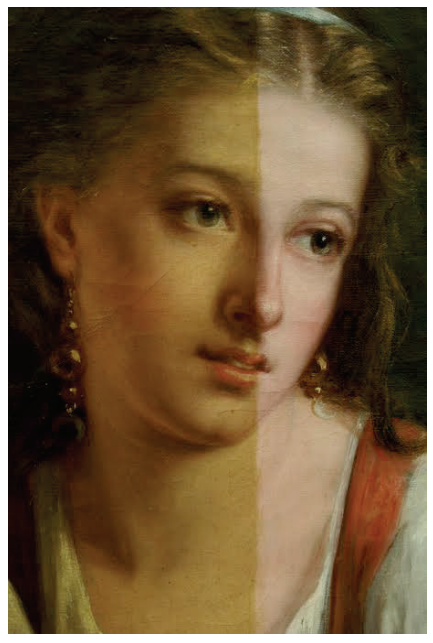
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Antique diamond and pearl pendant



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Diamond necklace



Oil, Wm. Keith



Signed Chinese bronze censer



Antique platinum ring with approx. 3 ct. diamond



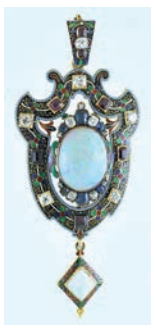
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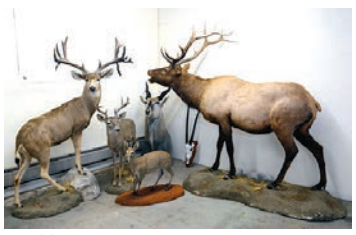
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Pearl bracelet with diamond clasp



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Fine NE Federal bowfront, old brass



18th-c. tiger maple NE highboy



Period Chinese



Northern NE Federal chest



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Set of 12, 18th-c. Chippendale dining chairs



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Selection of Lalique


Oil, N. Simbari


Large oil, Emile Gruppé, Naples Pier

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Spanish Colonial C. 1675 oil on canvas, period frame, 60" overall H.


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Selection of Royal Copenhagen


Austrian and other bronzes


Oil signed Walter Emerson Baum, 30" x 42"


Oil signed Georges Braque


Spanish Colonial, C. 1725 oil, 77" overall H.


Tiffany lamp, signed base and shade, other lamps


Oil by Anthony Thieme


Collection of Royal Worcester


Estate collection of art glass, Tiffany, Durand, Steuben, and Gallè


Oil signed Johann Berthelsen


Oil, Pilgrimage, Shanti Dave


Large bronze, J. Boese

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Williamsburg, Virginia

The 35th Annual Holiday Antiques Show

by Walter C. Newman

The 35th annual Holiday Antiques Show in Williamsburg, Virginia, was held at the Williamsburg Doubletree Hotel and Conference Center, November 25-27, 2016. The annual show is one of those seasonal events that is well worth putting on the calendar. The Holiday Antiques Show is always held the weekend following Thanksgiving and is specifically aimed at offering area residents and visitors to Colonial Williamsburg an alternative to traditional black Friday weekend shopping.

The show helps mark the formal beginning of the festive season and is held amid an atmosphere of our shared Colonial heritage, with gingerbread, decorated carriages, and open fire torchères. The show owes its success to the tireless effort of its promoter, Bettianne Sweeney, who has been the guiding force behind the event since its inception in 1981.

Sweeney stated that she wants this show to be a place where antiques enthusiasts, neophytes, and dealers can come together, renew old acquaintances, make new friends, and surround themselves with quality antiques. For 35 years that has been its simple yet quite successful formula. Sweeney has assembled an excellent group of dealers, and she prides herself on the quality of their offerings.

The show helps mark the formal beginning of the festive season.

Sweeney reminded me, "This is not a flea market. Our guests come here to see quality, and we are careful to provide that."

According to Sweeney, Friday's preview was very successful, with over 300 in attendance. There was a surprise visit from Melvin Arion, promoter of the Original York [Pennsylvania] Antiques Show. Active shoppers included antiques scholar and author Sumpter Priddy III and representatives from the museums at Colonial Williamsburg.

One feature of the show is often a guest appraiser. This time, PBS *Antiques Roadshow* regular Ken Farmer did the honors. Individuals were able to call ahead, describe their item, and set an appointment with him for a verbal appraisal. The Williamsburg patrons filled Farmer's afternoon.

The show is not large. There are only 30 dealers, and, as with any long-running event, there is turnover. This time Bettianne Sweeney had six dealers who were new to the show. One of the newcomers, Peyton Collie of Whitakers, North Carolina, did particularly well. Within moments of the preview's opening, he sold an 18th-century chest of drawers attributed to James Crow of Mecklenburg County, Virginia. Collie said that the young buyer had not been first in line to enter the show and was worried that he would miss out. Once inside, he literally ran to the chest and hugged it. That is a satisfied customer. These are the good old days.

For additional information, contact Bettianne Sweeney <bettiannesweeney@gmail.com> or see (www.holidayantiqueshows.com). Mark your calendar for November 24-26.



Mary and Jim McCormick recently moved from Massachusetts to Williamsburg, Virginia. They trade as The Odd Chair and The Old Crock. Best not ask which is which. The odd chair shown here is one of a pair of 19th-century Windsors in old green paint with gold stenciling. The spindles, legs, and stretchers feature enhanced bamboo turnings, and the front legs display a brushed floral design. They were marked $195. The 70" x 54" Turkey red and off-white quilt dates circa 1860 and was tagged $395. The York, Maine, dovetailed sea chest in old blue paint with a till and drawer was priced at $425; and the 19th-century solid-body Canada goose was marked $225.



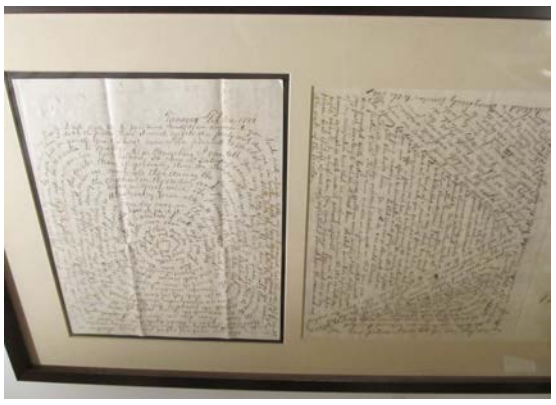
This eastern Virginia, probably Norfolk, chest of drawers, circa 1800, is signed by the maker, James Duncan. Scott Cilley of Northumberland Antiques, Richmond, Virginia, offered the mahogany chest with cedar, poplar, and white pine secondary woods. The drawers feature applied cockbeading, and there is a delicate molding strip above the shaped skirt. The chest is raised on slightly flared French feet. The chest was $1450 and sold early in the show. The three slide-top boxes ranged in price from $145 to $345. Scott stated that business had been very good. In fact, after the Friday evening preview he had to travel his storage facility to bring in more stock. By midday on Saturday he had run out of "Sold" tags. Nice problem to have.



It is always a pleasure to stop at the Neverbird Antiques booth. Bill and Joyce Subjack of Surry, Virginia, provide a wide array of art and ephemera, and each piece is accompanied by an interesting story. The Subjacks offered what appears to be a charcoal rendering of the 1898 oil painting *Hounds in the Kennel* by William Henry Hamilton Trood (British, 1848-1899). Upon extremely close examination, however, one can see that the image is actually an intricately stitched silk embroidery. Bill stated that the needlework was executed in Japan, circa 1900. Bill also noted that the original Trood oil on canvas from which this embroidery was copied sold at Bonhams in New York City in 2012 for $212,500. This needlework copy was priced at $4000.



This fine mahogany four-drawer chest by William Hook of Salem, Massachusetts, dates to about 1810. The dresser features a rectangular top with cookie corners above deeply reeded columns terminating in ring-turned feet. The piece was priced at $5800. The William Merritt Chase (1849-1916) oil on canvas landscape was tagged $16,500. The circa 1860 coaching scenes were marked $2200, and the copper vessel with heart-cut handles was priced at $1750. This fine display was in the booth of Gordon and Mary Nicoll of Nicoll Fine Art and Antiques, Damariscotta, Maine. ☞



Long before the current younger generation began to communicate electronically and express emotions with emojis, their ancestors found other ways to demonstrate their individuality when communicating. This letter is from a schoolboy in Pennsylvania to his friend and displays an unusual writing style. The first page is written with an inward spiral; the second page is written on opposing diagonals, as though folded. The framed letter, dated 1850, was $295. The letter was offered by Joan H. Parker of Ingle Nook Antiques, Reedville, Virginia.



Joan H. Parker also offered this pine and woven rye child's chair from the Orkney Islands, off the extreme northern coast of Scotland. The chair dates 1880-1910 and was constructed for the tourist trade. It was priced at $595. The framed group of enamel on copper miniatures are French and are dated 1873. The family group was priced at $695.



Chris and Karen Doscher of Witt's End Antiques, Wallkill, New York, presented this narrow 18th-century two-over-five-drawer Rhode Island chest of drawers with extremely heavily figured tiger maple on all surfaces. According to Chris, one of the chest's best features was its "sold" tag. It had been marked $4575. The 19th-century majolica face jugs were marked $350 for the pair. The wooden box has a colorful blotched smoke-like surface. It was tagged $725.



Peyton Collie of Collecting the Past, Whitakers, North Carolina, has been studying and collecting antiques for many years. The Holiday Antiques Show marked his first time as an exhibitor in more than 20 years. He offered a circa 1810 black-painted fireplace surround with gold ginko leaf decoration and two stylized "A" letters above the firebox opening. The surround was priced at $1600. The small Queen Anne mirror was tagged $1500. On the mantel are (from right) a Gullah-carved figure balancing a basket on her head for $850; a small brass fireplace crane, tagged $160; a brass ladle or dipper at $90; a carved ruddy duck, $150; and a gilt turkey or peacock carnival ornament for $650.



Detail of fireplace surround paint decoration.



Jerry and Judy Brill of Newport News, Virginia, are longtime participants in the holiday show. This Welsh hanging corner cabinet is constructed of oak, dates from the 18th century, and exhibits a nicely designed 16-pane door with molded mullions. There are two fixed, shaped-edge shelves. The shallow lower drawer is triangular to fit the corner. The cabinet was tagged $2100.



These Virginia long rifles were highlights on one wall of the Michael Tuccori Antiques & Fine Art booth. Tuccori of Harrisonburg, Virginia, is well known within the Mid-Atlantic antiques community. The rifle at the top is by George Peterson of Botetourt County, Virginia. It dates to 1820-30 and is decorated with engraved silver and brass elements. The Peterson rifle was priced at $32,000. Below is a rifle by William Bogan of Rockbridge County, Virginia. The Bogan rifle dates to 1825-35 and features a curly maple stock with brass and iron mounts. It was marked $9600. The iron pipe tomahawk on the right, 1760-80, was priced at $6500; the tomahawk on the left dates about 20 years later and was $4500. The framed Mark Catesby (1683-1749) first-edition print, plate number 27, *Mock-bird [Mocking bird]* with flowering dogwood, was tagged $5800.



Longtime *Antiques Roadshow* appraiser Ken Farmer was on hand Saturday afternoon for appraisals. Here he examines an ivory chess set in a fitted japanned case.

- SHOW -



This New Hampshire birch dressing table was offered by Arborfield Americana Antiques, St. Louis, Missouri. Jan and Tony Leone are the proprietors. The table features a "rolling pin" style backsplash and is raised on tapering ring-turned legs. Its price was $1950. The brass candlestand was tagged $1200; and the small circa 1820 Windsor stool with bamboo-turned legs and in original green paint was priced at $750.



The "Miscellaneous" menu board just makes you smile. Who could pass up "Frankfurts and Beans" for 25¢? Bud Hughes of Bud Hughes Americana & Folk Art, Stratham, New Hampshire, said that the sign is likely from New York. It was priced at $475. The firkins were marked $550 each, and the crock with its nice brush design was tagged $225. At opposite ends of the upper bench, the carved wooden horse and the folk art climber were each marked $125. The painted tin box was priced at $115. Bud stated that the benches were not for sale. He can always find a use for them when setting up his displays.



This shelf of pink luster ceramics was offered by Bill Shaeffer of Shaeffer's Antiques, Glyndon, Maryland. Among the offerings were a bright quintal form bud vase for $525; a circa 1850 figural candlestick tagged $150; a large 1820-30 pitcher, decorated with a hunting dog on point, marked $475; and a smaller version of the same pattern for $350.



Don and Pat Clegg of Patricia Clegg Antiques, East Berlin, Pennsylvania, offered on the top shelf an iron candlestand with rush clip, $525; a Rhode Island pewter teapot, $250; and a circa 1810 betty lamp on stand with a strap handle, $995. The center shelf features a folky carved bird on a branch, $475; a turned covered wooden pot with a bail handle, $425; and a pair of brass candlesticks, $125. The bottom shelf is arranged with a turned wooden covered pedestal jar, $625; a large turned covered bowl, $425; and a circa 1900 painted bird on stand by Maine carver Augustus "Gus" Wilson (1864-1950), $1650.



Marc Witus of Gladstone, New Jersey, offered this bucket bench, a very desirable form, featuring an upper galleried shelf with three drawers below and two fielded-panel doors concealing the lower storage space. It was marked $3250. Along the shelf the large stone fruit ranged from $195 to $695. The hourglass was marked $495, as was the brass candlestand. The mixing bowls ranged in price from $85 to $145. Witus also offered several 20th-century miniatures by Pennsylvania artist Frederick W. Walther (active 1925-50). The miniatures ranged in price from $395 to $1250.



Peg Lockwood of Zuni, Virginia, displayed an 18th-century oak shelf/plate rack. The top two shelves of the rack contain examples of English delft plates. The plates were marked $145 each. The lower shelf displays Chinese export items. Those examples ranged in price from $145 to $225. The shelf itself was marked $495.

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Pook & Pook and Noel Barrett, Downingtown, Pennsylvania

Noel Barrett and Pook Toy Sale

by Lita Solis-Cohen
Photos courtesy Pook & Pook

Noel Barrett's first toy sale in Downingtown, Pennsylvania, since he hooked up with Pook & Pook last summer was a mixed Santa's sack that took two sessions to unpack on December 2 and 3, 2016, the first weekend in December. On Friday night, Schoenhut wooden toys made in Philadelphia during the last quarter of the 19th century and the first quarter of the 20th century were sold, followed by some dolls, teddy bears, and holiday items. Saturday began with German tin toys and ended with trains, and in between there was a huge variety, from tiny penny toys to big heavy trucks by Kingsbury and Buddy "L," a team of carousel horses, some movie theater fixtures, and advertising. Mickey and

Some strong prices, some surprises, and plenty of bargains.

Minnie Mouse dolls were dressed in their Sunday best, and there were boats and cars of all sizes and materials, and plenty of firefighting equipment.

The results were a mixed bag, with some strong prices, some surprises, and plenty of bargains for those who remember prices of a few years ago. Schoenhut toys and trains had more low points than high points, but a rare Schoenhut half rolly dolly sheep with glass eyes sold with buyer's premium for $4080 (est. $1500/1800). A Märklin Central Bahnhof train station, no. 2651, hand painted, with a candlelit interior, etched stained glass, a ticket window, and an outdoor café, sold for $18,000 (est. $15,000/18,000). At a Noel Barrett sale in May 2011, it had sold for $23,000 (est. $10,000/15,000). Then it was discovered in Australia and was sold in Pennsylvania. "In toys you never know where good things are going to turn up," said Barrett. A Lionel standard-gauge Blue Comet passenger train set with engine and tender, two coaches, and an observation car, all with the original boxes, sold for $6000 (est. $6000/9000), and a Lionel standard-gauge special green State train set with an electric engine, a California car, a Colorado car, an Illinois car, and a New York observation car, with appropriate numbered individual boxes, sold for $8400 (est. $7000/10,000). They would have brought more a few years ago.

Rarities in good condition still bring serious money. An elaborate English butcher shop made of painted wood and embossed paperboard sold for $33,600 (est. $4000/6000). The buyer got 75 cuts of meat, two butchers, and a delivery boy. A small toy butcher shop deli counter with a faux leather and vinyl-covered case with a Plexiglas front, the inside containing a selection of meat, cheeses, and butter, 7" high x 17¾" wide, sold for $1920 (est. $400/600). Meat shops were in demand, but grocery stores brought much less. A French Epicerie painted cupboard with 20 spice and food drawers and boxes of French groceries sold for $600 (est. $400/600).

A Steiff mohair teddy bear, 19" long, sold for a surprising $3690 (est. $600/800). A metal deep sea diver figure, 7½" high, probably Bing, with his original ax and glass dome light sold for $2460 (est. $400/600). A one-of-a-kind painted tin soldier cap-shooting push toy with a roll of caps inside the chest cavity sold for $2880 (est. $1000/1500). At the Toy Museum of Atlanta sale in March 1987, it had sold for $2000. Barrett thinks it may be a prototype and never went into production.

The French C.B.G. Mignot diorama of Admiral Peary's 1909 North Pole expedition in its original box with three tiers of Arctic scenes, 21" wide, sold for a surprising $4800 (est. $500/800). A French boxed painted tin firefighting set by FV with a burning building and a lot of equipment brought the same price, $4800 (est. $1000/1500).

Firefighting toys sold well. The cover lot, a craftsman-made model of a circa 1900 horse-drawn fire pumper, live steam powered, with an eagle on top of the steam dome, the boiler inscribed "F.W. Balcom 1955," 30" long, sold for $18,000 (est. $12,000/18,000). A Bliss lithographed paper "Rough & Ready" no. 2 horse-drawn fire ladder truck with two drivers and two ladders, 30" long, went for $3600 (est. $1500/2000). A lithographed paper over wood horse-drawn fire pumper, probably Bliss, 15" long, sold for $2040 (est. $400/600). A Bishop Auckland live steam fire pumper model, finely detailed in wood with brass and copper fittings and a brass placard inscribed "Nelson" on the front, 24" long, once in the Toy Museum of Atlanta, sold for $5904 (est. $1000/2000). In 1986 at the Toy Museum of Atlanta sale, it had sold for $4500. A Martin hand-painted tin clockwork climbing fireman with a folding ladder, 19¼" high overall, sold for $1320 (est. $600/800).

Some prices are down from the good old days, and some are up. A painted tin and wood carousel wind-driven toy with painted wood animals and iron figures, all mounted on a bicycle rim and on a carved wooden base, 51" high x 24" diameter, sold for $5412 (est. $2000/4000). At the sale of the Barney Barenholtz collection at Sotheby's in January 1990 had it sold for $6600 (est. $3500/4500). A few lots earlier a carved and painted wood horse that had sold for $1540 at the Barenholtz sale in 1990 sold for $3120 (est. $400/600). None of these price changes take inflation into consideration.



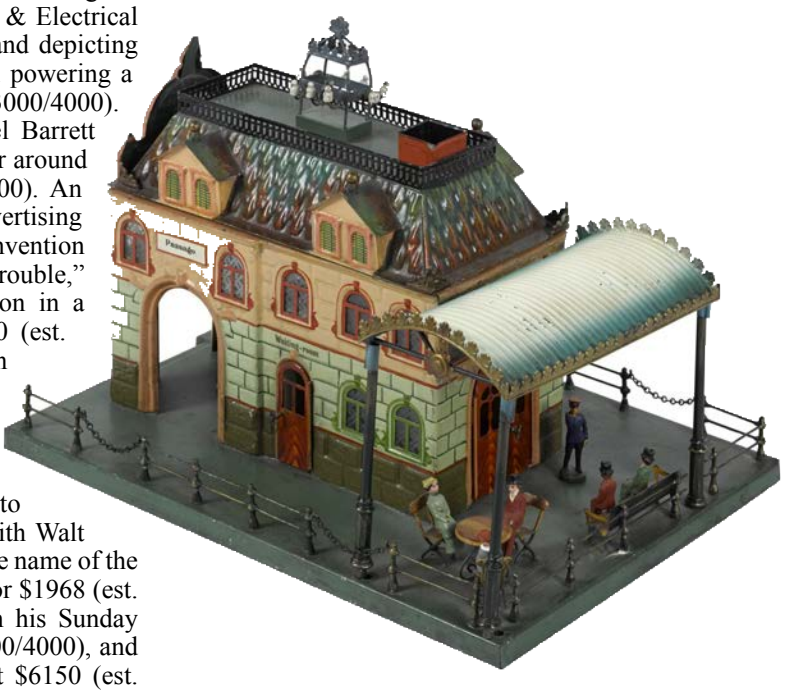
This elaborate English butcher shop diorama, mid-19th century, primarily of painted wood and embossed paper-board, with 75 cuts of meat and carcasses tended by two butchers and a delivery boy, the façade with glazed windows, potted plants, and a lion and unicorn crest over the door, 13" high x 23" wide x 6" deep, sold for $33,600 (est. $4000/6000).

The prices of advertising signs were hurt by the fact that some were bought recently when prices were higher. For example, a "Wm E. Shumaker Steam & Electrical Engineer" painted trade sign dated 1906 and depicting a graphic image of an engine drive wheel powering a generator, 24" x 39", sold for $3690 (est. $3000/4000). At the landmark Bill Powell sale at Noel Barrett Auctions in November 2011, it had sold for around $4500 with a similar estimate ($3000/6000). An "Electric Lustre Starch" painted pine advertising sign, circa 1890, inscribed "The Greatest Invention of All Time / Saves Time, Labor & Trouble," depicting a lady seeing her own reflection in a starched shirt, 71" x 49", sold for $2040 (est. $3000/4000). At the Bill Powell sale in 2011, it had sold for $5000.

The sale had its ups and downs in every category. For example, the largest velvet and felt Mickey in a collection of Mickey Mouse dolls in all sizes failed to sell, and another, not as clearly marked with Walt Disney's name, but like the first one with the name of the distributor George Borgfeldt & Co., sold for $1968 (est. $3000/5000). Then a 12" high Mickey in his Sunday best Easter outfit sold for $7800 (est. $3000/4000), and Mickey dressed as a drum major brought $6150 (est. $2000/2500).

Of the 824 lots offered, 805 sold; that is just shy of 98% sold. The sale brought in a tidy $755,779 (with the buyers' premiums), right in the middle of a presale estimate of $495,000/728,000 (without buyers' premiums). Barrett said the next sale of two awesome private collections is scheduled for April 1 at Pook & Pook in Downingtown.

The pictures and captions tell more. For more information, contact Pook & Pook at (610) 269-4040 or Noel Barrett at (215) 297-5109 or go online to (www.pookandpook.com) or (www.noelbarrett.com).



This Märklin Central Bahnhof train station, no. 2651, hand painted, with a candlelit interior fitted with a table, chairs, and benches, etched stained-glass windows, ticket window, and outdoor seating under arched canopy, 17" high x 11½" long x 12" deep, had sold for $23,000 at Barrett's auction on May 21, 2011. Here it sold for $18,000 (est. $15,000/18,000). Did the strong dollar deter German bidding?





The cover lot was this craftsman-made model of a circa 1900 horse-drawn fire pumper, live steam powered, with an eagle on top of the steam dome, two supply hoses, two steam gauges on the boiler, front and rear steel-rimmed wood wheels, and a maker's plate on the boiler inscribed "F.W. Balcom 1955," 30" long. It sold for $18,000 (est. $12,000/18,000).



Schoenhut Humpty Dumpty circus parade band wagon with a team of four horses pulling six musicians with instruments and a driver, 42" long overall, sold for $5166 (est. $3000/6000). It is rare and desirable, and the price reflects that the wooden back door is missing but can be easily fixed. Back in 2010 Barrett got $21,850 for one in pristine condition, unusual for a toy with papier-mâché sides that are easily damaged. It was bought by a member of the Schoenhut Collectors' Club who will restore it in time for the club's convention in Lancaster, Pennsylvania, in October.



Schoenhut's Humpty Dumpty circus tent, 27" high x 44" wide, sold for $1722 (est. $1000/1200). Not shown, a lot of sideshow banners, two canvas panels, each 17" high, sold for $1476 (est. $1500/1800).



This Schoenhut painted wood Teddy Roosevelt with hat, pistol, and rifle, 8" high, sold for $1046 (est. $1500/1800). Not shown, another sold for $720 (est. $800/1000); a Schoenhut painted wood Kermit with an associated knife and camera, 8" high, sold for $720 (est. $1000/1200); a rarer Schoenhut painted wood Great White Hunter with an associated pistol, 8" high, sold for $1722 (est. $1200/1500); and a Schoenhut painted wood African chief with a two-part head and original outfit, 8¾" high, sold for $1800 (est. $1500/1800). A Schoenhut painted wood African drummer with a two-part head, the original drum, and drumsticks, 8" high, sold for $1968 (est. $1500/1800). At the top of the market at the auction of the Mary Merritt Doll Museum in 2006, Barrett sold an Arab chief for $12,100 (est. $4000/5000).



This complete Schoenhut indoor golf game, in its original box, includes boy and girl golfers, Tommy Green and Sissy Lofter, two sand traps, a water hazard, a mound, a green, two boundary flags, a ball wash, a score card, miniature clubs, and balls. It sold for $1476 (est. $1200/1500), considered a bargain for a game having its original box.



This Schoenhut half rolly dolly sheep with glass eyes, 8½" high, sold for $4080 (est. $1500/1800). Rolly dollies are desirable and very rare. Not shown, a rare Schoenhut composition and wood Moritz rolly dolly with a two-part head, 9½" high, sold for $1560 (est. $1000/1200).





This toy butcher shop deli counter with a faux leather and vinyl-covered case with a Plexiglas front, the inside containing a large group of meats, cheeses, and butter, 7" high x 17¾" wide, sold for $1920 (est. $400/600). Not shown, a lithographed paper miniature corner store grocery market, labeled "MCS Carton – Arlington Heights Mass.," with a large group of original miniature store stock, framed behind glass, 19" high x 24" wide, sold for $523 (est. $400/600).



This French Decamps clockwork walking elephant, 9¾" high, sold for a strong $2706 (est. $400/600). Decamps was in demand. Not shown, a large clockwork drumming bear with fur covering and wire muzzle, probably Austrian, 27½" high, sold for $4800 (est. $800/1200).

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Gunthermann hand-painted tin clockwork clown and elephant playing a hand grinder, with a music box, 8¾" wide, sold for $2280 (est. $800/1200). Not shown, two German painted tin clockwork performer toys, a drummer with a dancing dog, 8½" high, and a hand-standing minstrel, 5" high, sold for $1560 (est. $300/500). Condition is important to tin toy collectors.



German lithographed tin clockwork motorcycle, 7½" long, sold for $3690 (est. $300/400). Motorcycles are strong even with condition problems.



Painted metal deep sea diver figure, with his original ax, a glass dome light, and a rubber-coated wire, 7½" high, probably Bing, sold for $2460 (est. $400/600).



Scarce Co-operative Wholesale Society lithographed tin advertising truck for Crumpsall Cream Crackers with battery-operated lights, 9¾" long, sold for $800 (est. $800/1200). It has brought more in the past.



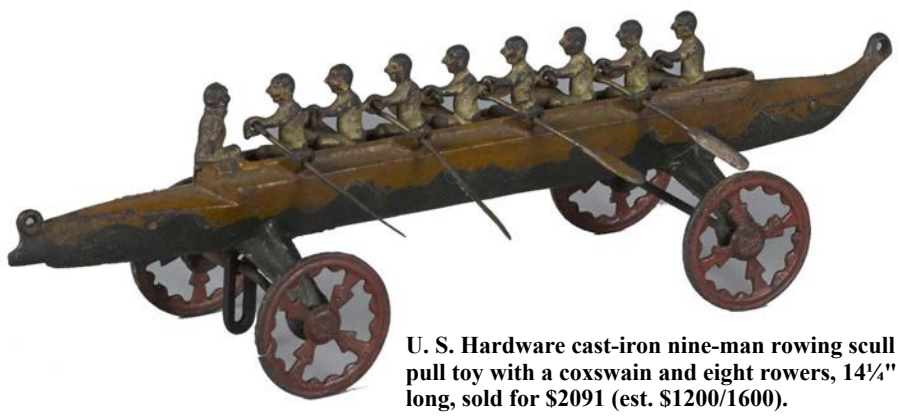
Four Swiss Bucherer metal ball-jointed Katzenjammer Kids comic SABA figures including Captain, Mama, Fritz, and Hans in their original outfits, tallest 8" high, sold for $1440 (est. $800/1200). All the Bucherer figures in the sale sold over their estimates.



Mickey Mouse drum major cloth doll, Knickerbocker Toy Co., circa 1935, with original outfit, composition shoes, felt suit, a hat, wooden baton, and original string tag, 12" high, sold for $6150 (est. $2000/2500).



Morton Converse painted wood platform horse pull toy with a dry dappled gray surface and hair mane and tail, 22" high x 21" long, with the manufacturer's paper label, sold for $3120 (est. $400/600). At the Bernard Barenholtz sale at Sotheby's in January 1990, it had sold for $1540 (est. $2000/3000).



U. S. Hardware cast-iron nine-man rowing scull pull toy with a coxswain and eight rowers, 14¼" long, sold for $2091 (est. $1200/1600).



Bliss lithographed paper "Rough & Ready" no. 2 horse-drawn fire ladder truck with two drivers and two ladders, 30" long, sold for $3600 (est. $1500/2000). Not shown, a lithographed paper over wood horse-drawn fire pumper, probably Bliss, 15" long, sold for $2040 (est. $400/600).



Knickerbocker Toy Co. Mickey Mouse cloth doll, circa 1935, dressed in his Sunday best Easter outfit, 12" high, sold for $7800 (est. $3000/4000). Not shown, Minnie Mouse in her Sunday best Easter outfit sold for $3690 (est. $3000/4000). Two larger Mickey velvet and felt dolls licensed by George Borgfeldt but unmarked (possibly Knickerbocker), 19" high, did not perform well. One sold for $1968 (est. $3000/5000), and the other with the same estimate remained unsold. Both are thought to have been among the first dolls made before standards were set. The one that didn't sell is imprinted with patent number 82803 and "Walt Disney's Mickey Mouse."



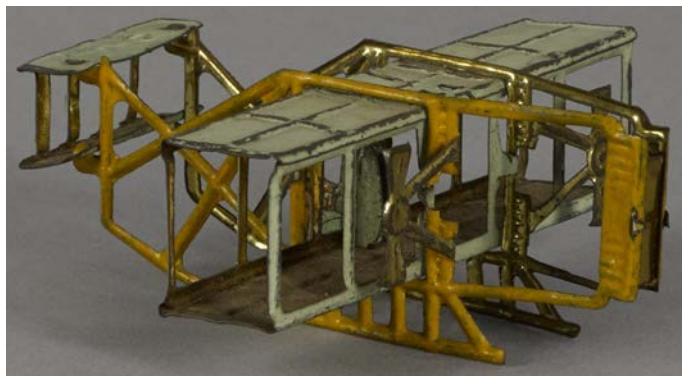
J. & E. Stevens painted cast-iron Bad Accident mechanical bank, 6" high, sold for $3360 (est. $1500/2000). Condition is extremely important for bank collectors.



This unusual painted tin soldier cap-shooting push toy, 17" high, with a roll of caps inside his chest cavity, sold for $2880 (est. $1000/1500). It may be one-of-a-kind or a prototype.



This set of painted wood beer stein puppets that the Bil Baird puppeteers used in 96 different commercials in the early 1960s for the Utica Club beer brand produced by the West End Brewing Company of Utica, New York, sold for $5040 (est. $1000/2000). The set came with a series of five different lids for Schultz, one of the main characters, a glass mug, and the original traveling case. The tallest puppet is 17½".



Rare Meier ithographed tin Wright brothers style biplane penny toy with a pilot and 3" wingspan sold for $2280 (est. $600/800) in a soft penny toy market.





Ives composition and wood clockwork Our New Clergyman black Americana toy, in its original pine slide-lid box, with an excellent paper label, 10¾" high, sold for $5040 (est. $3000/4000).



Bliss lithographed paper over wood *Monitor* warship, 25" long, sold for a surprising $4080 (est. $600/800).



Exceptional Märklin painted tin doll pram, early style with silk accordion canopy and turned wooden handle, the sides decorated with an Art Nouveau floral motif, 7½" high x 8½" long, sold for $1560 (est. $1500/2500). The price is considered a good buy because they have brought more.



Gustav Dentzel carved and painted outside row standard carousel horse, circa 1905, with its original painted surface and with an eagle-backed saddle and a sweet-faced horse, 57" high x 57" wide, sold for $20,400 (est. $8000/12,000) to a couple in the salesroom who were thrilled to get a classic Dentzel.



Exceptional cast-iron Cincinnati Stove Works advertising plaque of a woman riding sidesaddle, circa 1903, inscribed “Trademark” on the painted red neck banner and “Cincinnati Stove Works” on the saddle blanket, 27¾" high x 41½" wide, sold for $6000 (est. $6000/8000).



French C.B.G. Mignot diorama of Admiral Peary’s 1909 North Pole expedition in its original box with three tiers of scenes of Arctic life, 21" wide, sold for $4800 (est. $500/800). Not shown, a French painted tin and white metal firefighting set made by FV, in its original compartmentalized box, with a burning building, horse-drawn pumper, people-drawn pumpers, a hose wagon, a fire house, and 26 firemen, 33¾" long, brought the same price, $4800 (est. $1000/1500).



This unusual German painted tin steam toy workshop, probably Bing, with six workers under a canopy using a drill press, a table saw, a grinding wheel, a chopping block, a saw, and an anvil, sold for $1476 (est. $200/400). Steam accessories of this size and action are desirable.

☞



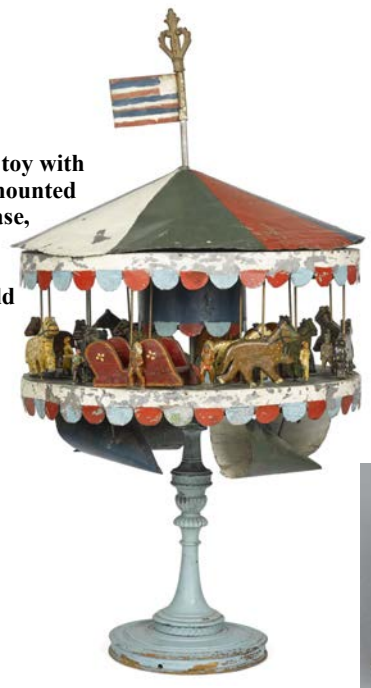
This Althof, Bergmann & Co. painted tin and cast-iron two-horse gig with a painted composition figure with tin hands and boots is scarce. The black figure is dressed in a very early replaced jacket and two-color cap and retains the original pants, although they are seriously frayed. The body of the gig is original but has a faded paint surface. The strong clockwork mechanism propels the toy and imparts the galloping motion to the horses, which both retain original paint. The 17" long gig sold for $3840 (est. $2000/3000).



This Lionel standard-gauge Blue Comet passenger train set with nickel trim includes a no. 400E electric steam profile 2-4-4 engine, a no. 400W oil tender, a no. 421 Westphal car, a no. 420 Faye car, and a no. 422 Tempel observation car with correct individual numbered boxes. With a 31" long engine and tender and 19" long cars, the set sold for $6000 (est. $6000/9000) in a generally weak train market. Not shown, a Lionel standard-gauge 381E special green State train set included a no. 381E Bild-A-Locomotive 4-4-4 electric engine, a no. 412 California car, a no. 413 Colorado car, a no. 414 Illinois car, and a no. 416 New York observation car with appropriate numbered individual boxes. With a 17" long locomotive and 22" long coaches, the set sold for $8400 (est. $7000/10,000).



This "Bennett Overalls and Shirts" painted pine advertising sign also reads "Warranted Not to Rip / Ask for the Perfect Fitting" on a green background. The Bennett & Co. Clothing Bazaar was located at 182 Market Street, Philadelphia. The back of the sign is stamped "Elmira Sign Works." Measuring 10½" x 22¾", it sold for $3600 (est. $2000/2500).



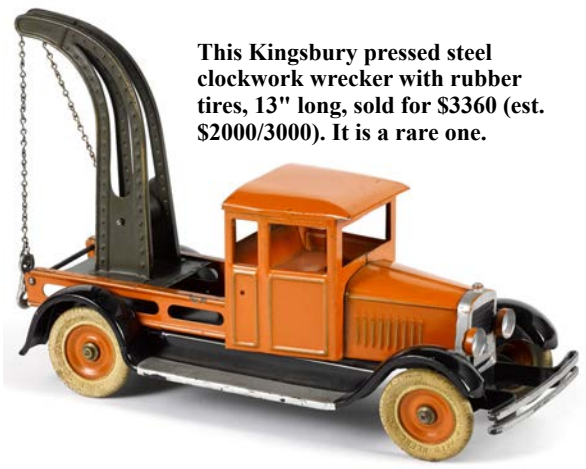
Painted tin and wood carousel wind-driven toy with painted wood animals and iron figures all mounted on a bicycle rim and on a carved wooden base, 51" high x 24" diameter, sold for $5412 (est. $2000/4000). At the Barney Barenholtz sale at Sotheby's in January 1990, it had sold for $6600 (est. $3500/4500).



Rare Arcade cast-iron Brinks Express Company paneled delivery truck with an opening rear door and an eagle decal on the roof, 11¾" long, with losses to tires and paint, sold for $7800 (est. $6000/8000).



Märklin O-gauge no. TK66/12920 train locomotive, European profile, 4-6-4 electric tank locomotive with integral tender, 13½" long, sold for $3936 (est. $1800/2200).



This Kingsbury pressed steel clockwork wrecker with rubber tires, 13" long, sold for $3360 (est. $2000/3000). It is a rare one.



Steiff mohair teddy bear, early 20th century, with shoe-button eyes and a button in the ear with the "F" drawn back to the "E," 19" high, $3690 (est. $600/800).



Butcher shops brought a premium. This French shop on a presentation card with a bisque-head butcher stamped "10/0" and various composition meats including a pig head, hams, and sausage, etc., 20½" high x 15" wide, sold for $1320 (est. $1000/1500).



This Hubley cast-iron *Friendship* trimotor seaplane with spinning propellers and a 12¾" wingspan sold for $3120 (est. $1000/1500). Not shown, a Hubley cast-iron Lindy NR-211 Lockheed Sirius airplane, with a pilot, copilot, and rubber wheels, sold for $2214 (est. $1000/1500).



Bishop Auckland live steam fire pumper model, finely detailed in wood, with brass and copper fittings and brass placard inscribed "Nelson" on the front, 24" long, once in the Toy Museum of Atlanta, sold for $5904 (est. $1000/2000). In October 1986, it had sold for $4500.



This rare large Schoenhut dappled white-painted wood Pony Blitz riding horse, 21" high x 26" long, sold for $3120 (est. $3000/6000). It is extremely rare, but it is big and does not fit on a shelf, as do most Schoenhut toys. It is missing its original saddle, and the condition is not pristine.

Slotin Folk Art Auction, Buford, Georgia

Slotin Folk Art: A Mix of Art and Art Forms

by Marty Steiner
Photos courtesy Slotin Folk Art Auction

Folk artists come and go, and collectors and buyers come and go, but the Slotin Folk Art auctions keep presenting a broad range of material ranging from masters that sell for five digits to new discoveries that sell for moderate prices. The November 12 and 13, 2016, sale offered nearly 1100 lots of a beautiful mix of art and art forms. All prices include buyer's premium.

As always, the first day began with folk pottery—114 lots that ranged from a Jack and Jessie Meaders duck that sold for only $30 to a Lanier Meaders face jug with china teeth that sold for $3120 and a Dave five-gallon storage jar with "LM" and "X" script that brought $6000. Carnival and circus-related lots, including eight carousel items, ranged from a 39" fortune teller's zodiac sign that sold for $60 to a "Calf with Two Heads" sideshow banner that brought $2520. Religious banners ranged from $1200 to $7800 for a 1940s banner depicting scenes from the book of Revelation.

Again a Bill Traylor work took top honors.

As bidders settled in, the stars of the sale were offered and sold, one after the other. The Slotin sales usually group the expected high-dollar lots near the beginning of the first day.

Again a Bill Traylor work took top honors. *Purple and Green Man with Umbrella*, a small 11½" x 8" pencil and crayon drawing on the back of a candy advertising card, brought $73,200. Traylor, who died in 1949 at the age of 96, began to draw only after moving in 1939 to Montgomery, Alabama, after a life of sharecropping in rural Alabama. His materials in the early years, as with many self-taught artists, included found paper and cardboard as the canvas and pencils and crayons as the medium. Although it is estimated that he produced about 1500 drawings, only one or two appear in any single auction. Another Traylor drawing, dated 1939 and titled *Preacher…Hat…Beard…Cheeks*, followed close behind, realizing $27,600. Both of these were Traylor's early work with simple single figures. Traylor did not live to see the popularity of his work or to share in its financial worth.

The lone William Hawkins work in this sale, *Yellow Stegosaurus*, an enamel oil on 4' x 4' plywood, reached $30,000. With the usual "William Hawkins Born Ky July 27 1895" painted on the bottom, it also featured his bold colors and generous form of a creature. Traylor and Hawkins were each befriended early in their painting careers by another artist who provided better than "found" materials and helped promote their work through exhibits.

With provenance that included the Jonathan Demme collection and museum exhibits in Connecticut and San Diego, Ellis Ruley's *Hippos*, 30" x 24", house paint on masonite, was the auction catalog cover illustration. Ruley lived and worked in Norwich, Connecticut, and frequently painted scenes with animals, usually with house paint. Ruley's work is seldom seen at auction. *Hippos* sold for $12,600.

Three Sam Doyle works were offered, two on found roofing tin and one on found board. Doyle used available paint, which was usually house paint. *School Gal* brought $20,400; *Annunciation*, $11,400; and *Shepherds*, $10,800. The last two sold slightly below expectations.

S.L. Jones, one of the few folk artists who worked in both carved and painted three-dimensional forms and paintings, had two carved and painted wood busts in the sale. His *Man with Red Bow Tie* was the high-dollar three-dimensional form at $7320, and his *Woman* reached only $1560. What happened to equal pay for men and women?

Carnival collectors need to put the Slotin sales on their radar. Even though many of the banners, signs, posters, puppets, and knockdowns were commercially produced, and a large number were created by trained artists, they are still regarded as folk art. And even though many carousel animals were carved by specialty shops, they are also considered folk art. This sale offered three freak show banners, paint on canvas, including a 1950s 4' x 6' banner advertising a two-headed calf that sold for $2520, a 1970s 7' x 5' banner of a "Human Volcano" fire eater that brought $480, and a 6½' x 9½' somewhat erotic "Prince Buddah" that made $720.

Carousel items included six carved English horses, a carved chair side, and an American lion with saddle. Carousel decorative elements included a mirrored panel that brought $660, and a papier-mâché clown face panel also brought $660.

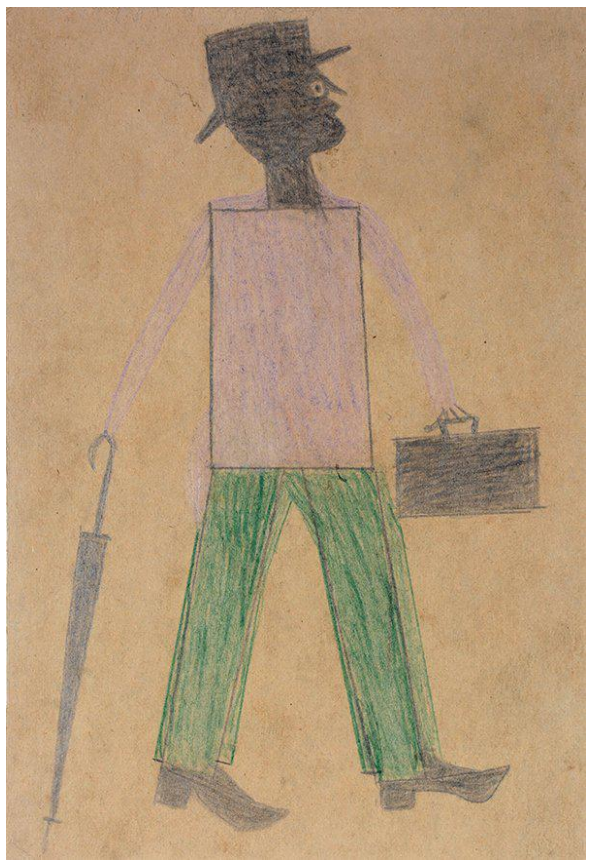
Standout artists seem to vary from sale to sale as aficionados of a particular artist's work participate in the sale. Prophet Royal Robertson works were particularly strong in this sale. Four of his seven paintings significantly exceeded their catalog high estimates. Each of these four highfliers was double sided, with an erotic scene on the front and a calendar on the back.

Typically the second day, Sunday, becomes a duel between online and left bidders against a much smaller in-house group. The days of bargains and lesser-known artist offerings on the second day are in the past. The Slotin sales now include additional material from well-known and highly regarded artists on the second day. Among the 460 lots were many by well-recognized folk artists such as Charley Kinney, Justin McCarthy, Lorenzo Scott, Purvis Young, R.A. Miller, Jack Savitsky, Mose Tolliver and family, S.L. Jones, and Howard Finster.

Charley Kinney (1906-1991) usually worked in pencil and paint or watercolors and depicted animals (some fantasy), farm scenes, and faith subjects. Many are phonetically titled, with country Kentucky overtones. Kinney is known primarily for his animals, and his 28" x 22" *White Owl* on poster board reached $480.

Justin McCarthy's work is collected in many major museums. He depicts glamorous women and famous people such as in his *Harlem Globe Trotters* that was formed with six individual watercolor on paper images applied to a standard poster. It sold for $1440. The other two McCarthy works in the sale ranged from $90 for two crayon-on-paper *Women* to $480 for *Four Hollywood Starlets*, composed of four individual watercolor and ink portraits glued to a manila folder.

Georgia-born Lorenzo Scott (b. 1934) is particularly known for his faith-focused subjects in handmade Bondo frames. His paintings frequently resemble folk versions of Classical masters paintings that have inspired him. Scott's ten oil paintings in this sale ranged from $120 for *Woman in Green* to $960 for *Mary and Baby Jesus*.



This Bill Traylor (1854-1949) *Purple and Green Man with Umbrella*, crayon and pencil on the back of a found World War II era 11½" x 8" cardboard candy poster, sold for $73,200.

Work by Miami, Florida, native Purvis Young (1943-2010) is readily identifiable and looks like finger painting. Generally in paint on found paper stock, his images of people have a vague spirit-like look to them. Young is also known for pasting his artwork on the pages of books or magazines to create an entire volume of art. The sale offered ten lots of his work. *Six Figures*, a 28" x 23" framed paint and ink of outlined people, brought $150, and three of his painting-filled books brought $2880.

Travelers through the Gainesville, Georgia, area in the 1990s might have encountered a yard full of "yard art" made from cutout metal figures including "Blow Oskar," a reference to R.A. Miller's cousin, who would blow his car horn whenever he drove by. Six tin cutouts and three oils on found material by Miller (1912-2006) were sold, including a cutout angel for $90 and a pair of painted snakes, one on wood and one on tin, for $900.

David Butler (1898-1997) also worked in cutout tin and paint. Seven examples of Butler's work sold, including a double-sided erotic man for $600 and a flying elephant with a heart and arrow for $3000.



With provenance that includes Charles Shannon, an early friend and supporter of Bill Traylor, this dated 1939 and signed *Preacher…Hat…Beard…Cheeks* reached $27,600. It is crayon over pencil on 9½" x 5¼" found cardstock.



One of three Sam Doyle (1906-1985) paintings on found material in this sale was *School Gal*, this 35" x 26" paint on roofing tin. The buxom lady was originally purchased directly from Doyle out of his environmental yard display in 1976. She brought $20,400 at this Slotin sale. ☞

International folk art has its own following, especially Haitian paintings and cutout steel works as well as religious santo and retablo forms from a variety of countries. Haitian paintings have been strong in the last few Slotin sales, but they were not in this sale. Forty paintings and three cutout steel Haitian works ranged from only $30 to $1680.

Scattered through the two-day sale were nearly 50 lots of wood carvings, most painted, a popular folk art form, by over a dozen noted artists, including S.L. Jones, Edgar Tolson, Josephus Farmer, Leroy Almon, Carl McKenzie, Minnie and Garland Adkins, and more. The only stone carving, an 18" long carved limestone rabbit by Tim Lewis, sold for $720.

Sixteen lots of tramp art sold. The usual box forms and picture frames were offered as were seldom-seen items such as a miniature (26" tall) church with spires and an enclosed music box that brought only $60. An unusual form, a child's mirrored wardrobe, 26" tall, brought $180, while an eight-drawer cabinet, 19" high, sold for $600.

Vintage handmade game boards seem to be appearing everywhere, and this Slotin sale was no exception. A pair of unidentified game boards brought $180, and three different lots of games boards with either chess/checkers or Parcheesi boards each made $480. Some were double sided, and all had enamel on wood.

Nine quilts, including four African American examples, sold. A quilt with a big cross with postage-stamp fields by Louella Pettway of Gees Bend, Alabama, reached $1440, and a tree pattern crib quilt made by a folk artist collaboration of Mattie Lou O'Kelley and Burnice Healan drew only $300.

Sunday always has a few surprises. Among this sale's was a pair of Santa Fe dogs carved and painted by Miguel Rodriguez (b. 1948) that brought $2160, well over the high estimate of $500. Sunday also allows some unusual, nontraditional forms to be offered, and this was again the case. A group of more than 14 handcrafted "wood mosaic" pieces of furniture and another group of 60-plus mosaic art panels made by Herbert Albin (d. 2006) started the day. Albin was a concert violinist who had been concertmaster of the Charleston, South Carolina, and Augusta, Georgia, symphonies. His avocation was wood inlay, which he called "mosaics." The furniture brought only $840, or $60 apiece, and the 60 panels made $5280. Herbert's wife, Stella, produced handwoven Persian wool tapestries featuring birds, flowers, or people. Offered as a single lot of more than 50 tapestries, they brought $960.

Vehicles from as far away as Pennsylvania were loaded up and left after the sale with purchases. Collectors will have had a four-month break before the next two-day Slotin Folk Art auction on April 29 and 30. For information about that sale and full information on all past sales and the discontinued Folk Fests, please visit the website (www.slotinfolkart.com) or call (770) 532-1115.



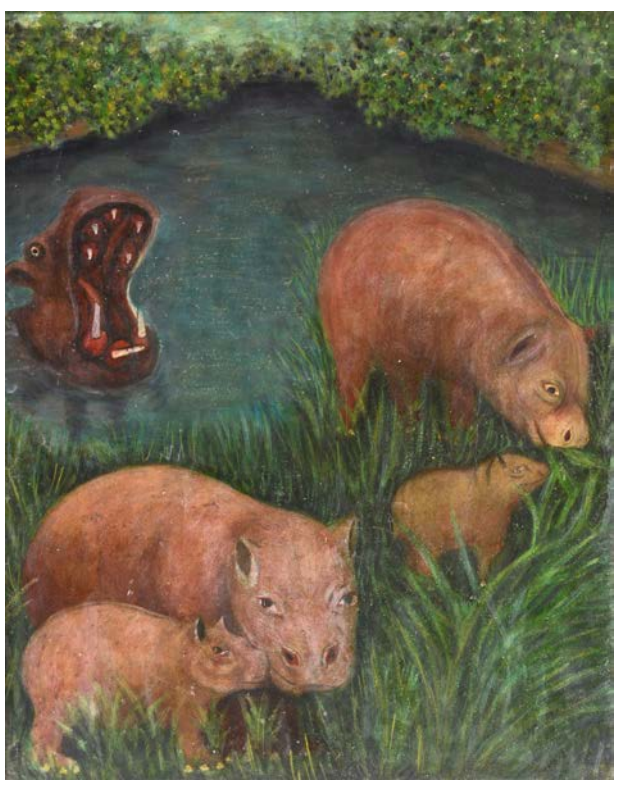
Elijah Pierce (1892-1984) carved wood pieces consistently bring strong prices at Slotin auctions. His 15" x 14" signed and dated (1976) *Fruit Compote* brought $19,200.



With an extensive museum exhibit provenance, Sam Doyle's *Annunciation,* 31" x 34", house paint on found board, has Doyle's initials on the back. Originally part of Doyle's outdoor Christmas display, it brought $11,400.



This Martin Ramirez (1895-1963) work, a graphite and paint on paper, *Caballero*, was a sure shot for $16,200. The unframed image (as sold) is 29½" x 24".



Many Slotin sale catalog cover images have become that sale's top-dollar lot. This Ellis Ruley (1882-1959) *Hippos* made it only to the eighth spot at $12,600. The 30" x 24" oil on masonite painting was framed.



Among the top performers in this sale was the only William Hawkins (1895-1990) work offered. *Yellow Stegosaurus*, an oil on a half sheet of plywood, 4' square, sold for $30,000 to an international collector.



Edwin Meaders (1921-2015) is known for his pedestal roosters, usually with blue or green glaze. This experimental glaze example combines those glazes with a crackle finish. It sold for $2280. Steiner photo.



Joseph Yoakum (1889-1972) might be considered a landscape artist except that he never visited the scenes he painted. This *Paradice* [*sic*] *Range near Damascus Syria South East Asia*, 12" x 19", may be the only serene view of Syria at this time. It sold for $15,600.



Mattie Lou O'Kelley (1908-1997) painted a broad range of subjects, but many are classic memory paintings. Her large 24" x 32" oil on canvas *Snowy Farm* would have made a great Christmas card or perhaps an elegant Christmas present at $10,200.



The work of Vestie Davis (1903-1978) almost buzzes with activity. New York and especially Coney Island are frequent subjects. This true "yard-long" painting, 1' x 3', dated 1968, sold for $7800.



Maybe it needed more Christmas mood, but Sam Doyle's *Shepherds*, 28" x 43", paint on found tin, brought only $10,800, far short of the $15,000/20,000 estimate.



***Ark of the Covenant*, 16" x 20", paint, pencil, and mixed media, is a true "first time on the market" Minnie Evans (1892-1987) work. It sold for $11,400. It had been purchased directly from the artist in the 1960s by the consignor's family.**



Ten lots of Clementine Hunter (1886-1988) material were offered, including paintings, an archive of ephemera, and a signed black-and-white photo of Hunter. This *Large Funeral Procession*, a 22" x 29" oil on board, led the way at $9600.



All seven Prophet Royal Robertson (1936-1997) marker-based images were strong performers in this sale. This double-sided marker and ink on poster board (28" x 22"), *Shock*, with a calendar on the reverse, stunned the house at $7800, well over the $800/1200 estimate.



This papier-mâché clown panel may have been used on a circus wagon or a carnival ride. There was no clowning around when it sold for $660. Steiner photo.



Prince Buddah may have a somewhat personal agenda in mind with his reading of the future. This large sideshow banner sold for $720. Steiner photo.

☞



Not all folk artists who carved wood painted their creations. This astrological panel for Cancer by Ulysses Davis (1914-1990) features glitter and clear lacquer. It sold for $6120. Steiner photo.



Ray Morroni executed a number of World War II Army Air Force related carved and painted wood relief plaques. This plaque commemorating the "331st Air Service Sqdn" of the 15th Air Force flew to a collector for only $90. Steiner photo.



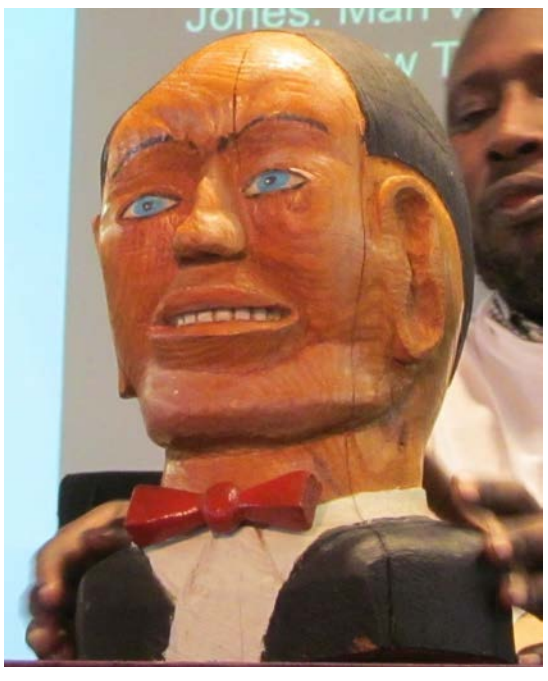
This extremely early Howard Finster (1916-2001) work, *Cyrpus Bell Tower*, from 1978, is from before he used his numbering system. The wood-burned board construction has a self-portrait figure with "Howard's First Carving" handwritten on the back. An important example, it brought $8520, the highest price of the 34 Howard Finster lots offered in this sale. Steiner photo.



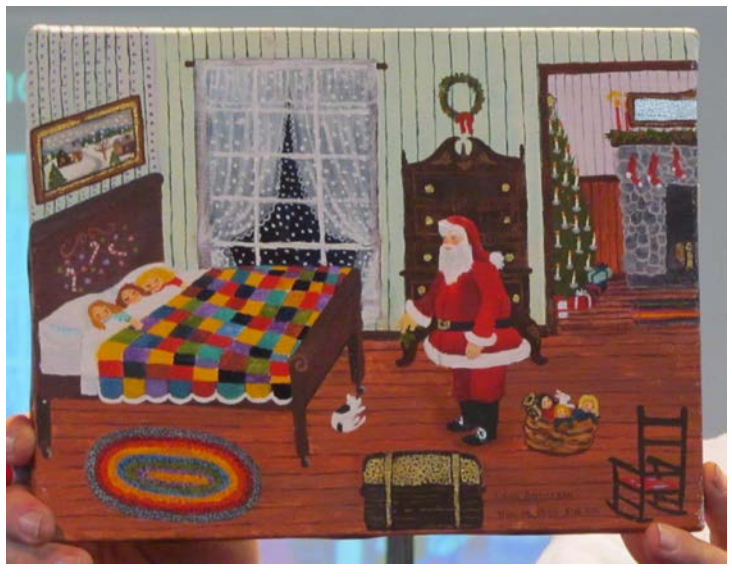
Among the seven lots of game boards was this interesting Civil War commemorative example, which features the flags and generals of the two sides. One bidder took all for $480. Steiner photo.



This version of the *Last Supper*, 25" x 31", by Justin McCarthy (1891-1977) may rankle some believers with its inclusion of women wearing bold makeup. It didn't bother the high bidder at $8400, which was well over the $3000/5000 estimate. Steiner photo.



One of two carved and painted busts in this sale by S.L. Jones (1901-1997), *Man with Red Bow Tie* won the bidders' vote at $7320. Steiner photo.



Perhaps this 9" x 12" oil on canvas by Linda Anderson (b. 1941) became a special Christmas gift to someone at $900. Steiner photo.



At 41" x 35", this large paint on paperboard by Bahamian artist Amos Ferguson (1920-2009) blends tropical paradise with an angel blowing a conch horn. It sold for a sound $6000. His boldly colored works are generally scriptural or Bahamas scenes, with this work a blend of the two. Steiner photo.

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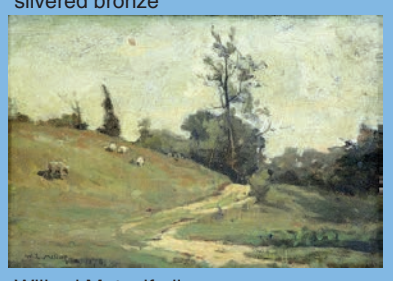
Paul Sormani commode



Ludwig Bemelmans gouache



Murik Lakes mask



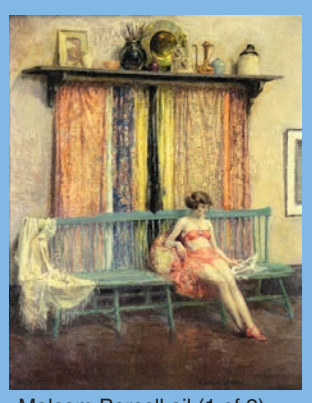
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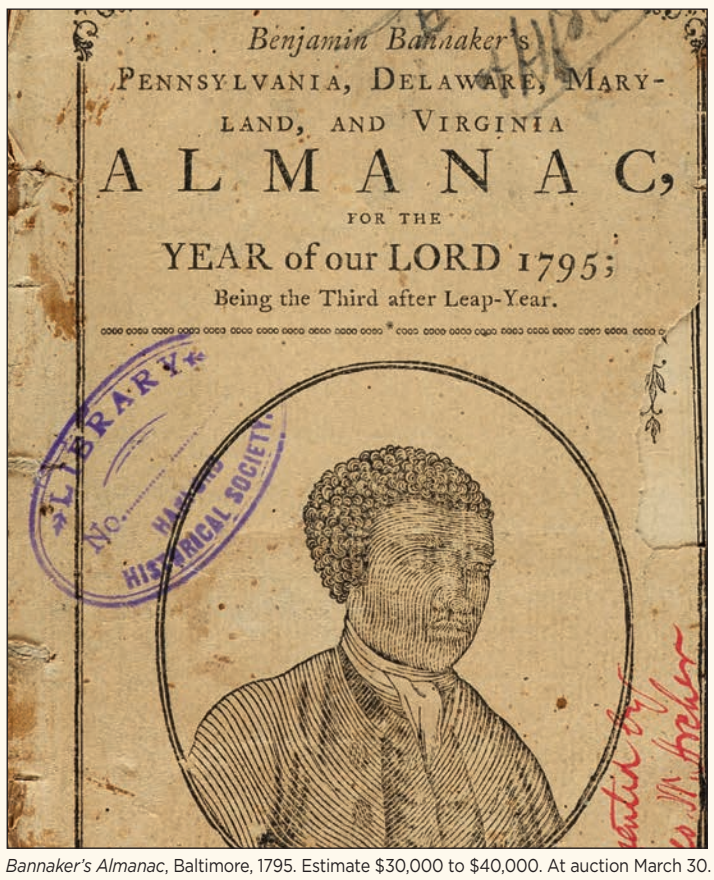
Carl Moos, *St. Moritz*, Estimate $12,000 to $18,000. At auction March 16.



Charles Addams, *Scuba Galleon*, watercolor and gouache, cover illustration for *The New Yorker*, September 1957. Estimate $8,000 to $12,000. At auction March 21.



Carte-de-visite album with 44 photographs, including a previously unrecorded image of Harriet Tubman, circa 1860s. Estimate $20,000 to $30,000. At auction March 30.



Bannaker's Almanac, Baltimore, 1795. Estimate $30,000 to $40,000. At auction March 30.

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Christine von der Linn • cv@swanngalleries.com

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Polly Warren Antiques, Rehoboth, Massachusetts

Americana and Nautical Estates Auction

by Frances McQueeney-Jones Mascolo

Eighty-four-year-old Polly Warren of Rehoboth, Massachusetts, has collected antiques for most of her life. As a child she spent summers in Chatham, Massachusetts, where she visited often with her summer neighbor Elmer Crowell in his East Harwich studio. She was permitted to watch him work but knew better than to touch the birds. She was allowed, however, to handle three carved bird heads and acquired them from him. They brought $236 (including buyer's premium) at the November 27, 2016, sale at the Warren homestead in Rehoboth.

Active in the antiques trade and as a collector throughout her life, she acquired a doctorate in psychology along the way.

The Thanksgiving weekend sale, beneath a well-heated tent that dispelled the autumn chill so that bidders were able to doff their winter coats and scarves, brought out a good crowd of buyers. Warren grew up in the house just down the street from her family's turkey farm, where 25,000 turkeys were sold each year. Although she has been active in the antiques trade and as a collector throughout her life, she acquired a doctorate in psychology along the way and had a career as a counselor.

Good maritime lots included scrimshaw, ship models, navigational instruments, and paintings. Warren's son Edmond Tessier presided over the sale. In a nice break from auction action of late, it was a furniture lot that took one of the top honors. A 19th-century Chinese (Guangzhou) 77" wide rosewood opium bed, inset with 11 white marble panels and with large ball-and-claw feet, shaped sides, and blue silk bedding, brought $6844 from a phone bidder.

An 18" tall 19th-century ivory and bone swift, tied with modern red and black ribbon, fetched $2832 from a phone bidder. A 19" tall bone and ivory swift with modern pink and blue ribbons brought $1652 on the phone. A lot of ten 19th-century whalebone whaling objects, including four whale stamps, a scribing tool, an Eskimo whalebone paperweight, a small whale tooth, and three clothespins, sold for $1770 (est. $600/800).

From the Warren family of Chatham, Massachusetts, a 23" Canada goose decoy bearing the "Elmer Crowell Decoys, Harwich, Mass." stamp had a large crack across the body but retained the original paint. It sold for $4720. Three antique carved and painted Nantucket 9½" plovers in the original paint from the Warren family brought $2478.

Frank Swift Chase (1886-1958) was a founder of the Woodstock (New York) Artists Association. He also established an art school and helped organize the Artists Association of Nantucket, where he began spending summers in 1920. Swift's 15½" x 19½" oil on canvas of a Nantucket shore scene with ducks and chickens was inscribed "To My Friend Francis Saunders" and bore a later plaque identifying the scene as "Sesachacha Pond Nantucket." The painting sold on a left bid for $4130. Swift's autumnal oil on canvas, 24" x 18", of a woodland scene sold online for $1180.

An 18" x 14" oil on canvas scene of a man watering his abundant flower garden by Abbott Fuller Graves (1859-1936) was signed and dated 1882. It sold for $3245.

An 1895 watercolor scene, 12" x 20", of Nashawena Island with cows was signed and dated by Boston artist and architect Edward Clarke Cabot (1818-1901) and realized $708.

A ship's chronometer by "John E. Hand & Sons Co., Phila." was stamped on the dial "1051 England" and contained in a gimbaled mahogany case. It realized $1298 online. A more contemporary Patek Philippe Naviquartz chronometer clock sold online for $1475.

For more information, call (508) 771-1722.



The late 19th-century cigar-store Indian is 76" tall and was attributed to the school of Samuel A. Robb. Bidders on two phones and the Internet pushed it to $10,620.



A 19th-century Chinese (Guangzhou) 77" wide rosewood opium bed, inset with 11 white marble panels, sold for $6844.



The carved ship's billet head attracted $590.



This Nantucket lightship basket was made and signed in 1959 by José Formoso Reyes (1902-1980). With a swing handle and a rosewood plaque with a carved ivory whale, it was also signed and dated 1959 by the owner Beulah F. Orpm [*sic*] and realized $1652.



The lithographed sign depicting the Cunard liner *Lusitania* was described as having been sloppily repainted, but it still brought $560.50.

☞



This tambour lap desk was inlaid with a compass rose, diamonds, and stars of scrimshaw bone, ivory, and abalone. The interior was fitted with a sperm whale stamp. The contents included circa 1880 documents relating to the purchase of sperm whale oil. It sold on the phone for $885.



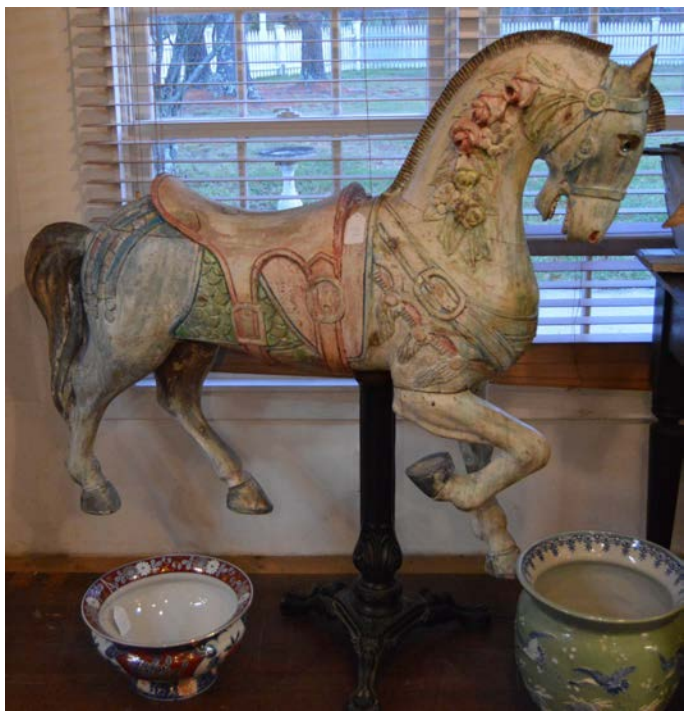
A 28" wide carved plaque of a right whale with baleen by Clark Voorhees (1911-1980) realized $1062.



Cape Ann, Massachusetts, artist Stanley Wingate Woodward (1890-1970) signed this 25" x 30" oil on canvas (under glass) of a stormy sea. It realized $2124.



A realistic view in oil on canvas, 24" x 35", of the Connecticut shoreline at low tide by Connecticut artist John Falato (b. 1940) brought $2065.



The carved carousel horse, circa 1900, with a roached mane was painted with pastel flowers and is on an iron stand. It brought $3835.



A 48" long fish weathervane by Martha's Vineyard sculptor Travis Tuck (1943-2002) went to a phone bidder for $1770. The 19th-century walnut and brass ship's wheel was a massive affair at 5'. It sold for $560.50.



An oil on canvas with silk embroidery, 19" x 35½", depicting the steam yacht *Felicia* by New York and Connecticut artist Thomas Willis (1850-1925) brought $1770. Willis, who was largely self-taught, worked for a silk thread manufacturer, and most of his canvases incorporated thread and fabric. The *Felicia* belonged to Eliphalet W. Bliss and was one of the fastest vessels of the New York Yacht Club.



A bone model, 9" x 7", of the three-masted ship *Swordfish* with full rigging was attributed to Charles Sayles Sr. of Nantucket and sold for $2950.



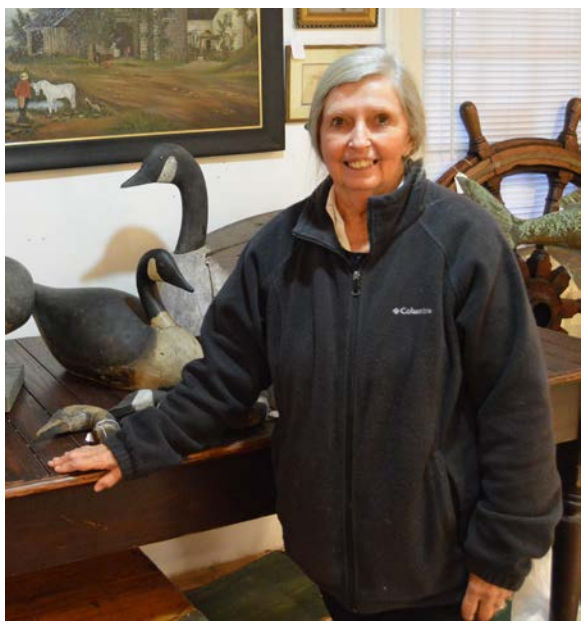
This Fresnel lens set in a bronze frame was said to have come from Boston Light. It had been given an interior light and a wood top for service as a table. It realized $1652.



Polly Warren acquired three carved bird heads from her summertime neighbor on Cape Cod Anthony Elmer Crowell. They brought $236.



A mid-19th-century pair of carved wood ship cathead ends in the form of lion heads realized $2006 on a left bid.



Polly Warren has been involved in the antiques business, among other ventures, for much of her life.



This 18th-century Queen Anne mahogany drop-leaf table was all original—except that its hinges had been moved—and brought $3540.



Nantucket artist Jan Pawlowski was born in 1949 in Poland and arrived in the U.S. in 1988. His 9" x 12" oil on canvas view of a Beetle Cat with two figures and a dog aboard brought $472.



An 18th-century William and Mary burl walnut lowboy with a serpentine X-stretcher sold to a left bid for $4956.



This 18th-century Boston Chippendale mahogany blockfront chest of drawers was cataloged as appearing to be in all-original condition and with a contraction crack on the top and side. It sold for $2596.



A set of four 1809 large folio lithographs, each 19" x 25¾", after drawings by British artist and Egyptologist Henry Salt (1780-1827) and engraved by D. Havell (presumably Daniel Havell), was published by William Miller of London. The images depict the Vale of Calaat, the Mountains of Samayut, the interior of the Fort of Monghyr, and an Abyssinian view. The lot brought $1416.

Boston, Massachusetts

The Boston Home Décor Show

by Frances McQueeney-Jones Mascolo

For exhibitors and visitors at the Boston Home Décor Show, in its third year at Boston's Cyclorama building in the South End, the theme was juxtaposition—the sublime mix of antiques with the contemporary. Antiques and art met contemporary home design. There was much evidence overall of such blending, and dealers were gratified by highly successful results. Over the course of the four-day event, November 17-20, 2016, business was done and commissions and residual sales were robust.

Commissions and residual sales were robust.

The gala preview party on November 17 benefited DIFFA, Design Industries Foundation Fighting AIDS, and CRI, the Community Research Organization.

Throughout the show Trefler's, the family-owned restorers of Newton, Massachusetts, provided complimentary restoration estimates for visitors' heirlooms—photographs only.

Newbury, Massachusetts, dealer Joan R. Brownstein is well known in the antiques business as a dealer in first-rate American folk art portraits, paintings, and objects of interest since 1980. Her even longer career is less well known, however. For over 40 years Brownstein has been a working artist. At this show she decided to take a chance on a booth at the show and filled its walls with over 60 of her creations—cut-paper assemblages, colored pencil drawings, poured acrylic on board images, and photographic images, each offering deep study of its textural layers. Artists and designers loved her work. Brownstein's poured acrylic images were priced at $2500 each. She also showed works in clay by Edwin and Mary Scheier, which she has collected for some time.

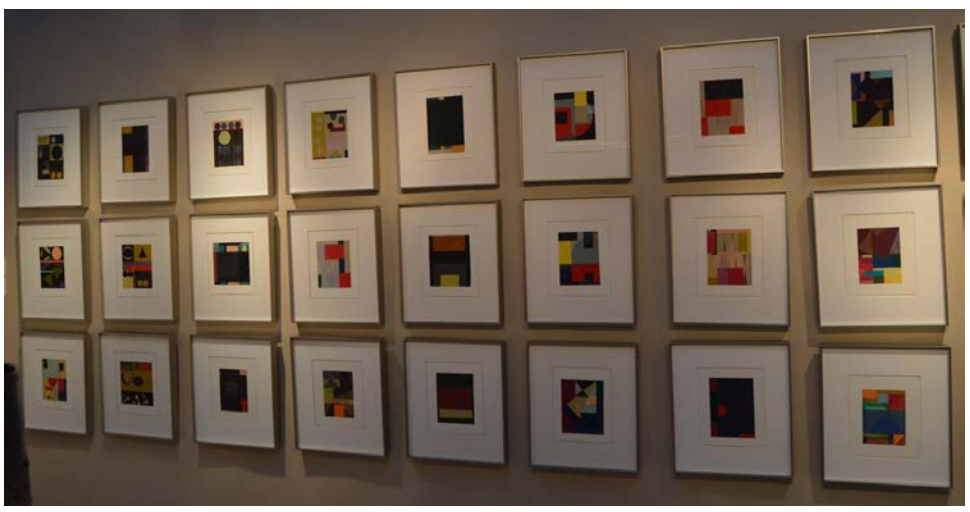
Market Stalls at the Boston Design Center, which had a booth at the show, provides antiques dealers space in a facility that presents mostly contemporary furniture and accessories from interior designers. Shoppers can see how the antique and the contemporary blend and enhance each other.

Designers such as Jewett Farms + Co., Boston, which specializes in fine cabinetry, soapstone surfaces, and flooring, had a very productive show, which resulted in commissions of interest.

For information, see (www.bostonhomedecor show.com) or call (617) 363-0405.



Newbury, Massachusetts, early American antiques dealers Joan R. Brownstein and Peter Eaton paused for a moment in Brownstein's booth, where she displayed her artwork and some of Edwin and Mary Scheier's studio pottery works.



Cut-paper works with colored pencil by folk art portraits dealer Joan R. Brownstein of Newbury, Massachusetts, filled an entire wall of her booth. Her poured acrylic on board images were priced at $2500 each. She also showed sculptural pottery by Edwin and Mary Scheier, whose work she has collected for some time.



Iris Gallery of Fine Art, Boston, specializes in the work of contemporary painters and photographers. *Freedom and Joy*, a 10" x 51" archival pigment ink print by Ezra Gozo Mansur, an advertising photographer currently based in Israel, was signed by the artist and tagged $5500.



Robert Four, co-producer of the Boston Home Décor Show, is pictured with Fusco & Four staffer Meaghan Flaherty.



Diseño, Boston, specializes in furniture and accessories, including hide flooring from Brazil, Peru, Argentina, and Chile.



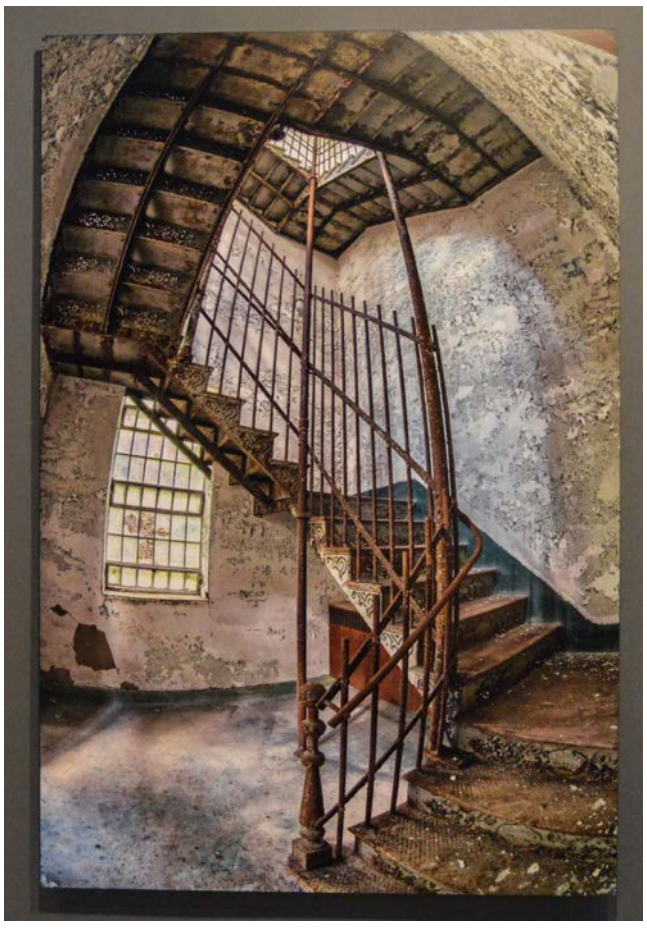
From Cottage + Camp, North Egremont, Massachusetts, a pair of French iron armchairs was priced at $2200 and the baseball game board from the 1920s was $4500. A vintage Harvard subway sign repurposed as a tabletop was $1800. The gallery also showed a pair of fancy iron squirrel gates from the 1920s.



Furniture designer Dakota Jackson is also the designer in residence for Steinway & Sons, and he led a discussion of the ways in which people experience design. A reception by Boston gallery M-Geough Co. in its own booth followed his talk. M-Geough showed examples from Jackson's new "Symphony Collection."



Glen Leroux of Glen Leroux Antiques, Westport, Connecticut, chatted with a client.



Rebecca Skinner's *The Stairway*, a 36" x 24" photograph on aluminum, was tagged $750 from Fountain Street Fine Art, Framingham, Massachusetts. Skinner often photographs abandoned sites, with haunting results.



Landry & Arcari, Boston, Salem, and Framingham, Massachusetts.



Leonards Antiques, Seekonk, Massachusetts, refits and restores beds using vintage bedposts, rails, and headboards in the process. Leonards also sells antiques. The 19th-century Dutch embossed cushion mirror was tagged $8200, and the 18th-century Dutch inlaid marquetry tall chest was priced at $6800.

Renjeau Galleries, Natick, Massachusetts, showed Stephen Rostler's *A Matter of Perspective*, a 30" x 20" photograph on paper, tagged $1800. Robert Rosenfield, principal of Renjeau, views shows in the vein of the Boston Home Décor Show as an opportunity to enlighten and educate the next generation about the arts. The Renjeau booth certainly attracted an attentive and interested group.





Avon, Connecticut, gallery Old Village Antiques sells furniture and decorations from the 18th to the 20th centuries and showed an arresting group of examples. The large Meissen covered tureen with an underplate, dating from 1900 to 1920, was hand painted and tagged $695. The pattern had been used as a luncheon service in one of the Vanderbilt cottages. Two oil on board portraits signed by New York artist Hulda Parton Walton (1879-1962) were available. Her oil on board portrait of a girl was tagged $695, and her portrait of a boy was tagged $650. A pair of French-style chairs (not shown) in blue paint, circa 1940, was $450.

☞



Market Stalls at the Boston Design Center provides antiques dealers a presence where designers and their clients can integrate antiques into contemporary interiors.



Renjeau Galleries, Natick, Massachusetts, showed *Blonde II*, a 60" x 48" mixed media on canvas by Peter Kuttner that was tagged $6800.



Two dealers and an arts lawyer converged as Richard LaVigné (left) of Knollwood Antiques greeted Drew Epstein and Sandy Jacobs.



The Schoolhouse Gallery, Provincetown, Massachusetts, showed zoomorphic constructions by Breon Dunigan (b. 1961) of Truro, Massachusetts. "Trophy Heads" is a series made from repurposed furniture and textiles. *Argyle* (top), 18" x 28" x 16", was tagged $2800, and on the left, *Phineas*, 17" x 16" x 11", was priced at $2400. The gallery also showed the 2016 42" x 48" acrylic on canvas *Pink Table* by New York artist Donald Traver (b. 1957).



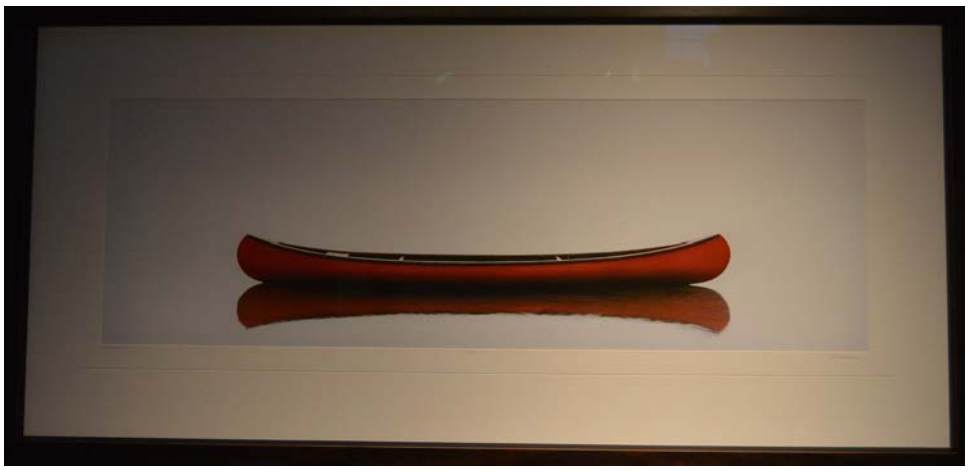
Norma Ann Antiques, Boston, showed the mid-19th-century oil on panel (lower left) by Brussels-born Charles Henri Leickert (1816-1907) depicting a village scene. Leickert began his artistic training at the ripe old age of 11. The signed painting was priced at $7000. Above, the watercolor of Venice by Raffaele Mainella was $1100. The watercolor of irises with a butterfly, circa 1900, by J.H. Garratt was available for $1300.



Powers Gallery, Acton, Massachusetts, showed Cape Cod native Sam Vokey's *Into the Sunlight*, a 24" x 36" oil on linen landscape with a stream that was tagged $16,500. To the left of the Vokey picture are two floral still lifes by Jan McElhinny, each a 24" x 24" oil on board, *Iris and Plums* (top, $2200) and *Dance of the Iris* ($2600).



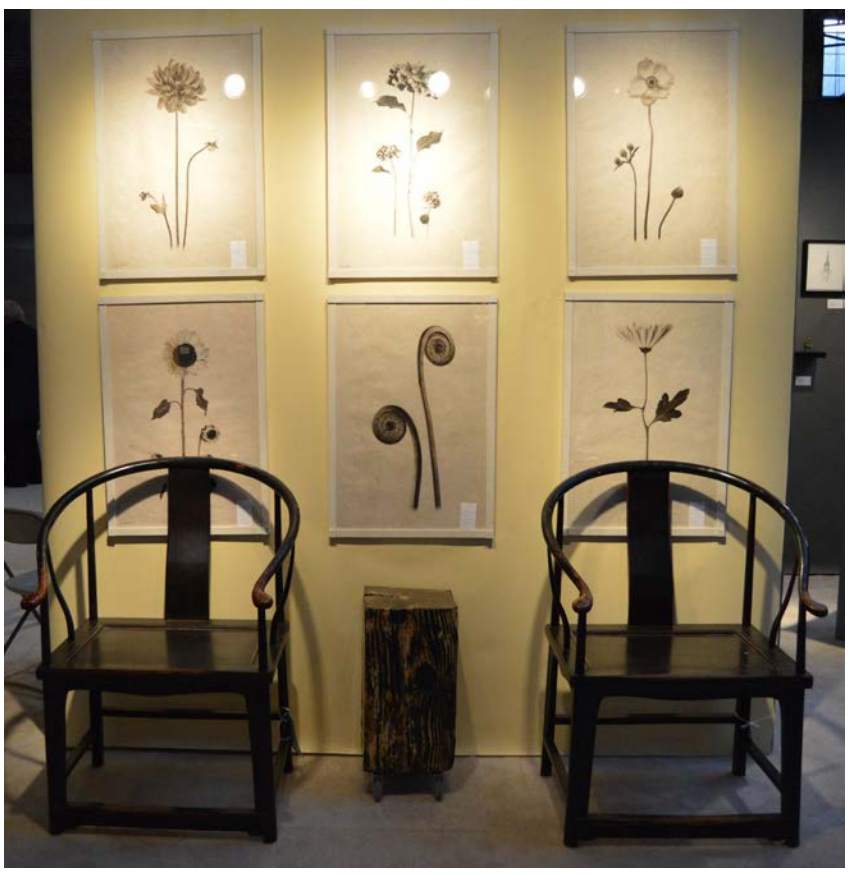
The 35-year-old gallery Sedia, Boston, specializes in furniture reproductions made in Italy of early 20th-century master designs in Bauhaus and mid-century work and more recently in late 20th-century established and Italian manufacturers. The Sedia booth was busy, and good commissions were made.



Marshfield, Massachusetts, photographer Mike Sleeper displayed his images of the sea and shore of Massachusetts. Many are misty, some as still as a minute. He works in film only (no further manipulations). His *Old Town Guide Model* is an archival pigment photograph of his family's 1961 Old Town canoe. Framed, 25" x 52", it was priced at $3200; unframed, 13" x 40", it was $2600. Over the years the canoe has been recanvased three times, and a photograph exists of five-year-old Sleeper, his family, and the family dog in the canoe.



Tony Fusco and Bob Four of Fusco & Four produce three art and antiques shows in Boston each year, along with masterminding the annual spring Boston Design Week, which celebrates and heightens recognition of the role of design in the lives of Bostonians. Last year's event drew over 11,000 visitors.



Boston designer Charles Spada has always mixed antiques in the interiors that he designs. His companies are Charles Spada Interiors and Charles Spada Antiques. Spada's botanical studies were $1150 each, and the pair of 19th-century Chinese chairs was priced at $3500.



Mixed-media works by Wendy Shapiro of Boston, displayed in her booth.



Bruce Emond of Village Braider Antiques, Plymouth, Massachusetts, writes up a sale.



Knollwood Antiques, Thorndike, Massachusetts, and New York City, showed a Spanish refectory table from the 1850s with a three-board top and hand-wrought iron stretchers, tagged $3450. A 19th-century Zuber wallpaper panel, 42" x 46", with Moghul design elements and complex layers of color was priced at $950. The pair of mid-19th-century French candlestands, 43" high, mounted as table lamps, was tagged $895. The Chinese archaic form bowl with a patinated bronze finish was filled with gaming balls. It was tagged $495 and bore a sold tag. Proprietor Richard A. LaVigné does consistently well at Fusco and Four shows, and the November show was no exception.



Repurposing at its best—Village Braider Antiques showed a garden ornament constructed entirely of antique and vintage faucet handles, all painted a cinnabar color, with a few spots of other colors peeking through. It was priced at $1100.

Cowan's Auctions, Cincinnati, Ohio

American History

by Don Johnson
Photos courtesy Cowan's

Items related to early American figures, the American West, and the Civil War all drew considerable interest during the American history sale held by Cowan's Auctions in Cincinnati, Ohio, on November 18, 2016.

The top lot at $36,000 (includes buyer's premium) was a sixth-plate tintype of a young William Frederick "Buffalo Bill" Cody, posed with guns and game. The image was likely taken at Fort McPherson, Nebraska, circa 1871, a dozen years before Cody founded Buffalo Bill's Wild West. In the image he holds a rifle while standing behind an elk skull perched on a chair with a second rifle and four revolvers on the antlers, all behind the bodies of three mule deer.

"The folk art Civil War pipes—each is a work of art on its own. The people who collect this area related to the Civil War, those guys really appreciate them."

Most images of Cody are from later in his life and tend to be printed in paper formats, such as cabinet cards. The tintype of Cody showed a much younger man, roughly 25 years old.

"I believe it's a one of a kind, and it could be one of the earliest images of him," said Katie Horstman, Cowan's director of American history.

Other Buffalo Bill material also brought spirited bidding, including a key to the city of Manchester, England that was presented to Cody in 1887. In its original velvet-lined case, the ornate metal key sold for $7800.

The trip to England was the first of many overseas ventures by Buffalo Bill's Wild West. Setting up in London, the show served as the unofficial American delegation to Queen Victoria's Golden Jubilee that summer. Cowan's catalog noted, "The queen attended two shows, and the American press reported that she stood and bowed when Cody rode up to the royal box and presented the American flag—supposedly the first time a British monarch so honored the Stars and Stripes." Cody and his crew remained in England until May 1888, performing in London, Birmingham, and Manchester.

The best of the Buffalo Bill posters was a 28" x 41" example that showed an aging Cody holding the reins and tipping his hat from a coach pulled by two horses. The work was lettered "Buffalo Bill 'Still Holds the Reins' / Personally Directs Every Performance and Gives Daily Receptions." Having repaired tears and restoration, the poster sold for $3900. The print remains popular, as contemporary copies are readily available.

Other posters did even better. One of "Dr. W.F. Carver, Champion Rifle Shot of the World" pictures the showman in a prairie setting, mountains in the background, leaning against his rifle and wearing a jacket with multiple sharpshooting medals. It was offered with an 1878 broadside and an 1879 magazine article, and the lot sold for $10,200. However, the 29¼" x 22¼" poster, believed to be the only example known, was the driving force behind the bidding.

Born in Illinois in 1851, William Frank "Doc" Carver was a dentist when he moved to Nebraska in 1872. He abandoned his medical practice and began touring the country in 1876, giving shooting exhibitions and billing himself as "Champion Rifle Shot of the World." In 1883 he and Cody launched the Rocky Mountain and Prairie Exhibition, which lasted just one season. Cody then formed his Wild West show, while Carver created a number of rival enterprises, most notably a diving horse attraction.

Aside from posters, ephemera included a target card picturing Annie Oakley, a revolver raised in her left hand. Near the center of the card was a red heart that had been pierced by a bullet. A vertical cut running from the bottom of the card toward the center was perhaps the result of Oakley's having shot the card edge-on. The piece sold for $2040.

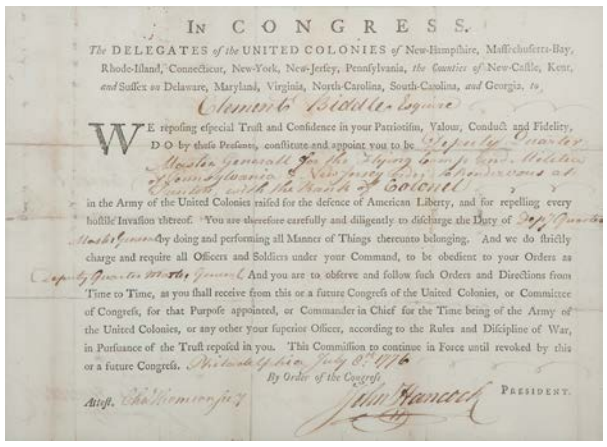
The Wild West portion of the auction wasn't just about high-dollar objects. Items ranged from a signed photograph of Frank Butler, Oakley's husband, which



A sixth-plate tintype of a young Buffalo Bill Cody posed with guns and game, this is believed to have been taken at Fort McPherson, Nebraska, circa 1871. In very good condition, it sold for $36,000.



This albumen photograph of Abraham Lincoln by Anthony Berger is imprinted on the mount "Brady & Co." because the negative was made in Brady's Washington studio. The sitting occurred February 9, 1864. The 8" x 6" (plus mount) image has even toning to albumen, a short crease presumably made before mounting, light spotting to the mount, and adhesive on the back and sold for $4800.



Military commission signed by John Hancock as president of the Continental Congress, Philadelphia, July 8, 1776, appointing Clement Biddle to an office in the Continental Army, $18,000.

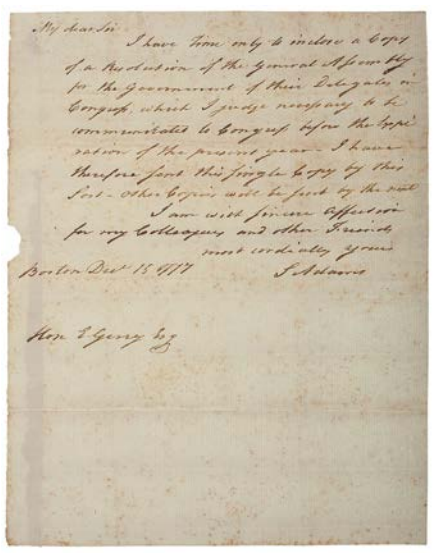


***Gardner's Photographic Sketch Book of the War*, Philp & Solomons, 1865-66, volume II, containing 50 albumen photographs by Alexander Gardner and others, staining and water damage to the pages, other condition problems, $13,200.**



***Pictorial History of the War of the Rebellion*, *Miscellaneous*, volume 1, is a large-format Civil War photo album containing 91 prints, made directly from original negatives during the 1890s, assembled by Colonel Albert Ordway, a pioneering photo historian of the Massachusetts Commandery, Military Order of the Loyal Legion of the United States (MOLLUS). It is number 36 of 120 albums assembled and owned by Brevet Brigadier General Albert Ordway and sold for $12,300.**

The catalog noted: "MOLLUS albums today are rare to the marketplace with the majority residing in the U.S. Army's Military History Institute at Carlisle, PA, which took possession of the Massachusetts Commandery collection in 1973.… The importance of Ordway and his associate Major Arnold Rand's collecting efforts, in an era when many negatives and photos were discarded, cannot be over-estimated."



Samuel Adams signed letter written to political compatriot Elbridge Gerry, Boston, December 15, 1777, very good condition overall, $28,800.

brought $480, to a 1901 Buffalo Bill Wild West souvenir token that sold for $720.

"The thing about [Wild West memorabilia] is its range in values, and its appeal to collectors who may have only three to five hundred dollars to spend as well as collectors who have tens of thousands of dollars to spend."

The Wild West material ended the auction. The day started with historical documents that in the first five lots included a one-page signed letter from Samuel Adams to a political compatriot, written in Boston on December 15, 1777, that brought $28,800 and a military commission signed by John Hancock as president of the Continental Congress on July 8, 1776, that made $18,000.

Other significant political material ranged from a partially printed document regarding a political appointment, signed in 1793 by George Washington as president and Thomas Jefferson as secretary of state, which sold for $9600, to a color photograph of Ronald Reagan, Gerald Ford, Jimmy Carter, and Richard Nixon, autographed by all four men, that realized $1476.

Politics were also involved in one of the auction's highlights, a political flag from the 1856 presidential race. Lettered "Give 'Em Jessie! / Fremont & Dayton," the printed cotton flag has 31 stars in a circular pattern and measures 20" x 27½", with damage that includes fraying, holes, and unevenly cut edges. As the only known example, according to Cowan's, and not listed in *Threads of History*, the leading book on political textiles, the flag sold for $27,600.

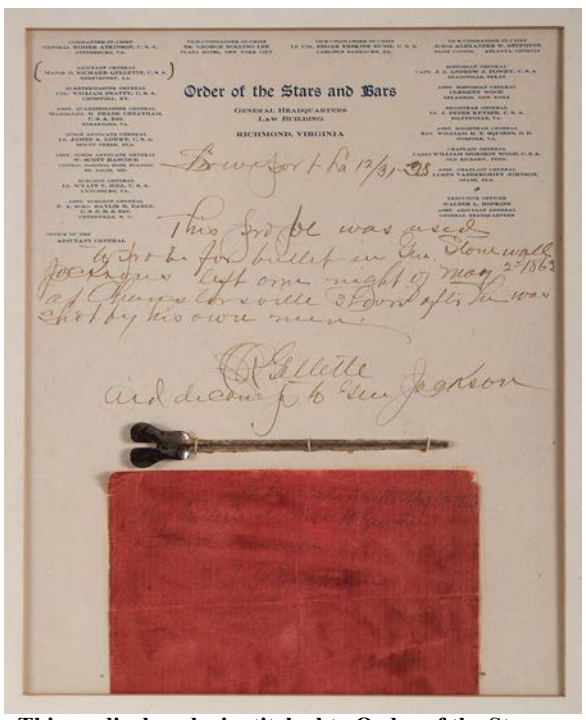
In the election, John C. Fremont, a former Republican California senator, war hero, and family man, ran against James Buchanan, an experienced Democratic Pennsylvania politician and bachelor. Cowan's catalog filled in the story behind the slogan on the flag: "Both campaigns published popular songs to entertain and influence voters. One of Fremont's more popular jingles was 'Give 'Em Jessie,' a parody set to the tune of 'Wait for the Wagon.' The revised lyrics replaced 'Will give them hell' for 'We'll give 'em Jessie,' referencing Fremont's wife, Jessie Benton Fremont…. Fremont suggested that Buchanan's bachelorhood was due to character flaws and selfishness. The song 'Give 'Em Jessie' intended to appeal to male voters and show that Jessie would maintain the American home and Fremont would protect free labor; rights and values that Buchanan would either threaten or could not uphold as president and as an unmarried man."

The Civil War material was highlighted by several items related to Abraham Lincoln, including a one-page letter on Executive Mansion stationery, written to the secretary of war and signed by Lincoln, which sold for $15,990, and a salad plate from the Lincoln White House, which was bid to $8400. In five words Horstman summed up the enthusiasm for the material. "People are passionate about Lincoln," she said. Other Civil War items ranged from archives to albums and from photographs to folk art. The latter included carved wooden pipes, some denoting battles. The most expensive, at $1680, was an example having deep-relief carving commemorating the First Battle of Bull Run on July 21, 1861.

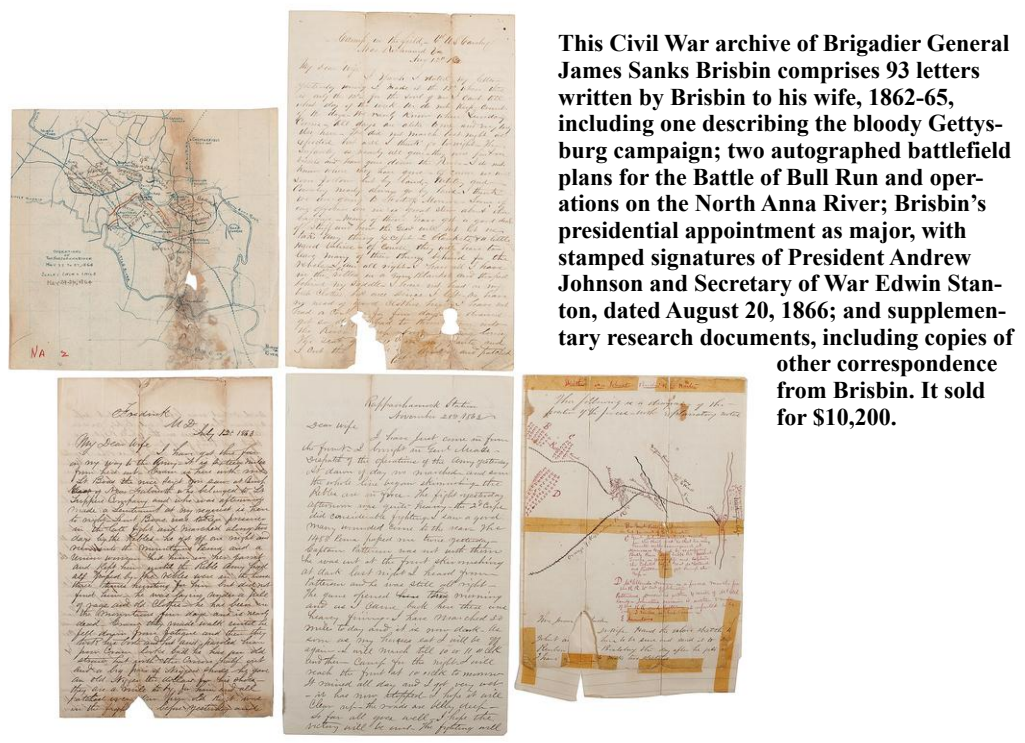
"The folk art Civil War pipes—each is a work of art on its own. The people who collect this area related to the Civil War, those guys really appreciate them and see them as artwork and as historical relics. What made these even more special is that they came from the collection of Norm Flayderman, Civil War collector and dealer," said Horstman.

The overall breadth of the auction was shown in items as varied as a Red Ensign, a British naval flag dating to the first half of the 19th century, at $5100, and a carte de visite of the hanging of Little Six and Medicine Bottle at Fort Snelling in 1865, one of only two such CDVs known, that sold for $18,000.

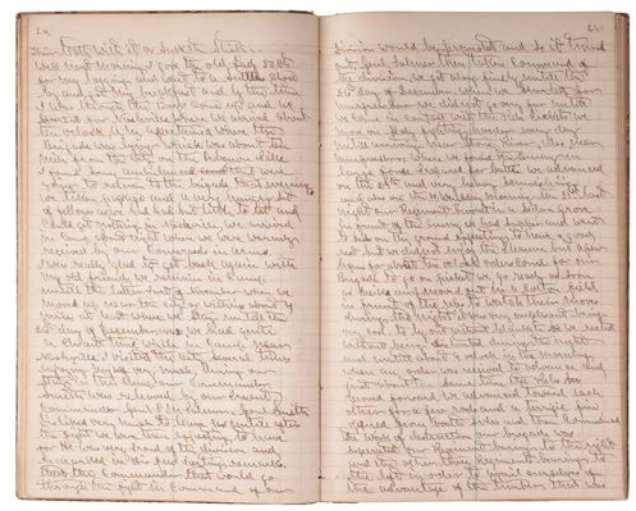
For more information, phone Cowan's at (513) 871-1670 or visit (www.cowanauctions.com).



This medical probe is stitched to Order of the Stars and Bars letterhead, inscribed from Shreveport, Louisiana, on December 31, 1898. The message reads, "This probe was used to probe for bullet in Gen. Stonewall Jackson's left arm night of May 2 - 1863 at Chanslorsville [*sic*] 3 hours after he was shot by his own men," signed by O.R. Gellette, aide de camp to Jackson, along with a piece of red paper inscribed "Chanslorsville [*sic*] May 1st 1863 / Maj. Gellette deliver to Gen. Lee attached message. T.J. Jackson." It sold for $6600.



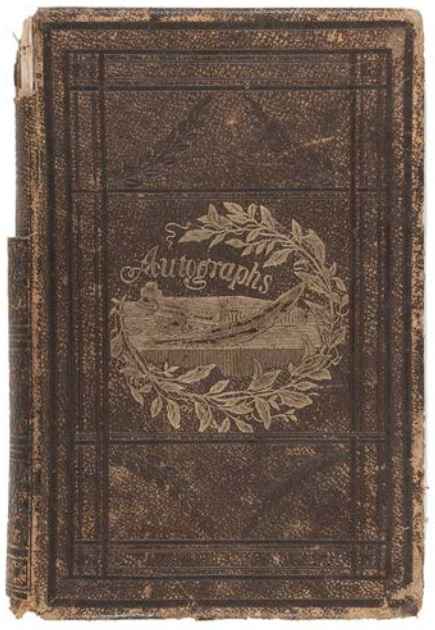
This Civil War archive of Brigadier General James Sanks Brisbin comprises 93 letters written by Brisbin to his wife, 1862-65, including one describing the bloody Gettysburg campaign; two autographed battlefield plans for the Battle of Bull Run and operations on the North Anna River; Brisbin's presidential appointment as major, with stamped signatures of President Andrew Johnson and Secretary of War Edwin Stanton, dated August 20, 1866; and supplementary research documents, including copies of other correspondence from Brisbin. It sold for $10,200.



Civil War journal of Colonel Richard C. Dawkins, Co. B, 6th Regiment, Kentucky Volunteers, dating to 1862-63, approximately 105 pages with entries, $8400.



Civil War archives of John William Peck, 4th Indiana Cavalry, 1862-65, composed of approximately 123 letters written as a second lieutenant, likely every letter written by Peck to his mother and sister in Indiana while on the front lines, plus a few related items, $8100.



Civil War autograph book, Johnson's Island, Ohio, with an inscription "To Miss Laura H. Doane / From a Friend / 'Military Prison' / Johnsons Island / Feb 24th/64," 62 pages. This was apparently compiled by a Confederate internee at this island prisoner-of-war camp located in Lake Erie just off present-day Sandusky, Ohio, where nearly 3000 Confederate officers were held. The book has approximately 377 Confederate officers' signatures and is inscribed on the front and back of each page. Many of the signers include their name, rank, regiment, hometown, and date and place of capture. Most of the autographs were collected in 1863. It sold for $7800.

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American flag made during the Civil War by Charles Gilman, 6th Ohio Infantry, while held as a prisoner of war, hand painted on a rough piece of canvas likely cut from a flour or meal bag, having seven red stripes, 33 stars in the blue canton, approximately 6½" x 12", signed, $3360.



Civil War folk art hand-carved pipe, lettered "Battle / of / Antietam / Sept 17 1862" and with tapered and fluted motifs, bowl 1¾" high, overall 3½" wide, $2400.



Civil War folk art hand-carved pipe, neatly lettered "Bull / Run / July 21 / 1861" and featuring leaves, the bowl 3" high, overall 3¾" wide, small crack, chips, scratches, and nicks, $1680.



Civil War folk art hand-carved pipe, lettered for the 2nd New Hampshire Volunteers, having a design of an American shield, banner, leaves, and scrolls, silver bowl rim and shank, bowl 2⅛" high, overall 3½" wide, unfinished and somewhat primitive, $1920.



Civil War folk art hand-carved pipe, lettered for Captain Belger's Battery F, 1st Rhode Island Light Artillery and "Bridge / near Winton / N.C. / July 30 / '63," bowl 1¾" high, overall 2½" wide, stem broken off, nicks and scratches, $1680.



Civil War broadside illustrated with patriotic motifs of a U.S. flag by a cannon, a spread-winged eagle with a federal shield, and Abraham Lincoln with a flag, lettered "There are now but Two Parties in this Country, the Friends and the Enemies of the Government…," printed in red, blue, and black, 11" x 12½", credits to Gibson House and Wrightson and Co. Printers of Cincinnati, inked inscription "To intimidate those who begin to ask when will all this end & where are we drifting," toning, light soiling, linen backing, $2460.



Armor from a Confederate ironclad, lettered "Armor from Confederate Ironclad Virginia Formerly U.S.S. *Merrimac*," the 2.8-pound block measuring 3" x 1⅞" x 1⅞", wear and spotting, $1920.



Civil War Massachusetts recruitment banners attached to a U.S. flag, late 1863, 51" x 27", the flag with wear and tearing, banners with splitting, stains to all, $4200.



This red silk naval ensign, English, 1800-50, 31" x 40", has soiling, holes, and losses to the fabric and sold for $5100. The catalog noted, "In 1801, Ireland joined with Great Britain to form the United Kingdom of Great Britain and Ireland, which resulted in the Union Jack being added to the canton along with St. Patrick's Cross. In 1854, the Merchant Shipping Act specified that the Red Ensign was the appropriate flag for a British merchantman. The provision was repeated in subsequent British shipping legislation. Until 1864, the Red Ensign was the primary ensign of the Royal Navy, and worn by ships of the Red Squadron of the navy, as well as by unassigned warships. A previous owner relates that this flag was from one of Lord Nelson's ships, used during the Battle of Trafalgar, although no documentation accompanies the flag to confirm this. The battle occurred in 1805, making the flag design appropriate for the period."



This wooden folk art clock was finely carved by German prisoner of war E.S. Schwietert in the shape of an eagle perched atop a wreath on a base with a carving depicting the S.S. *Columbus*. The clock face is lettered "Fort Stanton / New Mexico" and "1942." The base also has a working light. The whole is 25" high x 9" wide and sold for $1800. Fort Stanton was established in 1855 as a military post to control the Mescalero Apaches. In 1939 it served as a detention center for more than 400 German nationals taken from the luxury liner *Columbus* when it was scuttled outside of New York to prevent its capture by the British. Once the United States entered World War II in 1941, Fort Stanton became an official POW camp.



This signed sepia-toned silver gelatin photograph of Theodore Roosevelt has a blind stamp of Pach Bros., New York, and was taken in August 1913. It is 5¾" x 3¾" plus mount, matted and framed, in near-excellent condition, and brought $2760.



George Washington clipped signature from a free frank envelope, 1¼" x 2¾" (sight), horizontal crease, archivally matted and framed with a portrait of Washington (not shown) and a wax seal impressed "GW," $5228.



The earliest known and possibly only daguerreotype of Eliphalet Remington II, founder of Remington Arms Company and designer of the Remington rifle, housed in a full case, sold with a binder of supporting documentation and five cased images of other family members, all images in excellent condition. The lot brought $9300.



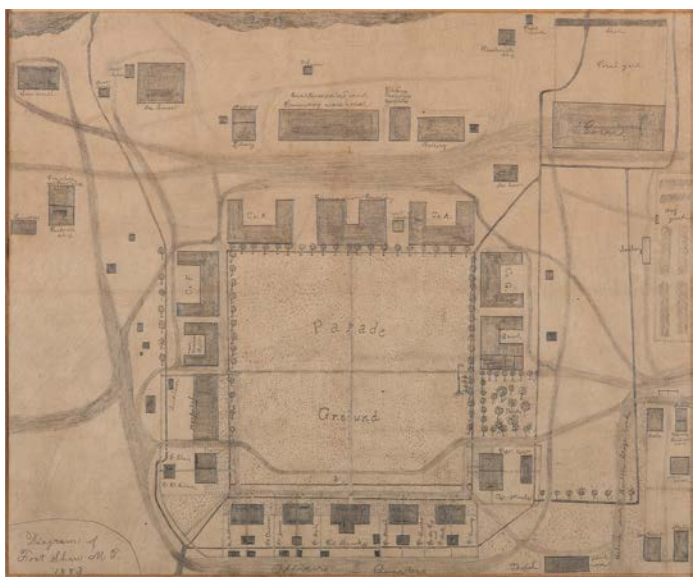
This wrought-iron slave mask with nose holes on the front, 1840-50, is approximately 12" x 10" x 6", has age-consistent wear, and brought $1920.



This Limoges porcelain salad plate is from the state service made by Haviland for President Abraham Lincoln. The center is printed and painted with a brown eagle clasping a laurel branch and a cluster of arrows in its talons. The royal purple rim is edged with a border of gilt dots and "Alhambra" tracery. The circa 1861, 7¼" diameter French plate has minimal loss to gold detailing along the rim and expected wear to the base, and it brought $8400. A village in northern Italy lends its name to the dinnerware, commonly referred to as the "Solferino Service." In 1859 a purplish-red dye was discovered shortly after the Battle of Solferino, which resulted in 40,000 casualties in one day. The color was dubbed solferino for its resemblance to the bloody battlefield. Reviled as pretentious when originally unveiled, the dinnerware became quite popular, and replacement pieces for the service were ordered for the administrations of Presidents Andrew Johnson, Ulysses S. Grant, Chester Arthur, and Grover Cleveland.



This is a printed circa 1856 campaign flag for Republican presidential candidate John C. Fremont and his running mate, William L. Dayton, with the title of the popular campaign song "Give 'Em Jessie!" The canton has 31 stars in a circular pattern. The 20" x 27½" flag has toning, fraying to the top margin, small holes, and soiling and sold for $27,600.



Two pencil diagrams of Fort Shaw (shown) and Fort Missoula, Montana Territory, by an unknown cartographer show detailed military buildings, shops and businesses, roadways, and vegetation. The one of Fort Shaw is dated 1883, and the one of Fort Missoula is dated 1884. Each is 13¾" x 16¾" and has soiling, pencil smears, toning, and light folds. Removed from frames and not laid down, they sold for $8400 the pair.



Civil War-period printed 35-star American parade flag with Great Star pattern, silk, with a rarely encountered gold-colored fringe border, 12" x 15", professionally mounted in a paint-decorated and gilded frame that dates to 1840-70, significant fabric breakdown in the stripes with some loss, $3900. The catalog noted, "The 35-star flag became official July 4, 1863, with the admission of West Virginia into the Union and was used during the closing years of the Civil War, therefore dating this flag to 1863-65. Considering that most silk flags from this period did not survive, this is an extremely rare example."



This cabinet card of General George Crook by Mitchell & McGowan, a studio portrait likely taken in northern Wyoming during the Indian Wars, circa 1878, has albumen in overall near-excellent condition. A small imperfection in the top left is from spotting in the negative. It brought $4305. Even though Crook was considered the army's most skilled Indian fighter, he did not always live by the sword. He preferred peaceful negotiations rather than violence, and he was a staunch advocate for the fair and humane treatment of Native Americans.

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Civil War patriotic silk banner, "The Union, Constitution and the Flag Must and Shall Be Upheld," produced by Foster Porter & Co., London, 30" x 32", tears and stains, $1560.



Buffalo Bill Cody's key to the city of Manchester, England, presented in 1887, is a metal alloy key housed in a fitted velvet-lined case; it sold for $7800.



This full-sheet lithographed poster featuring Buffalo Bill Cody in a coach pulled by two dappled horses, U.S. Lithograph Company, Cincinnati, 28" x 41", conserved, linen backing, some folds, repaired tears, other restoration work, brought $3900.



This Annie Oakley promotional target card has a printed likeness of the sharpshooter and is shot through the heart and also shot edge-on. The 3½" x 5⅜" card with creases, light soiling, and wear to the corners brought $2040.

A lithographed poster promoting Dr. W.F. Carver as the "Champion Rifle Shot of the World," perhaps the only known example, was produced by A. Hoen and Company, Baltimore. The 29¼" x 22¼" poster conserved with linen backing was sold with a broadside advertising a New York performance by Carver and with a news article describing his prowess with a gun; the grouping brought $10,200.





A lithographed poster promoting Buffalo Bill's Wild West and Congress of Rough Riders of the World, with star sharpshooter Johnny Baker shown seated with his rifle, was produced while the show was touring Europe, printed in Paris, and most likely for exhibitions in France in 1889 or 1905 and 1906. The 34" x 24" (overall) poster with the show's hand stamp and a French revenue stamp, in excellent condition, conserved, on linen backing, sold for $4200.



This carte de visite shows Little Six and Medicine Bottle swinging from the gallows following their hanging at Fort Snelling, Minnesota, for their part in an 1862 massacre resulting in the deaths of more than 450 settlers. It was most likely photographed by Upton or Whiting, although the carte lacks a studio imprint. It has the date 1865, penciled identification, and a two-cent revenue stamp on the reverse and sold for $18,000.



This albumen photograph of George A. Custer in buckskins by J.A. Scholten of St. Louis was taken about January 24, 1872, when Custer was part of a buffalo hunt with Grand Duke Alexei Alexandrovich of Russia. The 5½" x 4" (sight size) photo in very good-plus condition brought $3000. The catalog noted that this is a "scarce original image, widely copied and issued in cabinet format after the Battle of Little Bighorn."



This albumen photograph of George A. Custer and Russian Grand Duke Alexei Alexandrovich has the imprint of Wisconsin photographer D.F. Barry but is known to have been taken by J.A. Scholten in St. Louis about January 24, 1872, when Custer and the duke went buffalo hunting. It is 9¾" x 6¾" including mount and brought $2760.

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Regency bronze-mounted burl yew inkstand, Alexis Decaix, c. 1805



Millicent Rogers Collection
property inherited by her son
Arturo Peralta-Ramos II



Rubens Peale (1784-1865) *Melon & Peach Still Life*,
oil on canvas, inscribed 1857



Jean François Raffaelli
(1850-1924) *Gustave Geffroy,*
oil on board, signed & titled



Everett Shinn
(1876-1953) *Florence Scovel Shinn,* pastel on monotype, signed & dated 1908



Empire amaranth-inlaid birch armchair, stamped Jacob Freres, c. 1796-1806



Impressive early English silver
George I basting spoon, 1717 ; George III pudding trowel, 1774 ;
William II Britannia silver candlesticks, 1699



Neoclassical ormolu-mounted and inlaid birch lit en bateau, c. 1825
from Countess Walewska collection, Polish noblewoman and mistress of Emperor Napoleon I



French Empire ormolu-mounted burl ash
meuble d'appui, c. 1815



Eugene Boudin (1824-1898) *Trouville, Les Jetees, Maree Basse,* oil on panel, signed & dated 1888



Chinese Imperial gilt-bronze knife in carved white jade scabbard,
Qing Dynasty, 18th century

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Empire ormolu and opaline glass urns, c. 1815



Jack Gutschneider Co. diamond and gold bracelet

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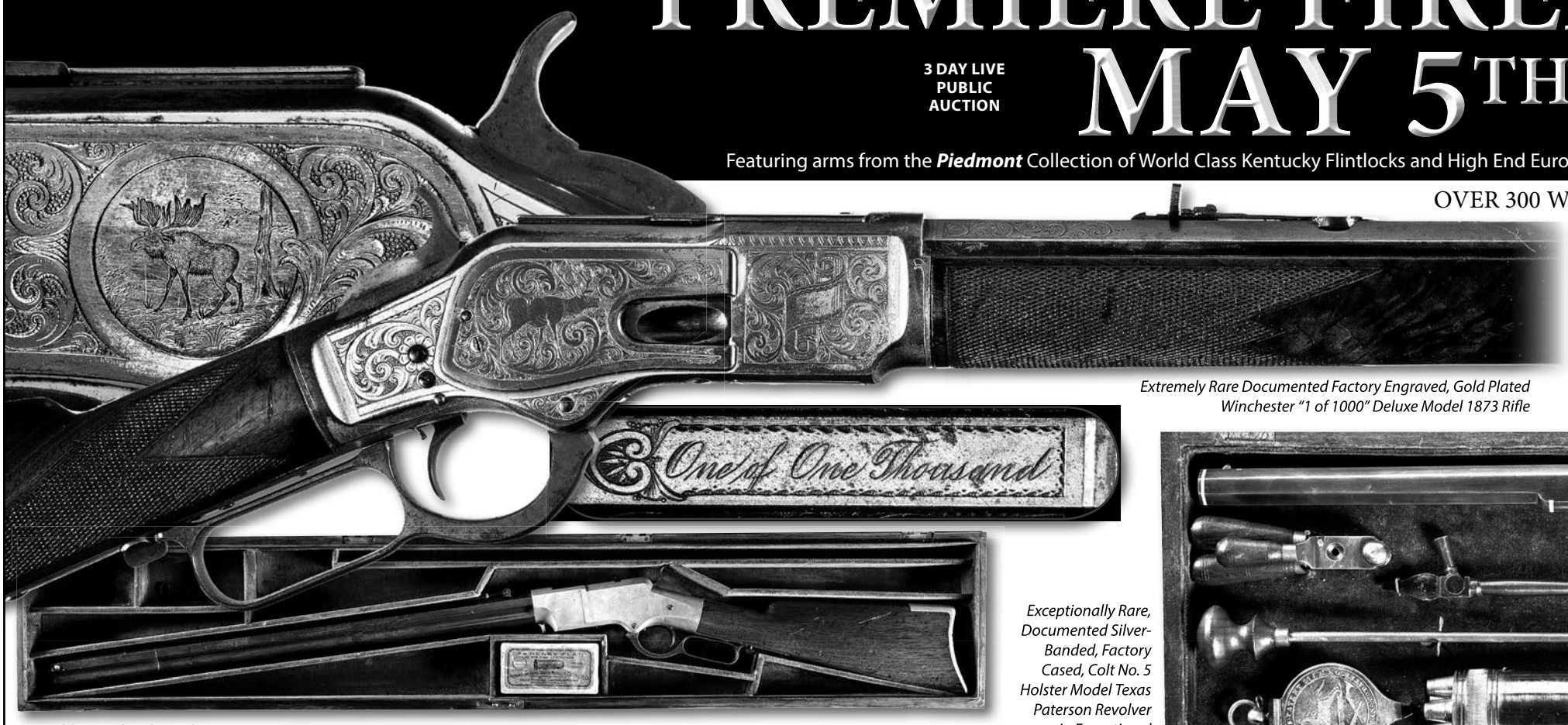
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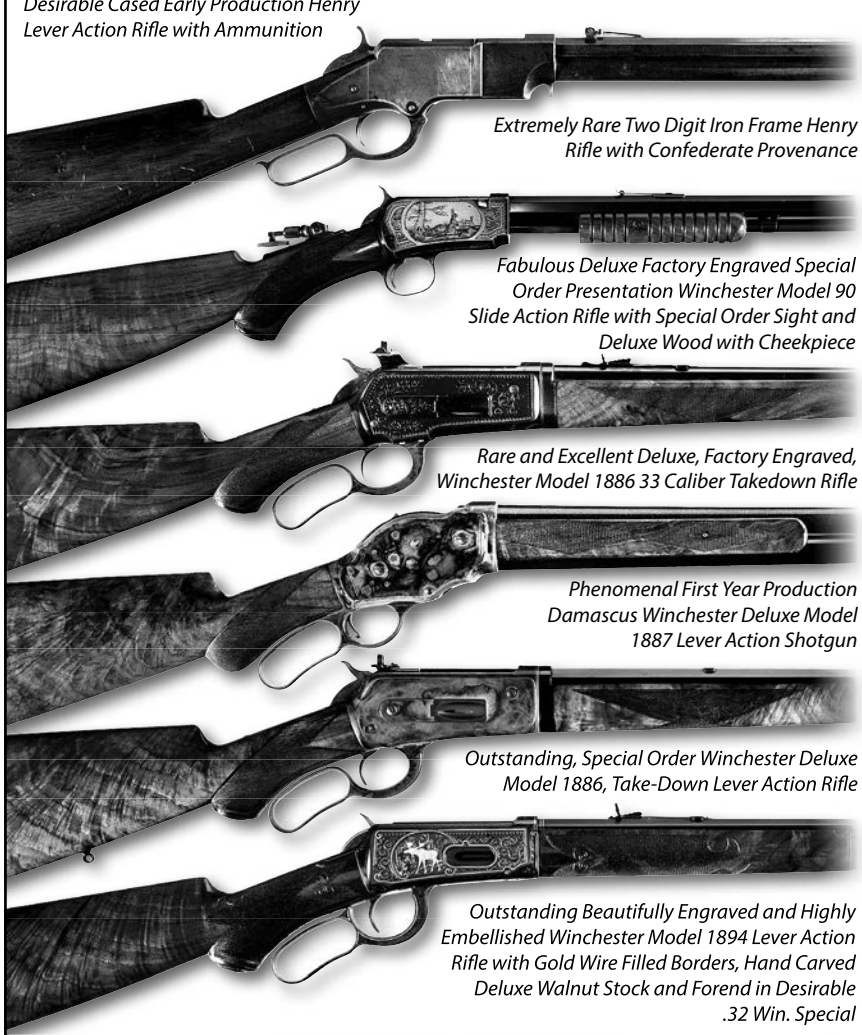
Exceptionally Rare, Documented Silver-Banded, Factory Cased, Colt No. 5 Holster Model Texas Paterson Revolver in Exceptional Condition



OVER 400 COLTS



Extraordinary Colt U.S. Contract Model 1851 Navy Percussion Revolver



Extremely Rare Two Digit Iron Frame Henry Rifle with Confederate Provenance

Fabulous Deluxe Factory Engraved Special Order Presentation Winchester Model 90 Slide Action Rifle with Special Order Sight and Deluxe Wood with Cheekpiece

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Factory Engraved, Inscribed and Cased Colt Model 1848 Baby Dragoon Revolver with Matching Serialized Extra Barrel



Rare, Factory Engraved Blackpowder Colt Single Action Army Revolver with Blue and Casehardened Finish



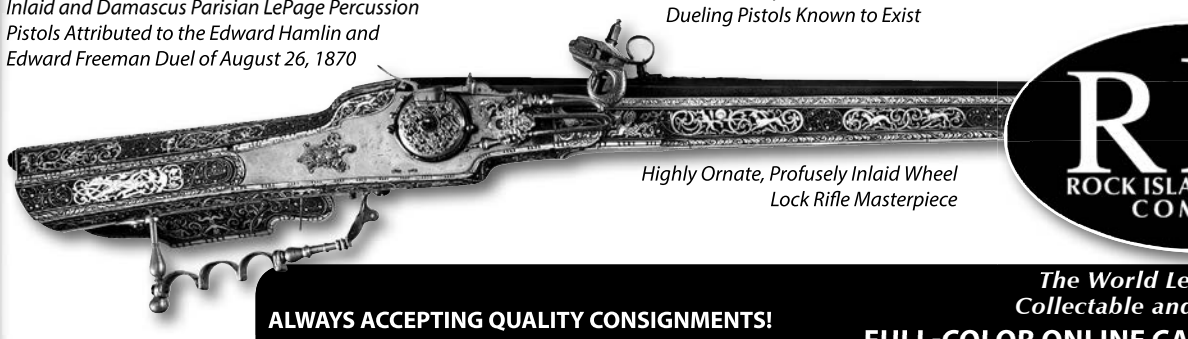
Highly Desirable Ainsworth Sub-Inspected U.S. Colt Single Action Cavalry Model Revolver

Documented Early Production Gustave Young Factory Engraved, J.P. Lower Shipped Colt Model 1878 Sheriff Model Double Action Revolver with Factory Letter



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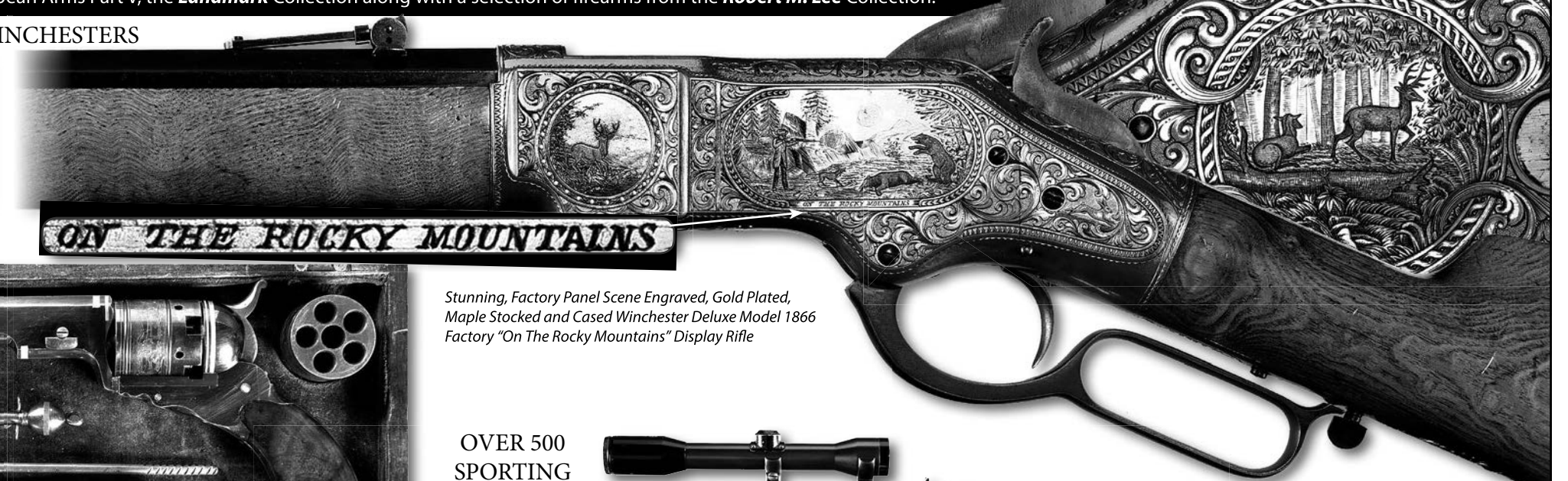
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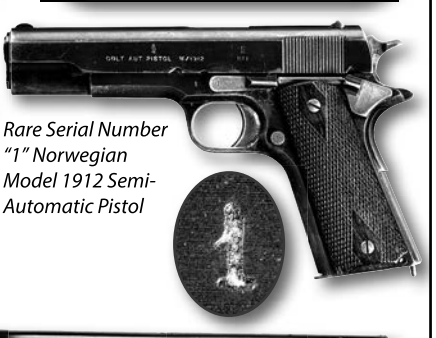


Extremely Rare Documented World War II "Heinrich Himmler" Presentation J.P. Sauer Model 38H Semi-Automatic Pistol





Superb Sequential Pair of Elaborately Precious Metal Inlaid Westley Richards 410 Gauge Droplock Shotguns with Case



Rare Serial Number "1" Norwegian Model 1912 Semi-Automatic Pistol



d John Manton Flintlock

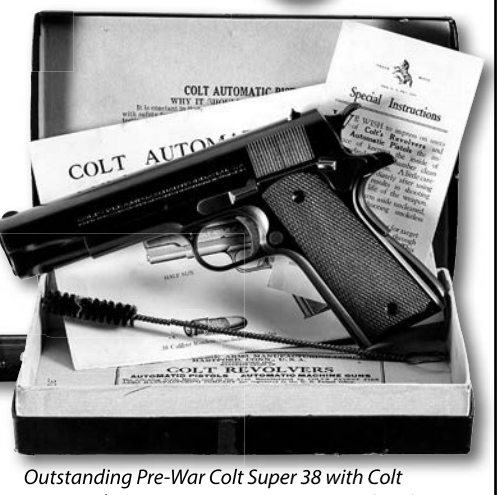


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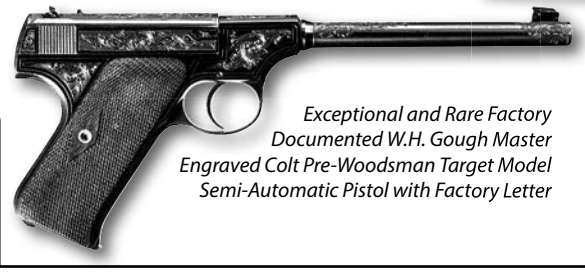
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Exhibitions



Frank Herrera (b. 1940), *Parque de Buen Retiro, Madrid*, 2012.

—Through April 9
—Hagerstown, Maryland

The Washington County Museum of Fine Arts presents *Frank Herrera: On the Road Again*. This exhibit includes photographs taken at some of Herrera's favorite destinations. According to the museum, the images "feature the hallmarks of his style: remarkable light, thoughtful composition, and exquisite detail."

The museum is located at 401 Museum Drive in Hagerstown. Hours are Tuesday through Friday, 9 a.m. to 5 p.m., Saturday, 9 a.m. to 4 p.m., and Sunday, 1 to 5 p.m. Admission is free. For more information, call (301) 739-5727 or visit (www.wcmfa.org).



Frederic Edwin Church (1826-1900), *Cotopaxi*, 1853, oil on canvas, 9¾" x 14½".

—Through April 16
—New Britain, Connecticut

The New Britain Museum of American Art presents *Vistas del Sur: Traveler Artists' Landscapes of Latin America from the Patricia Phelps de Cisneros Collection*. In 1997 Gustavo and Patricia Phelps Cisneros began collecting views of Latin America that had been painted by visiting artists, including Martin Johnson Heade, Frans Post, Auguste Morisot, Camille Pissarro, José María Velasco, and Marc Ferrez. The works in the collection vary from romanticized scenes based on Western conventions to botanical, zoological, and ethnographic paintings. A catalog, *Traveler Artists: Landscapes of Latin America*, accompanies the exhibit.

The museum is located at 56 Lexington Street in New Britain. Hours are Sunday through Friday, 11 a.m. to 5 p.m.; until 8 p.m. on Thursday; and Saturday, 10 a.m. to 5 p.m. Admission is $15 for adults, $12 for seniors, $10 for students and for youths 13-17, and free for children 12 and under and for members. For more information, call (860) 229-0257 or visit (www.nbmaa.org).



Samuel F.B. Morse (1791-1872), *Gallery of the Louvre*, 1831-33, oil on canvas, 73¾" x 108". Terra Foundation for American Art, Daniel J. Terra Collection.

—February 17-June 4
—Winston-Salem, North Carolina

The Reynolda House Museum of American Art will present *Samuel F.B. Morse's "Gallery of the Louvre" and the Art of Invention*. Morse studied art in Europe before he invented the telegraph and Morse Code. The museum notes that *Gallery of the Louvre* was "begun while he was living in Paris in 1831, [and] he conceived the painting as a way to introduce European masterpieces to American audiences decades before the founding of art museums in the United States." The massive 6' x 9' canvas pictures 38 Renaissance and Baroque masterpieces that Morse considered to be the finest works inside the Louvre. The show will include early telegraph machines from the Smithsonian's National Museum of American History, 19th-century paintings and prints from Reynolda House's own collection, and old master prints from Wake Forest University.

The Reynolda House is located at 2250 Reynolda Road in Winston-Salem. Hours are Tuesday through Saturday, 9:30 a.m. to 4:30 p.m., and Sunday, 1:30 to 4:30 p.m. Admission is $14 for adults and is free for children 18 and under, students and military personnel with I.D., and employees of Wake Forest University and Wake Forest Baptist Medical Center with I.D. For more information, call (888) 663-1149 or visit (www.reynoldahouse.org).



Howard Cook (1901-1980), *Looking up Broadway*, 1937, lithograph. National Gallery of Art, Washington, D.C., Reba and Dave Williams Collection, gift of Reba and Dave Williams.

—February 26-August 6
—Washington, D.C.

The National Gallery of Art will present *The Urban Scene: 1920-1950*. The exhibit will include 25 black-and-white prints by well-known and lesser-known artists depicting bustling city crowds and the "spectacle of urban modernity" in an age that saw many changes in metropolitan areas.

The gallery is located between Third and Ninth Streets along Constitution Avenue NW in Washington, D.C. Hours are Monday through Saturday, 10 a.m. to 5 p.m., and Sunday, 11 a.m. to 6 p.m. Admission is free. For more information, call (202) 737-4215 or visit (www.nga.gov).



Alfred Stieglitz (1864-1946), *Georgia O'Keeffe*, 1920-22, gelatin silver print, 4½" x 3½". Georgia O'Keeffe Museum, Santa Fe, New Mexico. Gift of The Georgia O'Keeffe Foundation, © Georgia O'Keeffe Museum.

—March 3-July 23
—Brooklyn, New York

The Brooklyn Museum will host *Georgia O'Keeffe: Living Modern* as part of "A Year of Yes: Reimagining Feminism at the Brooklyn Museum," in celebration of the tenth anniversary of the Elizabeth A. Sackler Center for Feminist Art. According to the museum, the exhibit will examine "the modernist persona that Georgia O'Keeffe crafted for herself through her art, her dress, and her progressive, independent lifestyle. It will mark the first time O'Keeffe's understated yet remarkable wardrobe will be presented in dialogue with key paintings, photographs, jewelry, accessories, and ephemera." Following the exhibition in Brooklyn, *Living Modern* will travel to the Reynolda House Museum of American Art, Winston-Salem, North Carolina, and then to the Peabody Essex Museum, Salem, Massachusetts.

The Brooklyn Museum is located at 200 Eastern Parkway in Brooklyn. Hours are Wednesday through Sunday, 11 a.m. to 6 p.m., until 10 p.m. on Thursdays, and until 11 p.m. on the first Saturday of the month. Admission is $16 for adults, $10 for seniors and students, and free for youths 19 and under and for members. For more information, call (718) 638-5000 or visit (www.brooklynmuseum.org).



Carte-de-visite photograph, 1860-68, by James Wallace Black of Ralph Waldo Emerson (1803-1882). Photo courtesy Concord Free Public Library.

—March 7-May 30
—Concord, Massachusetts

The Concord Free Public Library Art Gallery will present *Picturing Emerson: A Selection of Lifetime Portraits of Ralph Waldo Emerson* in conjunction with the forthcoming book *Picturing Emerson: An Iconography* by Joel Myerson and Leslie Perrin Wilson. The exhibit will show portraits of Emerson spanning his life that were created during his lifetime.

The gallery is located in the library at 129 Main Street in Concord. Hours are Monday through Thursday, 9 a.m. to 9 p.m., Friday, 9 a.m. to 6 p.m., Saturday, 9 a.m. to 5 p.m., and Sunday, 1 to 5 p.m. Admission is free. For more information, call (978) 318-3342 or visit (www.concordlibrary.org).



Edward S. Curtis (1868-1952), *Piegan Encampment*, 1900-11, photogravure, 12" x 16".

—May 11-September 10
—Muskegon, Michigan

The Muskegon Museum of Art will present *Edward S. Curtis: The North American Indian*, a comprehensive survey of Edward S. Curtis's masterpiece, *The North America Indian*, a series of 20 bound books, each accompanied by a portfolio of photogravures (fine art intaglio-printed photographs). According to the museum, "For what may be the first time, the entire collection of 723 photogravures will be put on display. In Curtis's 30-year desperate quest to document what he believed to be a 'vanishing race,' he organized a massive and decades-long ongoing artistic collaboration that left in its wake arguably history's most celebrated photographic and ethnographic achievement. The rich and varied cultures of 80 different Native American tribes, most of which survive today in 21st-century America despite a half millennium of innumerable obstacles, are displayed in Curtis's photographs."

The museum is located at 296 West Webster Avenue in Muskegon. Hours are Tuesday through Saturday, 11 a.m. to 5 p.m., and Sunday, noon to 5 p.m. The museum remains open until 8 p.m. on Thursdays, and admission is free on Thursdays from 4 to 8 p.m. Admission is $8 for adults, $5 for students, and free for youths 17 and under and for members. For more information, call (231) 720-2570 or visit (www.muskegonartmuseum.org).



Woman's jacket and petticoat, East Indian textile, worn in New York, circa 1790, from an earlier textile, mordant-painted and resist-dyed cotton, lined with linen, reproduction kerchief. Museum purchase.

—March 25, 2017, through March 2019
—Williamsburg, Virginia

The DeWitt Wallace Museum of Decorative Arts will present *Printed Fashions: Textiles for Clothing and Home*. The exhibit will include a variety of objects dating between 1700 and 1820 from India, England, France, and Colonial America. Among them will be men's and women's garments, women's accessories, a doll dressed in original clothing from the 1770s, quilts and an Indian palampore bedcover in brilliant colors, a trunk linked with rare, early printed cotton, case covers for chairs, curtains and valances for tall-post beds, plus study documents that show printing techniques, advances in printing chemistry, and trends in design.

The DeWitt Wallace Museum is located on the grounds of Colonial Williamsburg at the intersection of Francis and South Henry Streets in Williamsburg. Tickets are available to the museum only or as a part of a combination pass to other facilities at Colonial Williamsburg. For complete information on hours and admission, call (757) 220-7724 or visit (www.colonialwilliamsburg.com).

Maine Antique Digest includes, as space permits, brief announcements of exhibitions planned by galleries, museums, or other venues. We need all press materials at least six weeks in advance of opening. We need to know the hours and dates of the exhibit, admission charges, and phone number and website for further information. All listings must include an image. Electronic images are preferred, but we can accept photographs or slides. The information may be e-mailed to <exhibitions@maineantiquedigest.com> or mailed to Exhibitions, Maine Antique Digest, PO Box 1429, Waldoboro, ME 04572.

Marion Antique Auctions, Marion, Massachusetts

Mostly Nautical

by Frances McQueeney-Jones Mascolo

Frank H. McNamee and C. David Glynn, who run Marion Antique Auctions, have deep roots in southeastern Massachusetts, and they deliver objects relevant to the area.

Marion Antique Auctions moved its November 26, 2016, sale to the Music Hall across from the harbor in downtown Marion, Massachusetts. The setting was slightly crowded but appropriate to the antiques offered, as most had a local or coastal connection.

Once known as Veterans' Hall, the 125-year-old imposing brick building was given in 1891 to the town by Elizabeth Taber, who also built parks, a library, and Tabor Academy, which she named not for herself but for Mount Tabor and its biblical significance. The VFW hall, where Marion Antique Auctions ran previously, has closed for renovations to transform into a town and senior center.

Frank H. McNamee and C. David Glynn, who run Marion Antique Auctions, have deep roots in southeastern Massachusetts, and they deliver objects relevant to the area. Material from area estates and collections routinely draws a full house. The marine trade was present and accounted for—and busy.

The sale opened with marine and whaling objects from the collection of the late Michael Ippolito of Bridgewater, Massachusetts. Ippolito was a historian, scholar, beloved teacher, athlete, and collector whose interest in whaling made for a deep collection. Four walking sticks from the Ippolito estate sold. A 19th-century scrimshaw whalebone and baleen example carved with a closed fist handle sold for $660 (includes buyer's premium). A 19th-century example, also with a closed fist handle, had a scrimshawed lace cuff and brought $600. A pair of scrimshaw whalebone, baleen, and teakwood knitting needles with carved clenched fists brought $1200 (est. $300/500). A whalebone measuring stick, 29¼" long, and a 14" rolling pin with a turned handle and a mahogany center fetched $1020 together. A lot of two scrimshaw whales' teeth, signed by 20th-century New Bedford scrimshander Robert Monfils, sold for $1860 (est. $400/600). One tooth depicted a stove boat and the other a stove boat with a portrait of Herman Melville. Both came from the Ippolito estate.

Ippolito also collected whaling tools. A group of three including a chopper with a whalebone handle, signed "James Carr," a whalebone seam rubber carved with a sailor's knot, and a lignum vitae seam rubber brought $720. A 19th-century grommet iron harpoon with attached weaving strands, 13¼" long, brought $1320. A 19th-century cast steel sliver spade, signed "JD," was determined to have been made by James Durfee of Fall River, Massachusetts, or Joseph Dean of Assonet, Massachusetts, and sold for $570.

A lot of 34 New Bedford whale oil bottles, one of which contained Gay Head clay, boxes, and tins, with an advertising card, mostly from William Foster Nye's 1844 oil company, today known as Nye Synthetic Lubricants, sold for $720. Three walrus tusks carved by Eskimos as cribbage boards, from the Ippolito estate, brought $1200.

A 19th-century carved wood folk art figure of Abraham Lincoln, probably sailor made, was the auctioneer's favorite object in the sale. It realized $1800.

Ippolito had gathered an impressive collection of whaling books and ephemera. The highlight of them was a lot of four rare 19th-century books on whaling, two of which described whaling in the South Seas, that brought $1560 (est. $400/500). A lot of three books included *Wrecks around Nantucket: 1664-1915* by Arthur H. Gardner and published in 1915 by the Inquirer and Mirror Press; *History of Nantucket* by Obed Macy; and a third book of letters from an American farmer published in London in 1782. The lot realized $1080.

Two whales' teeth, one decorated with a scrimshaw scene of an American whaleship and a pod of whales and the other with a whaleship and two whaleboats with crews hunting a whale, sold for $1250 online. A Nantucket friendship basket by José Formoso Reyes with an ebony whale on the lid and a broken hinge was accompanied by the original Reyes brochure of 1960 and was passed. (It had seemed to sell on the day.) The basket had been owned by astronomer Margaret Harwood, the first director of the Maria Mitchell Observatory on Nantucket.



The highlight of the Ippolito scrimshaw was a rare 9½" x 5⅞" sailor-made watch hutch in the form of a house with a porch with a woman in the doorway beneath an upper balcony, where the watch would be placed. It brought $2760. Marion Antique Auction photo.



This bell, dated 1798 and made from bell metal, may have been cast in Boston. It has been cleaned; the bolt connecting the bell to the overhead bracket is replaced; and it is set in a modern wooden stand. It realized $780.



***As the Storm Nears*, a 34" x 55" oil on canvas by Charles Henry Gifford (1829-1904) in a period carved and gilded frame that is probably original, sold for $22,800. The painting, dated from 1877 or 1878 and estimated at $20,000/30,000, retains a Vose Galleries label and a collection label for R. Judge and D. Hanrahan. It came most recently from the estate of Noel Taber Hill.**



A 38" x 96" oil on canvas view of Clark's Point Lighthouse in New Bedford by contemporary New Bedford artist Robert Duff with a dory in the foreground and sailing vessels offshore sold for $2400 (est. $1000/2000). The painting was one of three commissioned by a New Jersey pharmaceutical company for $25,000 each. A New York couple who summered in Marion consigned the painting, and it went to an area collector.



This oil on canvas, 20" x 30", *Ship in Storm off Coast,* was attributed to Massachusetts artist Clement Drew (1806-1889), and a modern plaque affirmed that attribution. It sold in the room for $1200.

☞

A centennial American tip-top tea table on a tripod base with claw feet and inlaid with an American eagle, two American flags, and portraits of Martha Washington, George Washington and the Marquis de Lafayette sold online for $1980. An L. & J.G. Stickley quartersawn oak daybed with mortise and tenon construction, slatted sides, original finish, and some wear was signed on the side rail. There was no cushion. It sold for $540 (est. $800/1200). An 18th-century Newport mahogany slipper-foot tea table in the Goddard/Townsend style, estimated at $3000/5000, had some repairs and wear and was passed. A previous estimate from another appraiser had valued it at $28,000.

A 92" tall American mahogany tall clock, circa 1810, with a Scottish dial and works by John N. Smith of Pittenweem, Fife, Scotland brought $2640. The clock was not in working order, but its fretwork was original; its brasses had been stripped for the World War II metal drive and later replaced. Smith was known for producing complicated mechanisms and distinctive dials. A late 18th-century English mahogany bracket clock by Joseph Catherwood of London with brass trim and engraved works had a replaced dial but retained fragments of the original paper dial. The 19" high clock had been working but was not guaranteed to continue to do so. It sold for $1800.

Ferry Crossing, thought to be a view of the Acushnet River, which runs between New Bedford and Fairhaven, was an oil on canvas, 12" x 20", by the Rotterdam artist Albert van Beest (1820-1860), who in his 20s arrived in New York and set up as an instructor. One student was William Bradford of New Bedford, and the two artists later shared space in New Bedford where they collaborated. The painting came from the Hill estate and sold for $9600.

A 20" x 27¼" sunset seascape signed by John Hammerstad (1842-1925) brought $1560 (est. $200/300).

A 19th-century alabaster of a nude on a rock with a crab in the surf, 25" high, by Pietro Bazzanti (1842-1881) of Florence, Italy, sold for $2520. A 27½" high bronze figure of a white male slave by New York sculptor Helen Gertrude Sahler (1877-1950), who was also a painter and a writer, sold for $2280.

A Tiffany & Co. sterling footed asparagus tray with an inset sterling liner with a floral and shell decoration sold for $2640 (est. $1500/2000). A late 19th-century silver serving spoon and fork, each decorated with a figure serving two cherubs and the fork engraved with a lobster, sold for $984 (est. $200/400). A Gorham sterling flatware service for 12 in the Chantilly pattern brought $1680; a Towle service for 12 was $1440. A five-piece sterling, ebony, and Formica coffee and tea service, designed by Donald Colflesh for Gorham, circa 1970, was estimated at $18,000/26,000 and was passed.

A late 19th-cenury pair of 12½" tall Bohemian cranberry and enamel lusters with portrait medallions of children and flowers and fancy cut prisms sold online for $1750. They came from a Block Island antiques dealer.

For more information, see (www.marionantique auctions.com) or call (800) 648-7523 or (508) 748-3606.



Charles Henry Gifford (1839-1904), who was born and died in Fairhaven, Massachusetts, also spent time in Europe. His *European Mountain Landscape with Figures*, a 12" x 17½" (sight size) oil on canvas, is dated 1888 and sold for $1200.



The carved and painted mid-20th-century American eagle advertising "The Butler Policy" had been retrieved from a building by Michael Ippolito. It brought $1440. Marion Antique Auction photo.

This 19½" x 30" oil on canvas scene of a beached sailing vessel with figures and a horse cart is signed and dated 1888 by Samuel Phillips Jackson (British, 1830-1904), who painted frequently along the coast of Devon and Cornwall. The painting brought $3900 (est. $2000/3000).





This 16½" x 20" oil on canvas scene of sailing vessels off the Isle of Wight by Thomas Buttersworth (British, 1768-1842) retains much of the original label from the London gallery H. & P. de Casseres. From the estate of Noel Taber Hill (1941-2016) of South Dartmouth, Massachusetts, airline pilot, antiques dealer, sailor, fisherman, and entrepreneur, it fetched $9000.



The Alexander Calder (1888-1976) colored lithograph *Bubbles*, 29½" x 22", is signed in pencil and numbered 73/100. It sold for $1980.



This circa 1950 oil on canvas, a 20" x 24" view of the general store at Truro by Provincetown artist Robert N. Berglund (1921-2016), was shown in 1953 at the Cape Cod Art Association show in 1953 where, according to a label on the back of the canvas, it had been priced at $275. Here it realized $1560. Berglund taught fine art at Boston University for some years and spent much of his career as an advertising executive in Boston.



Bidders settled into the auditorium for the auction at the Marion Music Hall.



Michael Ippolito's group of 50 whalebone fids and other objects, many with carved fists and turned and geometric designs, is set in a shadow box and sold on the phone for $2880 (est. $500/800). Marion Antique Auction photo.



***Loch Ness*, a 20" x 30" oil on canvas view by British Royal Academy artist Alfred de Bréanski (1852-1928), is unframed but signed by the artist and sold online for $1562.50.**



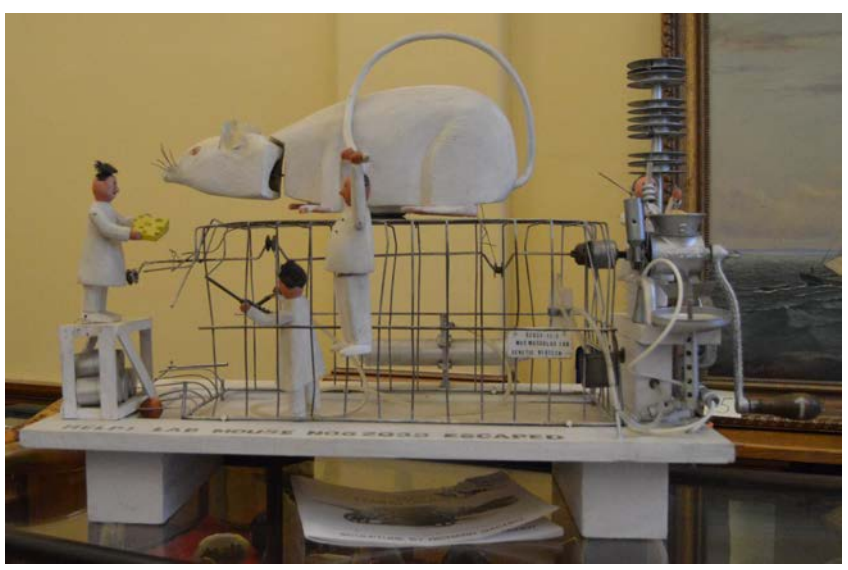
Cape Ann artist Wayne Morrell (1923-2013) was represented by *Nor'east Winds off Camden, Maine*, a 24" x 36", oil on canvas that brought $2400. The painting bears two labels from Roger King of Newport, Rhode Island, and is inscribed, "This is one of my finest ship paintings I've ever painted."



A 57" long model of a U.S. ship from the Spanish-American war with the original case sold for $1200. Its brass has been polished, and the model was accompanied by a period photograph of the vessel and two postcards. Marion Antique Auction photo.



Robert Berglund's 20" x 24" oil on canvas *Low Tide* sold online for $812.50. The picture had been included in the Provincetown Art Association's second 1948 exhibition and retains labels from that show.



A 1986 sculpture by Long Island, New York, artist Richard Gachot, *Help! Lab Mouse NOG 2033 Escaped*, a kinetic work with a giant lab rat with miniature human figures, 24" x 34" x 16", was a very good buy when it sold for a very reasonable $360. Gachot's work has been exhibited extensively.



A 19th-century Royal Navy rum tub with brass fittings and an acorn finial would have been used aboard ship to dispense daily rum rations. With brass lettering reading "The Queen / God Bless Her," the tub fetched $1750 online. It is pictured with a 49" long Van Tromp foghorn made by the National Alarm Company and patented in Boston in 1867 that sold for $240.



Frank H. McNamee, left, and C. David Glynn, who run Marion Antique Auctions, have deep roots in southeastern Massachusetts, and their auctions bring to market maritime objects with local history.



Tables incorporating heavy brass marine objects were in the auction. Two brass portholes (one shown) marked "Wojidkow, Sweden" and "Encast Securitglas" were used to make a pair of 16½" x 21" tables. The 52-pound tables sold for $492. Not shown, an even heavier 74-pound 40" long coffee table with a Herreshoff folding anchor brought $420.

Richmond, Indiana

Heartland Antique Show, Fall Edition

by Don Johnson

There was a problem at the fall edition of the Heartland Antique Show, held November 19, 2016, on the Wayne County Fairgrounds at Richmond, Indiana. A number of them, actually. But it wasn't the show that was at issue.

The challenges, so to speak, were found in the booth of Jeff and Carol Reinhard of Plain City, Ohio. The couple offered several examples of Depression-era schoolwork with a folk art twist, each having a story problem accompanied by a watercolor decoration on ledger paper. The works have been attributed to Samuel Erb, a teacher at the Carlisle Indian Industrial School in Lancaster County, Pennsylvania. One example pictured a seated blue cat overlapping concentric rings. The question was this: "Seven men bought a grinding stone of 60 inches in Diameter, each paying 1/7 part of the Expense; what part of the Diameter must each grind down for his Share." An answer and explanation filled out the page, which was housed in a contemporary paint-decorated frame and tagged $175.

> **"The idea is to create energy by having them all in one building."**

Having served as a school principal for 40 years, Jeff Reinhard was naturally attracted to the works. "It's interesting that we've discovered 'creative thinking,' and this is the type of story problem we want kids to be able to do," he said.

It seemed fitting to have folky math puzzles offered at the show. Jennifer Sabin, who has managed Heartland since its inception in 1990, has been doing some calculations of her own lately. However, they largely involve the summer show.

Some background is in order. Heartland began as an annual June show 27 years ago. Over time a fall show was added. Changes in the trade led to fluctuations in the number of dealers at the events. The June show, still Heartland's main event, grew to about 200 dealers before sliding to the present level of a little more than 100.

Although Heartland's origins involved livestock barns, a large canvas tent, and outdoor spaces, it eventually transitioned to two modern climate-controlled buildings on the fairgrounds—the Kuhlman Memorial Center and the Tom Raper Expo Center. The smaller fall show has always been housed in just the Tom Raper Expo Center.

Beginning with this year's summer show, to be held on June 3, Sabin will consolidate all the dealers in the Tom Raper Expo Center. The announcement to her dealers was met with mixed opinions. Sabin is confident it's for the best.

"The idea is to create energy by having them all in one building," she said. "This is a proactive thing I'm doing."

Sabin said the consolidation allows for a floor plan with more uniform spaces. The summer show will feature just over 100 dealers. The autumn event will remain unaffected by the summer assimilation.

At the 2016 fall show, it was business as usual with 80 dealers and a respectable crowd. After the June show, where the gate was down and sales were slow, things were back to normal in November, spurred by a good-size crowd of enthusiastic buyers who weren't shy about pulling out their checkbooks.



Story problem with watercolor decoration on ledger paper, attributed to teacher Samuel Erb of Lancaster County, Pennsylvania, contemporary paint-decorated frame, $175 from Jeff and Carol Reinhard of Plain City, Ohio.



Hooked rug promoting Stag brand potatoes of Maine, 18¼" x 27¼", $650 from Brenda Daniel of B. Hannah Daniel Antiques, Athens, Alabama.



Two-part octagonal table in yellow paint, the legs chamfered, 55½" wide, $1200 the pair from David Cotton and Heather Malott of Cotton's Antiques, Wabash, Indiana.



Steiff camel pull toy, 1912, $1550; zoo sign, single-sided, painted wood, from Tonawanda, New York, 1940s, approximately 14' high, $4750 from Don and Marta Orwig of Corunna, Indiana.



Early butter churn in original celery-green paint, with buttonhole loop banding and original dasher, $1450 from Brendan Edgerton of Country Cupboard Antiques, Princeton, Wisconsin.



Dartboard meant to spin, 18" diameter, sold by Jim and Toni Stoma of Latcham House Antiques, Waterville, Ohio.

"It's one of the best shows we've done in quite a while, both buying and selling," said Tim Chambers of Missouri Plain Folk, Sikeston, Missouri. "A hooked rug that didn't sell at the New Hampshire Dealers show sold here…. I bought two things walking down the aisle this morning, and they were the first things I sold."

He was equally enthusiastic about the changes coming to Heartland this summer. "I'm excited to have the June show here in one building," he said, noting confidence in the promoter. "There's nobody I'd rather have at the helm than Jennifer. Nobody takes it more personally."

Heartland has a solid reputation for great country antiques and Americana. That was evident once again across the floor. Items ranged from a Kentucky sugar chest in cherry, circa 1820, having turned legs and its original finish, priced at $5800 by Claude and Sharon Baker of Baker American Antiques, Daytona

Beach, Florida, to a single-sided "Zoo" sign, made of painted wood in the form of a snake wrapped around a pole, having been used in the 1940s at Tonawanda, New York, approximately 14' high, marked $4750 by Don and Marta Orwig of Corunna, Indiana.

When asked about his show schedule, Orwig noted that he's trimmed things up a bit, with pleasant results. "I've cut out everything but the good ones," he said. "The good ones are great." Heartland is among them.

Sales were evident across the floor. There was a pair of miniature buttocks baskets, measuring 2" and 2½" wide, priced at $245 each from Shane Hawkins of The Log House, Cambridge City, Indiana. The baskets, which Hawkins had acquired from an antiques dealer who retired after 45 years in the business, sold early in the morning. The same held true for a paint-decorated dome-top box boldly lettered "Ohio" on the front, offered by Al Benting and Jane Jarvis Benting of Benting & Jarvis Antiques, Barrington, New Hampshire. Larger than a document box but small enough to fit on a table, it was priced at $650 and quickly sold. The piece was in the right location to sell, as Richmond is just west of the Ohio state line, and the show draws plenty of collectors from the Buckeye State. Yet, it came from farther away. "Strangely enough, we bought it in New Hampshire," noted Jane Benting.

One of the more unusual items at the show was an early 19th-century table mat of Hawaiian design but possibly made in New England following a visit to the islands by New Hampshire missionaries. It has appliquéd whales in brown and indigo, their features enhanced with embroidered eyes and tongues. With additional designs of fronds, it was mounted in a 30" square frame and priced at $1825 by Halsey Munson of Decatur, Illinois. That textile typified the quality and variety offered at Heartland.

Although it's easy to see the fall edition of Heartland as the lesser of the two shows in Richmond, the November event continues to bring to market solid material that makes the event no less appealing than its summer sibling.

For more information, phone Sabin at (843) 812-0282 or visit (www.heartlandantiqueshow.com).



Disabled American Veterans sign, painted fiberboard, the back lettered "Chapter 27 1931" but the helmets of World War II vintage, 47½" in diameter, $900 from Scott Lippert of Dexter, Michigan, and Randy Lippert of Chelsea, Michigan.



Miniature buttocks baskets priced at $245 each and sold during the show by Shane Hawkins of The Log House, Cambridge City, Indiana.



Paint-decorated dome-top chest lettered "Ohio," priced at $650 and sold by Al Benting and Jane Jarvis Benting of Benting & Jarvis Antiques, Barrington, New Hampshire.



Starburst wooden architectural piece, $395; tray, 51½" long, $395; red bowl, $395 from Linda Miller of Miller House Antiques, Carroll, Ohio, and Kent and Cheryl Williams of Pickerington, Ohio.



Cobalt-decorated three-gallon jug, $350 from Wayne and Madeleine Powell of Sugarcreek Township, Ohio.



Kentucky cherry sugar chest in original finish, circa 1820, $5800; Woodlands Native American burl bowl, $4500; Indian game ball, $250 from Claude and Sharon Baker of Baker American Antiques, Daytona Beach, Florida.



Paint-decorated rope bed with bold turnings and paneled headboard, $545 from Joe Urbanick of Antiques by the Falls, Painesville, Ohio. ☞



Unidentified blue and white jacquard coverlet, 1835, eight-pointed stars in the corner blocks, $479 from Terrell Medd of History Haven Antiques, Connersville, Indiana.



Twelve-tin pie safe in alligatored green paint, the top painted red, fylfot designs on the tins, the upper tins dated 1848, slight chamfer to the legs, $2450 from Judson and Karen Fults of Lakeview, Ohio.





Wooden model of an Italianate house, the incised surface mimicking bricks, with pseudo stone/ stucco trim and window frames, the flagpole with a 13-star flag, 1860-80, 23" high overall x 21", $850 from Tim and Charline Chambers of Missouri Plain Folk, Sikeston, Missouri.



Hawaiian-design textile, early 19th century, mounted in a frame, 30" square, $1825 from Halsey Munson of Decatur, Illinois.



Hutch table with two-board top and triple-mortised base, in original red wash, the pegs replaced, $1150; rocking horse in old mustard dappled paint, old repairs to head and neck, $565 from Dan and Debbie Schrum of Granville, Ohio.



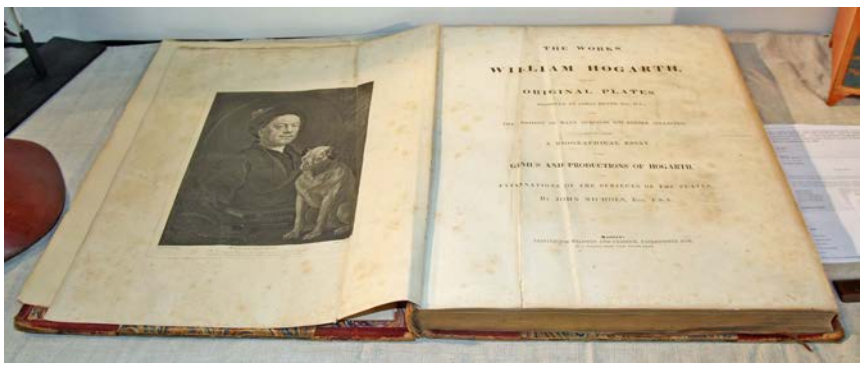
Black mammy doll, $135; black male doll, $185; Ideal golden teddy bear, jointed, 1910s, $385; painted doll cradle, $225 from Lynn Capizzo of Lyndale Primitive Antiques, Harrison Township, Michigan.



Carousel horse from the Pittsburgh area, 1880s, $3800; full-bodied weather-vane found in Galena, Illinois, $9200 from Doug Supinger of Troy, Ohio.



Horse weathervane from an Amish farm in Indiana, sheet metal, circa 1900, 54" x 36", three legs shot off and repaired, $1450 from Robert Perry of Orchard Park, New York.



Elephant folio *Works of William Hogarth*, containing every image the master printmaker made, $1650 from Judi and Cy Stellmach of Blue Dog Antiques, Stafford Springs, Connecticut.



Santa Claus Travels picture cube puzzle by McLoughlin Brothers, circa 1897, original box, $3750 from Betty Bell of Dallas, Texas.



Articulated artist's mannequin, late 19th century, 18" high, $595 from Colleen Boland Alpers of Cedar Rapids, Iowa.



Trolley fare box with copper face, found in Memphis, Tennessee, made by the Johnson Fare Box Company, 1910-20, 19" high x 7½" square, excellent working condition, $545 from Jonathan and Toni Smith of Smith and Morgan Antiques, Clarkston, Michigan.



Folk art child's chest with glove drawers and paneled sides, 25" high overall x 18½", $795 from Inez Allen and Nan Donovan of City Mouse Country Mouse Antiques, Cincinnati, Ohio.



Schimmel-type carved eagle/ bird, mid-19th century, 18" high, as is, $525 from Barbara Rochelle of Toledo, Ohio.



Large dough box in walnut or birch, 30" x 56¼" x 30", $1150; oil on canvas winter scene by Indiana artist Joseph Albert Trover (1915-2002), $350 from Fred Henderson of Sharpsville, Indiana.



Banister-back chair, $395; wallpaper box, 14" high x 18" in diameter, $900; New England tea table, $1850 from Bruce Rigsby of Lancaster, Kentucky.



Foot warmers from John and Linda Hood of Springhouse Farm Antiques, Lewis Center, Ohio. The double-handled example (left) in an unusually large size, 13" square, was priced at $395.

Bonhams, New York City

American Art Sale

by Julie Schlenger Adell
Photos courtesy Bonhams

Bonhams was the last of the auction houses to hold its American art sale right before the Thanksgiving break. Coming at the end of an event-filled week, the Tuesday afternoon auction on November 22, 2016, saw some competitive and active bidding in the salesroom.

"There was a bit of an uptick in the market."

"It felt positive and refreshing," commented head of department Kayla Carlsen, "with bidders actively participating and engaged. It was different from the way they were in the spring. It felt like a real auction."

Furthermore, she said, "There was a bit of an uptick in the market. We saw bidders who reentered the market after a season or two off." She added, "There are always some misses that I wish had done better."

The sale totaled $3.09 million, with 69 of the 97 lots selling, for a 71% sell-through rate.

"We saw activity from institutions, dealers, and private buyers," said Carlsen, "and some new buyers we hadn't previously dealt with. Smaller institutions seem to not be feeling as pinched," she noted.

The top lot of the sale was Paul Howard Manship's Art Deco sculpture *Diana*, which sold for $727,500 (includes buyer's premium). It had an estimate of $400,000/600,000. The sculpture, inscribed and dated 1921, came from the estate of Sylvia McLaughlin of Berkeley, California. It was the cover lot of the catalog.

After attending almost a week of sales with accompanying lectures and receptions, plus the American Art Fair with its two receptions and lectures, and visiting the galleries that were part of the Just Off Madison event, participants seemed anxious either to get back home or get out of town for the Thanksgiving holiday. Since Bonhams was the last event on the calendar, many dealers and collectors left after the Christie's sale in the morning. Nevertheless, Carlsen was pleased with the participation level.

Besides Manship's *Diana*, other top lots included Marsden Hartley's *Still Life with Calla*, which sold for $217,500 (est. $100,000/150,000). "It was in perfect condition, with an original Hartley frame, and had an attractive estimate," noted Carlsen. Martin Johnson Heade's *Seascape at Sunset* sold for $271,500 (est. $120,000/180,000) to dealer Mark Brock of Concord, Massachusetts, and Sanford Robinson Gifford's *Arch of Nero at Tivoli from the West* sold for $150,000 (est. $40,000/60,000).

Commenting on the sale, Carlsen allowed that "sellers were a bit more judicious in their offerings during an election year, so there were fewer things on the market. This sparked more demand. Not one genre suffered—Ash Can, nineteenth century, sculpture, illustration, and Impressionism all sold."

Looking ahead to the spring sale in May, Bonhams "will continue to put conservative estimates on things, will be selective, and will keep the sale under a hundred lots," Carlsen predicted. "I like to have a well-balanced sale with all genres represented."

Further information is available at (www.bonhams.com).



Diana **by Paul Howard Manship (1885-1966), inscribed and dated 1921, bronze with greenish-brown patina and select areas of silver plate, sold for $727,500 to a bidder on the phone. The 38¼" high sculpture on a 1½" marble base had an estimate of $400,000/600,000. "I've never seen one with this much silver," said head of department Kayla Carlsen during the auction preview, explaining that the bronze was handed down over three generations. It came from the estate of Sylvia McLaughlin of Berkeley, California, having descended in the family of George E. Cranmer of Denver, Colorado.**



Newsboy **by Karl Witkowski (1860-1910), estimated at $5000/7000, sold for $18,750 to a bidder on the phone. The signed and dated ('99) 20⅛" x 14⅛" oil on canvas had last sold at Christie's, New York, on March 4, 2010, lot 178, for $10,625.**



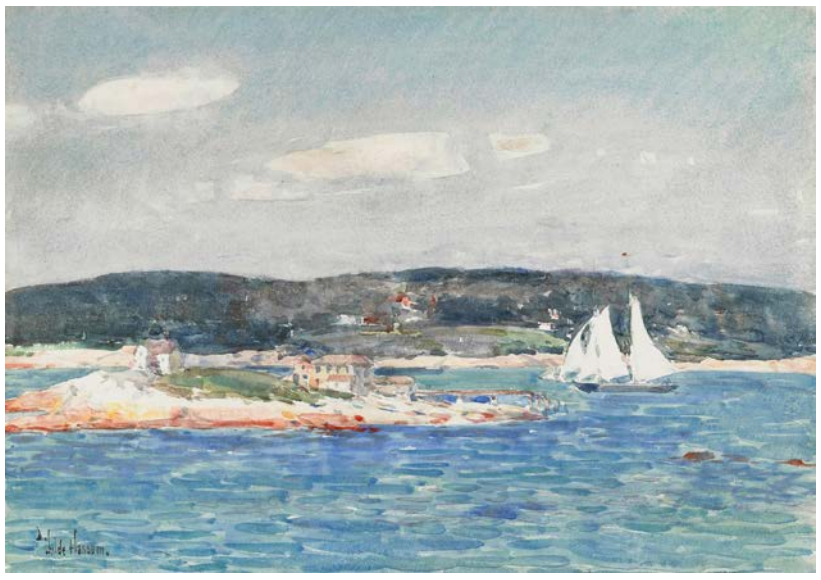
Windy Doorstep **by Abastenia St. Leger Eberle (1878-1942), bronze with dark brown patina, 14" high, sold for $60,000 (est. $25,000/35,000) to a buyer bidding online. The sculpture had last sold at Sotheby's, New York, on April 8, 2011, lot 116, for $43,750 (est. $15,000/25,000).**



Seascape at Sunset **by Martin Johnson Heade (1819-1904), oil on canvas, signed lower right, 10¼" x 20¼" , painted 1876-83, was bought in the salesroom by dealer Mark L. Brock of Brock & Co., Concord, Massachusetts, who paid $271,500 for it (est. $120,000/180,000). Heade, a Hudson River school artist, was inspired by a variety of subjects, including marshes, hummingbirds, floral still-lifes, and marine imagery.**



Arch of Nero at Tivoli from the West **by Sanford Robinson Gifford (1823-1880), inscribed and dated "Tivoli Oct 13 '68,'" with a Gifford estate sale stamp on the reverse, sold to a bidder in the salesroom for $150,000 (est. $40,000/60,000). The oil on canvas, 8" x 13⅜", was accompanied by a letter and research report by scholar Dr. Ila Weiss, who confirmed that the work illustrates ruins of a Roman aqueduct at Ponte degli Arci, which stands near Tivoli, Italy. According to her research, the structure was for some time "incorrectly referred to as the Arch of Nero," and it was "referred to as such in the artist's journal as well as among his peers." Gifford admired the works of Thomas Cole, who had visited the site and completed two pictures of the view, and in Gifford's European journal he wrote that he was eager to get to the "picturesque Arch of Nero...the subject of one of Cole's finest pictures."**

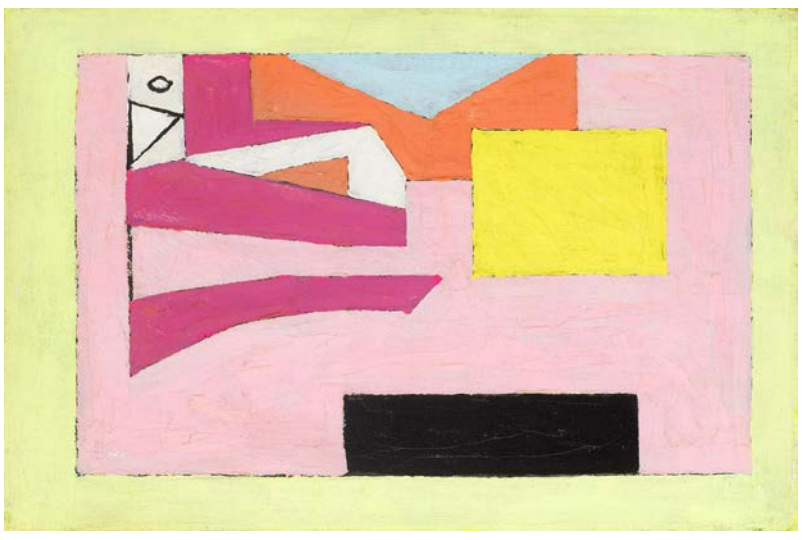


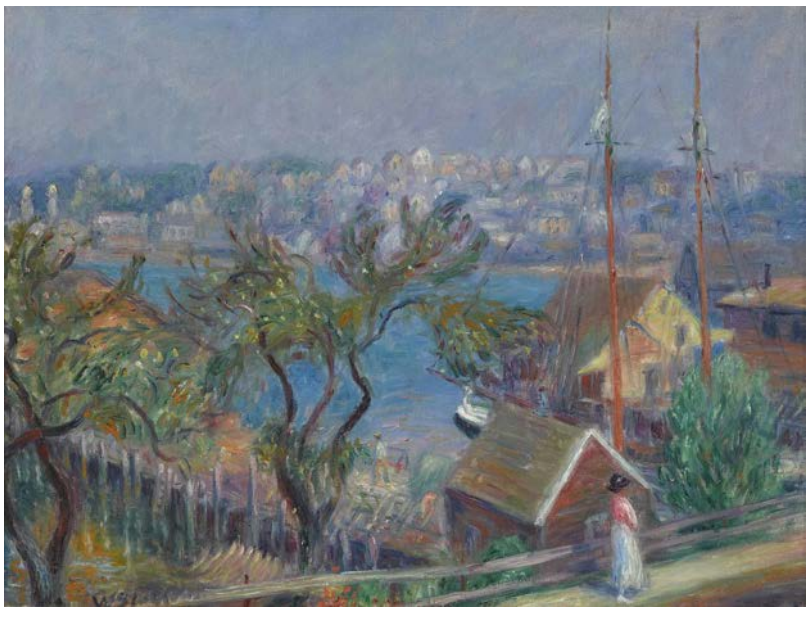
Childe Hassam (1859-1935) painted *Ten Pound Island, Gloucester, Massachusetts* around 1894-95. The 14" x 20" watercolor, estimated at $80,000/120,000, sold for $125,000 to a buyer bidding online. A couple of dealers in the salesroom bid on it, with New York City dealer Betty Krulik the underbidder. The work will be included in the forthcoming catalogue raisonné of the artist's work by Stuart P. Feld and Kathleen M. Burnside.





***The Red Mill at Cos Cob*, a fresh-to-market oil on canvas painting by Lowell Birge Harrison (1854-1929), 29" x 34", signed in three places and inscribed with the title on the stretcher, sold for $27,500 (est. $10,000/15,000) to a buyer bidding on the phone. Also by Harrison, *On the Delaware*, signed, 30" x 40", from the same consignor, sold to a different phone bidder for $13,750 (est. $8000/12,000).**





William Glackens (1870-1938) painted *Gloucester, Massachusetts* in 1918. The 18" x 24" signed oil painting sold in the salesroom to New York City and Connecticut dealer Thomas Colville, who paid $137,500 (est. $80,000/120,000) for it. The painting had come from a private collection and was featured on the back cover of Bonhams' catalog.



***Cheyenne Warrior* by Charles Marion Russell (1864-1926), gouache, watercolor, and pencil on paper, 9⅞" x 7", signed, dated, and inscribed, sold for $52,500 (est. $25,000/35,000) to James Balestrieri of J. N. Bartfield Galleries, New York City, who was bidding in the salesroom. The painting was a gift from the artist to the Reverend Granville G. Bennett and had descended in the family.**

***Study for the Christmas Coach (Dover Coach)* by Norman Rockwell (1894-1978), executed in 1935, charcoal on paper, sold for $75,000 to a buyer bidding on the phone. The 30½" x 24¼" drawing, estimated at $60,000/80,000, is a study for Rockwell's painting that was featured in the *Saturday Evening Post*, December 28, 1935. The study had last sold at Sotheby's American art sale on November 20, 2014, for $68,750 (est. $60,000/80,000).**

***Pad #5* by Stuart Davis (1892-1964) sold for $60,000 (est. $50,000/70,000) to a buyer bidding on the phone. The 10⅛" x 15⅛" oil on canvas, painted 1947-49, came from a New York collection.**

Werner Drewes (1899-1985) painted *Construction in Progress* in 1949. Two bidders in the salesroom competed for it. The 30" x 20" oil on canvas, signed, numbered, and dated, eventually sold to a woman in the salesroom who paid $47,500 for it (est. $12,000/18,000). Dealer Thomas Colville was the underbidder.



The phones were busy for *Still Life with Calla* by Marsden Hartley (1877-1943). The 24" x 19½" oil on canvas, in an original Hartley frame (not shown), painted 1928-29, sold for $217,500 (est. $100,000/150,000). The work was recorded in Hartley's estate records as *Still Life with Calla* but has also been referred to as *Flowering Plant* in more recent literature, according to the Bonhams catalog. It had last sold at Sotheby's, New York, on May 24, 2006, lot 156, for $204,000 (est. $250,000/350,000). It was listed at Sotheby's as *Still Life* and had come from a private Pennsylvania collection.





Hap Moore Antiques Auction, York, Maine

Painted Furniture at Hap Moore

by Mark Sisco

When it comes to painted furniture, Hap Moore's December 3, 2016, auction in York, Maine, could have been a primer on what's hot and what's not. Blue was red hot. Muddy brown was not. And red had a mild case of the blues. Size definitely mattered, and in this case, smaller was clearly better. When it came to painted furniture, pound for pound, a little spice cabinet was the leader. Brown sponge painting on a greenish-yellow background, porcelain knobs, and a curvy shaped cutout molding under the cornice all helped it to clear $1265 (including buyer's premium).

A primer on what's hot and what's not.

The bright blue-gray paint was the catalyst that kicked a single-drawer blanket chest up to $1725. Original cotter-pin hinges, a breadboard top, probably original brass hardware, and an unbroken bracket base helped too. A chest in classic Maine red and black grain paint with bootjack ends, wooden knobs, and yellow line borders on the upper faux drawers and the lower real drawers seemed underappreciated at $345. It reeked of mothballs, which attested to its use and probably dampened enthusiasm for it. A six-board single-drawer chest with bootjack ends in a nice old dry blue paint better than doubled that amount at $776.25.

But the star of the furniture was a decidedly unpainted four-drawer Chippendale bowfront chest. With matching crotch mahogany veneers on the drawer fronts, brasses that appeared original, cockbeaded drawer fronts, banded Greek key inlays along the edge of the wide single-board top, and slightly splayed French feet, the chest led the furniture pack at $4255.

Some interesting artworks were available for buyers willing to take a chance. There isn't much information available about Francesco Berlingieri, the artist who presumably painted a 25" x 40" oil on canvas of four gentlemen anxiously awaiting a taste of vino. It is signed lower right "F. Berlingieri." AskArt.com lists Berlingieri as a 20th-century Italian artist. A Swedish source lists a painting he signed in 1874. I could locate only about five of his auction results, and the $920 somebody coughed up for this one just might be a world record.

Willis Henry Plummer (1838/39-1935) painted mostly in and around New England, creating marine scenes, landscapes, still lifes, and fish portraits. At 6" x 11", an oil on board scene of a pleasure sailor approaching a lake island, signed and dated lower right "W. PLUMMER 1878," was close to his smallest painting on record. But someone was willing to pony up $345 for it. According to a biography supplied by his niece, Plummer lost a leg at some point in his life, and he often vacationed on Grand Manan Island in New Brunswick, Canada, off Maine's easternmost shores.

For more information, visit (www.hapmoore.com) or call (207) 363-6373.



This bowfront Chippendale chest in mahogany veneer sold for $4255. According to Moore, the consensus was that it's a Portsmouth chest.



The small table-size eight-drawer spice chest in yellow and brown sponge paint headed out for $1265. Just in case anybody's interested, that curvy shape under the cornice is known as a cyma reversa. I bet even the builder of it didn't know that.





Oak storage chest, probably English or European, with the original wrought-iron hardware, a carved apron, and incised initials "J C" bracketed by the date of 1711 under the lock, $690.





If it weren't for the extensive local history and provenance, this dark green-painted document box and the accompanying fire bucket probably wouldn't have drawn much more than a yawn. But the box was signed in ink by Mercy Follett (1780-1852) and labeled with an old paper tag bearing the name of Robert F. Gerrish (1815-1852), both of nearby Kittery Point, Maine. The fire bucket has a detached handle but still added enough value to drive the lot to an auction-leading $4945. According to Moore, the Gerrish and Follett families go way back to the early pre-Colonial times.







Hap Moore uncovered a mini treasure-trove of sketches and cartoons by well-known artists, and he's been offering them over several auctions. Here are a few more. Keith Haring (1958-1990) became a major figure in graffiti and cartoon art. His little red demon with an arm and hand in place of its head brought $517.50. Ward Kimball (1914-2002) was one of Walt Disney's team of animators known as Disney's Nine Old Men. He worked on dozens of Disney cartoons and feature-length films, including *Pinocchio* and *Mary Poppins*. But apparently his name recognition wasn't sufficient to drive his pencil cartoon of a nasty-looking thug past $28.75. LeRoy Neiman (1921-2012) created the character known as Femlin in 1955 for *Playboy* magazine's party jokes page. Here she drew $97.75.



I know there's a story behind this 46½" high carved wooden and metal relief sculpture, but I just haven't been able to get a handle on it. The main material is probably cast spelter, and it was listed simply as an "architectural plaque depicting scientist with his books." But who was the guy? A monk? A famous clergyman? An alchemist? The paint is worn and flaking, but the detail in the fully three-dimensional work is striking. A knight's helmet rests in the upper corner of the alcove, and a stack of books lies at the man's feet. The symbols and shields in the corners of the frame might offer more clues. But for now it's an unsolved mystery worth $258.75. Moore believes he was an alchemist, citing the books and what is apparently a chemist's flask on the shelf behind him.



A large open-top stepback cupboard rose to an appropriate $1725, aided by a coat of reddish paint, a well-used top surface, green-painted wainscot backing, wooden pulls, and a tombstone-shaped compartment between flat panel doors in the lower section.



This sponge-painted dome-top storage box, decorated in several shades of green, pulled in a solid $517.50.



Hap Moore photo.

The good old Maine red- and black-painted blanket chest (right) in red and black graining was definitely worth $345. The six-board blue chest (left) took $776.25.





Oil on canvas, signed “F. Berlingieri,” $920.



Small oil on board by Willis Henry Plummer, $345.



A flock of duck decoys stretched out over a long table. The best of the group included an unidentified black-and-white bird in a diving position, signed “K. Kautz” for carver K. William Kautz of Hartland, Vermont, that brought $235.75, and two large Maine eiders by an unknown carver that sold for $661.25 and $632.50.







The form was nice on a two-drawer lift-top blanket chest (right) with two faux drawer fronts. But the splotchy green paint, well worn through an undercoat to bare wood, wasn’t all that thrilling, and it went for $345. A yellow and brown sponge-painted single-drawer blanket chest (left) with nonoriginal pulls on a bootjack base was somewhat more appealing but only slightly more valuable at $402.50.





Another single-drawer bracket-base blanket chest, this one with oval brasses and muddy brown paint that just wasn’t as appealing as the blue, ended at $345.



Blanket chest in original blue-gray paint, $1725.

RAGO

GREAT ESTATES AUCTION

FRIDAY, MARCH 17 @ 3PM
Asian decorative arts and furnishings.

SATURDAY, MARCH 18 @ 10AM
American & European decorative arts and furnishings from the 18th–20th c.



Chinese porcelain beehive waterpot



Staffordshire redware baking dish



Cesare Auguste Detti
(Italian, 1847-1914)



Zuni pottery owl figure



George II mahogany game table



Julia Margaret Cameron
(British, 1815-1879)



Victorian Aesthetic Movement
pedestal with dolphins



Victorian silver two-light candelabra,
based on a model by Auguste



Mintons Louis Solon
pâte-sur-pâte plaque



Gorham sterling silver tea set
with serving tray



Marion Harris
(American, 1904-1988)



Herschell Spillman type carousel horse



Grouping of faience steins



Victorian Aesthetic Movement
specimen top table



Chinese jade water buffalo centerpiece



Christopher Dresser for Mintons
moon flask

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& SUNDAY, FEBRUARY 26th 10:00 a.m.

MERRILL'S AUCTION GALLERY
137 JAMES BROWN DRIVE, WILLISTON, VERMONT

PREVIEW: Friday, February 24th from 1:00-5:00 p.m.,
Saturday, February 25th from 8:00 till 9:30 a.m.,
Sunday, February 26th from 8:30 till 10:00 a.m.,
or by prior appointment.

WWW.MERRILLSAUCTION.COM



William Aiken Walker (1839-1921) Sharecropper cabin oil on board

Duane Merrill & Co. has been commissioned to sell the contents of a great Montpelier, VT, attic, a Vermont collection of 100+ fine paintings, pcs. from the estate of Kate Webb Harris, a rare 61" bronze "Le Halage Du Bois" by Marc-Aurèle Suzor-Coté (Canadian 1869-1937), with other highlights to include period American & Continental Furniture, Paintings & Prints; Formal & Country Accessories; Asian & Ethnographic items; Oriental Carpets & Rugs; Glass, China including a collection of Wedgwood, Sterling Silver, & Fine Jewelry. Plan on attending this interesting & diverse Vermont estate auction.



Rolex Explorer II Men's watch with original paperwork



2.35-ct. Diamond and platinum engagement ring VS1 clarity F color (est. $10,000-20,000)



John Singer Sargent (American 1856-1925) Portrait of Adolph DeBary descending in DeBary family and identified as Sargent in 1960 family history (est. $50,000-100,000)



500 pieces of Wedgwood porcelain including Fairyland Lustre and Jasperware



James McIntosh Patrick (U.K. 1907-1998) Landscape with fields

TWO-DAY VERMONT CIVIL WAR, SPORTING, & MILITARY AUCTION



Stevens Black duck decoy in original surface (est. $5,000-7,000)



Rare Engraved Sharps 1851 Boxlock Carbine mfg. by Robbins and Lawrence, Windsor, VT (est. $20,000-40,000)

SATURDAY, MARCH 25th 9:30 a.m.
& SUNDAY, MARCH 26th 10:00 a.m.

MERRILL'S AUCTION GALLERY
137 JAMES BROWN DRIVE, WILLISTON, VERMONT

PREVIEW: Friday, March 24th from 1:00-5:00 p.m.,
Saturday, March 25th from 8:00 a.m. till 9:30 a.m.,
Sunday, March 26th from 8:30 till 10:00 a.m.,
or by prior appointment.

Duane Merrill & Co has been commissioned to sell the Vermont Civil War collection of collector, writer, & noted authority Marius B. Péladeau, rare early firearms, swords, & accessories, a collection of 150 working decoys, two historically important Civil War letters from Lt. Gen. Ulysses S. Grant to subordinate officers concerning the destruction of Atlanta and the taking of Richmond, as well as antique & modern firearms, ammunition, hunting, fishing, & sporting accessories.

BID IN PERSON, BY ABSENTEE BID, BY PHONE, OR LINK TO ONLINE BIDDING, AND SIGN UP FOR EMAIL NOTIFICATIONS AT WWW.MERRILLSAUCTION.COM

ONLINE BIDDING AVAILABLE THROUGH WWW.LIVEAUCTIONEERS.COM

TERMS: Visa, MasterCard, cash, or approved check.
15% Buyer's Premium for credit card, cash, or check
Chairs provided, food available
All Items Sold As Is With No Implied Or Expressed Warranty.

DUANE MERRILL & COMPANY AUCTIONEERS & APPRAISERS

Specializing In Estate & Antique Auctions Three Generations Selling Since 1931
Mailing Address: PO Box 558, Williston, Vt. 05495
Consignment Auction Gallery: 802-878-2625 e-mail: info@merrillsauction.com

JAMES D. JULIA Inc.

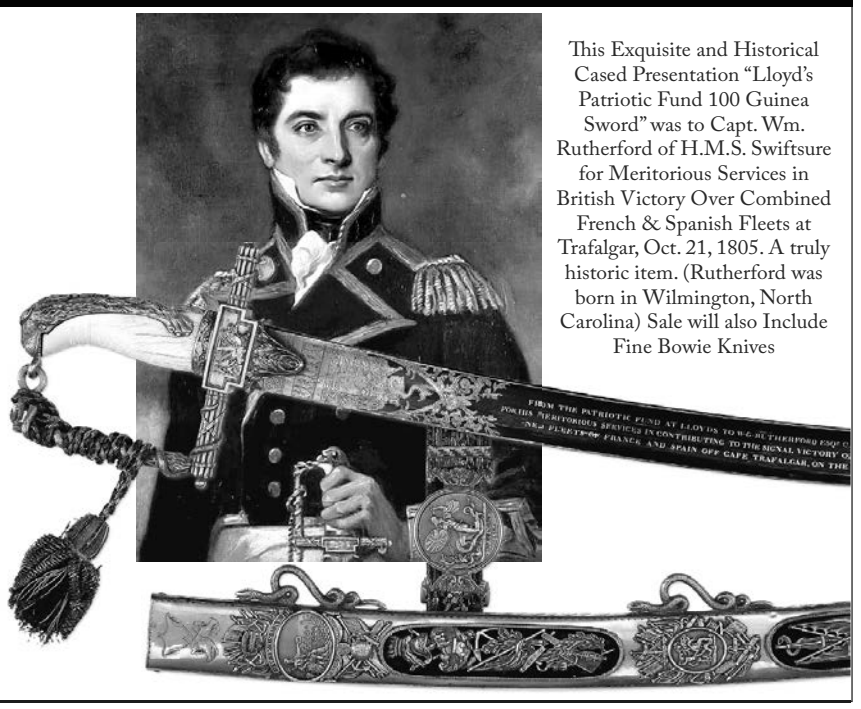
Extraordinary Firearms Auction

April 11, 12 & 13, 2017 | Fairfield, Maine

Our spectacular April auction will include a broad array of the most prestigious Investment Quality firearms in the world. This sale will feature renowned Private Collections and Estates including The Extraordinary Warren Buxton Estate Collection of Important and Rare Walther Arms; The Fantastic Semi-Auto Pistol Collection of Frank H. Wheaton, III; The Dr. Zack Catterton Collection of Rare Confederate Arms; The Second Session of The Allen Hallock Schuetzen Rifle Collection; The Doug Buhler Collection of Rare and Spectacular German Imperial Headgear and Pickelhauben; Outstanding Winchesters; Fine Colts including fully documented Historic Single Action Army turned in as "unserviceable" by Captain Benteen after the Battle of The Little Bighorn; Best Quality English and American Sporting Shotguns and Rifles; Class-3 Machine Guns and other Fine Military Arms; Rare Antique Martial Arms and Civil War items and much, much more.

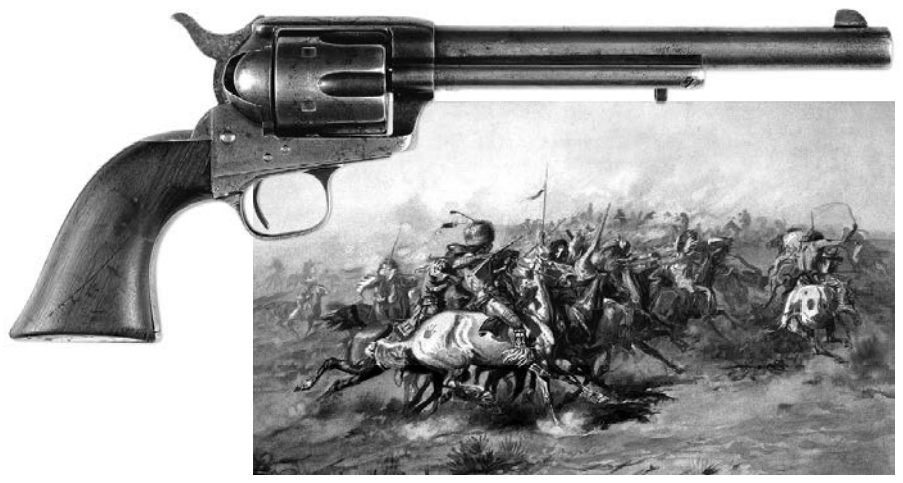
Some of the finest collectible firearms in the world pass through our hands.
Here is a Sample of Some of the Treasures to be Offered in our April, 2017 Auction:

Rare and Extraordinary Historic Gold Trafalgar 100 Guinea Sword



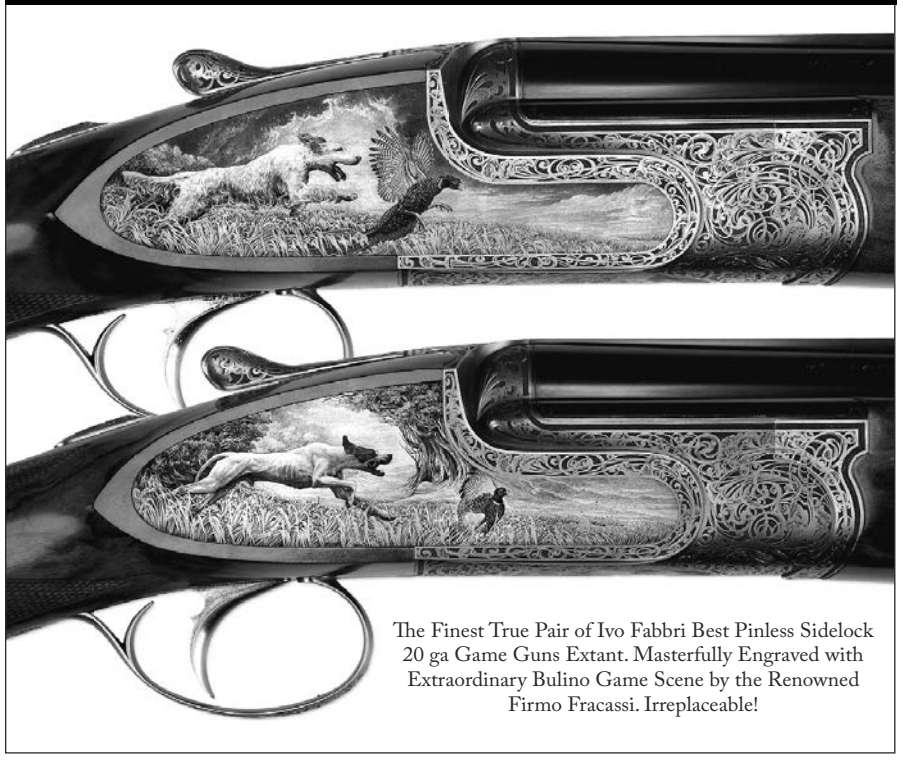
This Exquisite and Historical Cased Presentation "Lloyd's Patriotic Fund 100 Guinea Sword" was to Capt. Wm. Rutherford of H.M.S. Swiftsure for Meritorious Services in British Victory Over Combined French & Spanish Fleets at Trafalgar, Oct. 21, 1805. A truly historic item. (Rutherford was born in Wilmington, North Carolina) Sale will also Include Fine Bowie Knives

The Rarest and Most Historically Important Firearm Ever Found Associated with The Battle of Little Bighorn



Rare and historic Colt SAA used by one of Custer's Troopers. The only complete handgun known to exist from that infamous battle.

Superb and Outstanding Selection of Quality Sporting Arms, As Always



The Finest True Pair of Ivo Fabbri Best Pinless Sidelock 20 ga Game Guns Extant. Masterfully Engraved with Extraordinary Bulino Game Scene by the Renowned Firmo Fracassi. Irreplaceable!

Outstanding Array of Spectacular Winchesters, As Always



Fascinating Elaborately Engraved by C.F. Ulrich Winchester Model 1866 Lever Action Rifle

Close up of the Unique and Humorous Promotional Engraving Reflecting the Mortal Danger of Using a Single Shot Rifle as Opposed to the Success Using a Repeating Winchester Rifle when Hunting Tigers.

Email: firearms@jamesdjulia.com | Tel: + 1 207 453-7125 | Fax: +1 207 453-2502
Web: www.jamesdjulia.com | Auctioneer: James D. Julia | Lic#: ME:AR83 | MA: AU1406 | NH 2511

Lavish Print Catalogs Available
Catalogs online soon!

Index to Shows & Auctions

*The shows and auctions with page numbers are advertised in this issue. The events marked with * were advertised in the previous issue.*

Absentee and Online Auctions

Elder's Fine Art & Antiques (online)-
February 9-23, 2017-
www.iGavelauctions.com.....26-CS
Fairfield Auction (online)-
March 24-29, 2017-
www.fairfieldauction.com.....7-E
Gallery 95 Auction (online)-
ends March 26, 2017-
www.gallery95auction.com.....19-CS
gallerybfa (online)-
February 9-19, 2017-
www.gallerybfa.com*
Glass Works Auctions (absentee)-
February 6-20, 2017-Lambertville, NJ*
Heckler (absentee)-
March 6-15, 2017-
Woodstock Valley, CT.....1-C
Leslie Hindman Auctioneers (online)-
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www.lesliehindman.com.....31-B
Rock Island Auction Company (online)-
March 23, 2017-
www.rockislandauction.com*
Skinner (online)-
February 9-17, 2017-
www.skinnerinc.com.....20-D
Skinner (online)-
February 23-March 2, 2017-
www.skinnerinc.com.....20-D
Skinner (online)-
March 9-20, 2017-
www.skinnerinc.com.....20-D

Every Sunday

Milford, NH-Milford Antiques Show-
through March 26, 2017.....4-E

Weekly

Jasper52 (online auctions)-
www.jasper52.com.....5-CS

Monday, February 13, 2017

SHOWS

Miami, FL-Original Miami Antique Show*

Tuesday, February 14, 2017

AUCTIONS

New York, NY-Swann Auction Galleries*

Wednesday, February 15, 2017

AUCTIONS

Biddeford, ME-Saco River Auction Co.*

SHOWS

Lebanon, TN-Heart of Tennessee
Antique Show*
Nashville, TN-The Fiddler's Antiques Show*
Palm Beach, FL-Palm Beach
Jewelry, Art & Antique Show*

Thursday, February 16, 2017

AUCTIONS

Rock Island, IL-Rock Island Auction Company*

SHOWS

Lebanon, TN-Heart of Tennessee
Antique Show*
Nashville, TN-The Fiddler's Antiques Show*
Nashville, TN-The Nashville Show*
Palm Beach, FL-Palm Beach
Jewelry, Art & Antique Show*

Friday, February 17, 2017

AUCTIONS

Charleston, SC-Copley Fine Art Auctions*
Rock Island, IL-Rock Island Auction Company*

SHOWS

Lebanon, TN-Heart of Tennessee
Antique Show*
Nashville, TN-The Fiddler's Antiques Show*
Nashville, TN-The Nashville Show*
Palm Beach, FL-Palm Beach Jewelry,
Art & Antique Show*

Saturday, February 18, 2017

AUCTIONS

Charleston, SC-Guyette & Deeter*
Northport, AL-Hal Hunt Auctions*
Oakland, CA-Clars Auction Gallery*
Rock Island, IL-Rock Island Auction Company*
South Paris, ME-Paul Arsenault*

SHOWS

Nashville, TN-The Fiddler's Antiques Show*
Nashville, TN-The Nashville Show*
Palm Beach, FL-Palm Beach Jewelry,
Art & Antique Show*
Quechee, VT-Cabin Fever Antiques Show*

Sunday, February 19, 2017

AUCTIONS

Oakland, CA-Clars Auction Gallery*
Rock Island, IL-Rock Island Auction Company*
Scotts Valley, CA-
Robert Slawinski Auctioneers*
West Palm Beach, FL-Kaminski Auctions*

SHOWS

Palm Beach, FL-Palm Beach Jewelry,
Art & Antique Show*

Monday, February 20, 2017

SHOWS

Palm Beach, FL-Palm Beach Jewelry,
Art & Antique Show*

Tuesday, February 21, 2017

AUCTIONS

Cincinnati, OH-Cowan's Auctions*

SHOWS

Palm Beach, FL-Palm Beach Jewelry,
Art & Antique Show*

Wednesday, February 22, 2017

AUCTIONS

Woodbury, CT-Schwenke Auctioneers/
Woodbury Auction.....40-E

Thursday, February 23, 2017

AUCTIONS

Dallas, TX-Heritage Auctions*
Denver, PA-Morphy Auctions*

SHOWS

Madison, GA-Madison Antiques
Show & Sale.....16-CS

Friday, February 24, 2017

AUCTIONS

Dallas, TX-Heritage Auctions*
Denver, PA-Morphy Auctions*

SHOWS

Madison, GA-Madison Antiques
Show & Sale.....16-CS
Naples, FL-Naples Art, Antique & Jewelry Show*

Saturday, February 25, 2017

AUCTIONS

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Dallas, TX-Heritage Auctions.....11-E
Denver, PA-Morphy Auctions*
Williston, VT-Duane Merrill & Company.....2-D

SHOWS

Columbus, OH-Scott Antique Markets.....5-D
Holliston, MA-Holliston Mass.
Antiques Show.....8-CS
Madison, GA-Madison Antiques
Show & Sale.....16-CS
Naples, FL-Naples Art, Antique & Jewelry Show*

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Crystal River, FL-Page Button Auctions.....4-E
Dallas, TX-Heritage Auctions.....11-E
Denver, PA-Morphy Auctions*
Plainfield, NH-William A. Smith, Inc.....16-B
Williston, VT-Duane Merrill & Company.....2-D

SHOWS

Columbus, OH-Scott Antique Markets.....5-D
Holliston, MA-Holliston Mass.
Antiques Show.....8-CS
Naples, FL-Naples Art, Antique & Jewelry Show*

Monday, February 27, 2017

AUCTIONS

Dallas, TX-Heritage Auctions.....11-E
Los Angeles, CA-Bonhams.....2-B

SHOWS

Naples, FL-Naples Art, Antique & Jewelry Show*

Tuesday, February 28, 2017

AUCTIONS

Alexandria, VA-
The Potomack Company.....25-CS
Los Angeles, CA-Bonhams.....2-B

SHOWS

Naples, FL-Naples Art, Antique & Jewelry Show*

Wednesday, March 1, 2017

SHOWS

Dover, NH-Dover Antique Flea Market*

Thursday, March 2, 2017

AUCTIONS

Hillsborough, NC-Leland Little Auctions....24-E
New York, NY-Swann Auction Galleries*
West Columbia, SC-
Charlton Hall Auctioneers.....15-C

Friday, March 3, 2017

AUCTIONS

Hillsborough, NC-Leland Little Auctions....24-E
West Columbia, SC-
Charlton Hall Auctioneers.....15-C

SHOWS

Arcola, IL-Country Spirit Antique Show*
Tuscola, IL-Rural Life Antique Show.....40-D

Saturday, March 4, 2017

AUCTIONS

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Denver, PA-Morphy Auctions.....22-CS
Middletown, NY-EstateOfMind.....15-CS
New York, NY-Roland Auctioneers &
Appraisers.....21-CS
Oak Park, IL-Treadway Toomey Auctions...14-E

SHOWS

Arcola, IL-Country Spirit Antique Show*
Arthur, IL-A Gathering on the Prairie*
Bath, PA-Governor Wolf
Historical Society Antiques Show.....26-E
Chantilly, VA-DC Big Flea
& Antiques Market.....11-CS
Tuscola, IL-Rural Life Antique Show.....40-D

Sunday, March 5, 2017

AUCTIONS

Denver, PA-Morphy Auctions.....22-CS
Larchmont, NY-Clarke Auction.....31-B

SHOWS

Bath, PA-Governor Wolf
Historical Society Antiques Show.....26-E
Chantilly, VA-DC Big Flea
& Antiques Market.....11-CS
Nashua, NH-New England
Antique Radio Club.....26-CS
Portsmouth, NH-Peter Mavris
Antique Shows.....6-E

Thursday, March 9, 2017

AUCTIONS

New York, NY-Swann Auction Galleries*

SHOWS

Atlanta, GA-Scott Antique Markets.....5-D

Friday, March 10, 2017

AUCTIONS

Palm Beach, FL-
Leslie Hindman Auctioneers.....31-B

SHOWS

Atlanta, GA-Scott Antique Markets.....5-D
Oakmont, PA-Kerr Memorial Museum
of Oakmont Antiques Show.....12-CS

Saturday, March 11, 2017

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Potter Auctions, Inc.....32-C
Cincinnati, OH-Cowan's Auctions.....2-E
E. Moriches, NY-South Bay Auctions.....25-E
Hudson, NY-Stair Auctioneers
& Appraisers.....5-E, 8-E
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Michigan Auction.....22-D
St. Louis, MO-Selkirk.....27-E

SHOWS

Atlanta, GA-Scott Antique Markets.....5-D
Elverson, PA-Elverson
Antique Show & Sale.....8-E
Oakmont, PA-Kerr Memorial Museum
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St. Charles, IL-Spring
Fox Valley Antiques Show.....6-CS
Syracuse, NY-The Greater Syracuse
Antiques Expo.....11-CS

Sunday, March 12, 2017

SHOWS

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& Postcard Shows.....4-E
Atlanta, GA-Scott Antique Markets.....5-D
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Show & Sale.....8-E
Oakmont, PA-Kerr Memorial Museum
of Oakmont Antiques Show.....12-CS
St. Charles, IL-Spring Fox Valley
Antiques Show.....6-CS
Syracuse, NY-The Greater
Syracuse Antiques Expo.....11-CS

Monday, March 13, 2017

AUCTIONS

Beacon, NY-Hudson Valley Auctioneers....39-E

Tuesday, March 14, 2017

AUCTIONS

New York, NY-Roland Auctioneers
& Appraisers.....21-CS

Thursday, March 16, 2017

AUCTIONS

New York, NY-Swann Auction Galleries.....2-C

Friday, March 17, 2017

AUCTIONS

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Lambertville, NJ-Rago.....31-C

SHOWS

Lyndora, PA-GFWC Intermediate League
of Butler Antiques Show & Sale.....10-CS

Saturday, March 18, 2017

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Cave Creek, AZ-Pewter & Wood (silent auction)*
Dallas, TX-Heritage Auctions.....10-E
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Denver, PA-Morphy Auctions.....23-CS
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Manheim, PA-Hess Auction Group/
Conestoga Auction Co.....23-E
Mt. Crawford, VA-
Jeffrey S. Evans & Assoc.....9-CS
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Sarasota, FL-William A. Smith, Inc.....17-B

SHOWS

Lyndora, PA-GFWC Intermediate League
of Butler Antiques Show & Sale.....10-CS
Scarborough, ME-Scarborough
High School Vintage & Antique
Show & Sale.....8-E

Sunday, March 19, 2017

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Bedford, NY-Butterscotch
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Denver, PA-Morphy Auctions.....23-CS
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Willis Henry Auctions.....Front Cover-CS, 19-E
Sarasota, FL-William A. Smith, Inc.....17-B

SHOWS

Lyndora, PA-GFWC Intermediate League
of Butler Antiques Show & Sale.....10-CS
New Oxford, PA-New Oxford,
PA One-Day Antique Show & Sale.....4-E
West Lebanon, NH-Lebanon
Antiques Show & Sale.....5-D

Monday, March 20, 2017

AUCTIONS

Chicago, IL-Leslie Hindman Auctioneers...31-B

Tuesday, March 21, 2017

AUCTIONS

Boston, MA-Skinner*
New York, NY-Swann Auction Galleries.....2-C

Friday, March 24, 2017

SHOWS

Carmine, TX-Carmine Dance Hall Antiques
Show.....8-CS

SHOWS

Raleigh, NC-Raleigh
Antiques Extravaganza.....6-E

Saturday, March 25, 2017

AUCTIONS

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Geneseo, NY-Cottone Auctions....15-B, 17-CS
Las Vegas, NV-Morphy Auctions.....24-CS
Manchester, NH-Amoskeag
Auction Company.....13-E
Manheim, PA-Hess Auction Group/
Conestoga Auction Co.....12-E
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Hingham, MA-Hingham Antiques Show & Sale..... 5-D
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Sunday, March 26, 2017
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Augusta, ME-Maine Antiques Show & Sale....26-E
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Raleigh, NC-Raleigh Antiques Extravaganza....6-E

Monday, March 27, 2017
SHOWS
Carmine, TX-Carmine Dance Hall Antiques Show....8-CS

Tuesday, March 28, 2017
SHOWS
Carmine, TX-Carmine Dance Hall Antiques Show....8-CS

Wednesday, March 29, 2017
AUCTIONS
Woodbury, CT-Schwenke Auctioneers/ Woodbury Auction....40-E
SHOWS
Carmine, TX-Carmine Dance Hall Antiques Show....8-CS
Carmine, TX-Carmine Dance Hall Antiques Show....8-CS

Thursday, March 30, 2017
AUCTIONS
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New York, NY-Swann Auction Galleries 2-C
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Downingtown, PA-Pook & Pook, with Noel Barrett....20-21-E
SHOWS
Katonah, NY-Bedford Spring Antiques Show....6-E

Saturday, April 1, 2017
AUCTIONS
Ann Arbor, MI-Showtime Auction Services....32-B
Downingtown, PA-Pook & Pook, with Noel Barrett....20-21-E
New York, NY-Roland Auctioneers & Appraisers....21-CS
SHOWS
Danielson, CT-Country Antiques in Connecticut's Quiet Corner....25-E
Katonah, NY-Bedford Spring Antiques Show....6-E

Sunday, April 2, 2017
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AUCTIONS
Chicago, IL-Leslie Hindman Auctioneers...31-B
SHOWS
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Thursday, April 6, 2017
SHOWS
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AUCTIONS
St. Louis, MO-Leslie Hindman Auctioneers....31-B
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Malvern, PA-Chester County Antiques Show....3-E

Saturday, April 8, 2017
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SHOWS
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Indianapolis, IN-Indianapolis Antique Festival....8-CS
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Sunday, April 9, 2017
AUCTIONS
Fairfield, ME-Poulin Antiques & Auctions ..10-E
SHOWS
Atlanta, GA-Scott Antique Markets..... 5-D
Bath, ME-Bath Antique Sale....6-E
Indianapolis, IN-Indianapolis Antique Festival....8-CS
Malvern, PA-Chester County Antiques Show....3-E

Monday, April 10, 2017
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Fairfield, ME-Poulin Antiques & Auctions ..10-E

Tuesday, April 11, 2017
AUCTIONS
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Wednesday, April 12, 2017
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Fairfield, ME-James D. Julia..... 3-D

Thursday, April 13, 2017
AUCTIONS
Fairfield, ME-James D. Julia..... 3-D

Thursday, April 20, 2017
AUCTIONS
Dallas, TX-Heritage Auctions....12-E
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Philadelphia, PA-The Philadelphia Antiques & Art Show....1-E
Waukesha, WI-Lake Country Antiques & Garden Show....13-CS

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Mansfield, OH-Simple Goods....12-CS, 16-CS
Philadelphia, PA-The Philadelphia Antiques & Art Show....1-E
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Sunday, April 23, 2017
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Monday, April 24, 2017
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Wednesday, April 26, 2017
AUCTIONS
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Thursday, April 27, 2017
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Friday, April 28, 2017
AUCTIONS
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SHOWS
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Saturday, April 29, 2017
AUCTIONS
Downingtown, PA-Pook & Pook 20-22-E
SHOWS
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Sunday, April 30, 2017
SHOWS
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The Coeur d'Alene Art Auction....3-E
DC Big Flea & Antiques Market....11-CS
Fitzwilliam Historical Society Antiques Show and Sale....26-E
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Raleigh Antiques Extravaganza....6-E
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Scott Antique Markets....5-D
Stanton's Auctioneers....11-CS
The Tailgate at Walker Homestead....26-E

MarketplaceForCollectors.com

SCOTT ANTIQUE MARKETS
America's Favorite Treasure Hunts!



Atlanta Expo Centers - Atlanta, GA *3500 Booths!*
2017 SHOWS:
MARCH 9, 10, 11 & 12
APRIL 6, 7, 8 & 9
• **Hours:** Thurs. 10:45am-6pm, Fri. & Sat. 9am-6pm, Sun. 10am-4pm
• **Directions:** 3 miles East of Atlanta Airport, I-285 at Exit 55
3650 & 3850 Jonesboro Rd. SE
Atlanta, GA 30354

Ohio Expo Center - Columbus, OH *800 Booths!*
2017 SHOWS:
MARCH 25 & 26
NOVEMBER 25 & 26
• **Hours:** Sat. 9am-6pm, Sun. 10am-4pm
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Letter from London

by Ian McKay, <ianmckay1@btinternet.com>

The longest piece in this month's "Letter" mixes up one artist's impressions of windy days in Tangier and on a Scottish golf course with another's take on a curiously dressed young player of *kolf*.

Other items feature sunrise over Mount Fuji, a miniature selfie, papal rings, views of Manila's country waterways and one of Jimi Hendrix's guitars. English and Italian views of what constitutes opulence—a water flask or a *bonbonnière*—are added to breakfast and troubled times at Tiffany's, along with Constable's day at the seaside. Google Birds, a marble hermaphrodite, and artistic depictions of "The Flagellation" are also part of this month's selection.

Hokusai's *Red Fuji* Rises to $134,300

Also known in English as *Fine Wind, Clear Weather*, or indeed as *South Wind at Clear Dawn*, and other names besides, this beautiful woodblock print on paper is one of the magnificent series by the painter and print-maker Katsushika Hokusai (1760-1849) known as "Thirty-Six Views of Mount Fuji." The most famous, or familiar, of these prints is probably *The Great Wave off Kanagawa*, but this one is certainly a close rival for the title of Hokusai's masterwork.

Published by Nishimuraya Yohachi and dating 1830-31, when the artist was already in his 70s but still at the height of his powers, it measures roughly 10" x 14¾". It captures those moments in early autumn when, with the wind southerly and the sky clear, the rising sun can turn Mount Fuji red.

It was sold for $134,300 in an "Art of Japan" sale held by Christie's on December 8, 2016.



Manila River Views Bring Record Bids of $1.3 Million

Born in Binondo, the old "Chinatown" district of Manila, Félix Resurrección Hidalgo y Padilla (1855-1913) took the remarkable and rather daunting educational path of studying law at the same time that he enrolled as a student at the local art school, the Escuela de Dibujo y Pintura, but it was painting that proved to be his true calling.

Taught by Augustin Saéz, an expatriate Spaniard, Hidalgo enjoyed some success when he exhibited his work in Manila in the years 1876-78 but in the following year left the Philippines for Spain, returning to his native Manila only once in his later life.

In Spain he won a silver medal in an 1884 Madrid "Exhibition of Fine Arts," which, together with the gold medal awarded to Juan Novicio Luna, a fellow but rather more politically active Philippine artist, inspired those involved in the Philippine Reform and Propaganda Movement.

For the rest of his career, however, Hidalgo focussed on genre and history painting, moving from Madrid to Rome and finally settling in Paris for the last 20 years of his life.

The two pictures illustrated here, however, are views of the country around Manila that date from his early years. Both are signed and dated to just one March week of 1876—as were two others of similar size, again inscribed and dated in red paint (but executed in the previous month), that were sold by Sotheby's in Singapore in 2005 for $195,890.





The two early oils by the Philippines-born artist Félix Hidalgo sold for $592,670 (below) and $712,955 (at the top) at Christie's.

The two oil on canvas views, offered by Christie's on December 15, 2016, as part of a sale of topographical pictures, were given quite modest estimates of $50,000/75,000 apiece but brought much, much higher sums.

Both were catalogued by the saleroom as views of the *Bank of the Pasig River, Manila* and each measured 13¾" x 21½", but the picture seen at the top, showing a small boat moored beneath large overhanging trees, was sold for $712,955, while that in which stone steps at lower left lead directly up to a riverbank dwelling was sold for $592,670.

Though they are unlikely to be visible in the reproductions, a single figure features at the water's edge in each of the pictures.

"Tiffany Rues the Nightmare Next Door"

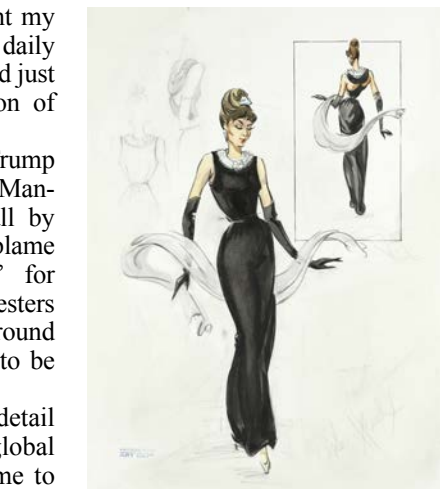
This was the headline that caught my eye in the business section of my daily paper, a copy of *The Times* published just a few days before the inauguration of Donald Trump as U.S. president.

Positioned right next door to Trump Tower on Fifth Avenue, Tiffany's Manhattan store has seen its sales fall by 14% in recent weeks and they blame "post-election traffic disruptions" for some of that decline. Police, protesters and the world's media swarming around Trump Tower, they suggest, seem to be scaring their customers away.

The story went into much more detail on the ups and downs of the vast global Tiffany business, but what drew me to the story was not financial acumen, nor a picture of the two buildings, but another that employed part of a film poster depicting Audrey Hepburn in *Breakfast at Tiffany's*.

It was that newspaper image which drew me back to a sale that I had not originally selected for coverage in this "Letter."

Reproduced above at right is a lobby card for that hugely popular 1961 film which sold for $2030 as part of a December 15, 2016, Bonhams sale of "Entertainment Memorabilia," but bid to $32,815 was the watercolour and pencil costume sketch of Hepburn as Holly Golightly by Edith Head, costume supervisor for the film, that is seen above.



Watercolour and pencil sketches by Edith Head of the "little black dress" designed by Hubert de Givenchy for Audrey Hepburn to wear as Holly Golightly in *Breakfast at Tiffany's* sold for $32,815.



This lobby card for the 1961 Paramount movie sold for $2030.

It features the famous black gown worn by Hepburn in the opening scene of the film—the creation of the film's principal costume designer, Hubert de Givenchy. Head has included both front and back views of the dress, along with a few somewhat cruder sketches of details.

Something a little more than the little black dress that is a staple in "most women's wardrobes," as referred to by the Knightsbridge cataloguer, this is a fashion icon.

Top lot in the Bonhams sale was something very different—an Epiphone FT 79 acoustic guitar of 1951, bought secondhand for about $25 in New York in 1967 by Jimi Hendrix and used by him for around three years.

It had been previously sold by Bonhams in 2001 for around $87,750 when a collection of personal items from Hendrix's years in London were sold by his girlfriend of the time, Kathy Etchingham, to raise money for a charity, Drugscope.

This time it was bid to $261,255. If that seems to some readers to be rather a lot of money for a guitar, then I refer them to a website (http://newatlas.com/most-valuable-guitars-ever-sold/38147/) that lists the 60 most valuable guitars ever sold. At that price, the Hendrix guitar will only just pip an Eric Clapton 1977 acoustic guitar to take up the No. 33 slot!



This acoustic guitar used by Jimi Hendrix in the years 1967-70 sold for $261,255 at Bonhams.

And This Is Another One of Me

One of a small group of self-portraits known to have been made by the miniature painter John Smart (1741-1811), this framed pencil and watercolour drawing on card, about 3½" tall, was among a small group of miniatures sold by Christie's as part of its "The English Collector" sale on November 17, 2016. It made a treble estimate $24,860.

In her 1964 book *John Smart: The Man and his Miniatures*, Daphne Foskett identified nine of what might nowadays be termed Smart's "selfies"—the majority of which were finished portraits on ivory.

A black-and-white illustration of what appears to be this same miniature features in an online article on Smart's numerous self-portraits by Amy Marquis, "Intimate Objects: British Portraits from Smart to Spencer in The Fitzwilliam Museum," that can be found at (www.fitzmuseum.cam.ac.uk/sites/default/files/Intimateobjects.pdf).

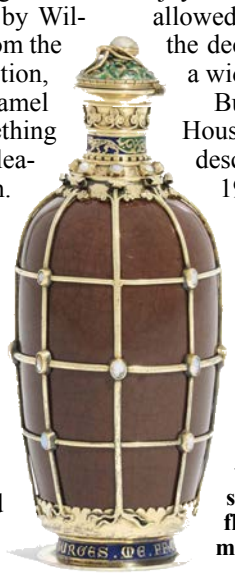


English and Italian Interpretations of Opulence

"Opulence" was the title given to a November 29, 2016, Christie's sale that presented silver, gold boxes, 19th-century furniture and assorted works of art—among them the two items featured here.

The silver-gilt, gem-set and enamel-mounted pottery flask or water bottle in the Victorian Gothic Revival manner seen just below was designed and indeed signed and dated 1868 by William Burges. It would appear from the manner of that signature inscription, executed in gilt on a blue enamel ground at the foot, to be something that he produced for his own pleasure and not as a commission. Had it been so, it would most likely have been inscribed with the name of the patron and the date.

The 6¼" high, brown crackle-glazed body is held within a silver-gilt wire support that is set with opal cabochons, each of the vertical wires terminating in a cast root motif. The rim is set with further opals and with a border depicting leopards within the initials "W" and "B" on a blue and green enamel ground. Above a band of applied foliage, the hinged cover is topped by a pearl-set spider finial.



Designed by William Burges, this 6¼" high, silver-gilt, gem-set and enamel-mounted pottery flask or water bottle, dated 1868, made $136,290.

Burges had trained as an architect and was a member of the Pre-Raphaelite circle, but his varied interests and talents, added to an affluence not enjoyed by some of his fellow artists, allowed him to experiment within the decorative arts and to work in a wide range of styles.

Burges' own home, Tower House in London's Holland Park, is described in J. Mordaunt Crook's 1981 book *William Burges and the High Victorian Dream* as "an extraordinary distillation of his own artistic career…more exotic than Pugin's home at Ramsgate; more personal even than Soane's strange house in Lincoln's Inn Fields…." It is also described as a house in which "…The interior became the labour of half a lifetime compressed into six frenetic years."



Bringing together the creative talents of a Dresden goldsmith, Johann-Christian Neuber, and a Roman micromosaicist, Giacomo Raffaelli, this 3" diameter *bonbonnière* dating from the late 18th century was sold for $422,500 at Christie's.

The Burges flask sold for a treble estimate $136,290, but bid to a high estimate $422,500 was the Saxon gold-mounted *bonbonnière* set with a micromosaic plaque that is illustrated above.

The box itself is the work of Johann-Christian Neuber of Dresden, a goldsmith and, from 1775, *Hofjuwelier* to the court of Friedrich Augustus III. The box was made around 1785 and the more or less contemporary micromosaic centerpiece is attributed to a Roman craftsman, Giacomo Raffaelli.

The gold-lined box, or *bonbonnière*, just over 3" diameter, is inlaid with 85 numbered hardstone specimens, among them a variety of dendritic and banded agates, carnelian, chalcedony, jasper, amethyst, and quartz of different types. Neuber exploited Saxony's rich resources of minerals and hardstones from the mines of Bohemia and Silesia for such boxes, setting the stones in a mosaic pattern between strips of gold.

Raffaelli, a very skilled micromosaicist, created complex compositions using tiny *tesserae* made from spun enamel of exceptional finesse, a technical innovation made possible through the work of the chemist Alessio Mattioli. Patronised by Pope Pius XV, Raffaelli, who was both craftsman and dealer, worked in the Vatican workshops and from his own studio in the Piazza di Spagna.

Rafaelli's work often depicted butterflies, symbolising a belief that the soul leaves the body through the mouth at the time of death and in so doing represented rebirth.

Accounts Book Adds Up to a $1.75 Million Bid

Old master paintings from end of year sales and, in stark contrast, a couple of Salvador Dali's surreal creations, together with yet another helping of expensive English watches, will all have to wait for my next "Letter," but this is probably the right place to include another "Flagellation" artwork.



The 15th-century Siennese painted accounts book cover was sold by Sotheby's for $1.75 million.

This time we are looking at a small painted panel, inscribed and dated 1441, that was originally created as a cover for official documents or registers in the city-state of Siena—a widespread practice which continued in use from the mid-13th century until the end of the 17th century.

Emblazoned on such covers were the coats of arms of those officials responsible for presenting the accounts. The period that these men spent in office was short—six months—in order to safeguard against corruption and malpractice, and at the end of each such term, their working accounts were transferred to parchment registers for inspection by the Consiglio Generale of Siena.

Most are still held in the Archivio di Stato in Siena, with only a small proportion of the many covers made over the centuries found in private collections or museums, so this fine example is a great rarity.

As well as the possibilities that such things offer in identifying, through the coats of arms and the dates, the identities of prominent members of Siennese society, they can also yield invaluable information on the social framework of the Italian city-state. On this "Flagellation" cover, the seven coats of arms of elected representatives correspond in order with the names cited in the inscription.

These covers have also been said to present a review of Siennese painting in the 14th, 15th and 16th centuries.

Executed in tempera and gold on a poplar wood panel measuring 17¾" x 12", this example is the work of an artist formerly known as the Master of the Osservanza, but now recognised as Sano di Pietro (1405-1481), "…whose prolific and lengthy career," say Sotheby's, "was at its most brilliantly imaginative in the 1440s."

On December 7, 2016, this cover sold for a rather higher than expected $1,754,440 in their Bond Street salerooms.

MaineAntiqueDigest.com

Roman Charity: A Difficult Subject Richly Rewarded

Laurent Delvaux's *Caritas Romana* (*Roman Charity*), a 30" high marble sculpture executed in the southern Netherlands towards the very end of Delvaux's life, circa 1776, that Sotheby's had for sale on December 6, 2016, had not been seen in public since 1868, when it was sold at auction in Brussels. As such, it was viewed by Sotheby's as "an exciting and important development in the understanding of Delvaux, who was one of the most celebrated 18th-century Flemish sculptors."

The subject, "Roman Charity," is inspired by the story of Cimon, an Athenian and military commander of the 5th century B.C. who, prosecuted for allegedly accepting bribes from Alexander I of Macedonia, was incarcerated and left to starve prior to execution, but legend has it that he was sustained through his ordeal by his faithful daughter, Pero, who visited her father in prison and secretly breast-fed him.

The episode is recorded in Valerius Maximus' *Memorable Acts and Sayings of the Ancient Romans*, and Pero was held up in antiquity as an exemplar of Roman honour and filial piety.

In composition it is broadly derived from a Rubens painting, *Caritas Romana*, as was another version of the subject produced by Artus Quellinus (1609-1668) for a water pump in the courtyard of the Amsterdam Town Hall.

Delvaux's marble, said Sotheby's, follows a baroque prototype but is imbued with the principles of the burgeoning neoclassical movement. "The innate sense of pathos in Rubens' painting, together with the almost grotesque nature of the subject, has given way to an elegant solemnity with the emphasis on Pero's virtuousness."



Laurent Delvaux's *Caritas Romana* (*Roman Charity*) sold for a far, far higher than expected $1.355 million at Sotheby's.

Some readers may be reminded of a closing scene in Steinbeck's *The Grapes of Wrath*, in which Rose of Sharon Joad breast-feeds a sick and starving man.

Valued at around $65,000/90,000, *Caritas Romana* went on to sell for a remarkable $1,355,320!

Worn on the Papal Ring Roads?

Decorated with a papal tiara, crossed keys and four symbols of the Evangelists, this gilt bronze and rock crystal papal ring, dating from the 15th century, made a notably higher than expected $20,525 at Christie's on December 7, 2016. It was one of the smaller lots in a sale called "From Ancient to Modern," one that mostly comprised old master and modern pictures and sculpture.

Also decorated with the arms of popes or cardinals, papal rings of this age were usually made of gilt bronze or copper and set with glass or crystal bezels, as here. They are also distinguished by their great size—this one is 2¼" high—but their exact function, say the auctioneers, remains a mystery.

It is possible that they were given as credentials to envoys from popes or cardinals to other rulers or dignitaries and used as signs of authentication by the wearers during their journeys.

This one is inscribed on the underside "N.COLAVS.P.O." ☞



Try Googling Shiver-Doodle and the Flabbytoes

An irresistible and amusing reminder that "Google" has a rather more ancient origin than many people might think was provided by a December 15, 2016, book sale held by Dominic Winter.

That Gloucestershire sale contained a small archive of material relating to the work of Vincent Cartwright Vickers (1879-1939), a man whose family name is much more familiar, in Britain at least, from the armaments, aviation and engineering worlds.

A man who held some serious civic appointments—Deputy Lieutenant of the City of London, for example—and an economist who was for ten years a director of the Bank of England, V.C. Vickers was also a man of considerable artistic talents, despite the lack of any formal training.

He also had a keen, somewhat bizarre sense of humour and was particularly fond of drawing birds. He even painted one on the back of his smart saloon car, a Humber Snipe!

Pick of the items sent for auction by his great-grandson was Vickers' own example of the 100 limited edition copies of his *The Google Book*, published at his own expense in 1913—during his Bank of England days. In a specially made contemporary binding of citron crushed morocco by Bumpus, it showed some worming to the margins of some early pages, but nevertheless sold for a record $4480.

In Vickers' Google world, the monster that bears that name sleeps in a pool in a beautiful garden by day and preys on the various fantastical birds of Google Land by night.

Colourful illustrations accompany Vickers' witty verses about the birds, among them the Great Skull-Headed Ston Trot, the Gogo (or Camel Bird), the Little Gadwot, the Shiver-Doodle, the Flabbytoes, and the Soft Nosed Wollop.

Sold for $775 was a second, trade edition of the book that was issued by the Medici Society in 1931. It was inscribed by its creator as follows:

"Warning! Curse not the writer of this drivvel [*sic*] Verse / Nor blame your Mother, or your Nurse / Who bids you turn the pages of this Book! / My Child! / For if, my dear, you somewhat fear / what will appear is rather queer, or else austere - / Don't Look! My Child!"





The most successful of the three original artworks by V.C. Vickers offered by Dominic Winter was the colourful study of a bird's head seen above, which sold for $2465. The other, a framed avian head seen at right, is one of the plates from the 1931 trade edition of the book.

A number of related original watercolours of Vickers' mythical creations also brought good prices and a couple of them are reproduced here, along with one of the colour plates from that 1931 Medici edition.

The Google Book was last published in 1979 by the Oxford University Press.

**The term "googly," which seems to have entered the language around the same time that* The Google Book *appeared, will be familiar to cricket lovers. It describes an off-break bowled with a leg-break action, or for non-cricketers, a ball bowled as if to break (slightly change direction) one way on hitting the ground, that actually breaks in the opposite way to confuse and surprise the batsman. Simple, isn't it?*



This ink and watercolour drawing made for *The Google Book* bears an additional note in the artist's hand stating that it had been exhibited at the Royal Academy in London in 1926. It sold for $1645.

"Beauty Bound and Power Unleashed": The Genius of Jacobus Agnesius

Catalogued as "undoubtedly one of the largest and most remarkable ivory groups to have come to the market," the "Flagellation of Christ" group seen here, which is just short of 2' high, was sold for $1,223,620 at Christie's on December 6, 2016.

A sculpture that has been in the hands of the Bravo de Savaria family of Santiago, Chile almost from the moment it was made, it is a work that had until very recently been hidden from the eyes of scholars. Its emergence onto the market, said Christie's, "…facilitated a new understanding of the extraordinary capabilities of a sculptor, long obscured from view, whom few could rival in Europe."

Jacobus Agnesius, who had for so long remained completely anonymous, has now, thanks in large part to the work of Dr. Elke Schmidt, author of *Beauty Bound and Power Unleashed: Jacobus Agnesius and the Quest for Expression in Baroque Ivory Sculpture* (2011), been properly recognised.

Schmidt identified eight ivory figures or groups, five of them depicting Saint Sebastian, that show the distinctive workmanship of Agnesius and since then, say Christie's, at least three more groups have come to light—among them this powerful "Flagellation" group.

Active in the second quarter of the 17th century, Agnesius, is now thought to have hailed from the Corsican town of Calvi, and though it is speculated that he may have been influenced in his work by a stay in Rome at some point in his career, he developed a style that is very much his own.

It is characterised, said the Christie's cataloguer, by "…figures formed in twisting, highly strained poses, their anatomy rendered with astonishing precision, tightly wrapped in drapery, and juxtaposed in scenes of high drama, offering views in the round from all conceivable angles."



The "Flagellation of Christ" group by Jacobus Agnesius was sold for $1.223 million by Christie's.

Schmidt wrote of one Saint Sebastian figure, but in terms that are equally relevant to the present group: "There is almost no comparison for such precise rendering of human anatomy in ivory; and even in bronze statuettes there are few works that show such careful observation and articulation…Agnesius looks at the human body with an anatomist's eye, and exploits the landscape of bones and muscles in order to achieve a maximum of expression."

Ivory was a very expensive material in which to work, something that makes the sheer size of this piece extraordinary and indicates that there could have been no financial constraints imposed by whoever gave the artist the commission.

In the Bravo de Savaria family archives is a letter of 1654 from Padre Pedro de Salina, an administrator of the family's castle in Almenar de Soria in Spain, which mentions the "Sala del Santo Cristo de la Flagelación." It is possible that he is referring to the castle's chapel or oratory and that it was named after this spectacular ivory.

An Hermaphrodite with "Appealing, Almost Archaeological Patination"



At Christie's on December 6 last year, this near-life-size bronze figure of a reclining hermaphrodite sold for $995,380.

Sold for $995,380 at Christie's on December 6, 2016, was a near-life-size bronze figure of a reclining hermaphrodite, the figure cast from an antique marble (restored by the sculptor Ippolito Buzzi between 1620 and 1623) that today reposes in the Uffizi Gallery in Florence.

That one is known as the "Ludovisi Hermaphrodite" after the owner of celebrated collection of antiquities formed in Rome by Cardinal Ludovico Ludovisi (1595-1632). An even more famous marble hermaphrodite, presumed to derive from the same, long-lost bronze original of antiquity, is to be found in the Louvre Museum in Paris.

Displayed for a number of years in a private museum in Bad Ems, Germany, this 17th-century bronze version was later moved into the garden and over the years that exposure resulted in what the auctioneers called "an appealing, almost archaeological patination."

Hermaphroditus was the mythological figure whose name was derived from those of his parents, Hermes and Aphrodite. Originally male, he was bathing in a lake when Salmacis, one of Diana's nymphs or naiads, saw him and fell immediately in love with him. She is said to have embraced him so passionately that their bodies were merged and he was henceforth half male and half female.



Bonnet Clutching, Teeing Off and Dressing-Up

Two pictures by the Belfast-born painter John Lavery (1856-1941) were featured in end of season sales in London.

Sold for $919,305 at Sotheby's in May 2008 (when sterling-dollar exchange rates were very, very different—roughly $2 to the pound) and sold at $1,166,840 at Christie's on November 23 last year was the oil seen far right, *A Windy Day*.

Painted around 1908, it shows a woman—possibly the artist's own teenage daughter, Eileen, or perhaps his German model, Mary Auras—clutching at her straw bonnet as she and her dog walk along a breezy shoreline near Tangier in Morocco.

The North African port was one of the artist's favourite overseas locations and the subject of many such beach scenes. He had first visited Tangier in 1891—the year in which his first wife had died of TB, shortly after Eileen's birth—and had been immediately captivated by the "white city."

In the early years of the following century, Lavery purchased a house on the outskirts of the city and within walking distance of the sea. There followed annual winter pilgrimages to those warmer climes that were interrupted only when shipping lanes came under attack from German U-boats during World War I.

However, it is the game of golf, together with its supposed Dutch forerunner, *kolf*, that initially prompted this piece, and illustrated at right is *The Golf Links, North Berwick*, painted by Lavery in 1921, which sold at Sotheby's on November 22, 2016, for $1,087,470.

During those war years, Lavery had worked as an official war artist and painted very different subjects—naval dockyards, munitions factories, military hospitals, etc.—and that was the work for which he was knighted in the early postwar years.

While painting the British fleet at anchor under the Forth Bridge, near Edinburgh, the socially well-connected Lavery had stayed at the Edinburgh town house of his friend and patron Sir Patrick Ford, a wealthy solicitor, Edinburgh MP and keen collector of the works of many Scottish and other artists.

Ford also invited Lavery to stay at Westerdunes, a house he had built on the outskirts of North Berwick, 25 miles from Edinburgh, overlooking the sea and the town's famous old golf course. "Sport, politics and art were to mingle in this splendid setting, with its tennis courts, its Japanese garden, and on the fairways that fringe the shoreline," to quote the lengthy catalogue notes on this painting.

The ever-prolific Lavery produced a great many pictures on his stays at Westerdunes, many of them featuring the golf course, and his favourite prospect was the one seen in the work reproduced here, a view which he painted at least nine times.

Six of them, sketched from one of the balconies of the Ford house, are devoted exclusively to the setting, with the distant beach and the island of Fidra breaking the horizon. The remaining three, as in this example, take the viewer down on to the green and amongst the players, but the other two are set at different times of day and in varying weather conditions.

The same foursome feature in all three—a former British Prime Minister, Herbert Asquith, along with Sir Patrick Ford and his wife, Jesse, and Alice, Lavery's 16-year-old stepdaughter, who is seen teeing off. Also present (seated on the bench at lower left, with Asquith) is Alice's mother, the woman who was to become Lavery's most frequent subject for portraiture and who was once described as "virtually a Lavery trademark."



This portrait of a young boy playing *kolf* by Bartholomeus van der Helst was sold for $201,735 by Christie's.



***A Windy Day* by John Lavery was sold for $1.166 million by Christie's.**



Making its fourth auction appearance in 30 years, Lavery's *The Golf Links, North Berwick* was sold at $1.087 million by Sotheby's.

Lavery's beautiful second wife, Hazel, was the Chicago-born daughter of an Anglo-Irish industrialist. They had met while she was still married to a physician, Edward Livingston Trudeau, and following Trudeau's death the couple were married in 1909.

As I am aware, I have mentioned before in these columns that the most famous, or at least for decades the most familiar, of all portraits of Hazel, by then Lady Lavery, is one in which she is depicted as the personification of Ireland. This was the portrait by her husband that appeared on Irish banknotes from 1928 until the 1970s.

The first owner of *The Golf Links, North Berwick* was not on this occasion his regular patron, Ford, but Conrad Ackner, a very successful dentist whose London practice boasted several Laverys that could be admired by his distinguished patients whilst waiting for their dental examinations. Among their number were European royals and film stars such as Charlie Chaplin and Marlene Dietrich.

The picture was making its fourth auction appearance since 1986 at Christie's, at which time it was incorrectly known as *Lady Astor Playing Golf at North Berwick*—Nancy Astor having been mistakenly recorded as the figure teeing off—and it returned to King Street in 1999 to sell for $514,635.

However, in a 2002 return to Christie's it sold for just $199,005, and though different exchange rates had some bearing on that result, that was still a very long fall from grace and financial favour.

Part of "A Surreal Legacy," a Christie's sale of December 15 that offered an eclectic selection of pictures, furnishings and assorted works of art entered for sale by the Edward James Foundation* was the portrait by Bartholomeus van der Helst seen directly above.

It shows a young boy holding in his hand a tasselled *kolf* stick, or *kliek*—the game of *kolf* being a stick and ball game that became popular in the Low Countries from the 14th century onwards and may have some links with the development of golf in Scotland. Sometimes played on frozen canals or rivers, *kolf* features in numerous Dutch paintings.

Despite the blue gown and large plumed hat, this oil on canvas of 1658-59 really does depict a boy. Rules or fashions for children's dress in 17th-century Holland, I am told, dictated that boys under the age of six wore such gowns.

Van der Helst (1613-1670) had by the time this picture was painted established himself as Amsterdam's leading portrait painter, ousting his contemporary, Rembrandt, as the artist of choice amongst the city's landed gentry and merchant elite. His popularity, said Christie's, stemmed from "the prevailing taste for elegance and refinement of technique."

Neither that esteem nor today's market valuations rank him above Rembrandt, but this portrait of a young *kolf* player, measuring 45" x 34" including a 3¼" strip that was added at some later date to the bottom edge, did sell at a high-estimate $201,735.

Among van der Helst's more celebrated works in galleries around the world is a 1655 self-portrait that hangs in the Toledo Museum of Art (Ohio).

**Two truly surreal lots from the collections of Edward James (1907-1984), a wealthy poet and patron of the surrealists—an example of Salvador Dali's well-known lobster telephone and a sofa in the form of full red lips—will feature in one of next month's pieces.*

Mr. Constable Spends Time at the Seaside

An oil on paper sketch laid down on canvas and measuring just 10¼" x 12", a work sold for $840,560 by Christie's on December 8, 2016, was one used in the preparation of what in time became one of John Constable's celebrated "Six-Footers."

These were a series of 11 monumental canvases (the last of them never finished) that he produced in the years 1819-37, paintings that secured his professional reputation and standing as one of England's most admired and acclaimed artists.

They can be divided into two distinct groups, the earlier of which focussed on the Stour Valley and included *The White Horse*, now in The Frick Collection in New York City, and *The Hay Wain* in London's National Gallery.

The second, slightly later and more wide-ranging group of pictures were those that took him outside his native county of Suffolk. Among the latter, the best known is *Salisbury Cathedral from the Meadows* of 1831, now part of the Tate Britain collection in London.

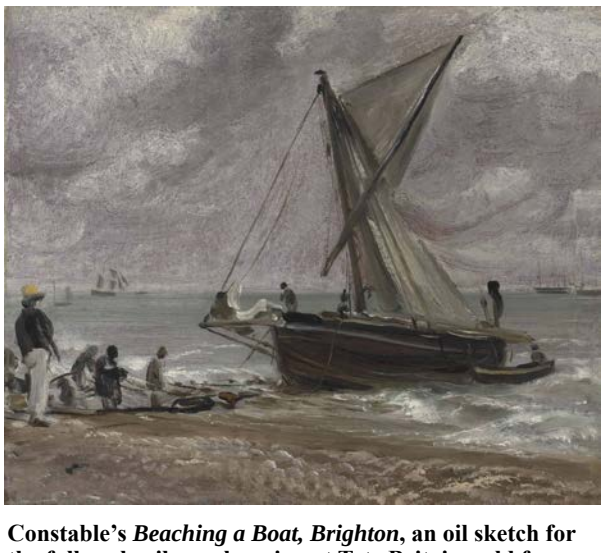
The earliest of that second group, another picture now at Tate Britain, is *Chain Pier, Brighton* of 1827. This was the only picture on a monumental scale that Constable produced of any marine subject and the work for which *Beaching a Boat, Brighton*, the Christie's picture featured here, was a preparatory sketch.

Once a small fishing port, Brighton, or Brighthelmstone as it was formerly known, was at that time being developed into a fashionable seaside resort, partly as a consequence of its fashionable association with the Prince Regent, by then George IV, who had remodelled the Royal Pavilion in an extravagant Orientalist style.

Constable had moved his wife, Maria, and their four children into lodgings in Brighton in May 1824 so that she might benefit from the sea air, and the family returned there at regular intervals until her death four years later. But the artist had not immediately warmed to the place. In a letter to his friend and mentor John Fisher, Bishop of Salisbury, he described it as "Piccadilly … by the sea-side," a reference to the famous London landmark Piccadilly Circus.

Not seen in this sketch, the Royal Suspension Chain Pier itself had been built as a landing dock for steam packets arriving from the French port of Dieppe and had opened in 1823. In fact, the boat in this oil sketch does not feature in the finished painting either, but a half-scale oil sketch now in the Philadelphia Museum of Art shows that though Constable had once thought to include it in the right foreground, he ultimately abandoned it in the final painting.

Constable did, however, keep the figure with the yellow hat in the left of this sketch, but moved him along the beach.



Constable's *Beaching a Boat, Brighton*, an oil sketch for the full-scale oil now hanging at Tate Britain, sold for $840,560 at Christie's.

The sketch has been requested for the exhibition *Constable and Brighton* that is to be held at the Brighton Museum and Art Gallery from April to October this year.

Cowan's Auctions, Cincinnati, Ohio

Cowan's Americana

by Don Johnson
Photos courtesy Cowan's Auctions

A grouping of mirrors offered in the last half-hour of a cataloged Americana sale held by Cowan's Auctions in Cincinnati, Ohio, on December 10, 2016, were a good reflection of the strong bidding experienced throughout the day.

Described as primitive, the four mirrors included a folk art example with a carved and painted frame in the form of an eagle, the piece said to have come from a farm in Corinth, Kentucky. Despite missing some of the surround, the 15¾" x 8" mirror was clearly the gem of the bunch. The other examples were smaller and of a more traditional form. Estimated at $400/600, the lot sold for $3480 (includes buyer's premium). In large part, that's the kind of day it was—with good Americana bringing strong prices.

The mirrors came from the collection of the late Drs. James and Betty Sutherland of Cincinnati. The couple began collecting in the 1960s and continued for half a century. Cowan's catalog noted, "They traveled widely, buying from Ohio dealers such as Clark Garrett and David Good, and further afield from legends such as Peter Tillou."

Wes Cowan, chairman and principal auctioneer at Cowan's, recalled his first visit to the Sutherlands' home, where few people in the antiques trade had been allowed. "From basement to attic, Americana was arrayed on shelves, atop chests, in cupboards, on window ledges, or literally piled in dresser drawers. The experience was truly like visiting Aladdin's cave," he wrote in the auction catalog.

It wasn't the only collection of note in the sale. Also highly touted were items from the descendants of the Benkard family of Oyster Bay, New York, and Tucson, Arizona. Main players in the family included Bertha King Benkard, said to be a scion of New York society and a close friend of Henry Francis du Pont; and her daughter, Bertha Benkard Rose, described by Cowan's as "a child of privilege and a woman of taste and means." The family had ties to Winterthur, the Museum of the City of New York, the New-York Historical Society, and the Society for the Preservation of Long Island Antiquities.

"We were fortunate to have two good collections to offer—both from estates, and both from consignors who understand the current market," Cowan noted after the auction. "These two factors combined to allow us to offer some great material with very reasonable presale estimates, which ultimately helped attract aggressive bidding."

Items from the Benkard collection set the tone early and included a China trade school painting, *The Hong Kong Harbor with American, British, and European Ships*, picturing a busy harbor with hong merchant warehouses lining the shore. Dating to the early to mid-19th century, the 19½" x 35½" (sight size) oil on canvas was in its original Chinese Chippendale frame and sold for $22,200. A second China trade school oil painting of a similar scene, also from the Benkard family, topped at $15,000. From another consignor, a third China trade school painting, *View of the Hongs of Canton*, realized $11,400.

"All the Chinese trade paintings did really well," said Pauline Archambault, a fine arts specialist at Cowan's. "We did have interest coming from all over, not just the U.S."

The $22,200 painting was helped by its original frame, although the subject matter could clearly stand on its own. "It shows a really bustling, active harbor. The harbor from that view of the bay is really iconic. You can see the hongs," Archambault said. "That's the kind of composition you want."

It was a good day for art. An Arthur Fitzwilliam Tait (1819-1905) oil painting depicting a setter, a pointer, and a covey of quail, signed and dated 1871, 14" x 22" (sight size), sold for $22,800. "That's a preferred subject matter for Tait," noted Archambault. A James McDougal Hart (Scottish-American, 1828-1901) Adirondack landscape, oil on canvas, 17½" x 30" (sight size), brought $19,200, drawing what Archambault described as "tons of interest." Both paintings came from the Benkard family.

Also of note was a set of six delftware Merryman plates, each with a numbered verse in a wreath. The English plates were dated 1734 and realized $24,000. "They fit well with the Americana collectors, and people like the fun sayings on them," said Kirstie Craven, coordinating specialist for Cowan's fine and decorative arts department. "They have the same vibe that Americana has. It's so astounding that they all stayed together."

"We were fortunate to have two good collections to offer—both from estates."

The diversity of the Benkard items was exemplified by a Hepplewhite mixing table in mahogany veneer with a marble top, possibly of Maryland origin, 1790-1800, at $9600, and a great blue heron confidence decoy, the carved and painted bird created for decorative purposes, second quarter of the 20th century, 30" high, that brought $8400. Archambault said the buyer believed the decoy was the work of "Chief" Eugene Cuffee (1866-1941) of Shinnecock Reservation.



Four primitive mirrors, the carved and painted folk art eagle purportedly from a farm in Corinth, Kentucky, the remaining looking glasses with crests of varying designs, two of the mirrors pocket size, American, 19th or early 20th century, the eagle 15¾" x 8", the smallest mirror 3¾" x 2", the eagle missing a portion of the surround, all with wear, $3480.

The biggest disappointment among the Benkard material was a French Empire ormolu mantel clock by DuBuc, 1815-17, made of brass and having a figure of George Washington holding his resignation papers next to a shield-breasted spread-wing eagle on a sphere. Estimated at $60,000/80,000, the clock did not sell.

"That was on me," Cowan noted. "I failed to understand the market for the clock and overestimated its value. It's funny, when I first saw the clock in Tucson, I told the consignor that Sotheby's original estimate of $100,000 was off the mark. The more I researched these clocks, however, the more I questioned my initial reaction; in retrospect, I was right."

From the Sutherland collection came some of the best smalls in the sale, including a cobalt-decorated stoneware muffineer with a faceted body and top. Probably made in Ohio or Pennsylvania, it dated to the 19th century and sold for $9300. "We had a lot of interest in that presale," said Craven. Other things drew little attention until bidding began. As she noted, "The cat was kind of a surprise." That cat was a large chalkware seated figure with a painted and smoke-decorated surface. Of American origin and 14¾" high, it was estimated at $500/700 but brought $7500.



Oil on canvas painting depicting a setter, a pointer, and a covey of quail, the work of Arthur Fitzwilliam Tait (1819-1905), signed and dated 1871, 14" x 22" plus frame, patched, some inpainting, $22,800.

Also from the Sutherlands were two New England brace-back Windsor side chairs in old black paint over earlier red, probably from Rhode Island, 1775-90, that sold together for $5700.

"Some of the Windsors did pretty well. There was a great selection of chairs in this sale," said Craven.

Also in the auction were numerous clocks, including more than two dozen from the collection of Hal Wehling of Cincinnati. Included was a scroll-top Massachusetts shelf clock in mahogany with a silvered dial and newer movement by Kilbourn & Proctor that sold for $3360.

From other consignors, the mix included a pig weathervane, copper with a gold-leaf surface and a cast metal tail and ears, American, early 20th century; it sold for $10,800. "Given our location here in Porkopolis, we knew there would be some interest in him," said Craven. "He's a rare form and had a lot going for him." Cincinnati became known as Porkopolis around 1835, when the city was the country's chief hog packing center. It still proudly holds onto the moniker in a number of ways, including the Flying Pig Marathon each spring.

A surveyor's plain compass by Goldsmith Chandlee (1751-1821), marked for William Hord and dated 1808, sold for $13,800. It was one of a dozen compasses offered, of which only five sold. "We had this opportunity to present this group. We wanted to test the waters to see how they would do," said Craven. Buyers largely stuck with the better examples.

Selection also played a role in the sale of a wooden cigar-store Indian maiden wearing a feathered headdress and holding tobacco leaves. Dating to the late 19th or early 20th centuries, the figure was 68" high (including



Wooden cigar-store Indian maiden wearing feathered headdress and holding tobacco leaves, American, late 19th or early 20th century, 68" high including plinth base, old polychrome paint possibly the original surface, age split to chest, wear to base, and minor chips to wood and paint throughout, $16,800.

the plinth base) and in old paint but with some condition problems. It realized $16,800. “It did OK, but it didn’t exceed its expectations too much,” said Craven. One potential bidder told her he was looking at another example elsewhere, suggesting that while cigar-store Indians aren’t common, their availability is such that buyers can be choosy. “The really great examples bring top dollars. The examples of things that are not the strongest, they just don’t bring the prices, the excitement in the market,” Craven added.

What did matter throughout the day, in addition to rarity and condition, was the freshness of much of the material. The Benkard and Sutherland collections yielded items that hadn’t been on the market in decades, and bidders responded eagerly.

For more information, phone Cowan’s at (513) 871-1670 or visit (www.cowanauctions.com).



Six delftware Merryman plates, each with a numbered verse in a wreath, English, dated 1734, 8" diameter, chips to rim of each, $24,000 the set.



An early North Carolina pewter deep plate, marked for Jacob Eggleston (1773-1813) of Fayetteville, North Carolina, circa 1800, 11¼" diameter, dents, rim with paint drip, $1920.



Carved and painted great blue heron decorative confidence decoy, possibly by “Chief” Eugene Cuffee (1866-1941) of Shinnecock Reservation or William Henry Bennett (1867-1954), second quarter of the 20th century, 30" high, missing one eye, old repair to bill, some paint loss, scratches, and age cracks, $8400.



Mahogany shelf clock with eight-day weight-driven timepiece, concave dial behind an églomisé and reverse-painted door, the base with mirrored panel signed “A. Willard” (1757-1844), most likely a circa 1900 reproduction of an early Massachusetts shelf clock, 33½" high, the finial, mirror, and hands replaced, the reverse-painted panel not original to the clock, $4800.



Wooden pipe box with lower drawer, the backplate with urn crest, American, late 18th or early 19th century, 19¼" high, chips, break to carving, age split to right side, $4200.



New England schoolgirl-decorated Federal sewing table with lift lid, bird’s-eye maple, painted with landscapes and floral and acorn swags, American, early 19th century, 29½" x 19½" x 15¾", original brasses, lower shelf likely a replacement, interior landscape with damage, top slightly bowed, $10,800.



Wooden relief-carved carpenter’s trade sign depicting an assortment of tools, American, inscribed “H.A. Doe / Carver,” 19" x 59½", dry old green and black paint, significant areas of molding missing, chips, and small losses to front and edges, $7800.



China trade school painting, *The Hong Kong Harbor with American, British, and European Ships*, a harbor scene with hong merchant warehouses lining the shore, early to mid-19th century, oil on canvas, 19½" x 35½", plus original Chinese Chippendale frame, relined, craquelure, significant inpainting, $22,200. The Chinese government licensed hong merchants, giving them exclusive rights to conduct business with Westerners. Because all foreign trade was channeled through them, many hong merchants became some of the most prominent and wealthy merchants in China.



China trade school painting, *The Hongs of Hong Kong with International Ships*, a harbor scene with American, British, French, and Dutch vessels, hong merchant warehouses amid the hills, early to mid-19th century, oil on canvas, 17" x 23" plus ebonized frame, craquelure throughout, repaired tear, paint split near upper left corner, some inpainting, framed under glass, $15,000.

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China trade school painting, *View of the Hongs of Canton*, a bustling seaport scene with Chinese junks, the hong merchant warehouses flying American, English, and Dutch flags, circa 1825, oil on canvas, 10" x 16¾", plus ebonized and gilt frame, relined, stable craquelure, a couple of lines of inpainting, $11,400.



Frederick Wingate (1782-1864) of Maine, tall-case clock in mahogany, the inlaid and grain-painted case with bird's-eye maple half columns, eight-day time-and-strike movement on bell, rocking ship decoration, the dial set with calendar and seconds, circa 1810, signed indistinctly, 92½" high, one brass mount missing, damaged finial, slight paint loss to dial, movement and case probably associated, $7800.



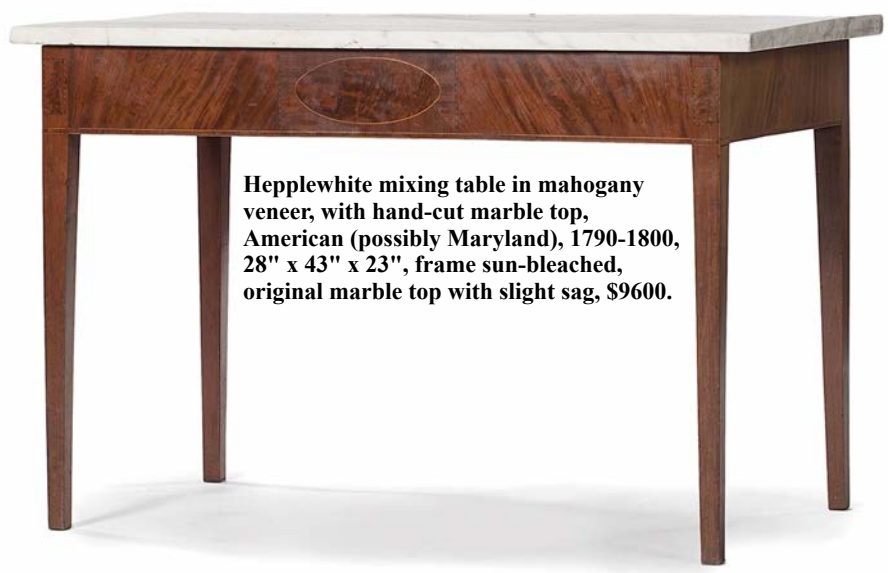
Pine tall-case clock having a 30-hour time-and-strike weight-driven wooden movement signed by Silas Hoadley (1786-1870) of Connecticut, circa 1825, the Eastlake-style painted decoration and landscape scenes added circa 1884 and attributed to Uriah Dyer (1849-1927) of Maine, 91¾" high, minor paint loss to case, $3000.



Early Seth Thomas (1785-1859) of Connecticut off-center pillar-and-scroll clock in mahogany, 30-hour time-and-strike on bell, wooden strap movement and pulleyed weights, painted wooden dial with Roman numerals, reverse-painted lower glass panel depicting country houses, circa 1820, paper label on interior, 31" x 17" x 4¼", case refinished, splat repaired, brass urn finials are period replacements, $2091.



Scroll-top Massachusetts shelf clock in mahogany, silvered dial with Roman numerals, with newer movement by Kilbourn & Proctor, 42" x 13½" x 13½", missing key, finial present but not attached, $3360.



Hepplewhite mixing table in mahogany veneer, with hand-cut marble top, American (possibly Maryland), 1790-1800, 28" x 43" x 23", frame sun-bleached, original marble top with slight sag, $9600.



Adirondack autumn landscape by James McDougal Hart (Scottish-American, 1828-1901), signed, oil on canvas, 17½" x 30" plus frame, $19,200.



Portrait of American patriot Joseph Reed (1741-1785), attributed to Charles Willson Peale (1741-1827), unsigned, oil on canvas, 29" x 24" plus frame, relined, heavily restored, $5400.

Reed served as George Washington's aide-de-camp and adjutant-general from 1775 to 1776, was elected to the Continental Congress in 1778, and passed a law abolishing slavery in Pennsylvania while governing the state from 1778 to 1781. While Reed was instrumental in formulating the early United States government, Peale's role in his portrait is not so obvious. The auction catalog notes, "Traces of the original artist's hand are visible in the eyes, nose, and part of the face. All other areas of the canvas have been overpainted. Peale's original painting may lie beneath the restored surface."



Portrait of an American militia officer, attributed to Ezra Ames (1768-1836), unsigned, early 19th century, oil on canvas, 29½" x 23½" plus frame, relined, with evidence of inpainting, repaired tear, $5700.

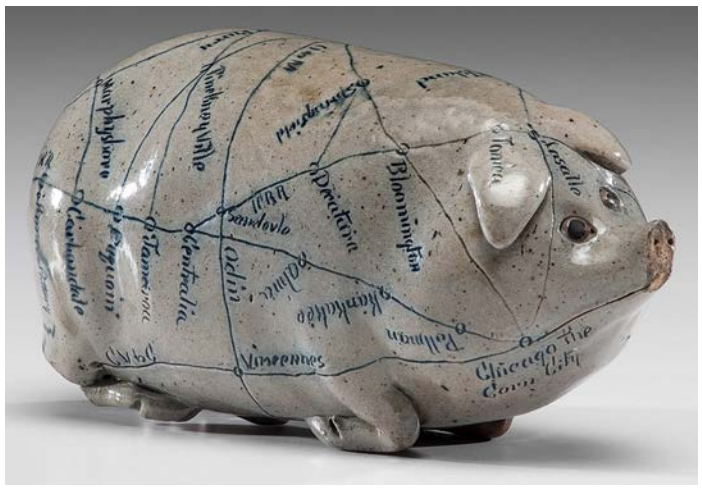
The identities of both the sitter and the artist have been questioned for many years. Originally thought to portray an American naval commodore, the painting was later determined to depict an officer in a state militia, possibly Massachusetts or New York, based on the subject's uniform and details on the buttons. When the painting was exhibited in the 1940s, two museums attributed the portrait to John Wesley Jarvis; it has since been attributed to Ezra James.



Large chalkware cat with painted and smoke-decorated surface, American, 14¾" high, some areas of paint loss, $7500.



Two-piece Pennsylvania corner cupboard in cherry, the swan's-neck pediment with carved floral rosettes and flame finials, the turned half-columns in a dark stain, early 19th century, 94" x 46" x 26", refinished, minor repairs, $5400.



Salt-glazed Anna Pottery pig flask by Wallace and Cornwall Kirkpatrick of Anna, Illinois, incised and cobalt highlights, one side referring to St. Louis as "the Western New York," the remainder with a map of Illinois landmarks and cities, dated 1889, 7½" long, chips and losses, $8400.



Leeds pearlware platter with patriotic shield-breasted eagle and blue feather edge, English, 19th century, underside impressed "Wood," 12¼" x 15¼", multiple chips to edges, $923.



Instrument maker's trade sign in the form of a string bass, tin body, wooden neck, the pegbox functional, American, 19th century, 69" high, weathered surface, dents to the body, bridge and tail piece detached but present, $3120.



Chalkware cat nodder in striped paint, American, 19th century, 4" x 7", paint loss, head and body repainted, $1680.

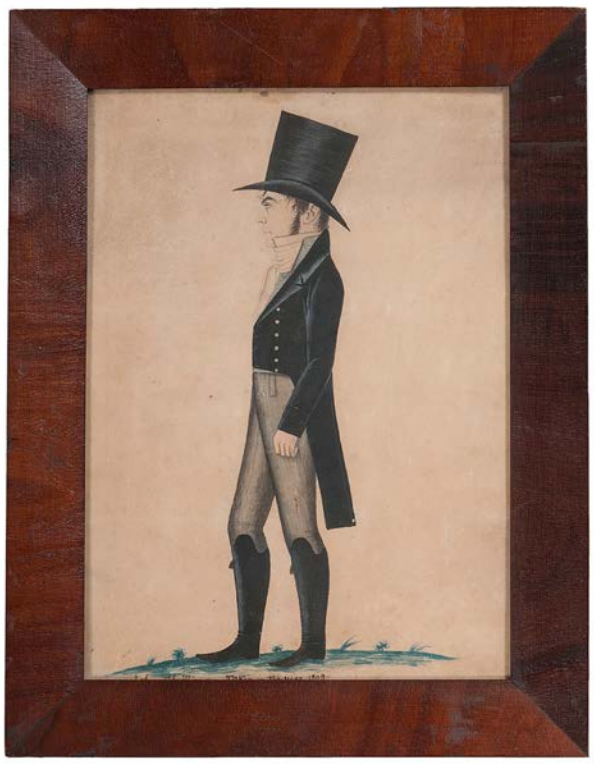


Ohio dovetailed copper kettle with gooseneck spout and bail handle, marked for Jacob Resor (1786-1845), Cincinnati, mid-19th century, 12" high overall, $1440. Resor was from a prominent Pennsylvania family of gunsmiths. He moved to Cincinnati in 1811 and began advertising as a coppersmith in 1816.



Monumental (each 95½" x 50", plus frame) portraits of Thomas Jefferson and Abraham Lincoln by Rudolf Tschudi (Swiss-American, 1855-1923), oil on canvas, each signed and dated 1916, each with surface dirt and a hole in lower part of canvas, $3120 for Jefferson, $2520 for Lincoln. According to the catalog, the works were possibly executed for the 1916 election pitting incumbent president Woodrow Wilson against Supreme Court Justice Charles Evans Hughes.

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Full-length folk art portrait by Jacob Maentel (1778-1863), the inscription identifying the subject as John Christian and dating the watercolor to 1808, toning to paper, not laid down, one wormhole near frame, $3600.





Wallpaper bandbox with squirrels on a blue ground, the lid depicting horses, American, 19th century, 11½" x 16" x 12", overall wear, some paper loss, loose seams, tears, $1800.



Copper pig weathervane, cast metal ears and tail, American, early 20th century, 15¼" (overall height) x 30", losses to old gold-leaf surface, $10,800.



Folk art bird's-eye view purportedly of Ironton, Ohio, depicting an early iron works and numerous buildings with roles in the manufacturing process, probably 1830s, oil on canvas, 21½" x 29" plus frame, $9600. Beginning in the 1830s and continuing until the late 19th century, Ironton was the hub of a thriving pig-iron manufacturing region that extended across portions of southern Ohio and northern Kentucky.



Packard Six toy pedal car by Gendron Wheel Company, Toledo, Ohio, early 20th century, lithographed tin dashboard and license plate, 27" x 48" x 24", original painted surface, original leather side wheel with label, $7800.



Running hackney horse weathervane, attributed to E.G. Washburne and Company, New York, late 19th century, copper body, cast head, 22½" high x 30½" long, the high-stepping equine mounted on a metal stand, $7200.



Cobalt-decorated stoneware muffineer with faceted body and top, American, probably Ohio or Pennsylvania, 19th century, 5" high, $9300.



Painted candlestand in poplar, the turned pedestal on a platform base with outswept legs, eastern Ohio, attributed to Muskingum County, mid-19th century, 27¼" high, original grungy surface, one foot reattached, $3600.



Pair of reverse-painted portraits on glass (one shown) by Benjamin Greenleaf (1769-1821) of Massachusetts and New Hampshire, of a Vermont minister and his wife, both identified, each 13½" x 9¾" plus period frame, scattered paint loss to wife's portrait, $10,800 the pair.



Surveyor's plain compass, the signed work of Goldsmith Chandlee (1751-1821), marked for William Hord and dated 1808, the compass limb engraved with an "L" and "T" calculating scale, the compass face with gold watch hand, divided in both poles and miles, the north marker designated by an eagle perched on a globe, 14¼" long overall, needle 5" long, includes both its sight vanes, compass cover, and tripod with ball-and-socket joint, $13,800. Chandlee's compasses were considered the most technically advanced of their day.



Wooden folk art carvings of Civil War soldiers on horseback, possibly Generals Grant and Lee, with original cotton uniforms, the horses with leather bridles, American, probably 20th century, the gray horse 11" high, each soldier 9¼" high, gray horse missing ears, black horse missing yarn tail, $3300.



Copper weathervane in the form of a squirrel holding a nut, cast metal ears, American, early 20th century, 23" high, excluding stand, worn gold-leaf surface, $3240.



Two New England brace-back Windsor side chairs in old black paint over earlier red, probably Rhode Island, 1775-90, each 37¾" high, alligatored surface, possible old repair to one seat, several layers of paint history, $5700 the pair.



Sewer tile planter in the form of a tree trunk with four branches in a reddish-brown glaze, American, likely Ohio, 19th century, 24½" x 34" x 33", age-consistent wear, $1920.

Auction Prices Realized

Here are a few notable prices of antiques sold recently at auction, as provided by press releases. All prices include the buyer's premium when charged. We're always looking for news of prices realized at auctions, particularly unusual or top lots. Send pictures, complete descriptions, and information to A.P.R., Maine Antique Digest, PO Box 1429, Waldoboro, ME 04572 or e-mail them to <mad@maineantiquedigest.com>.



This 1931 Ford Model A roadster in pristine condition was the top seller at the Bunch Auctions, Chadds Ford, Pennsylvania, December 13, 2016, sale. With an engine reconstructed by Schwalm's, a Strasburg, Pennsylvania, company specializing in Model A rebuilds, it brought $28,750.



Barclay Rubincam (1920-1978), *Early Spring at Deborah's Rock*, 1967, oil on canvas, 24" x 48", $9200. Bunch Auctions, Chadds Ford, Pennsylvania, December 13, 2016.



This platinum and diamond engagement ring set with a 2.33-carat pear-shaped diamond realized $4305. Bunch Auctions, Chadds Ford, Pennsylvania, December 13, 2016.



This marked 14k gold Dudley Watch Co. Masonic pocket watch sold for $5290. Cordier Auctions, Harrisburg, Pennsylvania, December 3, 2016.



This George Stratemeyer (1853-1909) oil on canvas, *Waikiki Beach, (Diamond Head), Oahu, Hawaii*, 1895, 14½" x 22" (sight), with a period frame, brought $19,360, which is a new record for the artist. Clars Auction Gallery, Oakland, California, December 10 and 11, 2016.



V. Douglas Snow (1927-2009), *Long Shadow*, 1991, 45½" x 62", oil on canvas, from the collection of the Nevada Museum of Art, realized $8470. Clars Auction Gallery, Oakland, California, December 10 and 11, 2016.



This Verdura spinel, diamond, and 18k white gold bracelet, composed of 69 oval-shaped and 14 pear-shaped purplish spinels with a total weight of 225 carats, sold for $48,400. Clars Auction Gallery, Oakland, California, December 10 and 11, 2016.



This Baccarat 82-piece stemware service in the Vega pattern from Thomas Perkins's yacht *Maltese Falcon* sold for $10,700. Clars Auction Gallery, Oakland, California, December 10 and 11, 2016.



This white and cognac diamond pendant was the top lot at Cordier Auctions, Harrisburg, Pennsylvania, on December 3, 2016, selling for $16,100.



This Edwardian heart-shaped pendant-brooch in 18k yellow gold, set entirely with mine-cut diamonds, brought $4612. John Moran Auctioneers, Monrovia, California, December 6, 2016.



This late 19th-century French pocket watch with an automaton figural dial sold for $7380. John Moran Auctioneers, Monrovia, California, December 6, 2016.



This signed Cartier 18k yellow gold bracelet with wide links in the form of elongated seashells sold for $10,455. John Moran Auctioneers, Monrovia, California, December 6, 2016.



This Cahuilla Mission snake-motif basket realized $3690. John Moran Auctioneers, Monrovia, California, December 6, 2016.



A collection of six *Buster Brown* Sunday comic strip original artworks by Richard F. Outcault (1863-1928) had descended through the family of the artist. Buster Brown was a comic strip character created by Outcault in 1902 and was adopted as the symbol of the Brown Shoe Company in 1904. In the early 20th century, Buster Brown and his pit bull terrier, Tige, were well known to the American public. The six Buster Brown lots sold to a European builder for a total of $47,700. The top lot of the collection (shown) was titled "The Worm Turns Twice" and dated March 19, 1916. It had been published in the *Philadelphia Record*. Kaminski Auctions, Beverly, Massachusetts, November 26 and 27, 2016.



This 18th-century French Louis XV basin decorated with carved putti and figureheads and with a copper liner with a crest on the embossed center had been purchased at Parke-Bernet, New York City, in the 1940s or 1950s. It sold for $14,000. Kaminski Auctions, Beverly, Massachusetts, November 26 and 27, 2016.



This signed Tiffany Studios turtleback table lamp with an exquisite leaded stained-glass shade was the top lot of the November 26 and 27, 2016, sale at Kaminski Auctions, Beverly, Massachusetts. It sold for $18,000. ☞



This ornately carved tall clock by Gazo, San Diego, California, with a lion's head finial realized $1725. Direct Auction Galleries, Chicago, Illinois, December 13, 2016.

This nine-piece ornately carved walnut dining room set brought $2875. Direct Auction Galleries, Chicago, Illinois, December 13, 2016.





This Regina console music box in a Rookwood decorated cabinet sold for $20,800. Stanton's Auctioneers, Charlotte, Michigan, November 18-20, 2016.



Empress Concert Grand console with 18½" disc music box, $5775. Stanton's Auctioneers, Charlotte, Michigan, November 18-20, 2016.



Platinum three-stone diamond ring set with three emerald-cut diamonds, each weighing 1.8 to 1.9 carats, $37,200. Nadeau's Auction Gallery, Windsor, Connecticut, January 1, 2017.



This Peter Broggi birds of paradise Handel table lamp, reverse painted with brightly colored exotic birds amongst blossoming colored flowers, sold for $9900. Nadeau's Auction Gallery, Windsor, Connecticut, January 1, 2017.



This 26" tall Meissen Earth ewer from the Four Elements series, with the blue crossed swords mark, realized $18,000. Nadeau's Auction Gallery, Windsor, Connecticut, January 1, 2017.



This Mills Violano Virtuoso (player violin and piano) sold for $23,650. Stanton's Auctioneers, Charlotte, Michigan, November 18-20, 2016.

This Patek Philippe, Geneva, minute-repeater chronometer in an 18k gold closed-face case, featuring a dial with two stopwatch hands, brought $32,500. Nadeau's Auction Gallery, Windsor, Connecticut, January 1, 2017.





With original honeydew-yellow paint and 51,569 miles on the odometer, this 1966 Ford Thunderbird one-owner car brought $15,600. Nadeau's Auction Gallery, Windsor, Connecticut, January 1, 2017.



By Thomas Prichard Rossiter (1818-1871), this 14¼" x 24¼" oil on canvas study for *Representative Merchants of America* depicts 43 leading American businessmen of the 19th century and brought $20,400. Nadeau's Auction Gallery, Windsor, Connecticut, January 1, 2017.



Charles Ginnever (b. 1931), *Walkabout*, bronze, 1987, 54" x 187" x 38", $32,500. Litchfield County Auctions, Litchfield, Connecticut, December 1, 2016.

The top lot at Cordier Auctions, Harrisburg, Pennsylvania, December 4, 2016, was this engraved Colt first-generation single-action revolver, which sold for $4025.





This engraved Colt 1851, inscribed to Charles L. Robinson, the first governor of Kansas, sold for $3565. Cordier Auctions, Harrisburg, Pennsylvania, December 4, 2016.



The circa 1960 Jacques Adnet leather, metal, and wood writing desk for Hermès, 38" high x 41" wide x 20"deep, and the Bellini for Cassina Italian leather side chair, 32" high x 19" wide x 19" deep, were from the collection of Amy Greene of New York City and sold together for $10,625. Litchfield County Auctions, Litchfield, Connecticut, December 1, 2016.

This antique long gun a Sharps military rifle M1859, realized $2875. Cordier Auctions, Harrisburg, Pennsylvania, December 4, 2016.





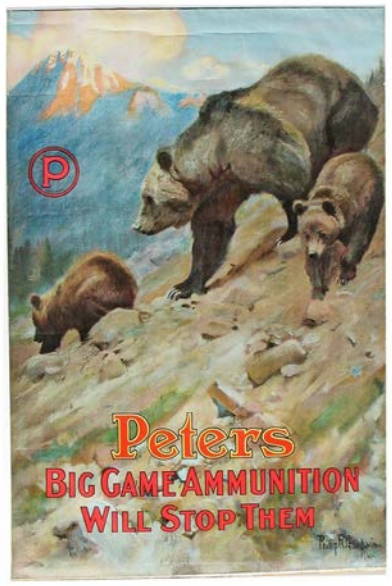
Winchester poster by Philip R. Goodwin (1881-1935), 1909, of a grizzly bear coming out of a cabin sold for $4700. Past Tyme Pleasures, Pleasanton, California, November 5, 2016.



Coca-Cola festoon, 1918, "Umbrella Girls," $3100. Past Tyme Pleasures, Pleasanton, California, November 5, 2016.

Pepsi-Cola lithographed tin tip tray, 1908, $1955. Past Tyme Pleasures, Pleasanton, California, November 5, 2016.





"Peters Big Game Ammunition" poster by Philip R. Goodwin, 1911, $4370. Past Tyme Pleasures, Pleasanton, California, November 5, 2016.



This "Brown's Celebrated Indian Herb Bitters" bottle in the form of an Indian princess is very rare in this brilliant yellow-green color. They are more commonly found in shades of amber that sell in the $500 to $800 range. This one sold for $10,925. Glass Works Auctions, Lambertville, New Jersey, in an Internet auction that ended January 9, 2017.



This 1910 serving tray advertising Star Brewery's Famous Hop Gold beer, Vancouver, Washington, 13" diameter, sold for $3800. Past Tyme Pleasures, Pleasanton, California, November 5, 2016.



At $34,500, the top lot of the Glass Works Auctions, Lambertville, New Jersey, Internet auction that ended on January 9, 2017, was this rare bottle from the Bob Ferraro collection in the form of a barrel. Embossed "Peoples Favorite Bitters / Powell & Stutenroth," it is one of only three or four known examples. Ferraro acquired the bottle from a Glass Works auction in 1996 when it was sold from the Carlyn Ring collection.



This rare bottle in the form of a lighthouse, identical to the present Cape May, New Jersey, lighthouse that was built in 1859 and is still operational today, is embossed "Seaworth / Bitters / Co / Cape May / New Jersey" and sold for $19,550. Glass Works Auctions, Lambertville, New Jersey, in an Internet auction that ended January 9, 2017.



Embossed "Highland Bitters And Scotch Tonic," this bottle in the shape of a barrel is very rare in its green color. It brought $14,950. Glass Works Auctions, Lambertville, New Jersey, in an Internet auction that ended January 9, 2017.



This whiskey bottle embossed "Brent, Warder & Co / Louisville, Ky." realized $6325. Glass Works Auctions, Lambertville, New Jersey, in an Internet auction that ended January 9, 2017.



This "W & Co / N.Y." embossed bottle in the form of a pineapple sold for $19,550. Glass Works Auctions, Lambertville, New Jersey, in an Internet auction that ended January 9, 2017.

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Antique Jewelry & Gemology

Turnbull Jewels Perform Well



This 3" long Cartier Art Deco platinum, emerald, diamond, and black onyx jabot pin sold for $25,000 (est. $8000/12,000).

by Mary Ann Brown
Photos courtesy Joseph DuMouchelle

Joseph DuMouchelle's jewelry sale on December 15, 2016, was held at the Lotte New York Palace in New York City and simulcast to Birmingham, Michigan, where "twenty-five-plus phone workers" took the bulk of the bids, according to Melinda Adducci, G.G., vice president of the company. There were also people working the phones in the New York sale location. Though live, it "was not a sit-down auction." There was phone and Internet bidding. Adducci explained that they "just don't see people—especially in December—taking the time to come and sit anymore." DuMouchelle did have a sit-down auction in June 2016, but "again, most of our bidders—ninety-nine percent of them—were on the phone."

"It's always a pleasure to see vintage jewelry come out of the family vaults."

Adducci said that the auction house knows it is "important to have the preview in New York. We also did a good preview in Michigan." (Joseph DuMouchelle has offices on Fifth Avenue in New York City, Worth Avenue in Palm Beach, Florida, and Fifth Avenue in Naples, Florida, in addition to its home base in Birmingham, Michigan.)

When I asked what the most memorable aspect of the sale was, Adducci said, "I would say the range of quality goods that we had overall. It was a wonderful culmination of pieces that came together from estates. It had depth to it—something for everyone—which doesn't always happen in our sales." Adducci explained that DuMouchelle builds its sales "from the true aspect of the estate world and traditional auction house methods," and noted that "a lot of online auctions now are really dealers that have already bought from an auction, or they're looking for another method to sell. It's a so-called 'loaded' sale."

Adducci and her business and marriage partner, Joseph DuMouchelle, were "extremely happy" with the results of the sale, especially given the fact that December is such a busy time of year, and people are often distracted by so much going on.

Adducci had written an e-mail to me in advance of the sale when she realized that many pieces of antique jewelry formerly in the collection of Edward Augustus Turnbull (1856-1916) and Emma Aileen (Tinkham) Turnbull (1866-1944) could be highlights of interest to our readers. After the sale, she said, "It's always a pleasure to see vintage jewelry come out of the family vaults."

The family who consigned the Turnbull jewelry supplied DuMouchelle with an informative historical brochure telling the story of the lives of Edward A. and Emma Tinkham Turnbull, from which I synopsize:

Edward Augustus Turnbull was born in Alnwick, Northumberland, England in 1856. Educated in private schools, he worked in London for a tea import house for three years after graduation. Afterward he went to South Africa for a short period of time. In 1876 he immigrated to the United States, locating first in New York, where he was employed as a manager at the Western Union Telegraph Company. A few years later he moved to Cleveland and then in 1882 moved to Grindstone City, Michigan, and became manager of the Worthington Company.

While in Grindstone City, Edward met Emma Tinkham of Grand Ledge, and they married on May 20, 1884. The Tinkham family had lived in Grand Ledge since 1861 and was well established there. Emma was one of four daughters born to William Maxon Tinkham (1845-1899) and Sarah (Hixson) Tinkham (1849-1917), who built and operated the Tinkham House, one of the first hotels to be built in the town. It became known as the Grand Ledge House after 1899.

In 1889 Edward and Emma moved to Grand Ledge where they ran a grocery business until 1893. Soon after they became co-owners of the Grand Ledge Chair Company. They were eventually the sole proprietors of that business, which thrived under their ownership.

The company saw much expansion, and Edward Turnbull didn't stop there. He made a large investment in a new company that became the Grand Ledge Clay Products Company, owned by R.E. Olds and John W. Fitzgerald. (Olds was the founder of Oldsmobile and later the REO Motor Car Company. Fitzgerald was the father of Michigan Governor Frank D. Fitzgerald and grandfather of Michigan Supreme Court Chief Justice John W. Fitzgerald.)

After her husband's death, Emma Turnbull took charge of the companies, which was practically unheard of in 1916. According to the family-supplied brochure, "Emma was the first and only woman to own and head a furniture company anywhere in the United States. She was definitely competing at the highest levels in what was considered, at that time, a man's world. Emma proved to be a strong and effective manager of the businesses that she oversaw. She was also a compassionate employer and was well respected by her competitors in the furniture industry."

The top items in the sale didn't veer very much from existing market trends—Art Deco designs, signed pieces, and colored stones from the "right" places in the "right" colors are bringing consistently strong results.

A signed Cartier Art Deco natural pearl, platinum, and diamond clip brooch sold with buyer's premium for $27,500 (est. $15,000/25,000). From the Turnbull collection, an Art Deco Kashmir sapphire and diamond ring mounted in platinum with a blue sapphire weighing approximately 1.53 carats sold for $31,250 (est. $15,000/25,000).

Other antique items from the Turnbull collection also exceeded presale estimates. An Edwardian platinum and old European-cut diamond twin ring with a 2.99-carat diamond, F color, VS2 clarity, and a 2.89-carat diamond, D color, VS1 clarity, sold for $50,000 (est. $15,000/25,000). An antique 18k yellow gold, Kashmir sapphire, and diamond ring with a central oval mixed-cut natural sapphire weighing approximately 1.59 carats was accompanied by an AGL report stating that the origin of the sapphire was classic Kashmir and had no heat enhancement. It realized $36,250 (est. $15,000/25,000).

Adducci also spoke cautiously about a trend that she is starting to notice when I asked if there was anything new happening in the market. "This is really early—but I do see an interest in saltwater cultured pearls again."

She explained, "When the Chinese freshwater market took over in early 2000, it crushed the Akoya saltwater pearl market. What I'm seeing now is that buyers are aware—they're going back in and they're looking, and dealers, too, at the bigger South Sea pearls." And now "nice cultured pearl strands will sell, whereas before they wouldn't sell—we could put them up for anything and we couldn't sell them." When consumers had the choice, "they could buy Chinese for nothing. But now, the especially nice quality, well-made pieces that are interesting—maybe they have a lot more gold to them, or they have some other aspect, a signature or how well it's made"—cause buyers to take notice.

"A really cool bangle bracelet that has pearls on it, too—those pieces were not selling for a while. And I'm just starting to see interest." She reiterated, "This is an early interest."

Signed pieces with cultured pearls "will definitely always sell, like Mikimoto. If we get a Mikimoto anything," clients will buy it. She said, "We had a black strand of Tahitian pearls in our December sale, and everybody was looking at them." The 17" long Mikimoto Tahitian cultured pearl and diamond necklace in18k white gold had 45 pearls measuring approximately 8.30 to 10.00 mm each, and the necklace sold for $2250 (est. $500/800).

Joseph DuMouchelle has a newly designed website (www.josephdumouchelle.com) that went live while I was writing this column. The company was also holding previews in New York City for its January 26 sale at that time. Adducci wrote in an e-mail that the auction included a Harry Winston ring with a 15.02-carat pear-shape diamond, D color and internally flawless, with an estimate of $1,000,000/1,500,000 and a platinum ring with a 9.68-carat marquise diamond, GIA color I, clarity VS1, from the estate of Elaine Stern of Grand Blanc, Michigan, with an estimate of $100,000/200,000.

Check out the new smartphone-friendly website for results from that sale, and click on the "BidLive" icon to connect to the current auction catalog.



This 7½" long Art Deco platinum and diamond straight line bracelet brought $3000 (est. $2000/3000).



This platinum, Burma ruby, and diamond ring with an antique central cushion mixed-cut faceted ruby weighing 1.45 carats was accompanied by an AGL report stating the ruby is natural and of Burma origin. With presale estimates of $10,000/20,000, it did not find a buyer at the sale.



A number of items that saw strong prices were from the Edward Augustus and Emma Tinkham Turnbull collection. This antique yellow gold and three-stone diamond gentleman's ring sold for $18,750 (est. $10,000/20,000).



This Colombian emerald, platinum, and diamond ring from the Turnbull collection, set with a central emerald measuring approximately 10.15 mm x 8.96 mm x 5.90 mm and weighing approximately 3.95 carats, was accompanied by an AGL report stating that the central emerald is natural beryl, green color, with an origin of Colombia, and has insignificant to minor traditional clarity enhancement. It sold for $4687.50 (est. $3000/5000).



This antique 18k yellow gold, Kashmir sapphire, and diamond ring with a central oval mixed-cut natural sapphire weighing approximately 1.59 carats was accompanied by an AGL report stating that the origin of the sapphire is classic Kashmir and it has no heat enhancement. It realized $36,260 (est. $15,000/25,000).



This Art Deco platinum and diamond ring set with three round-cut diamonds, weighing approximately 1.13 carats, .94 carat, and .87 carat, sold for $6875 (est. $6000/9000).



This circa 1910 yellow gold, platinum, natural pearl, diamond, and demantoid garnet ring was accompanied by a GIA report stating that the central half pearl is a natural, freshwater Unio species. It brought $2812.50 (est. $1500/2500).



This 1⅝" x 1⅝" Cartier Art Deco natural pearl, platinum, and diamond clip brooch, set with a central natural pearl measuring approximately 9.60 to 9.70 mm and accented by five natural pearls measuring approximately 4.15 to 4.40 mm each, was accompanied by a GIA report that identified all pearls as natural, the central as a freshwater Unio species, and the five remaining as saltwater Pinctada species. It sold for $27,500 (est. $15,000/25,000).



This Edwardian platinum and old European-cut diamond twin ring was from the Turnbull collection. The first diamond weighs 2.99 carats and was accompanied by a GIA report stating that the diamond color is F and the clarity is VS2; the second diamond weighs 2.89 carats and was accompanied by a GIA report stating that the diamond color is D, clarity is VS1, and that it has strong blue fluorescence, good symmetry, and very good polish. The ring sold for $50,000 (est. $15,000/25,000).







This Art Deco platinum, blue sapphire, and diamond ring with a central modified octagonal step-cut blue sapphire weighing approximately 3.42 carats was accompanied by an AGL report stating that it is natural corundum, blue color, with an origin of Burma, with no heat or clarity enhancement. It sold for $8750 (est. $3000/5000).



This 6¼" long Cartier Art Deco platinum, seed pearl, and diamond bracelet is missing the outer two strands of seed pearls but still sold above the high estimate for $6250 (est. $3000/5000).



This 7½" long circa 1930 Art Deco platinum, emerald, and diamond bracelet from the Turnbull collection sold for $10,000 (est. $6000/9000).



This Art Deco 3.51-carat old European cut-diamond and platinum ring was accompanied by a GIA report stating that the diamond is H color, SI1 clarity, with no fluorescence. It realized $31,250 (est. $20,000/40,000).



The circa 1930 emerald and seed pearl sautoir and earrings were Adducci's favorite in the sale. They were accompanied by an AGL report stating that eight of the ten freeform emeralds tested are of Colombian origin, and the remaining two emerald beads are of Brazilian origin. The emeralds measure approximately 18.00 mm x 14.34 mm x 8.75 mm to approximately 8.20 mm x 7.22 mm x 4.66 mm each. The three-piece set brought $20,625 (est. $3000/5000).



This 2⅞" long Art Deco platinum, blue sapphire, and diamond tapered bar pin, set with square- and tapered square-cut blue sapphires flanked by approximately 32 round full-cut and single-cut diamonds, was one of the more affordable items in the Joseph DuMouchelle sale. It sold for $625 (est. $400/600).



This Art Deco platinum Kashmir sapphire and diamond ring with a central cushion faceted blue sapphire weighing approximately 1.53 carats was accompanied by an AGL report stating that the stone's origin is Kashmir and that it has no gemological evidence of heat treatment. It sold for $31,250 (est. $15,000/25,000).

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1 Watercolor and Pen and Ink Fraktur for Elisabeth Burger (b. 1824), attributed to George Gottfried Ephraim Burger (Hempfield Township, Westmoreland County, Pennsylvania, 1790-1861) 2 Selection of Mocha and Related Dipped Wares from the Collection of Jonathan Rickard 3 Pair of Carved Mahogany Shield-back Side Chairs, Rhode Island, c. 1795 4 Prior/Hamblen School, possibly the Work of E.W. Blake, mid-19th century, Portrait of a Blonde Girl in Pink Dress Holding a Bouquet 5 Chippendale Carved Mahogany Block-front Slant-lid Desk, Boston, Massachusetts, c. 1765-85 6 Selection of Early Lighting and Household Accessories 7 Scrimshaw Whale's Tooth with "Sailor's Farewell" Scene, attributed to the Banknote Engraver, mid-19th century 8 Scrimshaw Whale's Tooth Depicting a Tropical Whaling Scene, possibly Horatio E.C. Nelson, mid-19th century 9 M. Renault (France, 19th Century), Ship Houghton Wm. G. Percy Commander, entering the Port of Leghorn, November 24th, 1862 10 Scrimshaw Whale's Tooth Showing the Frances of New Bedford, Frederick Myrick, Nantucket, c. 1828-29 11 Prior/Hamblen School, possibly the Work of E.W. Blake, mid-19th century, Portrait of a Boy in a Black Coat Holding a Riding Crop 12 Carved Whale Ivory and Whalebone Canes from a Cape Cod Collection 13 Carved Mahogany Block-front Chest of Drawers, Massachusetts, c. 1760-80 14 Cherry Tall Case Clock, Samuel Rockwell, Middletown, Connecticut, c. 1760-70

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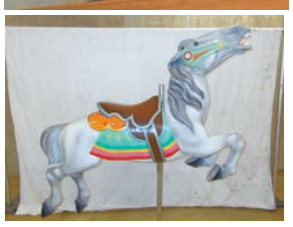
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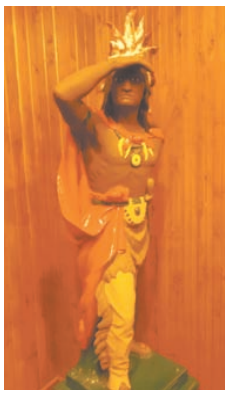
AMUSEMENT RELATED: Herschell Spillman 30 horse all wood carousel (mixed horses); Allen Herschell 30 horse 1/2 & 1/2 carousel; (2) National Amusements Century Flyer 24 ga. trains and passenger cars; large quanity railroad track..
HORSE DRAWN: Sleigh circa 1835, Hansom cab with harness; 1826 Collins & Bell Prairie Schooner; life size fiberglass horse.
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CIGAR STORE INDIANS & FIGURES: (3) Zinc circa 1870 cigar store indians including: Indian Chief, Captain Jack, Indian Warrios, Prussian Beehive Soldier.
MISCELLANEOUS ANTIQUES: Circa 1885 American Star high wheel bicycle; 22" brass Captains Salute Cannon; assorted arrowheads; roll top desk; (3) baby buggies; (12) assorted brass and cast iron bells; player piano; De Cap dance organ; 1902 Johnson outboard motor; 1920 Johnson inboard motor.

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NAA Auctioneer

The Potomack Company, Alexandria, Virginia

Potomack Gets Presidential

by Walter C. Newman
Photos courtesy The Potomack Company

The Potomack Company held its quadrennial auction of presidential, political, and historical material on November 5, 2016, at the firm's gallery and showrooms in Alexandria, Virginia. While virtually all of the past presidents of the United States were represented, many of the highlights of the sale came from a large selection of lots associated with the John F. and Jacqueline Kennedy years.

The Kennedy items included pieces from the year before Senator Kennedy's election, as well as from his White House years, the family retreat in Middleburg, Virginia, and his final day in Dallas.

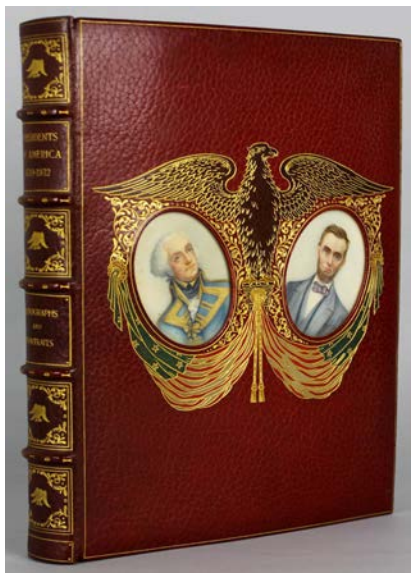
It is often said that antiques are important not simply for what they are but because of the stories that they tell.

It is often said that antiques are important not simply for what they are but because of the stories that they tell. That thought is made quite clear when examining one group of lots from the Kennedy-related items. John and Jacqueline Kennedy owned a home in the Georgetown area of Washington, D.C., while he served as a U.S. senator. When John was elected president, the Kennedys sold that home as they prepared to take up residence in the White House. With that seemingly insignificant event, a very interesting time line emerges.

John Kennedy was elected president on November 8, 1960. Nine days later, President-elect Kennedy sent a telegram confirming his acceptance of an offer that had been made to purchase the Georgetown home. The Kennedys continued to live in Georgetown until after the inauguration. In fact, they left from the Georgetown home to attend the inauguration on January 20, 1961. In March 1961, John and Jacqueline signed the deed transferring the title of the Georgetown home to its new owners, Mr. and Mrs. Perry Ausbrook.

In May 1961, Jacqueline Kennedy wrote a lengthy letter to Mrs. Ausbrook appealing to her to return a chandelier that mistakenly had been left in the Georgetown house when the Kennedys vacated. Jacqueline stated that the "hall lantern," as she later called it, had been a gift from her sister and obviously held great sentimental value. Apparently Mrs. Ausbrook did not agree immediately, and one month later a second appeal was sent by Jacqueline Kennedy. Finally Mrs. Ausbrook agreed to return the light fixture, and in her reply to the first lady she agreed that she would begin to "start looking [for a replacement] as soon as possible." Apparently the light fixture dispute was ultimately solved to the satisfaction of all parties.

Each component of this snippet of history was offered for sale at the Potomack auction. A photograph of the Kennedys relaxing with their daughter, Caroline, in the garden of the Georgetown house was pictured with a lot that included the home's garden fountain, which was in the background in the photograph. The telegram agreeing to the sale of the Georgetown home and the signed deed were offered as a single lot. A photograph of the Kennedys leaving the Georgetown home for inaugural ceremonies



The high lot of the sale was this remarkable autograph album. The volume contains 31 documents, each signed by a U.S. president; all but five were signed while the individual was in office. The book is bound in the Cosway style, with the cover featuring portrait miniatures of George Washington and Abraham Lincoln mounted under glass and set beneath the wings of a gilt eagle.The binding is the work of the George Bayntun firm of Bath, England. The autograph album sold to a collector in the room for $50,000 (est. $10,000/20,000).



Competition was intense for this 18" high Chinese bronze figure. The piece depicts a gentleman seated atop a stepped platform base. The figure is dressed in flowing robes and his hands appear to hold a small vessel at his waist. The most notable feature is his headdress, which takes the form of a close-fitting dome with flat sides and eight rows of decoration running from front to back. The figure sold to an Internet buyer for $15,000 (est. $1000/2000).



This Sino-Tibetan cast bronze figure of Buddha is only 4¾" high. Buddha is seated on a double cushion, with his right hand in a meditative position and what appears to be an alms bowl in the other. The base is sealed, with the underside displaying an elaborate vajra design with a central auspicious mark. This little figure sold to an Internet buyer for $5625 (est. $300/500).



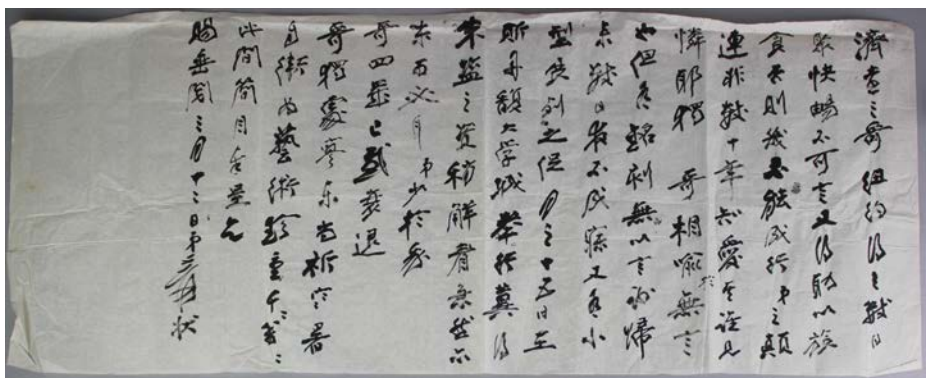
This blue and white porcelain bowl is from the 19th-century portion of Korea's Choson Dynasty (1392-1910). The bowl displays a slightly flared scalloped rim and is decorated with eight longevity characters evenly spaced around the outer surface. There are eight characters of good fortune on the inner bowl. There is a single central character in the center of the inner bowl. The 10" diameter piece appears undamaged, and it sold for $7500 (est. $6000/9000). Kalbak collection.



Here are two figural water droppers that date from the 19th century or later. One of the droppers is modeled as a 5¼" high tortoise with a double gourd on its back. The other example is slightly smaller and is in the form of a peach. The two droppers sold to a telephone bidder for $4062.50 (est. $600/800). Kalbak collection.



This portrait of an unidentified young woman is by Jean Ernest Aubert (French, 1824-1902). The oil on canvas depicts the woman standing barefoot against a low wall, looking out over a body of water. The coloration is light and hazy, giving the image the look of a pastel. An inscription, lower left, is dated 1892 and indicates that this painting was a gift of friendship from the artist. The painting measures 17" x 9¾" and sold to a telephone bidder for $3125 (est. $1500/3000).



By all accounts Zhang Daqian (Chinese, 1899-1983) was one of the most prolific Chinese artists of the 20th century. His works covered a wide range of styles and subjects, from grand panoramic landscapes to intricately detailed single flower blossoms. His works and style are often imitated, and ironically he was also considered a master forger. This letter is written from Zhang Daqian to his friend and fellow artist Wang Jiyuan (Chinese, 1893-1975). In it he thanks his friend for his assistance with expenses related to their recent trip to New York, and discusses other personal news. The letter brought $25,000 (est. $6000/9000).



Here is a portrait of a gentleman in military-style dress with a fine lace collar and a brooch-like pendant worn as a sash. The painting is likely the circle of Sir Anthony van Dyck (1599-1641). The portrait is framed and measures 10" x 7¾" (sight size). The oil on panel sold for $1875 (est. $1000/1500).

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accompanied a pair of entryway light fixtures that were sold as a single lot. The correspondence related to the hall lantern affair was sold in two lots. And finally the lantern itself crossed the block. With the exception of the correspondence, all of these lots are listed in the photo section of this report. Mrs. Kennedy's first letter sold for $8125 (with buyer's premium). The second letter and Mrs. Ausbrook's reply together brought $2000. Each sold well above its presale estimate.

We will move on from the Kennedy lots after the mention of two extremely poignant pieces. An original invitation to the Texas Welcome Dinner scheduled for the evening of November 22, 1963, brought $625, and an unmailed 1963 White House Christmas card with facsimile signatures of both John and Jacqueline Kennedy brought $937.50. Both sold at or near the high ends of their estimates.

The high lot of the Potomack sale was presidential, but it had nothing to do with John F. Kennedy. It was a leather-bound autograph book containing a document signed by 31 presidents. All but five of the documents were signed while the individual was in office. The book had been compiled as a gift to Senator James J. Couzens (1872-1936), a Republican from Michigan. Each document was accompanied by an engraved portrait of that president and was presented in a reversible archival mount. The one-of-a-kind autograph book sold to a collector in the room for $50,000 (est. $10,000/20,000).

The Potomack Company again offered a solid group of Asian lots. Although this sale did not feature the quantity of past sales, the category did hold up with its quality. Among the Asian pieces was a group of 55 lots from the collection of Dr. Kaj Kalbak (Danish, b. 1909). Kalbak was sent to Korea in the 1950s to establish a Danish medical facility. During his time there he immersed himself in the country's material culture, in particular its rich ceramics history. Eventually, Kalbak developed a significant collection. Many of Kalbak's pieces have found their way into the collections of several of Scandinavia's national museums.

In addition to the lots noted in the photo section, other Kalbak lots of note included a 19th-century blue and white Korean wine bottle, together with an unrelated blue and white decorated cover, that brought $4062.50, more than ten times its low estimate, and a 14th-century Koryo Dynasty baluster body celadon-glazed molded and incised stoneware vessel that sold within its estimate for $625.

Within the furniture category, smaller case pieces did very well. For example, a Chippendale walnut chest of drawers, circa 1780, and likely from Maryland, brought $2500; a four-drawer New England mahogany bowfront chest, circa 1800, also made $2500; and $3125 was paid for a second chest of that same description. All three chests sold above their high estimates, and each was won by a different bidder.

For additional information, contact The Potomack Company at (703) 684-4550 or visit the website (www.potomackcompany.com).



These oils on canvas are by Robert Stone (British, 1820-1870). Stone is known for his sporting images. These paintings appear to depict scenes of open horse-drawn wagons speeding along. The paintings are presented in matching wide carved and partially gilt frames. They are signed but not dated and measure 5½" x 10½" (sight size). The paintings sold to an Internet buyer for $2812.50 (est. $1000/1500).



Howard Chandler Christy (1872-1952) is best remembered for his illustrations depicting fresh-faced models that collectively became known as the "Christy girl." This watercolor on paper drawing is likely a fashion illustration that depicts one of those young women in a thoroughly modern ensemble of a short skirt, fur jacket, and wide-brim hat. The 19½" x 13" (sight size) drawing sold to an Internet buyer for $1000 (est. $1000/1500).



These portraits are by William Denune (British, active 1729-50). The individuals depicted are Sir Richard Oswald and Margaret Ramsey Oswald. Both paintings are oil on canvas and circa 1747. Following the American Revolution, Richard Oswald represented Great Britain in negotiations for peace, resulting in the Treaty of Paris in 1783. The portraits of the Oswalds sold to a telephone bidder for $3750 (est. $3000/5000).



The Battle of Hampton Roads occurred March 8 and 9, 1862, and has been depicted numerous times. This version of what is also often called the Battle of the *Monitor* and *Merrimack* is by Alexander Charles Stuart (1831-1898). Stuart painted at least two versions of the scene, this example being the more detailed. The oil on canvas measures 18" x 30" (sight size) and is signed lower left. The painting sold in the room for $4375 (est. $2000/3000).



This document was signed while John F. Kennedy was president. It is the deed transferring title of the Kennedys' Georgetown home. The deed is signed by both John and Jacqueline Kennedy and is dated March 3, 1961. This lot includes a telegram from President-elect Kennedy that accepts an offer of $102,000 for the property. The telegram is dated nine days after the election. It seems he was moving into a new residence! Although the Kennedys' former home is not for sale, today it is estimated as being worth $4 million. This interesting document sold in the room for $5312.50 (est. $2000/4000).



These outdoor lights were mounted on either side of the entrance to John F. and Jacqueline Kennedy's Georgetown home. The coach lamp-style lights feature tapering beveled glass lenses within a black-painted frame. The pair of entrance lamps sold to a left bid for $5625 (est. $1000/2000).



This unassuming hall lantern was a major bone of contention following the Kennedys' sale of their Georgetown home in 1961. The Kennedys had apparently intended but neglected to remove it when the home was sold following John F. Kennedy's election to the presidency. The home's new owners were reluctant to return the lantern. Letters between the parties were cordial but direct. Presumably the lantern issue was resolved, and it remained among the Kennedys' possessions. The lamp sold to a telephone bidder for $8125 (est. $3000/5000).



This garden fountain is from the Georgetown home of John F. and Jacqueline Kennedy. The leaf- and vine-decorated frame surrounds a dolphin figure with three water nozzles above a shell-shaped reservoir. This fountain is clearly shown in a photograph referenced in the catalog that pictures John, Jacqueline, and Caroline Kennedy, along with several other individuals, in the garden of the Georgetown house. The fountain sold to a telephone bidder for $4375 (est. $1000/2000).



This inscription is on the front free-end page of a copy of the first British edition of Margaret Mitchell's classic novel *Gone with the Wind*, published in London by Macmillan in 1939. The unique inscription reads: "To Dorothy, My best wishes for your happiness / always, (Rhett) Gable." The volume signed by Clark Gable sold for $2000 (est. $1000/2000).



Each item in this lot is representative of the history of Alexandria, Virginia. The group consists of two stenciled stoneware storage jars, a classic two-tone whiskey jug from liquor distributer John Ahern, and a cast-iron street sign. The lot sold to an Internet buyer for $2125 (est. $300/600).



This little wooden Victorian valuables chest is filled with approximately 465 political and miscellaneous buttons, stickers, and related items. The political figures represented range from William McKinley to Franklin Delano Roosevelt and from Richard Nixon to Bill Clinton. There is a "Win With Wilkie" campaign bandana and a "KENNEDY" bumper sticker. This hoard of catch-phrase memorabilia sold to an Internet buyer for $5937.50 (est. $300/500).



The Potomack sale offered several pieces of furniture related to John F. and Jacqueline Kennedy. This secrétaire à abattant is from the family's weekend retreat, Glen Ora, in Middleburg, Virginia. It features a black Belgian marble slab top over a case inlaid in the French Directoire style. There is a single drawer above the fall-front writing surface, with a storage cabinet below. The piece is raised on tapered square-section legs. The inlay consists of urn forms on the lower doors, a ribbon-tied group of musical instruments on the upper panel, and broad ebonized geometric lines on most of the surfaces. The piece sold to a left bid for $1250 (est. $1000/3000).



The silver grape stand with shears dates from the late 19th or early 20th century. The stand carries the mark of Theodore B. Starr, Inc., while the shears are by Gorham. The stand is circular and cast with grape clusters and vines. The shears are similarly decorated. The shears hang from an overarching woven branch element. The set sold for $1125 (est. $400/600).



The Federal black walnut one-drawer stand, circa 1800, is probably from the Middle Atlantic region. The stand features a rectangular top and is raised on square-section tapering splay legs. The secondary wood is poplar. An Internet buyer won this little table for $562.50 (est. $200/300). ☞



This French bronze figure of a retriever with a pheasant in its mouth is after Emile Lienard (b. 1842). The bronze measures 15" in height and 20" in overall width. The base is marked “E. Lienard.” The figure sold to a telephone bidder for $812.50 (est. $400/600).



Here is a set of decorative plates by Piero Fornasetti (Italian, 1913-1988). The set is marked “Fornasetti – Milano / Made In Italy” and “Le Oceanidi.” Each plate is numbered, and the set of 12 appears to be complete. Each of the 8⅝" diameter black-and-white plates is decorated with a different sea theme image that incorporates Fornasetti’s ever-present female figure. The plates sold to a telephone bidder for $2250 (est. $500/700).



The Reverend Howard Finster (1916-2001) was a prolific Outsider/folk artist known for the lengthy inscriptions that he incorporated into his works. Each piece of Finster’s art is identified with his unique numbering system. His ever-present patriotic spirit and religious convictions are evident in each of the tens of thousands of pieces that he created. This example is a 12" diameter acrylic on wood buffalo nickel, dated April 1, 1996. On the back is a lengthy inscription. This piece sold to an Internet buyer for $1000 (est. $800/1200).



The large (50" x 42") giltwood circa 1830 Classical mirror has a convex mirror plate set within a reeded and ebonized band that is itself set into the concave frame. The mirror is flanked by a pair of two-socket candle arms, and there is a spread-wing eagle crest. The mirror sold to a telephone bidder for $2812.50 (est. $1500/2000).



Anyone looking for a Kennedy-related item at a reasonable price need have looked no further than this late George III inlaid satinwood dressing mirror. The early 19th-century piece features an arched mirror over a low case with three drawers raised on low ogee feet. The center drawer is fitted with a lock with a bone shield-shape escutcheon. The mirror posts are topped with small turned urn-form bone finials. The piece is 28¼" in overall height and is from the Kennedys’ weekend retreat in Middleburg, Virginia. This dressing mirror sold to an Internet buyer for $125 (est. $200/300).



This brightly colored woodblock depicting two stylized running horses is by Tadashi Nakayama (Japanese, 1927-2014). The piece is signed by the artist and dated 1984 lower left. At the lower right the piece is numbered “20/95.” The woodblock print is 13¼" x 25½" (sight size), and it sold to an Internet buyer for $2000 (est. $300/500).



This Chippendale walnut lowboy, circa 1770, displays a partial label from New Brunswick, New Jersey, cabinetmaker Matthew Egerton Sr. The lowboy features a rectangular top with notched front corners. The case exhibits pegged construction. It has is a single upper drawer and three small drawers below. The skirt is shaped and features a carved central shell design. The sides and back panel are also shaped. The piece is raised on cabriole legs that terminate in ball-and-claw feet. The lowboy sold to a telephone bidder for $6250 (est. $5000/8000).



This walnut press cupboard is from East Tennessee, circa 1830. The cupboard displays a rectangular two-board top and is configured with two drawers over two fielded-panel doors. The sides feature double-panel construction. There is a wide applied molding at the base, and the piece is raised on modified scrolled feet. This cupboard sold for $750 (est. $600/900).

Neal Auction Company, New Orleans, Louisiana

The Louisiana Purchase Auction: History, Art, and Artifacts

by Karla Klein Albertson

The Louisiana Purchase Auction is a special event on the annual calendar at Neal Auction Company in New Orleans, and collectors expect a lineup of great estates and six-figure fireworks. From December 2 through 4, 2016, the three-day sale offered more than 1200 lots. Although there is always diversity at the Magazine Street house, this particular auction traditionally focuses on regional art and objects with a strong connection to the history of Louisiana and the surrounding area.

The Friday session, which began at 2 p.m., was devoted to art and artifacts gathered by a single collector—the Gaspar Cusachs collection of important historic Louisiana material culture. Cusachs (1855-1929) exemplifies the cultural mix of New Orleans as the child of a Spanish-born father and a mother of French descent. He became a turn-of-the-century entrepreneur, undertaking important civil engineering and construction projects. In private life, he was passionate about local history, serving as the seventh president

"The marketplace has its surprises that you can see more clearly at auction than anywhere else."

of the Louisiana Historical Society from 1914 to 1929 and amassing a collection of artifacts and ephemera (usually called "curios" at the time) back when the getting was good. The Civil War was an event that occurred during his lifetime, and he was a young man in 1876 when the national centennial spurred interest in preserving historic objects.

Before the sale, vice president of consignments Marc Fagan, who is also the firm's documents and maps man, said of the Cusachs collection: "We're privileged to be able to sell it. We knew about this and have been working with the family for several years. We're glad to finally see it through. There are institutions interested in all these things. We definitely hope they get their share. The maps are obvious highlights for me. There's a group of Collot maps starting at lot eleven. They're from a super-rare atlas; you can buy the entire atlas for about $120,000. We have the majority of those maps. The Confederate flag is in fragile condition, but a lot of people want that. There are great manuscripts from the War of 1812 and the Battle of New Orleans. Everything on Friday is from that collection; it's really a cabinet of curiosities that this gentleman collected and loaned to the museum."

The Cusachs session presented 199 lots, which included documents, maps, portraits, photographs, and militaria. The contents of the collection were well known because Cusachs had lent it in 1909 to the Louisiana State Museum, where objects had been put on display for over 100 years. Some pieces had previously been exhibited at the Louisiana Purchase Exposition at the St. Louis World's Fair of 1904. When Cusachs's descendants chose to sell the collection, institutions were naturally among the most interested bidders. Representatives of the Historic New Orleans Collection in the French Quarter, an entity which combines the functions of a museum, research library, historic property, and publisher, came with a want list that included documents



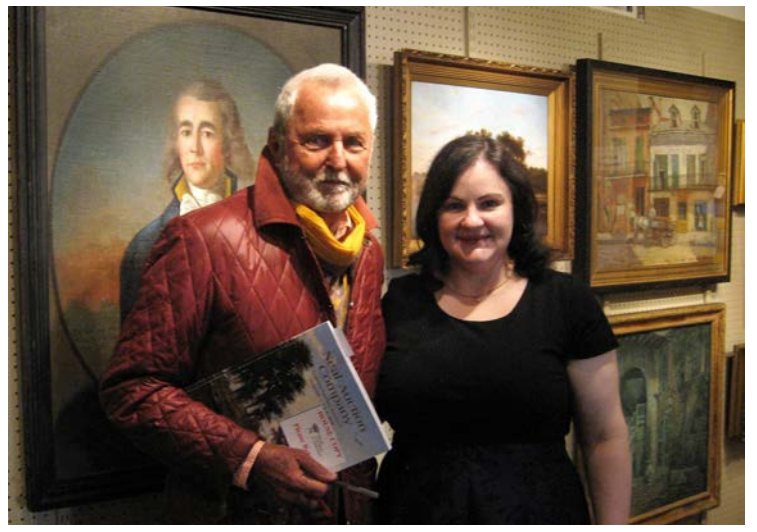
Among all the southern regional landscapes, the star of the show was a compact but incredibly precise 1877 bayou view by Everett B.C. Fabrino Julio (1843-1879), who painted in Louisiana between 1870 and 1878 before passing away in Georgia at 36 years of age. Strong bidding on multiple phone lines took the rare work beyond the $100,000/150,000 estimate to $453,000, a new record for the artist.



Within the small scope of the canvas (15¼" x 30¼" with frame), Julio captured a wealth of historic detail—the herd of goats and cows by the water, two men on a skiff rowing logs downstream, and a manmade structure across the bayou upstream.



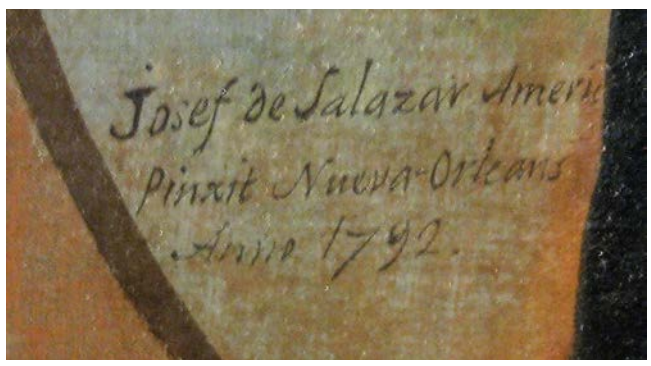
Perched on a chest in the showroom, the 30" x 24" x 27" *Repose* by New Orleans sculptor Enrique Alferez (1901-1999) seemed unaware of her six-figure star power. The beautifully patinated bronze sold for $173,240 after enthusiastic bidding (est. $15,000/25,000).



The presale painting gallery displayed a whole lot of southern regional awesomeness. Peyton Bruns, up from Palm Beach, was taking it all in with painting department head Marney Robinson. Daniel Coxe, as portrayed by Salazar in the auction highlight, which sold for $122,000, looks distinguished at left. At upper right, a view of Rue Chartres in the French Quarter, as it appeared in 1905, by William Woodward (1859-1939) brought $115,900.



Tureens with New Orleans provenance are enthusiastically sought after by collectors. This example was made by Adolphe Himmel (active 1862-77) for retailer Hyde & Goodrich and had a fine 1866 presentation inscription tying it to a local family. Silver expert and senior vice president Katherine Hovas was on the winning phone when it sold at its high estimate for $18,910. Also in the picture is a case of small George Ohr pots at left, a Handel lamp with a Daffodil shade, which brought $3840, and a counter case below filled with French Creil creamware.



Making everyone's life easier, José Francisco Xavier de Salazar y Mendoza (c. 1750-1802) clearly signed and dated his portraits. Why "Nueva Orleans"? The city was part of the Spanish Empire between 1763 and 1803; the painter had brought his family from Yucatan to New Orleans in 1782.



Although it did not find a buyer until after the auction, everyone had a chance for a close look at this Super Bowl XLIV ring by Tiffany commemorating the Saints 2009 victory over the Colts. Presented to Russell "Rusty" Bonin, the ring is covered with New Orleans motifs in relief with a large diamond fleur-de-lis on the face. Neal Auction Company photo.

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that related to the history of the city. Other institutions were on the floor and phones, but private collectors weighed in as well.

Maps, portraits, pistols, and many small artifacts found buyers; the total for this portion of the sale was around $270,000. What did not sell were two objects associated with the Battle of New Orleans in 1815—an infantry snare drum that belonged to African American military drummer Jordan B. Noble (1800-1890), and an Andrew Jackson commemorative presentation flag. Both received lengthy and informative catalog entries, but each bore very ambitious estimates of $200,000/250,000.

Earlier on Friday, historian Shelene C. Roumillat had presented a lecture on Jordan Noble and the Battle of New Orleans; the scholar wrote her Tulane dissertation on the social and cultural history of the battle. Roumillat is also the spark behind an entertaining website for the New Orleans Costume Center, a must-visit click for anyone interested in the city's cultural ambiance and/or dressing up.

Regional fine art from the 19th and 20th centuries ruled the rest of the sale, as is most often the case. The catalog cover lot was well chosen, for it became the top lot of the sale and set a staggering new record for the artist. While landscapes by Richard Clague and William Henry Buck may be better known, views painted by Everett B.D. Fabrino Julio (1843-1879) are far rarer, in part because his life and career were cut short. His signed and dated oil on canvas of a tranquil bayou scene is filled with captivating detail—a picturesque pirogue boat oared upstream, a skiff loaded with logs, animals feeding on the banks, a bird of prey soaring above. The substantial $100,000/150,000 estimate was left far behind as new phone bidders piled on, pushing the price to $453,000 (with buyer's premium).

Julio was born on the same south Atlantic island, St. Helena, where Napoleon was exiled. Julio studied in Paris and Boston and painted from 1864 to 1870 in St. Louis, where he completed his best-known work, *The Last Meeting of Lee and Jackson*. Marney Robinson, Neal's painting expert, explained, "He comes to Louisiana in 1870 and sets up shop on Canal Street above the Seebold Gallery, which is an important art supply store here and a gathering place for artists. These paintings hardly ever come up at auction."

Among the portraits, the eyes of Daniel William Coxe (1769-1852) as painted by José Francisco Xavier de Salazar y Mendoza (c. 1750-1802) in his portrait seemed to follow the viewer around the gallery. If you measure sartorial splendor by big buttons, he was something of a dandy and was probably considered quite handsome to boot. As the page-long catalog entry outlined, Coxe was from an important Philadelphia political, social, and mercantile family. In 1792 he traveled to New Orleans, which was then under Spanish control, on business, put on his best jacket, and decided to have his portrait painted by Salazar. Born in Mexico, Salazar was as highly regarded in his orbit as was contemporary Charles Willson Peale in the East. The portrait, which had descended in the family of the sitter, sold for $122,000, reportedly to an institution.

Quietly ethereal, the portrait of young Félicie Aime, later Madame Alfred Roman (1825-1859), by French-born Louisiana artist Jacques Guillaume Lucien Amans (1801-1888) tripled its high estimate to bring $76,250. She was the daughter of sugar planter Valcour Aime and lived on St. James Plantation, known as Le Petit Versailles, the gardens of which can be seen in the background. Robinson noted, "Amans was a traveling artist who would go to various plantations and paint a number of members of the same family. She's probably about twelve to fourteen years old there. It was the largest, the grandest of the old plantation homes, but it does not survive unfortunately." Amans also painted Aime's cousin Jeanne Roman (the Aime and Roman families were linked by multiple marriages) and a portrait of a young girl holding a dove, which sold in the 2012 Louisiana Purchase Auction for a world record $197,175. This 2016 lot of Félicie takes second place as auction record for Amans.

In addition to strong offerings by Ida Rittenberg Kohlmeyer and George Rodrigue, the selection of 20th-century art yielded *Repose*, a bronze sculpture of a graceful woman at rest by Enrique Alferez (1901-1999), which sold for $173,240 after enthusiastic bidding (est. $15,000/25,000). Local collectors know the artist's work well. The Helis Foundation Enrique Alferez Sculpture Garden at the New Orleans Botanical Garden features 14 of his works, including another casting of this figure. Amanda Mantle Winstead, senior appraiser in fine arts at the Neal Auction Company, said, "The Alferez sculpture is exceptional; she is really special." Born in Mexico, Alferez rode with Pancho Villa before coming to the United States, where he eventually settled in New Orleans in 1929. His sculpture and reliefs, some created during the W.P.A. program, ornament public areas all over the city.

President Neal Alford said later, "The seated nude is such a terrific example of that sculptor, a recognized artist with a great deal of standing. He did dancers as well at times, all tied into his interest in human figures. With that patina on it, it will certainly be displayed inside. That buyer has a lot of sophistication, and there were three, maybe four, bidders serious about that lot. I think the prices in this sale are a bit of an index to the overall marketplace. The marketplace has its surprises that you can see more clearly at auction than anywhere else. There was a small picture earlier in the sale that a museum had deaccessioned, rather conservatively estimated, and it brought over $9000 with four bidders at one point. That's a dynamic you like to see."

The total for the three-day sale was around $2.8 million. It is usually held in November; the timing of Thanksgiving pushed 2016's Louisiana Purchase into the holiday season. The city was decorated in anticipation of a visit from Papa Noël, and as an extra enticement for visitors many restaurants were offering elaborate *réveillon* menus laden with local delicacies. For the 2017 auction schedule and more detailed entries on the items illustrated, visit (www.nealauction.com).



An unusually large (36" x 39") view of New Orleans' own *City Park and Lagoon* by local artist Alexander John Drysdale (1870-1934) brought on a contest among collectors in the room and a very determined phone bidder, who paid $17,080, more than double the high estimate. Below left, a live oak with ruins beyond by Mississippi painter Cornelius Haly Hankins (1863-1946) sold for $4375.



Although copies of this map have been on the block before at Neal, this example looked to be almost brand new, neither discolored or faded. "Norman's Chart of the Lower Mississippi River from Natchez to New Orleans," 1858, by Marie Adrien Persac (1827-1873) not only captures the bends of the river but documents the land parcels along the way with the names of their owners. Persac navigated the river in a skiff, making notes and drawings along the way. Three strong phone bidders including one on the line with map expert Marc Fagan took the lot to a well-deserved $106,750 (est. $50,000/70,000).



In a group of works by self-taught artist Clementine Hunter (1886-1988) was an early *Baptism* scene from the late 1940s, 16" x 20", that she had given to her personal physician Dr. Eleanor M. Worsley. It's final price was $9760. The oil on board below showing workers picking and weighing cotton brought $6875.



The Gaspar Cusachs collection, as advertised, did include every sort of "Important Historic Louisiana Material Culture." In a special Friday session, the paintings, maps, and artifacts that had been on view for over a hundred years in the Louisiana State Museum were dispersed to private and public collections. The interior view of *Rose Nicaud's Coffee Stand, French Market* brought $7015. The floral relief-carved powder horn attributed to Pierre Joseph Landry sold for $2806, and the Confederate presentation sword and scabbard brought $3355.



Fragmentary, the silk in tatters, this Confederate first national flag, circa 1861, 21¼" x 40", inspired a sustained bidding competition between multiple phones. President Neal Alford on the podium with Bettine Field Carroll at his side finally sold the artifact from the Cusachs collection for $31,250 (est. $3000/5000).



How did they make communion wafers in the 18th century? With a hand-operated wafer iron. This wrought-iron curiosity, thought to be from the Ursuline convent, sold for $3782 (est. $1000/1500). Cusachs collection. Neal Auction Company photo.



Over in the French Quarter, the Historic New Orleans Collection had organized *Goods of Every Description: Shopping in New Orleans, 1825-1925,* an exhibition on display through April 9. Curator Lydia Blackmore has been interested in retail history since her Winterthur days. For the show she gathered over 150 objects and advertisements that document the range of furniture, silver, china, and clothing that drew southern shoppers to the Crescent City during that century. The objects now bought and sold as antiques were once brand new purchases from enterprising local merchants.



Bursting with orange, this large oil and mixed media on canvas, *Composite 91-2* by Ida Rittenberg Kohlmeyer (1912-1997), elevated the happiness level in the room. Collectors responded, taking the work to $53,680 (est. $18,000/25,000). It would be a bright image to start the day.



Amanda Mantle Winstead, the firm's fine arts appraiser and Newcomb expert, displayed a 14¼" tall high-glaze vase decorated with relief-carved cedars by Marie de Hoa LeBlanc, 1907, that sold for $37,820.



Antique lighting is a traditional strength at Neal Auction Company. This pair of American gilt and patinated bronze Argand lamps, circa 1825, marked "J. & I. Cox, New York," 18¾" tall as shown here without the shades, doubled their estimate to bring $6405; the gilt eagles were a point of appeal. The colorful English porcelain covered urn with an old label from Royal Street dealer M.S. Rau brought $976.



Not far from Neal Auction Company the magnificent mansions of the Garden District were decorated for the port city's festive holiday season and the arrival of Papa Noël.



Desks and chairs of this type, after a design by Thomas Ustick Walter (1804-1887), were used in the House of Representatives from 1857 to 1873, years of momentous events for the Congress; the carved decoration appropriately includes American shields and stars. Although there are quite a few surviving examples, collectors never fail to show interest. Sold separately, the chair, attributed to Bembe and Kimbel, New York, brought $12,500; the carved oak desk with the stenciled label for Doe Hazelton, Boston, sold for $17,920. Both came from the estate of Frank C. Littleton of Oak Hill (James Madison House) in Loudoun County, Virginia; he had acquired them in 1952 at a Sloan auction. ☞



Achille Peretti (1857-1923), an Italian artist who moved to New Orleans in 1885, painted the interior of St. John the Baptist Catholic Church as it appeared in 1899. The church with its lofty Corinthian columns and exterior gold cupola is still a city landmark. A bidder on the floor won the historic 38" x 28½" painting for $24,400 (est. $8000/12,000). Neal Auction Company photo.



The blue dog painted repeatedly by George Rodrigue (1944-2013) was occasionally joined by a red dog and here by his real dog, Tiffany, a pet who inspired it all. Rather like Frodo and Sam, the canines seem trapped on a fire-ringed island in the 1992 painting *Inferno*. The painting sold for a mid-estimate $43,920. Neal Auction Company photo.



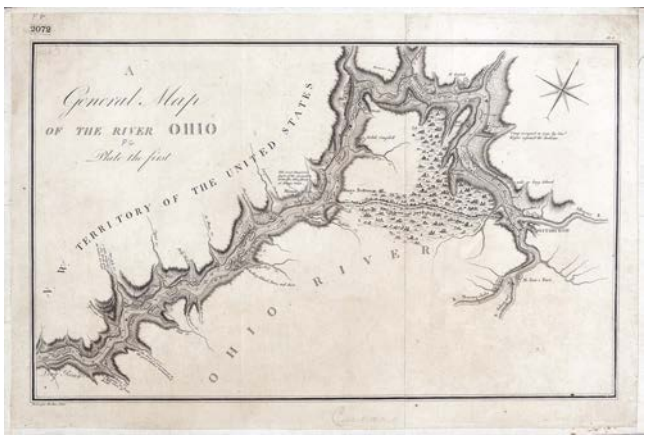
For the portraits of family members by Jacques Guillaume Lucien Amans (1801-1888), the youngest ladies are often clad in simple white gowns suitable for their age. This 36½" x 29¼" image of pensive Félicie Aime (1825-1859) at about 13 years old sold for $76,250 (est. $15,000/25,000), the second-highest price realized for that artist's work. Neal Auction Company photo.



Another important portrait from the Cusachs collection was a miniature of philanthropist Judah Touro (1775-1854) by Adolph D. Rinck (c. 1810-1871). Bidders on the floor and phones pushed the price to $17,500 (est. $3000/5000). Born in Newport, Rhode Island, Touro came to New Orleans in 1801, eventually becoming a most successful merchant and ship owner. He built a synagogue, helped found hospitals, and was known for his contributions to Jewish and Christian charitable causes. Neal Auction Company photo.



This miniature portrait by New Orleans artist Alexandre Alaux (1851-1932) of a free woman of color wearing a tignon had institutional hands in the air. Spirited bidding took the lot to $11,468 (est. $1500/2500). Although the sitter's name is unknown, the woman's clothing, jewelry, and demeanor proclaim her importance in the community; perhaps further academic research can determine her identity. Cusachs collection. Neal Auction Company photo.



The Cusachs collection featured a number of maps from *Voyage dans l'Amerique Septentrionale*, printed in 1804 by George Henri Victor Collot (1750-1805); "A General Map of the River Ohio…" sold for $12,810 (est. $4000/6000). Neal Auction Company photo.



This view of two fishermen under a spreading live oak tree by William Henry Buck (1840-1888) had a brighter, more luminous background than many of his paintings. Only 16" x 22" framed, the Louisiana bayou scene sold for $91,500. Neal Auction Company photo.



On a business trip to Spanish New Orleans in 1792, Philadelphia merchant Daniel William Coxe (1769-1852) had his portrait painted by renowned local artist José Francisco Xavier de Salazar y Mendoza (c. 1750-1802). The oval surround of trompe l'oeil stone focuses the viewer's eye on the subject. The winning bidder, reportedly an institution, purchased the 38½" x 30" painting in its antique frame for a very reasonable $122,000. The work had been exhibited with other historic portraits at the Pennsylvania Academy of the Fine Arts in 1887. Neal Auction Company photo.



This attractive late Federal Boston dressing chest had a look of Thomas Seymour about it. It sold to a phone bidder for $7625. Neal Auction Company photo.



The carved walnut sofa and chair of distinctive design were stamped "Hunzinger / N.Y. / Pat. March 30, 1869." Elegantly reupholstered, the set brought far more than expected, selling late on Saturday for $20,130 (est. $3000/5000). Neal Auction Company photo.

Highlights of the September Sale

At Neal Auction Company, the fall estates auction, held in 2016 on September 24 and 25, has become sort of a precursor of the Louisiana Purchase event. This time the earlier sale featured similar art of regional interest as well as the sort of spectacular Rococo Revival furniture that once populated southern parlors. The half-dozen lots illustrated here give a taste of the event; the complete catalog can be viewed online.



Working in Raffaelli oil crayons on board, William Woodward (1859-1939) recorded characteristic scenes in the French Quarter as it appeared in the first decade of the 20th century. Here he has captured the cupolas of the Bazaar Market, part of the French Market complex in 1908. This 14½" x 18¾" view brought $61,000 (est. $25,000/35,000). Another Woodward scene sold in the December sale. Neal Auction Company photo.



More than a dozen Audubon artworks sold on Saturday, but the *Blue Jay*, plate 102 from the Havell edition of *The Birds of America*, drew the most attention. The irresistible trio of crested birds brought $24,400 (est. $6000/9000). Neal Auction Company photo.



Far from home waters, *Full Sail at Cape Ann* by New York artist Edward Henry Potthast (1857-1927) brought an above estimate $46,360. The 20" x 24" oil on canvas will be included in Mary Ran's forthcoming catalogue raisonné of the artist's work. Neal Auction Company photo.



This intricately carved rosewood sofa, a version of the "Cornucopia" pattern attributed to John Henry Belter of New York, sold for $85,400 (est. $30,000/50,000). Related examples have been sold at Neal Auction Company in the past and can be found in museum collections including the Metropolitan Museum of Art and the Victoria and Albert in London. This example came from a Kentucky collection but had previously been part of the Service collection of Grant A. Oakes, out of which Neal Auction Company has been selling furniture and lighting for several years. Neal Auction Company photo.



This complex Renaissance Revival cabinet flanked by pedestals with an accompanying mirror (not shown) is attributed to Thomas Brooks & Co. in Brooklyn, New York (the mirror bears the firm's stencil) and was part of the period furnishings of a house in Brooklyn's Clinton Hill Historic District until 1970. The showpiece with marquetry panels brought $13,440. Neal Auction Company photo.



Also from the Service collection, a carved rosewood center table in Belter's "Rosalie" pattern brought $25,620 ($8000/12,000). Note the grape clusters in the round suspended above the carved dolphin heads on the legs. Neal Auction Company photo.

Freeman's, Philadelphia

American Art and Philadelphia Impressionists

by Lita Solis-Cohen
Photos courtesy Freeman's

Twice a year, in December and June, when Freeman's holds American paintings sales, local collectors fill the salesroom. Some come to bid on the early lots of landscapes, still life, illustration art, and sculpture, but most of the early lots go to phone bidders or bidders online. Many of those in the salesroom wait until the last part of the sale when Pennsylvania Impressionists are offered, and they stay to the very end of the sale. Competition in the salesroom is spirited. Pennsylvania collectors like to live with paintings of their neighborhoods, especially those by local painters of the New Hope school, who magically created scenes of spring, summer, and autumn, and the ever-popular snow scenes out of pure color.

Illustrations by the Red Rose Girls were in demand.

Predictably, the top lot in the December 4, 2016, sale was an Edward Redfield 32¼" x 40¼" plein-air painting done in the height of spring with flowering fruit trees and trees with new pale green growth. It sold for a mid-estimate $200,000 (est. $150,000/250,000) with buyer's premium. A larger (42⅛" x 46⅛") snow scene by Arthur Meltzer titled *The Robe of Winter* sold for $81,250 (est. $80,000/120,000). When this painting sold at Garth's on January 30, 2010, at the top of the market, it brought $156,875 (est. $2000/4000), a record for the artist.

A classic Fern Coppedge snow scene, *Evening Glow*, with her signature purple hills and orange houses with blue-green roofs sold for $59,375 (est. $40,000/60,000). Some small Bucks County Impressionist works sold for more than the estimates. George Sotter's charming *The Bathers*, 10" x 12", depicting families on the sand, bathers in the water, and sailboats on the horizon under a big summer sky, all miraculously captured with daubs of paint, sold for $23,750 (est. $12,000/18,000). An even smaller (8⅛" x 6⅛") picture of Philadelphia's City Hall by Paulette van Roekens sold for $10,625, more than twice its high estimate ($2500/4000), because two collectors marveled at her skill in using color to express the bustle of the city.

There were some appealing landscapes by artists who did not paint in Pennsylvania. Jonas Lie's tightly composed *Harbor Scene* of the New England coast, 30" x 45¼", was a crowd favorite and sold for $50,000 (est. $10,000/15,000). A coastal view by Thomas Moran, 22⅛" x 37⅝", signed and dated "T. Moran 1859," sold for $26,000 (est. $30,000/50,000).

Freeman's sells paintings by all the Wyeths in its American paintings sales. This time the sale offered two illustrations by Newell Convers Wyeth and got $112,500 for *The Departure of the Rose*, an illustration for Charles Kingsley's novel *Westward Ho!*, and $106,250 for a slightly smaller illustration, *At the Door of Their Little Cabin He Kissed Her*, an illustration for a short story in the *Delineator* magazine in 1912. An Andrew Wyeth watercolor, *From a Cushing Window*, sold for $81,250 (est. $80,000/120,000). Two other Andrew Wyeth watercolors failed to sell.

Illustrations by the Red Rose Girls were in demand. A painting on board by Jessie Willcox Smith of a young girl reading while seated in a wicker chair sold for $53,125 (est. $25,000/40,000), and a painting on board by Elizabeth Shippen Green of two children with their new camera sold for $40,625 (est. $10,000/15,000). It was an advertisement for Kodak. Both Smith and Shippen lived at the Red Rose Inn in Villanova, Pennsylvania, with artist Violet Oakley. That is why they are known as the Red Rose Girls.

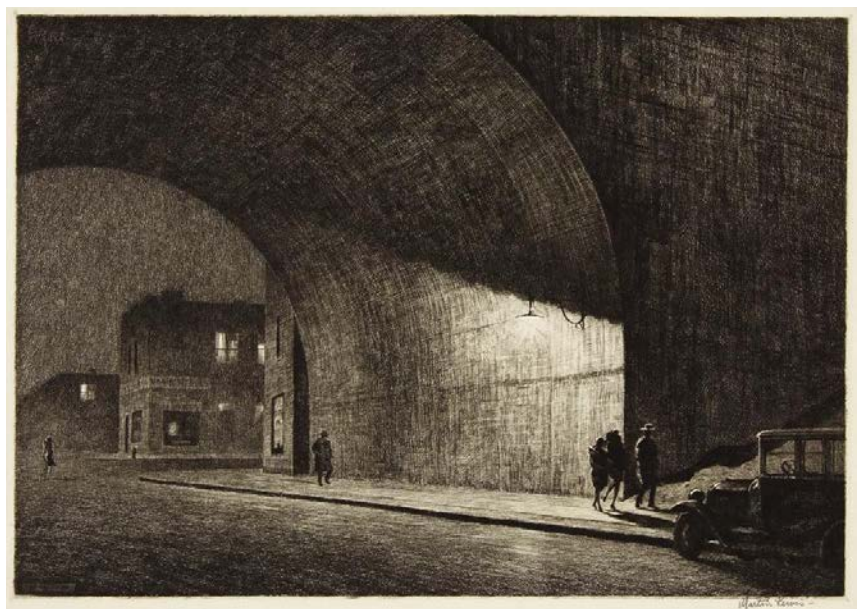
The cover lot was a discovery. It was a study by German-born American Winold Reiss (1886-1953) for a mosaic mural proposed for the Chrysler Building in 1929. The mural was never completed because of the stock market crash. The gouache on illustration boards triptych sold on the phone to the trade for $125,000 (est. $70,000/100,000). The German-trained artist who came to the U.S. in 1913 was inspired by James Fenimore Cooper's novels and was intent on painting American Indians and did so while he lived with the Blackfeet tribe. This study with skilled portraits of Indian chiefs combined Jugendstil with Art Deco. Painted in the late 1920s, the portraits in this triptych are believed to be the earliest of Reiss's portrait studies for a commercial design project.

Alasdair Nichol was pleased with the results of the sale, which totaled $1,751,687.50, with 85% of the lots selling. "This is the most fun I have had selling in a while," said Nichol a few days after the sale. Together with results from the modern and contemporary sale held on December 6, the total was $3.6 million for about 220 lots. The contemporary sale was nearly 92% sold. Both sales were smaller sales than in the past partly because consignors were reluctant to sell so close to the election, but also because Nichol was selective and sought high-quality pictures, which pushed up the average price per lot. That seems to be what auctioneers want these days. The pictures and captions tell more.

For more information, go to (www.freemansauctions.com).



Edward Willis Redfield (1869-1965), *Road to the River*, oil on canvas, 32¼" x 40¼", depicting the height of spring, signed "E.W. Redfield" bottom left, inscribed with the title on the stretcher, sold for $200,000 (est. $150,000/250,000).



Martin Lewis (1881-1962), *Arch Midnight*, 1930, drypoint etching, signed in pencil on the margin, 8⅛" x 11⅝", unframed, from the estate of Daniel Dietrich, sold for $18,750 (est. $6000/10,000). Lewis taught Edward Hopper the basics of etching. Lewis is famous for his black-and-white prints of night scenes in New York City. He was largely forgotten after his death in 1962. The Bruce Museum, Greenwich, Connecticut, staged an exhibition of Martin Lewis prints from October 2011 to February 2012.



Jonas Lie (American/Norwegian, 1880-1940), *Harbor Scene*, oil on canvas, 30" x 45¼", signed "Jonas Lie" bottom right, sold for $50,000 (est. $10,000/15,000).



Thomas Moran (1837-1926), *Coastal View*, 22⅛" x 37⅝", signed and dated "T. Moran 1859" bottom right, sold for $26,000 (est. $30,000/50,000).



Triptych study by Winold Reiss (1886-1953), left to right, *Chief Buffalo Hide*, 30⅜" x 23¼", *Bob Riding Horse and Chief Shot Both Sides*, 30⅜" x 28¾", and *Mike Little Dog*, 30⅜" x 23¼", gouache on illustration boards, sold for $125,000 (est. $70,000/100,000) on the phone to the trade. It came from a collection in North Carolina, and Alasdair Nichol said he put it on the catalog cover because he liked that the triptych was both Jugendstil and Art Deco. Reiss was born in Karlsruhe, Germany and was educated at the Royal Academy of Fine Art and the School of Applied Arts in Munich. He came to the U.S. in 1913. He used his Modernist style and design skills to paint members of the Blackfeet nation near Glacier National Park in Montana. Reiss created this work as a study for a mosaic mural to be installed in the Chrysler Building in New York City. Because of the stock market crash in 1929, the commission was canceled. He did another mural for the Cincinnati Union Terminal. According to the catalog notes, the men are identified, and other portraits of them by Reiss exist. This work reflects his position as a portrait painter and a Modernist interior designer. Reiss did other murals for restaurants in New York City, the Apollo Theater in Chicago, and the Santa Fe Railroad office in Kansas City, Missouri. A mosaic portrait of Mike Little Dog is in the collection of Wolfsonian-Florida International University, Miami Beach, Florida.



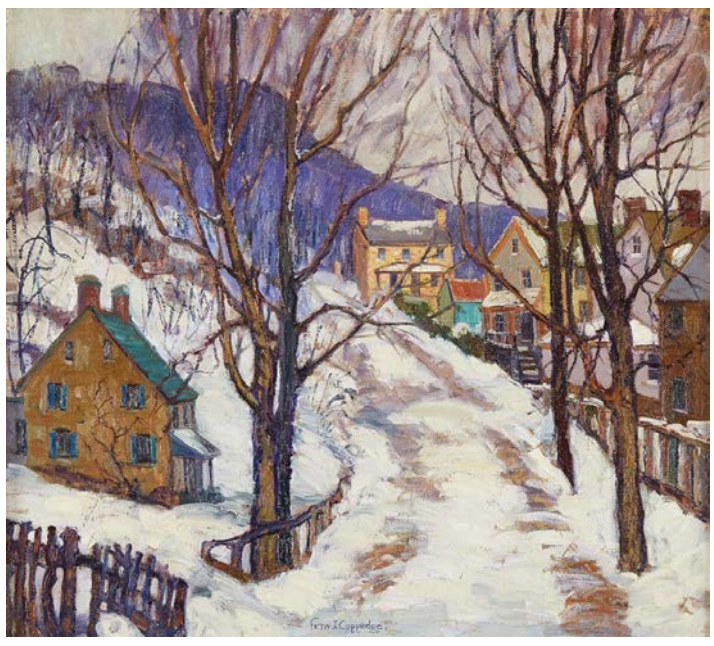
Anna Vaughn Hyatt Huntington (1876-1973), *Greyhounds at Play*, bronze with verdigris patina, signed and dated "Anna Hyatt Huntington 1936" and with foundry mark for "The Gorham Co." on the base, 38½" high, from the estate of the late George A. Weymouth, sold for $81,250 (est. $50,000/70,000). It had sold for $85,000 at Sotheby's on March 15, 2000.



Andrew Wyeth (1917-2009), *From a Cushing Window*, watercolor on paper, 29⅝" x 21⅝", signed "Andrew Wyeth" top right, a gift from the artist to The Hickman (Friends Boarding Home), sold for $81,250 (est. $80,000/120,000). The view is from a window of a house near east Friendship, Maine, with blueberry pickers in the field. Wyeth painted more than 300 works looking out windows, according to the catalog.



Newell Convers Wyeth (1882-1945), *The Departure of the Rose* (*The Mother of the Hero*), oil on canvas, 40½" x 30", signed "N.C. Wyeth" bottom right, with labels identifying artist and title on the back, sold for $112,500 (est. $100,000/150,000). Mrs. N.C. Wyeth gave it to The Hickman (Friends Boarding Home) in West Chester, Pennsylvania. It was painted in 1920 as an illustration for Charles Kingsley's novel *Westward Ho! or The Voyages and Adventures of Sir Amyas Leigh*…. N.C. Wyeth painted it for a Scribner's edition of the book published in 1920. Scribner's returned the complete set of paintings to the artist in 1921.



Fern Isabel Coppedge (1883-1951), *Evening Glow*, 18⅛" x 20⅛", signed "Fern I. Coppedge" bottom center, also labeled with artist, title, and date on the back, circa 1922, sold for $59,375 (est. $40,000/60,000). It is a classic winter scene with Coppedge's signature purple hues and warm color palette.



Frederic Remington (1861-1909), *The Broncho Buster*, bronze with brown patina, executed in 1895, signed "copyright by Frederic Remington" on the base, also with foundry mark "Roman Bronze Works NY," and inscribed "N 128" under the base, some damage to whip, 22" high, sold for $106,250 (est. $60,000/80,000).



George William Sotter (1879-1953), *The Bathers*, oil on canvas, 10" x 12", signed "Sotter" bottom right, also inscribed with the title on a label on the back, sold for $23,750 (est. $12,000/18,000). This is an appealing small painting of an unusual subject for Sotter, who is known for his night scenes and works that are generally larger.



Bessie Potter Vonnoh (1872-1955), *Girl Reading*, bronze with a brown patina, signed and numbered "Bessie Potter / no XIII" on the base, inscribed "copyright 1903," and with a "Roman Bronze Works NY" foundry mark, 9¼" high, sold for $16,250 (est. $6000/10,000).



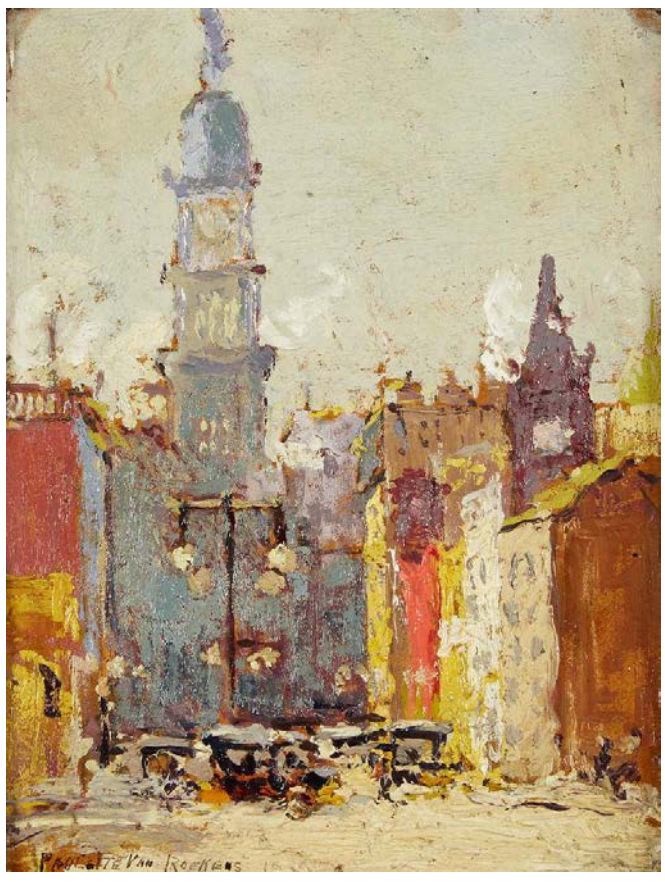
Elizabeth Shippen Green (1871-1954), *New Kodak*, mixed media on board, 14¾" x 15", signed "Elizabeth Shippen Green" left, sold for $40,625 (est. $10,000/15,000). It was used as a 1906 Eastman Kodak Co. advertisement. Elizabeth Shippen Green was one of the Red Rose Girls, who lived at the Red Rose Inn in Villanova, Pennsylvania, and then at an estate they named Cogslea for 15 years. The others were artists Violet Oakley and Jessie Willcox Smith.



Jessie Willcox Smith (1863-1935), *Seated Young Girl Reading a Book*, mixed media on board, 22¾" x 15 7/16", signed "Jessie Willcox Smith" lower right, sold for $53,125 (est. $25,000/40,000). According to the auction catalog, Smith designed every cover for *Good Housekeeping* magazine from December 1917 until April 1933 and is the artist with the longest run of magazine covers.



Arthur Meltzer (1893-1989), *The Robe of Winter*, oil on canvas, 42⅛" x 46⅛", signed and dated "Arthur Meltzer '67" bottom right, also labeled with artist and title on the back, sold for $81,250 (est. $80,000/120,000). At Garth's on January 30, 2010, it had sold for $156,875 (est. $2000/4000), a record for the artist.



Paulette van Roekens (1896-1988), *Philadelphia City Hall*, oil on board, 8⅛" x 6⅛", signed "Paulette van Roekens" bottom left, sold for $10,625 (est. $2500/4000). Van Roekens, the wife of Arthur Meltzer, taught for years at the Moore College of Art, and Meltzer was the head of the fine arts department. This good little painting demonstrates the artist's robust use of paint to portray the bustle of Center City Philadelphia.

Annapolis, Maryland

The Sixth Annapolis Antiques Show

by Walter C. Newman

The sixth Annapolis Antiques Show was held January 7 and 8 at the Byzantium, an events center in Annapolis, Maryland. Thirty-nine dealers offering an excellent selection of antiques, fine art, collectibles, and curiosities set up in the multipurpose venue on the grounds of Sts. Constantine and Helen Greek Orthodox Church. The Annapolis show is produced by Dordy Fontinel Show Management, Inc.

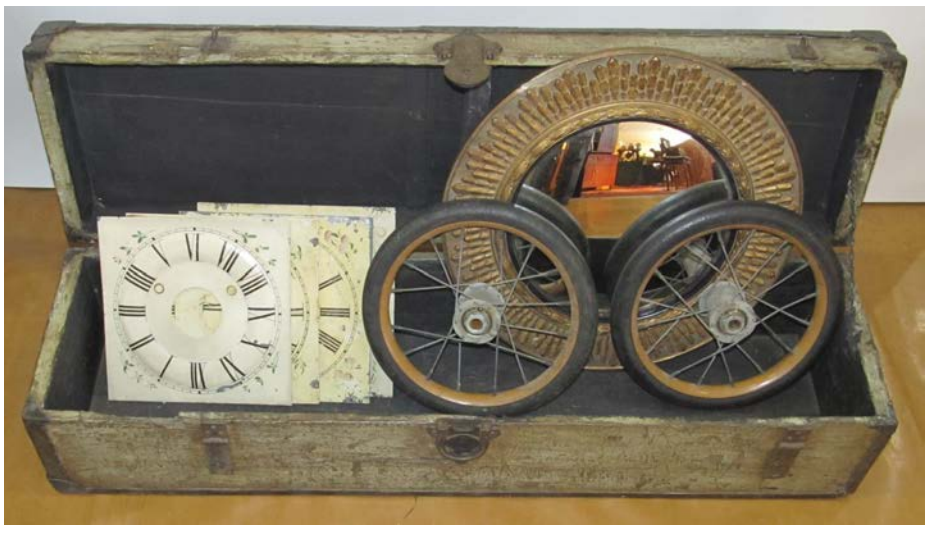
The weekend was forecast to begin as a snow event, and while that did not materialize as particularly significant, Saturday's gate was off from 2016. Dordy Fontinel said that in spite of the iffy weather, 300 patrons did attend on Saturday, and several dealers reported excellent sales to local buyers who braved the blustery day. Robert M. Quilter of Baltimore sold a set of eight chairs (four period and four early quality reproductions) to a local buyer. Quilter's day continued when he was able to place red "sold" tags on a nice oil on canvas and a mahogany drop-leaf table.

The sunshine brought out the patrons, and attendance was excellent.

Sunday was sunny but windy and very cold. The sunshine brought out the patrons, and attendance was excellent. Fontinel did not offer attendance figures for the entire weekend, but I did notice a significant increase in foot traffic over my Sunday visit last year. By all accounts, attendance did result in increased sales. As is always the case, some dealers fared better than others, but as a whole, those who commented were pleasantly surprised by the strong "buyer's mentality" that seemed to inhabit the hall.

After the show, Fontinel commented in an e-mail: "I really appreciate the loyalty and enthusiasm of my customers." Fontinel has managed the longstanding show for six years, and she has confidence in the viability of the Annapolis market. That confidence was demonstrated as she announced that her firm is adding a second Annapolis show to its schedule. The new event will be held in the summer. The first Annapolis summer sale will be held the weekend of June 24 and 25, and it will also be held at the Byzantium.

For additional information, contact Dordy Fontinel Show Management at (434) 361-1770 or see the website (www.dfshows.com).



Michael Gunselman is from Wilmington, Delaware, and trades under his own name. In addition to displaying more traditional antiques offerings, Gunselman routinely displays an array of various pieces and parts ready for today's decorator market of repurposed items. Here are several items poised to become something other than their original intended design. The carpenter's toolbox may find new life as a coffee table. It was tagged $250. The painted steel clock faces may find their way into a picture frame or a wall collage. They were $25 each. The convex mirror may enjoy a more conventional use. It was marked $125. The hard rubber tire buggy wheels were not tagged.



Bob Axelrod is from the Lake Norman area near Charlotte, North Carolina. He trades as Axe Antiques, Inc. Weaponry is Axelrod's forte. Here he had displayed a Model 1849 pistol from the family of Colt pocket percussion revolvers. This example was offered in its custom fitted case, along with various associated accouterments. The pistol is fully engraved. This is one of the shorter barrel examples of the Model 1849; a photograph of a long barrel example is shown in the case lid. The craftsman who constructed the case for this weapon may have been a jeweler. There is a pocket watch in a fitted tray within the box. The price of this Colt and case was $7500.



Russell Harrell and W.R. Dillow Jr. of Heritage House Antiques, Bland, Virginia, labeled each of these miniature portraits as being "hand painted on bone." The group included images of 18th- and 19th-century subjects. Five of the examples are housed in some variation of a "piano key" frame, also bone. Four of the miniatures are in traditional oval metal frames, and two are mounted in frames made of figured mahogany with decorative brass inlay. The miniatures ranged in price from $195 to $295.

☞



Brothers Samuel and George Adams of American Room Antiques are from Chambersburg, Pennsylvania. The solid mahogany bowfront writing desk dates circa 1780. The Adamses believe that it is from the workshop of one of the more skilled London makers. The desk features two three-drawer pedestals raised on ogee feet. All of the hardware is believed to be original. The center drawer extends its full depth with the aid of unusual telescoping dovetailed supports. The drawer is fitted with an array of small storage boxes, each with an original removable lid and brass finial. The center section features a deep well with a tray for writing tools that slides out and can be set on the desk's writing surface. One of the storage boxes does not have a finial; rather, it is fitted with sculpted slats that were designed to accept six pair of spectacles. This very special desk was tagged $4500.





Rockford Toews is the proprietor of Back Creek Books, located in the old town section of Annapolis, Maryland. His booth featured a wide range of books and associated antiques and ephemera. The titles of the books shown here suggested that they may have come from Back Creek's "social consciousness" section. Included are *Thirty Years in the Harem*, *Women under Socialism*, *In the Land of Head Hunters*, *Street Arabs and Gutter Snipes*, and *Indian Hemp / A Social Menace*. Toss in a copy of H.L. Mencken's *The Philosophy of Friedrich Nietzsche*, and the not-so-casual reading list is complete. These volumes shown ranged in price from $100 to $250.



John and Elaine Engstrom of Newark, Delaware, call themselves the Old Packrats. The bicorn hat and its original wooden case were once the property of Captain O.W. Brinton of Britain's famed 21st Lancers cavalry. As a second lieutenant, Brinton served in the Sudan during the Mahdist War at the Battle of Omdurman. He is mentioned by name in Winston Churchill's book *The River War*. Captain Brinton's bicorn with its engraved box and his epaulettes in their original box were offered as a group for $1195. The Civil War-era epaulettes on the second shelf were marked $595.



Mike Vasilik of Dark Horse Antiques Gallery, Annapolis, Maryland, specializes in antiques that are "distinctive" examples of folk art and Americana. There are few things that are more distinctively American than weathervanes and trade signs. The 33" long zinc locomotive weathervane dates to 1910-20 and was tagged $1500. The 22" long hollow-body fish-form trade sign is from New England and dates about ten years earlier. It was marked $850.



Rudolf Stumpf of Lambertville, New Jersey, offered this interesting and colorful engraved plate from William Frederic Martyn's *A New Dictionary of Natural History; or, Compleat Universal Display of Animated Nature. With Accurate Representations of the Most Curious and Beautiful Animals*…. This hand-colored engraving is plate XIV from that set and was published in London 1785-87. The curious aspect of this leaf is how the author arrived at the grouping of an American bison with three varieties of birds of paradise and a small bittern. A close look reveals that the bison appears puzzled as well. The leaf is framed and has some damp staining at the top margin. It was marked $95.



Other headgear-related items offered by the Old Packrats consisted of a judge's metal wig box and stand, $395, and a small beaver or sealskin top hat in a leather case, $250. The case is inscribed "British and North American Royal Mail Steam Packet Company." Over time, that firm became part of the Cunard Lines. The countertop tobacco packet display tins are $295 and $395, left to right; and the red-vested and top-hat-wearing fabric duck toy was marked $55.



Charles and Phyllis Suhr of Suhrprise Shop Antiques, Annapolis, are regulars at the Annapolis show. Here they displayed a pyramid of cast-iron doorstops. All of the stops date from the late 19th and early 20th centuries and appear to retain their original surfaces. The lone non-doorstop is the sheet steel Scottie dog-form boot scraper on the bottom shelf. These examples of early metalware ranged in price from $100 to $250.



The name of Beth Poindexter's business tells it all. The Greensboro, North Carolina, dealer trades as simply Beth Poindexter Luxury. Her offerings include high-end fashion accessories from scarves to handbags to jewelry. Here she offered a framed scarf by Hermès of Paris. The blue, ivory, and gray design pays homage to the firm's roots in saddlery and leather goods. The scarf is in the Cavalcadour pattern and was priced at $650. Unframed examples of luxury neckware started at $350.





Robert M. Quilter Fine Arts, Baltimore, Maryland, is a regular participant at antiques shows throughout the mid-Atlantic region. This grouping in his booth is representative of the range of articles that he offers. Shown here are a mahogany drop-leaf tea table, an English spice or valuables chest, and a large maritime painting.

The tea table is mahogany and opens to a round top. The legs are square sectioned and terminate in nicely carved ball-and-claw feet. The small size of the table makes it an attractive piece. It sold during the snowy Saturday session.

The painting is by Theodore Victor Carl Valenkamph (1868-1924). The artist painted several images similar to this one, depicting a fishing schooner under full sail and heading directly toward the viewer. This rendering dates circa 1910, and was priced at $3895.

The spice or valuables chest is English and circa 1740. It is constructed entirely of oak and displays a single raised-panel door and what appear to be its original butterfly hinges. The small storage drawers with ring bail pulls and valance-framed open compartments also appear to be original. The chest was priced at $2800.

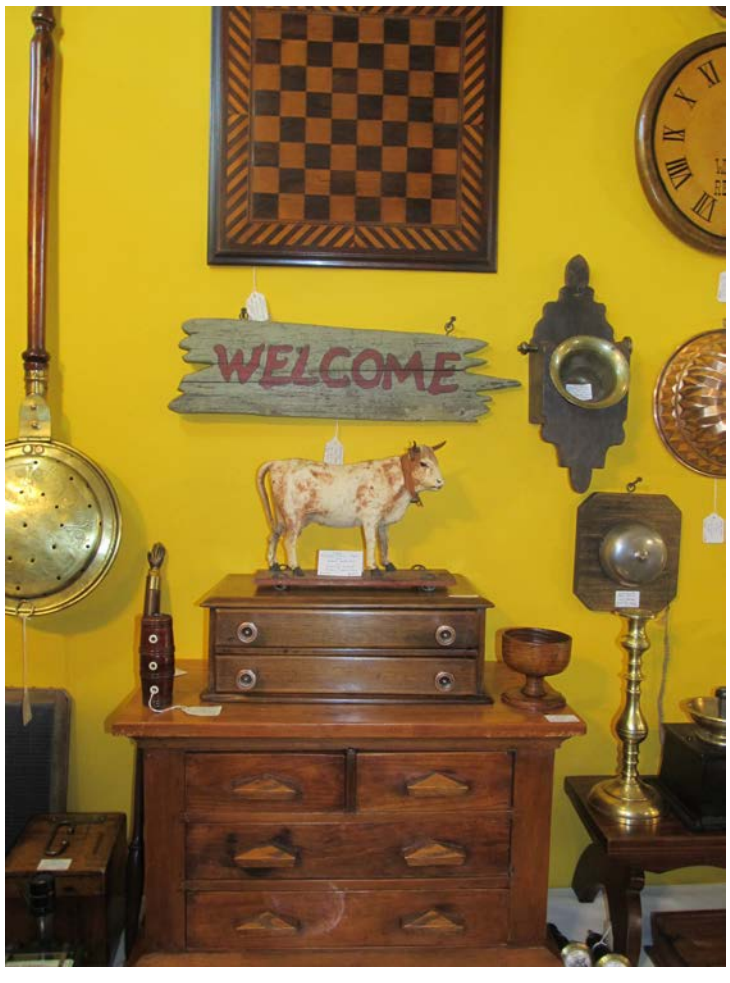


Jim Nagy and Linda Erbs of Waterford, Virginia, trade as Nuance of Old. The drop-leaf table or sewing stand is constructed of mahogany, with pine and poplar secondary woods. The stand dates circa 1820 and features two cockbeaded drawers, the faces of which are from a single section of crotch mahogany. The legs are turned, with deep reeding. The little table was priced at $425. The three-gallon stoneware crock features brushed cobalt floral designs on the body and as accent on the handles. It is by the well-known German-born Baltimore potter Peter Herrmann and circa 1875. The crock was tagged $565.



Jeannot R. Barr of Northport, New York, offered a fine selection of prints and drawings. This color lithograph is by Henri Rivière (French, 1864-1951). The pastel-like image is titled *Vue de Paris prise de Montmartre* (*View of Paris from Montmartre*). The image depicts a broad view of Paris, with two nuns ascending stairs toward the viewer. The painting is signed lower left and dates from 1894. This Paris view was tagged $1600.





Benjamin and Linda Scherer of Blue Lion Antiques, Williamsburg, Virginia, specialize in Americana, primitives, and tools. The inlaid checkerboard was marked $275; the circa 1750 mortar and pestle, along with a wooden wall rack, $395; the wall-mounted clockwork shop bell, $185; and the hand-painted "Welcome" sign, $75. The cottage style two-over-two-drawer chest is from North Carolina and was marked $395. The turned pedestal-form curly maple master salt was tagged $95; the keg-style three-spool thread holder, $175; the small two-drawer cabinet, $145; and the early 20th-century papier-mâché cow-form pull toy, $475.

Barbara Rew and Gary Manlove frequently share a booth. They did so again at the Annapolis show. Rew is from Lewes, Delaware, and trades under her own name. Manlove trades as Manlove's Choice and is from Greenwood, Delaware. The cast-iron fire insurance mark features the cast initials "F A" (Fire Association of Philadelphia) and was tagged $325. The food mold was marked $165; the double burner whale oil finger lamp, $250; the fan-shape fragment hand mirror, $225; and the five-drawer child's chest, $375. The mahogany and yellow pine miniature three-drawer chest features brass pulls and inlaid banding on the drawer faces. It was marked $750. The mahogany server is thought to be from Baltimore. Its secondary woods are yellow pine and poplar. The server was marked $1600.

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Festival

GEORGIA JUG FESTIVAL – May 20, 2017. 7:30 a.m. - 5K; Craft and pottery vendors - 8:30 a.m.-4:30 p.m.; Arts/crafts demonstrations, Children's area includes arts and crafts; Pottery exhibit; Pottery Auction; Pottery identification; Car/Truck Show; Chicken Q; Dramatic presentation... more! Lawn mower race - 5 p.m.; Pre-events are May 18 and May 19. (www.gajugfestival.com).

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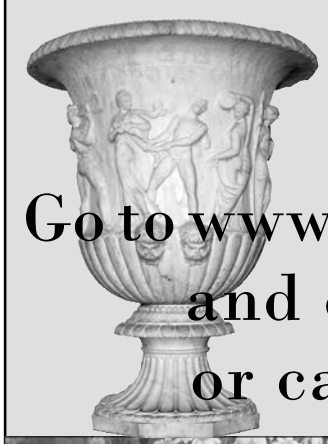
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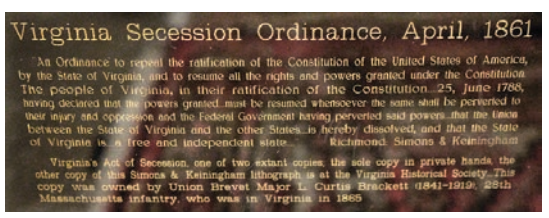
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Attr. Albert Ernest (Beanie) Backus (1906 - 1990), "Apple Butter Band, 1970"



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Friday, April 21 at 2:00 PM

Forged Art
The FBI Team's Role in Solving Crime
Jake Archer
Special Agent, FBI Art Crime Team
Philadelphia Division
Delve into the dark world of art and cultural property crime.
Sponsored by Altus Partners

Saturday, April 22 at 2:00 PM

Banners of Liberty
Flags of the Revolution
RScott Stephenson, Ph.D.
Museum of the American Revolution
Philadelphia, PA
Exploring the history of Revolutionary-era flags.
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Sunday, April 23 at 2:00 PM

Spangled and Splendid
Discovering Art and History in Antique American Flags
Jeff Bridgman
The evolution of the American flag from 1777-1920.

Each Day 10:00 -11:00 AM

Guided Show Tours
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Friday, April 21 ✷ 11:00 AM - 8:00 PM
Saturday, April 22 ✷ 11:00 AM - 8:00 PM
Sunday, April 23 ✷ 11:00 AM - 5:00 PM
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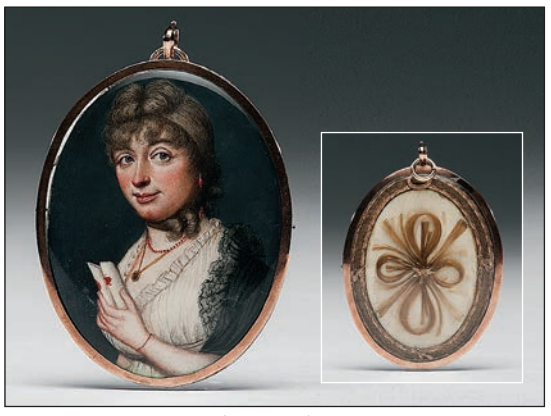
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Alfred Hutty (American, 1877-1954), Untitled (Charleston Street Scene)


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Ford 1930 Model A Deluxe Roadster


Russian Enamel and Silver Gilt Triptych by Pavel Ovichinnikov (1830-1888)



Charles Wysocki (American, 1923-2002), *Jubilee Junction Valley*


Kirk & Son Sterling Repoussé Chinoiserie Tea Service


Cherry Sugar Chest


Ohio Valley Paint Decorated Schrank


Portrait of Benjamin O'Fallon Attributed to Charles Bird King (American, 1785-1862)


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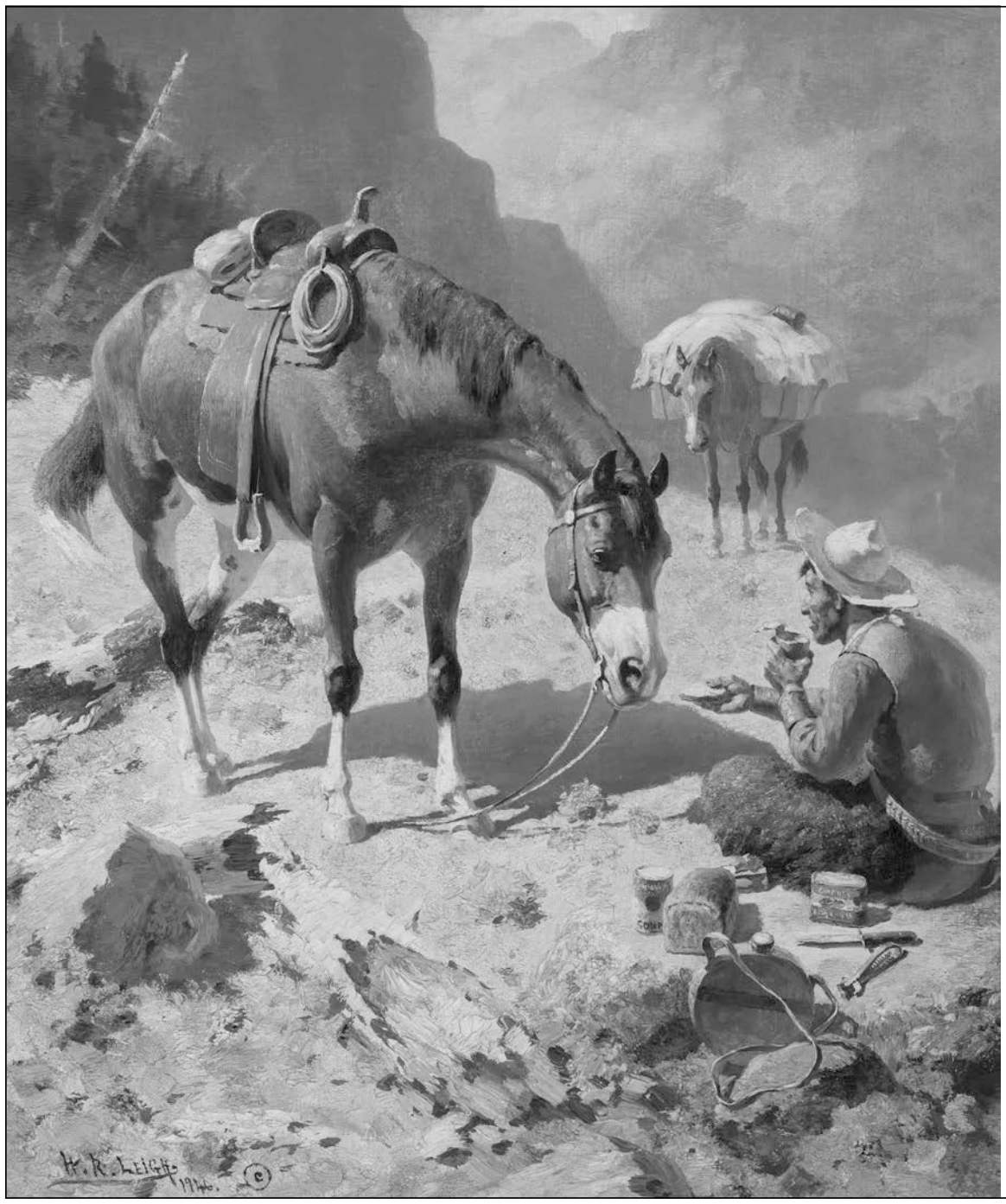
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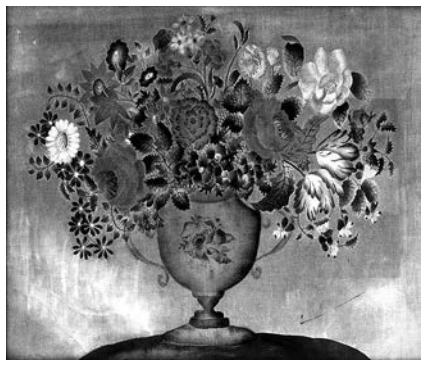
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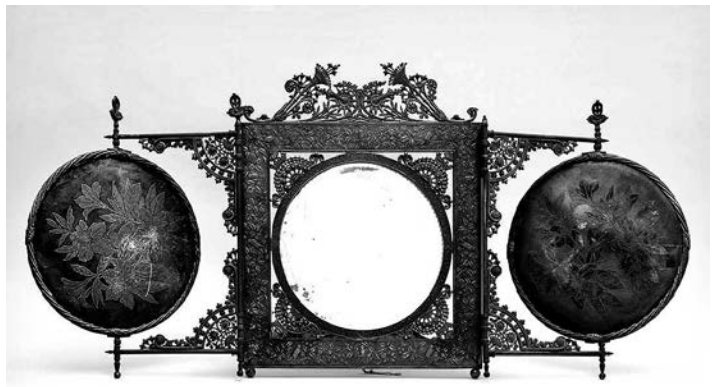
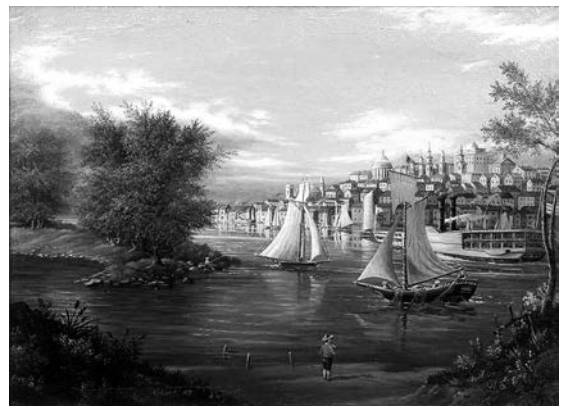
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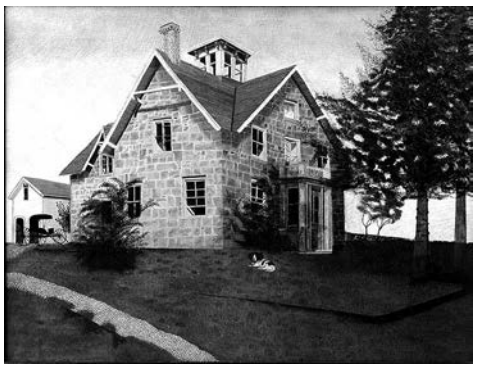
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Friday, March 31, 2017

Honorary Chair: Christopher Spitzmiller

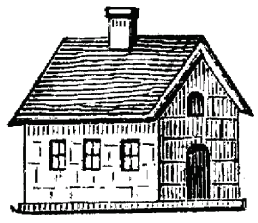
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Saturday, April 1 10 - 5
Sunday, April 2 11 - 5
$15 admission at the door

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SUNDAYS • 10:00 am - 2:00 pm

March 12
April 9

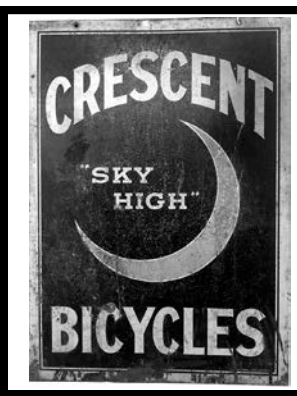
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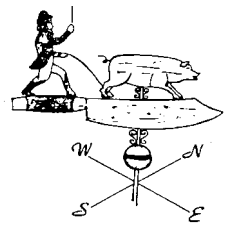
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2017 Schedule

MARCH 24, 25, 26
★ ***Raleigh (NC) Antiques Extravaganza***
Expo Center–NC State Fairgrounds

Raleigh (NC) Antiques Extravaganza ..... JUL. 14, 15, 16
Expo Center–NC State Fairgrounds

Richmond (VA) Antiques Extravaganza ..... OCT. 6, 7, 8
Richmond Raceway Complex

Raleigh (NC) Antiques Extravaganza ..... NOV. TBA
Expo Center–NC State Fairgrounds

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2017
March 5, April 2

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VINTAGE MOVIE POSTER AUCTION

March 25-26, 2017 | Dallas | Live & Online

View the Auction at HA.com/7156

The Ghost of Frankenstein (Realart, R-1948)
One Sheet (27" X 41")
Estimate: $4,000 - $8,000

The Perils of Pauline (Pathe - Eclectic, 1914)
Six Sheet (79.5" X 81.5") Chapter 18
Estimate: $10,000 - $20,000

The Black Pirate (United Artists, 1926)
One Sheet (27" X 41")
Estimate: $10,000 - $20,000

The Day the Earth Stood Still (20th Century Fox, 1951)
One Sheet (27" X 41")
Estimate: $10,000 - $20,000





Grey Smith
Director, Movie Poster Auctions
214-409-1367
GreySm@HA.com

The Bride of Frankenstein (Universal, 1935)
Title Lobby Card (11" X 14")
Estimate: $30,000 - $60,000

King Kong (RKO, 1933)
Lobby Card (11" X 14")
Estimate: $6,000 - $12,000

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Paul R. Minshull #16591. BP 19.5%; see HA.com 44116

ESTATES AUCTION

bid online March 24th-29th

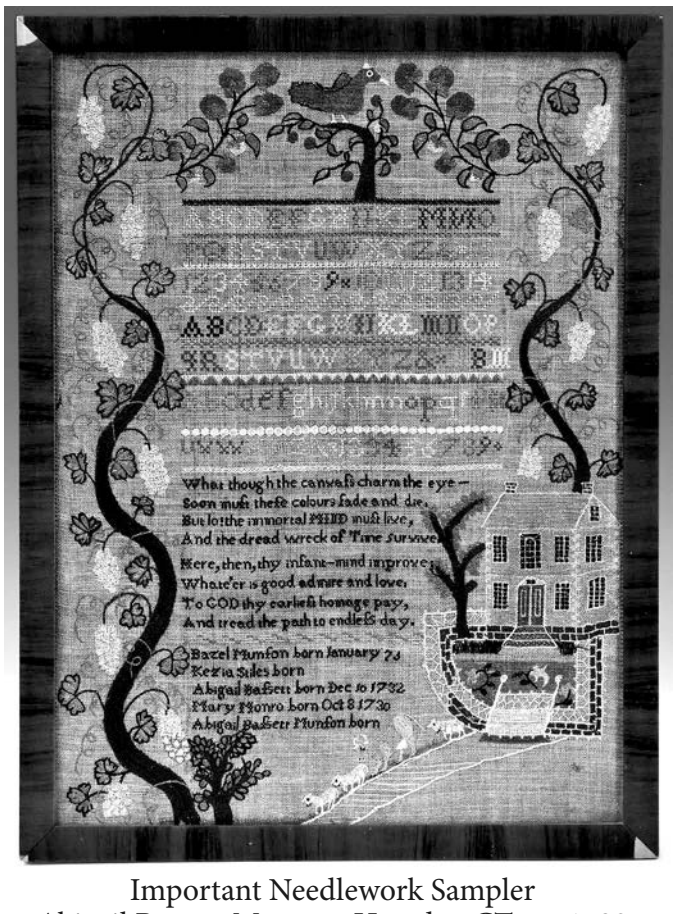
including property from several Connecticut estates



Collection of Wave Crest



Sailor-Made Folk Art Box ca. 1830



Important Needlework Sampler
Abigail Bassett Munson, Hamden CT, ca. 1790

over 500 lots including a large selection of fine art incl. Paul DeLongpre, Louis Lozowick, Peter W. Rogers, Phillipe Noyer, Americana including above items, Dentzel carousel horse, rare early Connecticut blanket chest, New Haven, late 17th century, fine lighting, 20th century decorative arts including Martin Bros. vase, clocks, fine silver, estate jewelry and watches, and much more.

Gallery Preview: 707 Main Street, Monroe, Connecticut
March 24th, 25th, 27th and 28th, 11am to 4pm each day

Fairfield Auction (203) 880-5200 bid at www.fairfieldauction.com









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March 11, 2017 at 11am

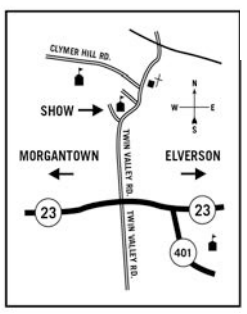
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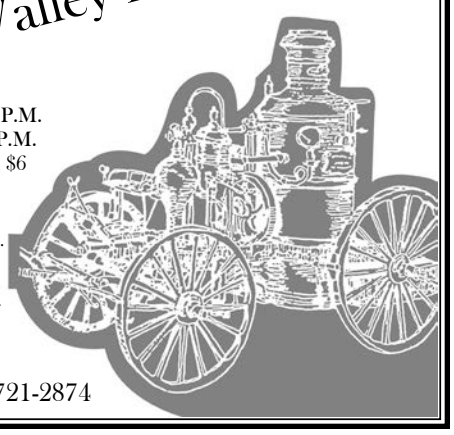
48th
Elverson Antique Show & Sale
March 11 & 12, 2017
Twin Valley High School



Saturday, 10 A.M. to 5 P.M.
Sunday, 11 A.M. to 4 P.M.
Admission per person $6
$5 with this ad

Twin Valley High School,
4897 North Twin Valley Rd.
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Off Rt. 23 - 10.5 Mi. West of Rt. 100 or 1.9 Mi. East of Morgantown - Exit 298 of the PA Turnpike.

Information: 610-721-2874



Call For Consignments!

Rockport Art Association & Museum Annual Art Auction 2017 - Saturday, May 6th, 2 PM

Historic American Artists - Primarily Cape Ann School

Consignment Deadline: March 11th
By Appointment Only

Please contact:
Margaret Redington
auction@rockportartassn.org
978.546.6604
www.rockportartassn.org



Rockport Beach
by Emma Fordyce MacRae (1887-1974)

SCARBOROUGH HIGH SCHOOL VINTAGE & ANTIQUE SHOW and SALE

Saturday, March 18, 2017
10:00 am - 3:00 pm
11 Municipal Drive
Scarborough, Maine

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RACHEL DAVIS FINE ARTS

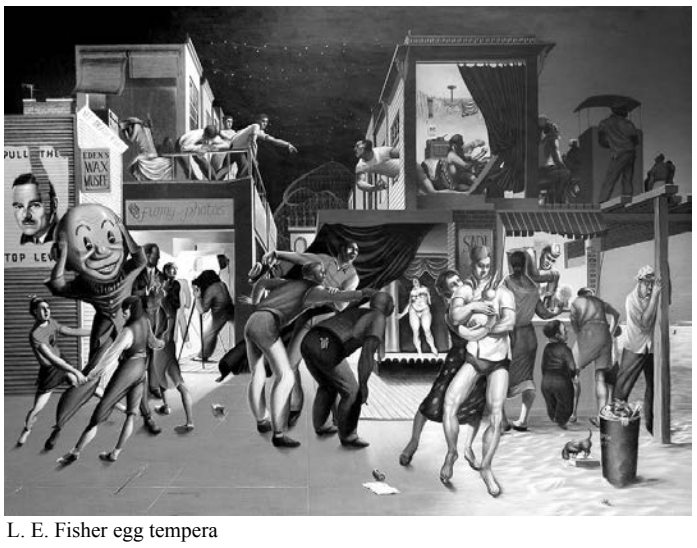
Saturday, March 25, 2017
9:30 am
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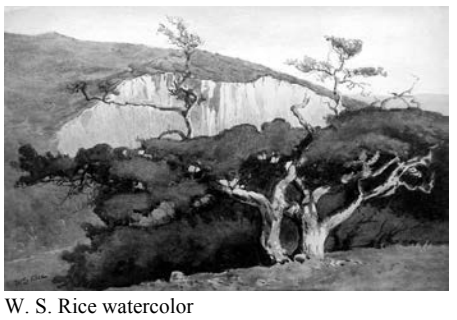
L. E. Fisher egg tempera


H. Hyde etching

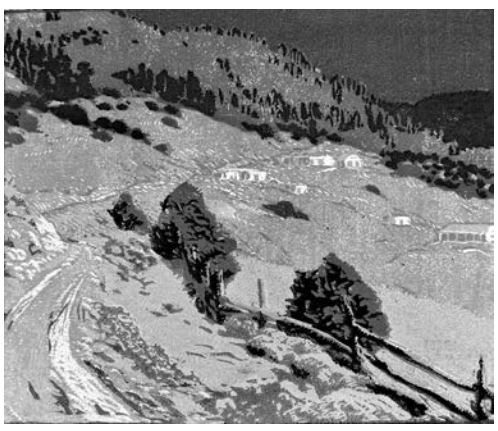

19th-c. American School


Le Pho oil


M. Miller oil


W. S. Rice watercolor


P. Travis watercolor


G. Baumann woodcut


M. Patterson pastel

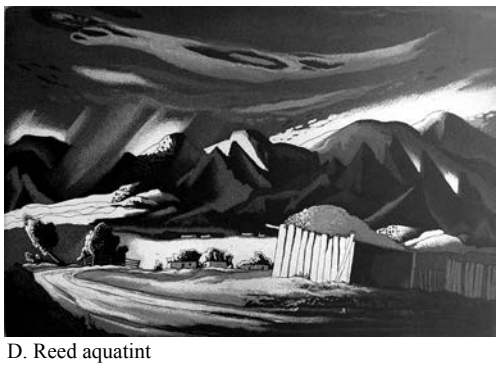

Wm. Sommer oil


Ch. Bartlett woodcut


M. Lalanne graphite



A. Refrigier

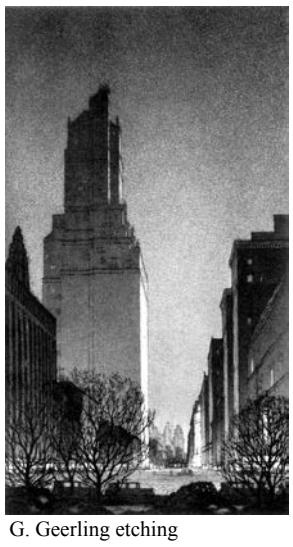

D. Reed aquatint


F. Childe Hassam etching


J. T. Arms etching


J. Lipschitz etching


L. Rist woodcut


G. Geerling etching



E. Ruscha lithograph


Zao Wou-Ki lithograph

POULIN
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APRIL 8TH, 9TH & 10TH, 2017
PREVIEWS: 6TH & 7TH

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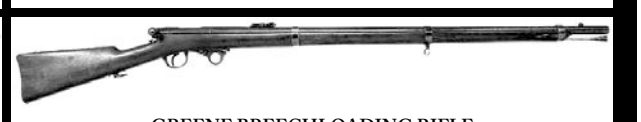

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L.C. SMITH IDEAL GRADE EJECTOR SXS SHOTGUN CAL. 410 GA.


FRANK WESSON NO. 1 CREEDMOOR LONG RANGE SINGLE SHOT TARGET RIFLE


WINCHESTER 21 DELUXE FIELD SXS SHOTGUN CAL. 20 GA.

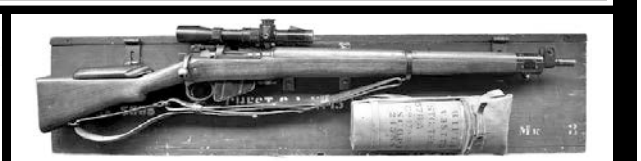

WINCHESTER-HOTCHKISS MODEL 1879 BOLT ACTION MUSKET


GREENE BREECHLOADING RIFLE

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VERY RARE IRISH CONTRACT WINCHESTER 1914 CONVERTED BY BSA PRE WW2 BOLT ACTION SNIPER RIFLE


RARE ENGRAVED EDWIN WESSON PERCUSSION TARGET RIFLE


FANTASTIC NO. 4 MK I (T) WW2 BRITISH BOLT ACTION SNIPER RIFLE W/ MATCHING TRANSIT CASE


BRITISH 303 TOOL ROOM PROTOTYPE SIMPLIFIED BOLT ACTION RIFLE CIRCA 1920'S


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AMERICA'S AUCTION HOUSE

Paul R. Minshull #16591. BP 12-25%; see HA.com. 44720

FINE & DECORATIVE ARTS

INCLUDING ESTATES

February 25-27, 2017 | Dallas | Live & Online

A Tiffany Studios Leaded Glass and Bronze *Acorn* Table Lamp, New York, circa 1910
23 inches high (58.4 cm)
Estimate: $8,000-$12,000

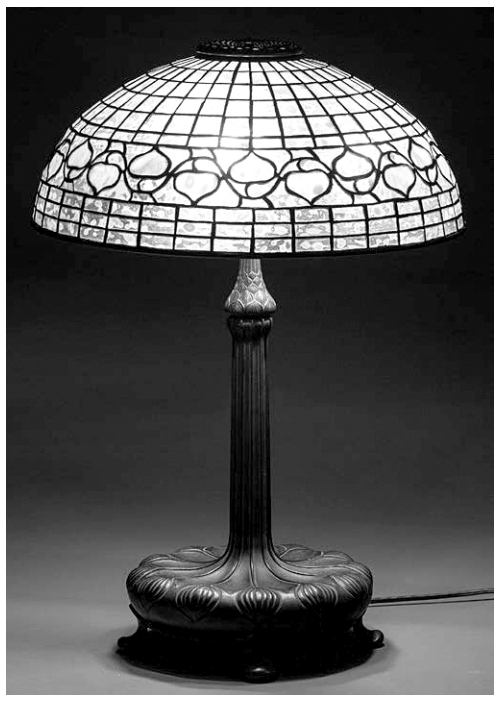
Alphonse Mucha (Czechoslovakian, 1860-1939)
Lithograph in colors
10-3/8 x 7-7/8 inches (26.4 x 20.0 cm) (image)
Estimate: $1,500-$2,000

Beniamino Bufano (Italian, 1898-1970)
Owl
Bronze with brown patina
6-1/2 inches (16.5 cm) high on a 3 inches (7.6 cm) high wood base
Estimate: $3,000-$5,000

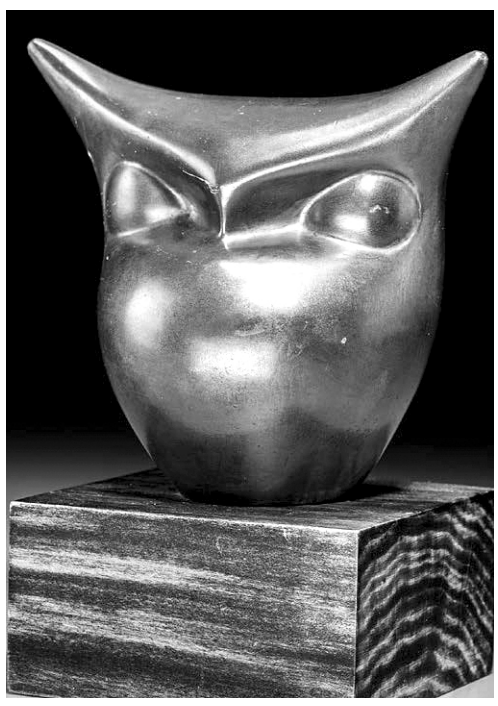
John Steuart Curry (American, 1897-1946)
John Brown, 1939
Lithograph
14-3/4 x 10-3/4 inches
(37.5 x 27.3 cm) (image)
Estimate: $3,000-$5,000

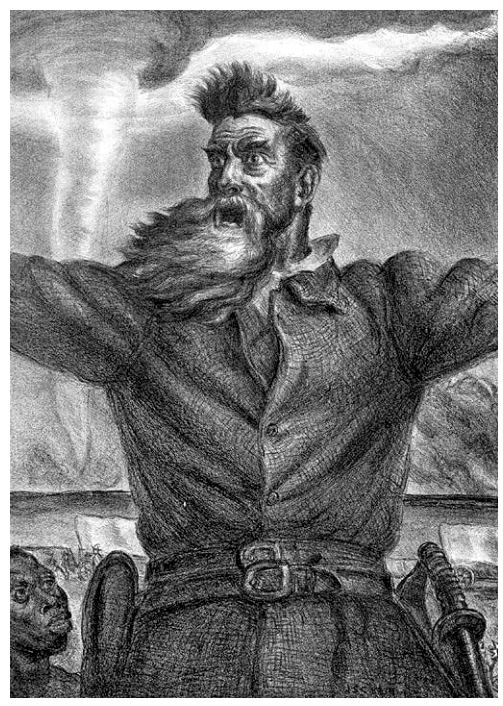
Mian Situ (Chinese/American, b. 1953)
Sunset, Laguna Beach
Oil on canvas
9 x 12 inches (22.9 x 30.5 cm)
Signed lower left: Situ Mian
Estimate: $2,500-$3,500

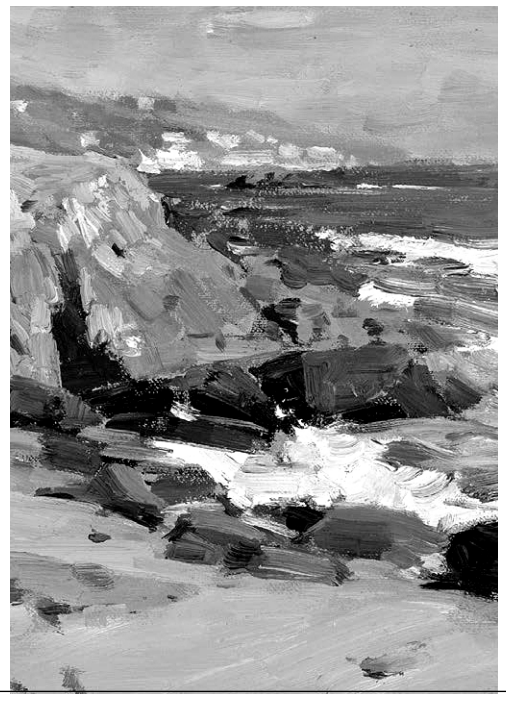
A Two-Piece Tiffany & Co. Partial Gilt Silver Child's Set: Sing a Song of Sixpence, New York, New York, circa 1907-1947
5-1/4 inches diameter (6.4 x 13.3 cm) (bowl)
20.32 troy ounces
Estimate: $800-$1,200













View All Lots and Bid at

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INQUIRIES:
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Decorative Arts
KarenR@HA.com | ext. 1723

Rachel Weathers
Decorative Arts
RachelW@HA.com | ext. 1536

Ariana Hartsock
Fine Art
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ANTIQUE & AMERICANA CATALOG AUCTION
Sat. March 25th ~ 9AM



Preview Fri. March 24th 1pm-6pm

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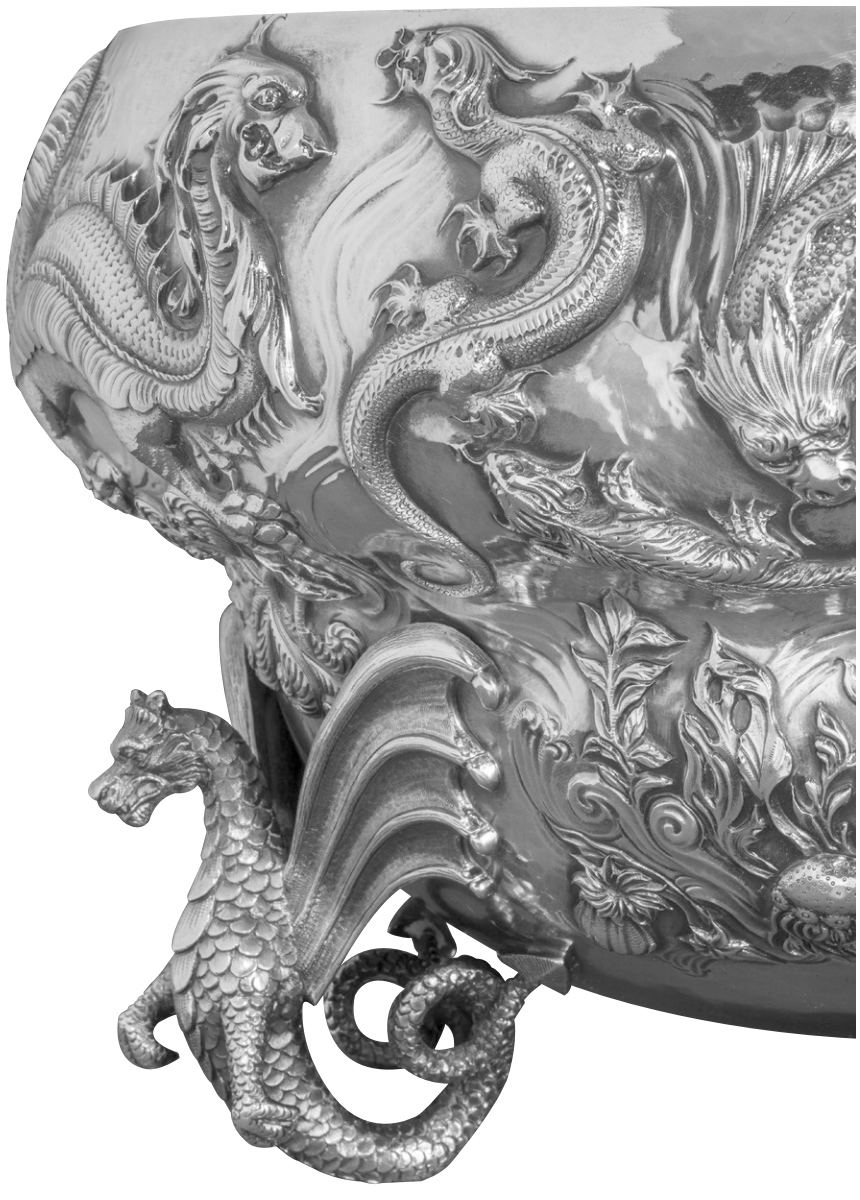


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Silver Figural Punch Bowl
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AMOSKEAG AUCTION COMPANY INC.

Auction No. 113

MARCH 25TH & 26TH 2017 • 9:00AM ET

FEATURING THE EXCEPTIONAL **WINCHESTER LEVER ACTION RIFLE COLLECTION OF MR. KENNETH FRY**
& THE SECOND INSTALLMENT OF THE **CRAIG BROWN GERMAN & PRUSSIAN MILITARY COLLECTION**
ALONG WITH ARMS FROM THE COLLECTION OF NOTED GUN WRITER **"WALT" RANCH**

CATALOGS: $50 UPS Ground / **$60** Overnight *to be mailed on March 3rd*

For more featured items visit: **www.amoskeagauction.com**



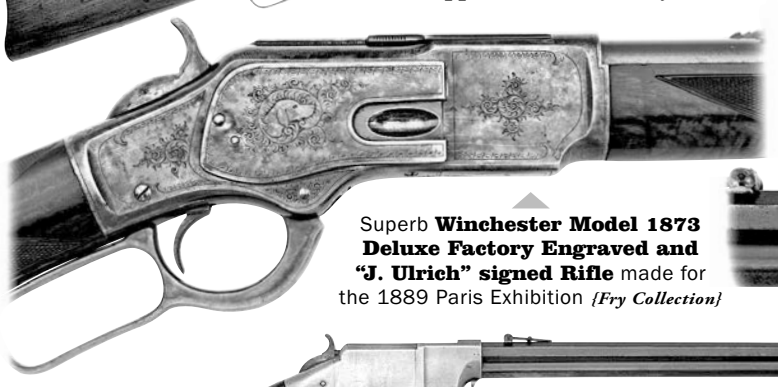
Rare **Prussian Model 1857 Zündnadel Karabiner cavalry Carbine** *{Craig Brown Collection}*



Extremely rare **Oberndorf Lancers Kurzer Karabiner** *{Craig Brown Collection}*



Winchester Model 1892 Trapper Carbine 14" *{Fry Collection}*



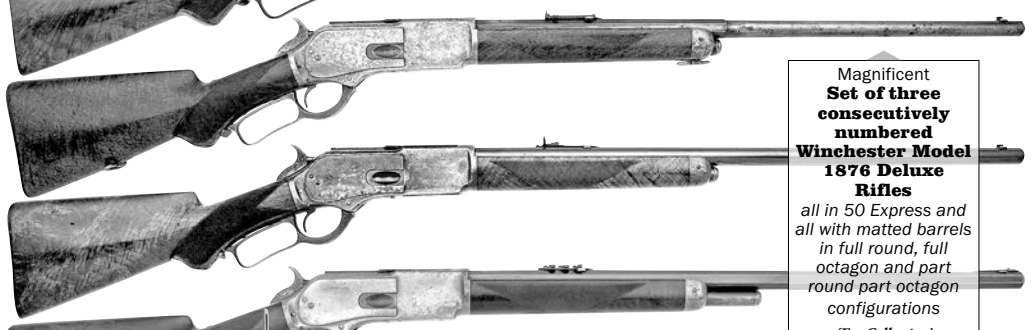
Superb **Winchester Model 1873 Deluxe Factory Engraved and "J. Ulrich" signed Rifle** made for the 1889 Paris Exhibition *{Fry Collection}*



Fine **Martially Marked Henry Rifle** *{Fry Collection}*



Fine **Winchester 1873 Deluxe Special Order 7 1/4 lb. Rifle** *{Fry Collection}*



Magnificent **Set of three consecutively numbered Winchester Model 1876 Deluxe Rifles** *all in 50 Express and all with matted barrels in full round, full octagon and part round part octagon configurations* *{Fry Collection}*



Winchester 1873 Early First Model Rifle #225 with hand engraved serial number *{Fry Collection}*



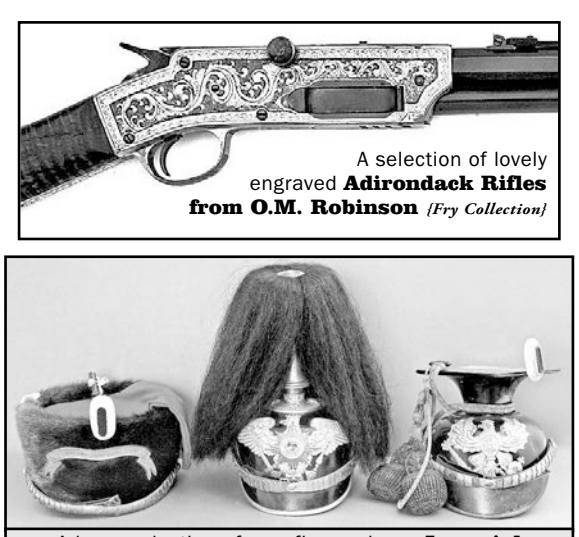
Very Fine **German G41 (M) Rifle** *{Craig Brown Collection}*



Fine **German Gew 98 Sniper Rifle** *{Craig Brown Collection}*



Fine **Colt 1855 Martially Marked Revolving Military Rifle** *with bayonet*



A selection of lovely engraved **Adirondack Rifles from O.M. Robinson** *{Fry Collection}*

A large selection of very fine and rare **Imperial German and Prussian head gear** *{2nd Installment of the Craig Brown Collection}*



Factory engraved **Henry Rifle by New Haven Arms Company** – *one of two factory engraved Henry rifles* *{Fry Collection}*



DWM Model 1900 American Eagle

Lugers Galore!



DWM Model 1906 American Eagle



H. Krieghoff S-Code



Mauser S/42 Military 1940-dated Japanese Marked



DWM Model 1902 "Fat Barrel" American Eagle



Two exceptional cased **Colt Model 1849 pocket revolvers**



TO SEE MORE...

The complete auction will be listed on the website by March 6th



Lovely factory engraved **Sharps Model 1853 Sporting Rifle**

Winchester 1897 **"Double W" Cartridge Board** *{Fry Collection}*

Rare Dual Trigger **Suhl Consortium 1883 Reichsrevolver** *[Craig Brown Collection]*

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Treadway Toomey Auctions

20th Century Art & Design

20th Century Art & Design Auction

March 4th • 10am

Preview:
Saturday, February 25th - 10 a.m. – 3 p.m.
Sunday, February 26th - CLOSED
Monday, February 27th - 10 a.m. – 5 p.m.
Tuesday, February 28th - 10 a.m. – 5 p.m.
Wednesday, March 1st - 10 a.m. – 5 p.m.
Thursday, March 2nd - 10 a.m. – 7 p.m.
Friday, March 3rd - 10 a.m. – 5 p.m.


J.Vogels-Boon


William Spratling


Morse Diving Equipment Co.


Vintage Nautical Folk Art

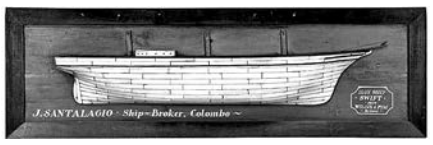


Antique English Signs


Americana

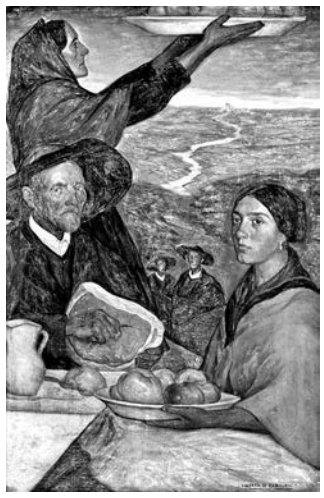


Antique Brewery Advertising



Nautical Half Hull Models

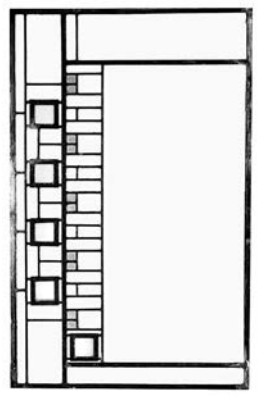

Nautical Half Hull Model - S.S. Cedartree


Valentin de Zubiaurre

The Butch McGuire's Collection:

Selected Property from the Estate of Robert E. "Butch" McGuire and the Iconic Chicago Saloon


Rookwood

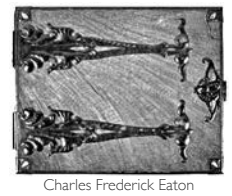

Frank Lloyd Wright


Tiffany Studios


Marblehead


The Kalo Shop


Joseph Heinrichs


Charles Frederick Eaton


Gustav Stickley


Gallé

Arts & Crafts, Art Nouveau, Silver & Objects of Vertu


Willem de Kooning


Jean Dubuffet


Robert Motherwell


Akio Takamori

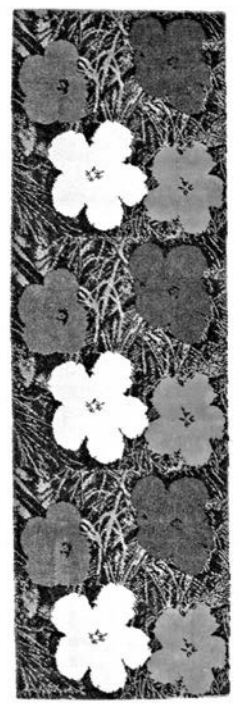

Charles Ethan Porter

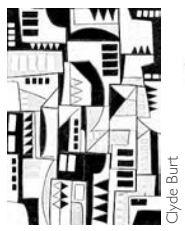

Grant Wood


Donald Roller Wilson

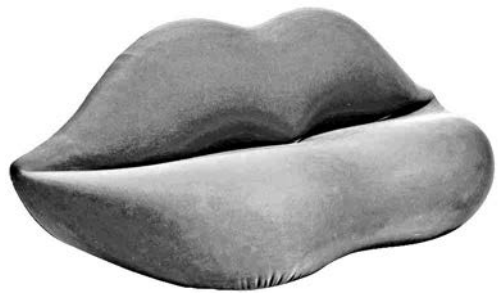

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Robert L. Foster Auctions, Newcastle, Maine

Foster Rings in the New Year

by Mark Sisco

Robert Foster opened the new year just as he's done for the past several decades—with a January 1 auction in Newcastle, Maine. In a way, this one was an extension of his September 2016 auction, in that it was paced by a field of about 20 paintings by Louis Michel Eilshemius and nearly a dozen by Vern Broe.

One of four books on Eilshemius (1864-1941) in the sale characterized him as a "born poet-visionary" and "a painter of bizarre primitive nudes." Another described his life as "one of the greatest tragedies in the history of American art." Eilshemius was born into a wealthy family, which gave him freedom from economic concerns and enabled him to pursue his idiosyncratic eccentricities, traveling the world and constantly seeking approval for his art but rarely finding it. His earlier works, reflecting the influence the Tonalists and Barbizon painters, met with some success. But as his style veered off into the often crudely fanciful, critics savaged his works, leading Eilshemius into fits of isolation and depression and eventually to quit painting altogether around 1921.

"A painter of bizarre primitive nudes."

His reputation rose significantly when Duncan Phillips began to collect his work for the Phillips Collection in New York City, which owns 20 of his oil paintings and where in 1933 a catalog of an exhibition Phillips compared Eilshemius favorably to the "unskilled folk painters of America...unaffectedly, spontaneously simple and naïve in manner." All the works in the sale came from Eilshemius's latter fanciful period.

Foster is doing his best to rehabilitate the long since deceased artist, selling about 35 of his works in the last two auctions and possibly more to come. At the top of the Eilshemius prices was $6612.50 (including buyer's premium) for an oil on masonite of three siren-like sea nymphs bathing in frothy surf.

Paintings by George Vernon "Vern" Broe (1930-2011) are still making waves at Foster's, as they have been for years. The artist was heavily represented in the sale, with about 11 of his signature works, most showing brightly lit pleasure sailing craft. A 17½" x 23½" oil on board of a gaff-rigged sailboat led the fleet at $1725.

The top lot of the auction was a rare tall clock by William Cummens that finished at $8050. Cummens (1768-1834) was a clockmaker in Roxbury, Massachusetts, as early as 1789 and until 1834. He apprenticed with Simon Willard and maintained a working relationship with the Willard family throughout most of his career, often using the same suppliers, case makers, and dial painters that they did. So it's no surprise that this clock bore a strong resemblance to Willard's work. It was signed on the face "WARRANTED / W. CUMMENS" and bore three brass ball finials atop a full-column bonnet with a reticulated crest, surrounding a moon phase dial. The brown mahogany case featured a quarter-column waist with a flame-grained door over a string-inlaid and ogee-footed base.

For more information, visit (www.fosterauctions.com) or call (207) 563-8110.





This tall clock by William Cummens led the sale at $8050.



This grain-decorated hand-cranked Faventia hurdy-gurdy appears virtually identical to one that sold at Foster's in April 2011 for $161. Around 1950, Spanish piano maker Vincente Llinares began creating these table-mounted models. This one gave an encore performance for $575.





Many styles of Morris chairs have been developed over the years. But this is the only one I could locate with drop-down writing arms. The listing had it patented in 1883. I did find a similar model patented by German immigrant furniture maker George Hunzinger in 1906, in which he developed a mechanism for the adjustable back and rising footrest. Some decorative molding and a newer leather upholstery job made this one worth $488.75.





Victorian camel-back sofas can be ponderous and unwieldy, with little market appeal, but this one has enough reticulated rose crest carving and clean upholstery to get it over the hump at $345.



Stare at this too long and you won't be able to get the Nelson Riddle theme from the old *Route 66* TV show out of your head. Yeah, I know that show featured a 1959 Corvette convertible, and this is a 1957 model. It was produced by Gary L. Harp of Pedal Classics of California, serial number E57S001055, and with working headlights and taillights, inflatable tires, and 400 other parts, it sold for $1035. ☞



A set of six (four shown) matching English Chippendale ribbon-back side chairs in mahogany rang in for an admirable $1437.50, coming with three additional seat stretchers.





Prices on utilitarian Colonial American furniture bottomed out years ago. This desk in walnut with four graduated drawers, a breadboard writing surface, a cutout bracket base, and a shell-carved interior door came up only slightly off the floor at $517.50.











The oil on canvas portrait at left is identified on the back as "Ptd. by C. Curtis 1853," indicating Calvin Curtis (1822-1893) of Connecticut. The subject is probably his wife, Sarah. The two small oval portraits above may have been of his parents. His wife was certainly beautiful, but she wasn't young enough and the painting isn't primitive enough to get big bucks, even with the inclusion of the two smaller paintings, and the trio went for a mere $230. Curtis's most notable work may be a portrait he did of Thomas Belden Butler, chief justice of the Connecticut Supreme Court from 1870 to 1873.





Louis Eilshemius often populated his paintings with gremlin-like nymphs. Here are four of his oils on masonite. Above: *Samoan Landscape, Pago Pago*, 22½" x 26¼", titled, signed, and dated 1907, brought $4025. Right, bottom to top: the image of a pair of bathers under a waterfall at the Delaware Water Gap, 28½" x 18½", signed lower right, sold for $4600; *Three Flowing Nudes*, depicting weightless water nymphs riding a waterspout, 20" x 10", went for $4312.50; and the painting of a trio of bathing sea nymphs frolicking in frothing surf, signed lower right, 18½" x 24½", brought $6612.50.



Ship captain's liquor chest, filled with eight old olive-green gin bottles in bubbled glass, $632.50.





Two works by Vern Broe. Top: a 17½" x 23½" (sight size) oil on board of a gaff-rigged sailboat in front of a typical Broe sky treatment ranging from violet to light blue sold for $1725. Below it is a 15½" x 19½" oil on board of a pair of catboats near a dock in dusk lighting with a similar sky treatment; it brought $920.



No one seems to know much about 20th-century American artist Robert Sanders, but his dramatic 23½" x 35½" marine painting of a wind-driven sailor being blown toward disaster on a rocky outcropping proved to be worth $920.



This transitional butler's chest with strongly grained tiger maple drawer fronts, a slightly overhung upper drawer, wooden knobs, and square corner posts went for a middle-of-the-road $460.



A thorough dose of richly grained tiger maple in just about everything except the knobs and including the case, top, and drawer fronts was all it took to bring this simple bureau from nowhere to $460.



Vern Broe did a small series of oils on panel of young children in non-bathing summer attire playing in the gentle surf on a sandy beach. This 15½" x 19½" version brought $1495.



Arthur James Beaumont (English, 1877-1956) settled on New York's Staten Island in 1906 but traveled extensively throughout England, Europe, and New England, painting pastoral landscapes and marine scenes. Here a rather atypical 17¾" x 27½" oil on canvas of a mother and children tending their country flower garden brought a modest $172.50.



Cased ship diorama of a four-masted barquentine sailing past a lighthouse and flying both American and Italian flags, $833.75. The Italian flag appears to be the Sardinian civil ensign, dating the model to perhaps the third quarter of the 19th century.



Francis Joseph Quirk (1907-1974) has scant auction records, but the Rhode Island-born artist had an illustrious teaching career. He graduated from the Rhode Island School of Design and went on to hold professorships in several colleges and universities, culminating in a chairmanship of the Fine Arts Department of Lehigh University. Signed and dated lower left "Francis J. Quirk '51," this 25" x 30" oil on canvas of a family of surf casters on a rocky coast closed for $690.

Computer Column #339

Three-Dimensional Printing and Antiques



by John P. Reid, jreid@dca.net

Three-dimensional printers controlled by a personal computer are well established. Owning one is the dream of many computer buffs, but there is surprisingly little mention of their use for making missing parts in antiques restoration. Perhaps there are reservations about the authenticity of such repairs, but responsible dealers and knowledgeable collectors manage such matters appropriately. The object is to restore an item's original beauty and function without reducing its historic value.

Perhaps this is an opportunity in areas where antiques businesses are dense.

Routine repair by replacement is an accepted part of the life cycle of such things as wooden ships, automobiles, and upholstered furniture. Joshua Slocum's inspirational 1900 book *Sailing Alone around the World* noted that every piece of wood on his old sloop had been replaced piece by piece, yet the international registry still considered it to be the same vessel.

There is much information in the links listed below, but the URLs are cumbersome. Digital-edition readers can click on the links. Print-edition readers will find a clickable list of links at my web page (http://jnjreid.com/3dprint).

Tools

A computer inkjet page printer is a 2D or two-dimensional device. Inside, an ink cartridge zooms left and right on a rail, squirting colored droplets. Rollers move the paper down as the page is printed.

In a 3D printer, the ink cartridge is replaced by an "extruder," which oozes droplets melted off a reel of plastic filament. The extruder is moved left and right, up and down, and back and forth on three sets of rails or swinging arms. A computer tells the printer where to deposit plastic based on stored data. It is a fascinating process to watch (https://www.youtube.com/watch?v=dnIVrLqrEI8).

The second half of the equation is creating the data to be used. Two methods are common. If a duplicate part is available, the data can be created by a scanner made for 3D printing. Otherwise, a drawing of the desired piece can be made with CAD (computer-aided design) software such as the free SketchUp Make described in Computer Column #330 on page 3-B of the June 2016 issue. The data is exported in the required CAD file format.

Three-dimensional printers cost from a few hundred dollars to quite a few thousands of dollars. The price depends on how large a part can be made, the variety of filament materials that can be used, whether multiple colors are possible, and the speed of operation. Scanner prices are in the middle of the printer price range.

Learning to use the tools takes time. Expect botched jobs and messes to clean up initially. There are plenty of up-to-date books such as *Make: Getting Started with 3D Printing* (2016) and *Make: Design for 3D Printing* (2015) available as e-books or in print at online booksellers. Three-dimensional printing courses are popping up everywhere. Geek speak for 3D printing is "additive manufacturing."

Case Histories

England's Victoria and Albert Museum in London restored an elaborate chair once belonging to Marie Antoinette. It was part of a large suite produced in 1788 but now widely dispersed, so there was little guidance about the original finish or upholstery. Decorations were hand carved and had been damaged by cleaning. No two pieces were exactly alike. The elaborate crest with an "MA" monogram was photographed, and its left and right sides compared. The few other chairs with intact crests were compared as well. A consensus drawing was created and used to 3D-print a replacement for the missing part of the crest (https://3dprint.com/45399/marie-antoinette-museum-chair).

The British 46-gun frigate H.M.S. *Unicorn* was launched in Chatham, Kent, in 1824. It is now docked permanently in Dundee, Scotland where it is being restored as a museum. It is one of the oldest sailing ships afloat. The helmsman's wheel was missing several handles. When the restorers had difficulty finding a woodturner to make replacements, 3D printing was suggested. An existing handle was scanned and new ones printed in gray plastic. These were deemed authentic and appropriate to the museum's "please touch" environment (https://3dprint.com/16891/hms-unicorn-3d-print-ship).

Jay Leno's famous garage uses 3D printing for making missing antique automobile engine and body parts. Three-dimensional printing of metal involves added steps. There are several methods. In one, finely divided metal mixed with a binder is used instead of plastic. After printing, the piece is fired to sinter or fuse the fine particles of metal into a solid. In another method, an easily melted material is used. The printed piece then becomes the pattern for a process similar to lost-wax casting. Leno has resources. The 3D printer he appears to use sells for over $30,000 (http://www.popularmechanics.com/cars/a4354/4320759).

Simpler parts can be replaced by using scanning and 3D printing. Casters from early 19th-century furniture are easy to reproduce. Nonmetal automotive restoration parts are regularly re-created with inexpensive 3D printers (http://www.rapidpsi.com/blog/case-studies/a-classic-auto-restoration-using-3-d-printed-parts.html).

Frank Lloyd Wright's Hollyhock House in Hollywood, California, is now a museum and a candidate to be a UNESCO World Heritage Site. The restoration back to its 1920s décor lacked one thing. The original owner had a 1st-century A.D. marble relief from Roman Libya, *Three Dancing Nymphs*, which is lost. Cosmo Wenman, 3D printing and scanning consultant, created a replica of a similar marble relief that is in the J. Paul Getty Museum in Los Angeles. Milled in plaster and painted to resemble marble, it is the first thing to greet visitors to the house (https://cosmowenman.wordpress.com).

Three-dimensional printing is being used on a grand scale to make replicas and museum miniatures of architecture and artifacts allegedly destroyed by ISIS in the Middle East. Photographs, drawings, and measurements collected for centuries by archaeologists are used as input to the printers. There are similar preservation projects around the world (https://3dprint.com/151973/3d-printed-artifacts-colosseum).

Antique musical instruments are seldom identical to their modern counterparts. Restorers are using 3D printing to make replacement violin bridges, brass and woodwind mouthpieces, and keyboard parts. Tool collectors are making 3D printed replacement parts such as wooden handles.

The British warship *Mary Rose* sank in 1545 with a loss of 500 lives. Swansea University is making 3D printed replicas of salvaged artifacts and human skulls for study by Tudor history researchers around the world (https://3dprint.com/155222/3d-printing-mary-rose-artifacts).

Ceramics are often extensively restored. Chips and missing parts are replaced, and tedious inpainting is common. Collectors sometimes carry ultraviolet lamps to identify such repairs. Three-dimensional printing is gaining a role in this field. When only shards are available and some are missing, scanning, computer software, and 3D printing can make exact replacements for the missing shards. For historic pieces, unpainted replacements often are combined with the available shards. The restored piece is strong enough for display while authentically representing the original object. For less important ceramics, missing chips, handles, knobs, and spouts can be 3D printed and painted for replacement (https://cfileonline.org/technology-inside-the-world-of-repairing-priceless-ceramic-art).

Business Opportunity

Three-dimensional printing is being adopted by many businesses including automobile manufacturers. An Internet search in most communities will find small businesses doing 3D printing. Their interests are broad, and few specifically support antiques restoration. Perhaps this is an opportunity in areas where antiques businesses are dense. I would be glad to hear from anyone working in this area for a future column.



Replacement handles of gray plastic made by 3D printing for the wheel of the 1824 H.M.S. *Unicorn* are looked over by British naval restoration expert Andrew Baines. Photo by Dave Martin, Dundee, Scotland.

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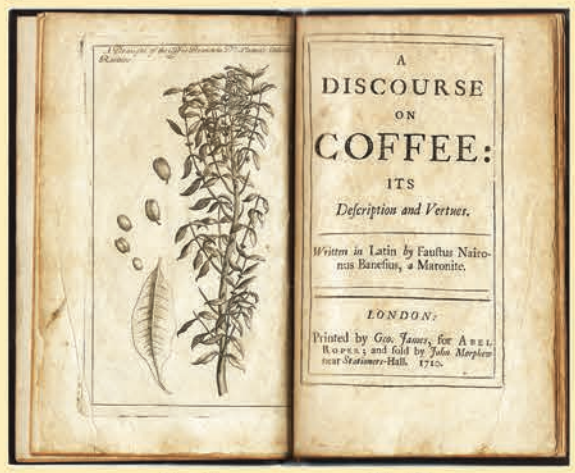
1. **Admiral R.E. Byrd** – Antarctic Explorer
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10. **H.J. Marseille** – German Ace Fighter Pilot WWII
11. **Field Marshall Erwin Rommel** – The "Desert Fox"



Candlestand inlaid with eagle and shield, c. 1812
(18 stars - Louisiana)



Cast-iron doorstop



A Discourse on Coffee
London, printed by Geo. James, 1710



18th c. silver creamer



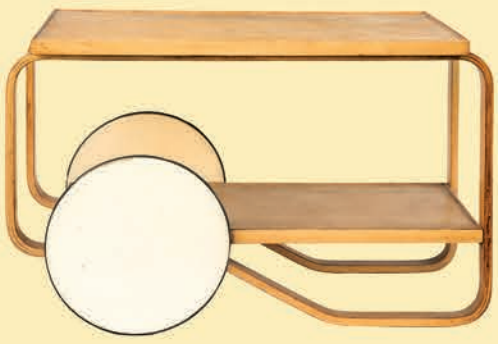
A.F. Tait, N.Y. 1855



18th c. shoe-foot hutch table



A.E. Crowell black duck



Alvar Aalto tea cart, c. 1930/40



'54 Le Corbusier (1 of 7)



David Brega, c. 1977

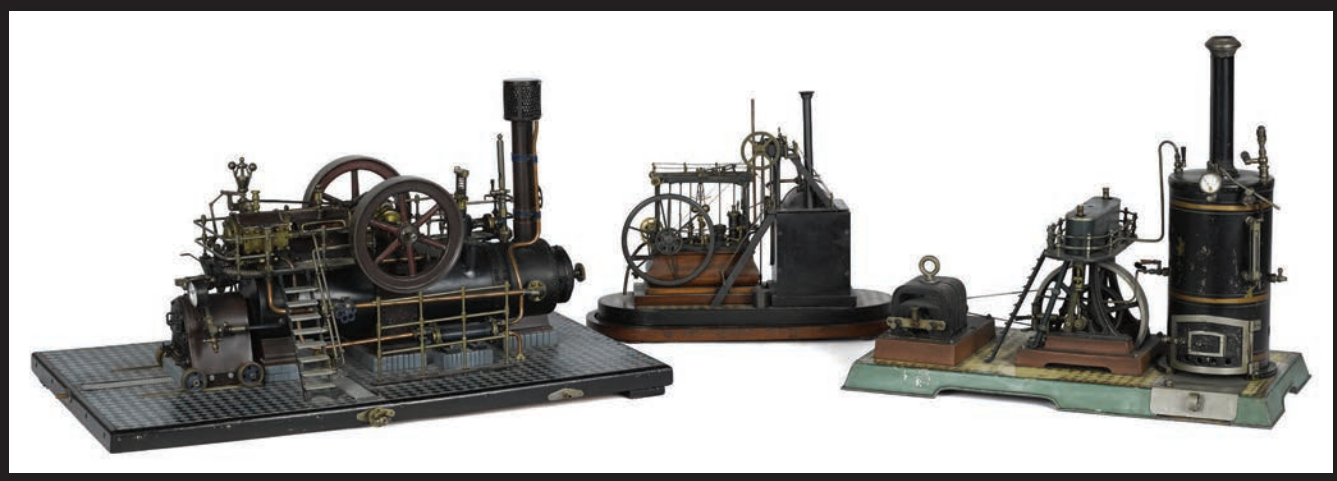


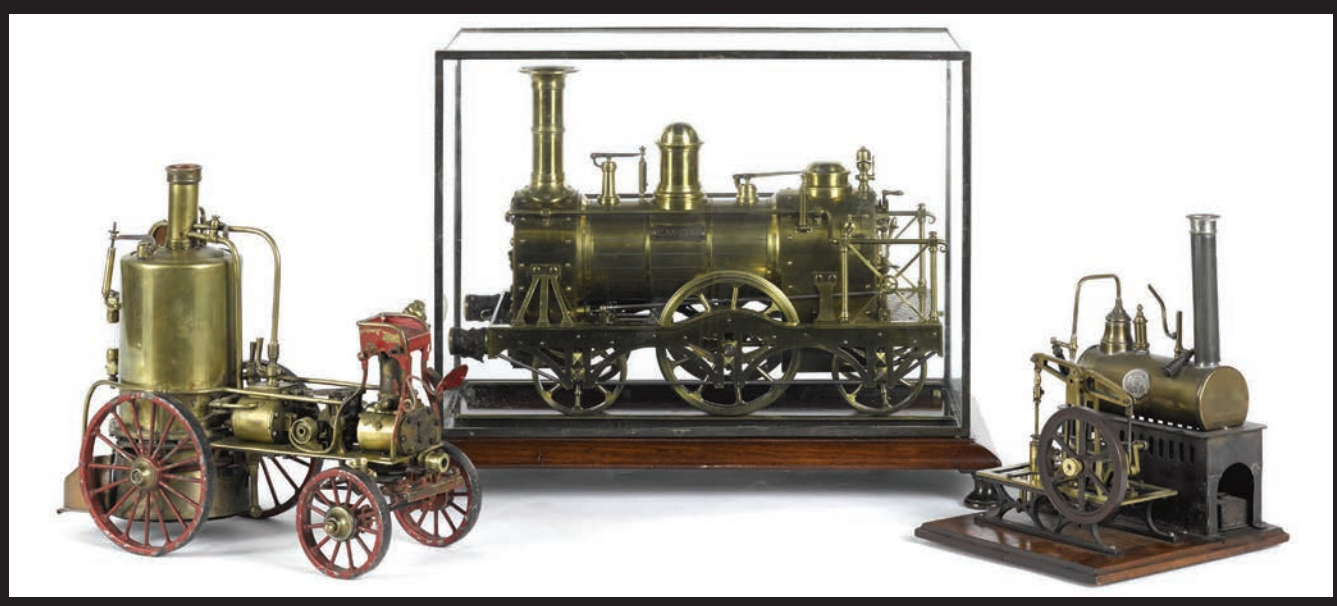
Sampler collection (16)



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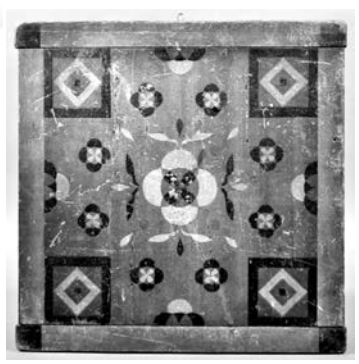




This is a partial listing,
please see website for pictures.

















































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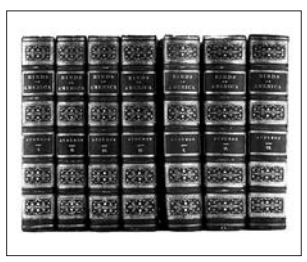

A Royal Vienna Porcelain Cabinet Ewer and Stand


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Bruno Lucchesi (NY, b. 1926), *The Widows*



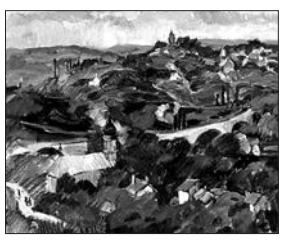
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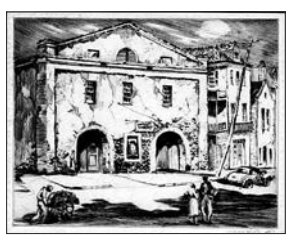

Robert Farrington Elwell (1874-1962), *Indian in a Canoe*


Maud Gatewood (NC, 1934-2004), *Old Barn - Kennedy*


Eric Sloane (NY/CT, 1905-1985), *Fall Sky*


John Beerman (NC, b. 1958), *Fence, Smith Mt. Lake*

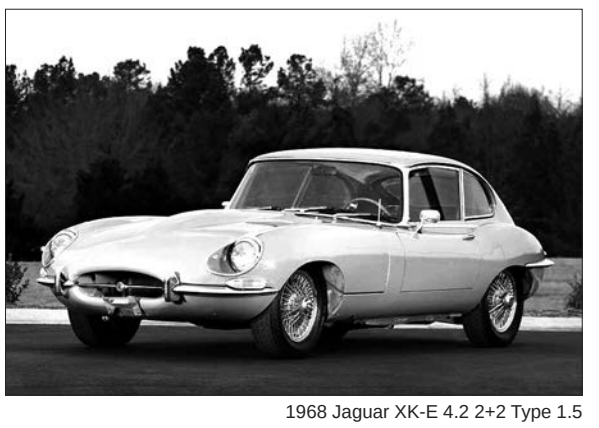

Sarah Blakeslee (NC, 1912-2005), *View of Phoenixville*


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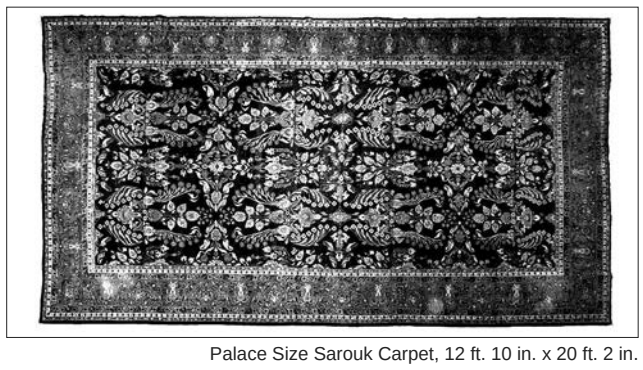

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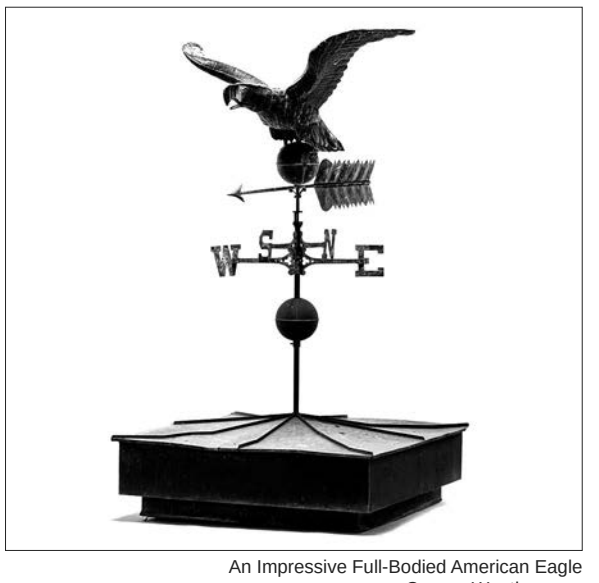

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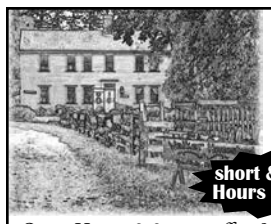
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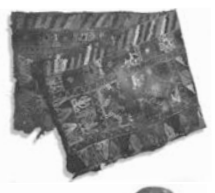
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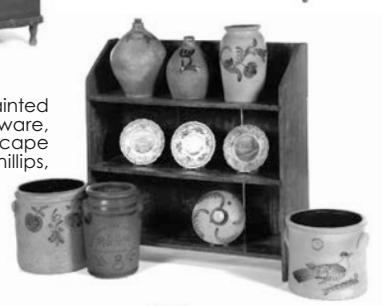








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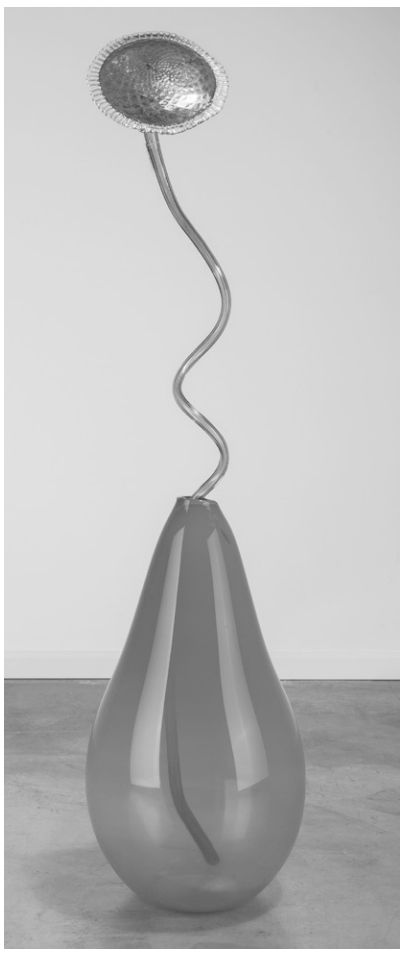
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Greenwich, Connecticut

The 2016 Greenwich Winter Antiques Show

by Julie Schlenger Adell

With its stone walls, front doors, store fronts, and barns lavishly decorated for the holidays, Greenwich, Connecticut, in December is an ideal place to hold an antiques show. Covering 50 square miles that reach from the Long Island Sound to the backcountry properties with multiple acreage, the town embraces the holidays with vigor. Antiquarius, a series of events held to benefit the Greenwich Historical Society, is the highlight of the holiday season.

The opening night preview party was well attended and festive.

The Greenwich Winter Antiques Show, managed by Frank Gaglio's Barn Star Productions, is one such event. The show opened on Friday evening, December 2, 2016, and ran through Sunday, December 4. The show's 41 exhibitors offered decorative arts, garden furniture, fine and folk art, jewelry, and vintage clothing and accessories. Appraisals were given by appointment on Saturday by representatives from Doyle, the New York City-based auction house.

As is usually the case, the opening night preview party was well attended and festive. Traffic was somewhat steady over the weekend, but dealers could be seen talking shop with one another while waiting for prospective customers. The holidays can be a challenging time for shows.

However, sales were made, and most dealers said they were glad to be a part of the event. For many it is the exposure to prospective buyers that matters.

For show producer Gaglio, whose other events include two shows at Rhinebeck, New York, Midweek in Manchester, New Hampshire, and Antiques in the Churchyard, South Salem, New York, "Working with the exceptional antiques professionals who exhibit in the show" is top on his list of what he loves about this show, he explained in the Antiquarius journal. When asked to give advice to new collectors, Gaglio replied, "I also suggest they find a field of interest that is fascinating and immerse themselves in learning more about it, which builds collectors and connoisseurship."

Besides the antiques show, other Antiquarius events included a holiday boutique at the Greenwich Country Club and a holiday house tour and luncheon.

The captions illustrate some of the offerings from the show. Further information is available at (www.barnstar.com) and (www.greenwichhistory.org).



This trio of toy drums was available from Jeff R. Bridgman of York County, Pennsylvania. From the left, a drum patented in 1897 with an embossed wood ring and a gold tin shell with embossed and enameled flags was tagged $1750; a hand-painted and lithographed toy drum from 1876, the American centennial, was $2500; and one by Converse, Winchendon, Massachusetts, 1890-1900, decorated with three oval medallions and two flags, was tagged $1650.



Catering was provided by Franklin Street Works Café, Stamford, Connecticut, and Sweet Pistachio, a New York City patisserie.



Neverbird Antiques, Surry, Virginia, asked $3250 for this pair of portraits, 30" x 25", of Archibald and Elenore Lenox of Salem, Massachusetts, circa 1830. The subjects are identified on the backs of the paintings.



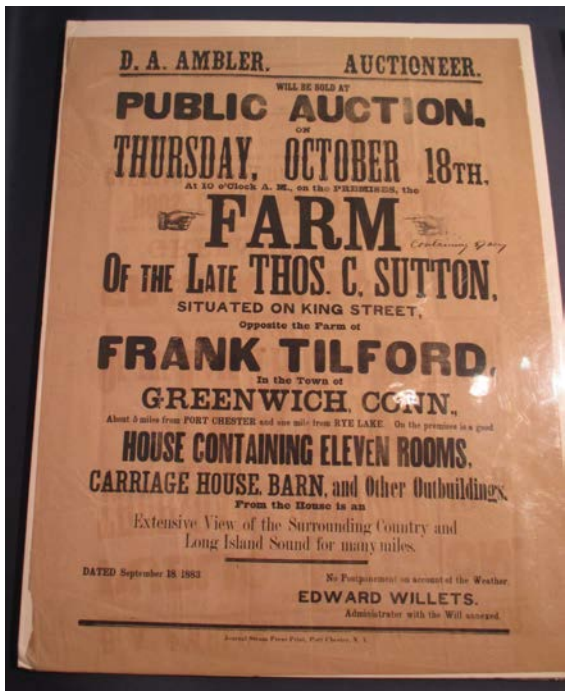
This reverse painting on glass by Alix Ayme (1894-1989) was available from Fletcher/Copenhaver Fine Art, Fredericksburg, Virginia. *Red Tulips*, 18" x 22", signed, in a handcrafted frame from R.G. Les Cadres Gault, Paris, was priced at $28,000. A catalogue raisonné of the artist's works is being prepared by Pascal Lacombe and Joel Lafayette Fletcher.



From Here to Antiquity, Cheshire, Connecticut, asked $2200 for this oil painting, *Rocks and Gulls* (*Mt. Desert Island*), 1866, by Andrew W. Warren (1823/24-1873).



DK Farnum, an estate jeweler from New York City and Lakeville, Connecticut, asked $9000 for this fish lighter with pink and blue sapphire eyes, designed by Schlumberger. Owner Dana Kraus said she has a new website and added, “Good jewelry is a good place to put your money.”



A broadside dated September 18, 1883, announcing a public auction by D.A. Ambler of a house, barn, carriage house, and other outlying buildings on King Street in Greenwich was priced at $650 at the booth of Frank S. Oppel. “It’s the only one I’ve ever seen,” he declared.



This carved wood owl, circa 1880, found in Southwest Harbor, Maine, was available from Georgian Manor Antiques, Fairhaven, Massachusetts, priced at $2400.



Mid-century modern furniture by designers such as Karl Springer, Tommi Parzinger, and Florence Knoll remains popular. Glen Leroux Antiques, Westport, Connecticut, offered several pieces, including the table lamps by Pierre Cardin, tagged $5400 the pair; the sofa and two chairs by Florence Knoll, with an asking price of $12,500; and the Art Deco coffee table by Brown-Saltman for $5400. Leroux also sells jewelry and reported that “big and serious chunky 18-karat gold” jewelry is what his customers are eyeing.



Village Braider, Essex, Massachusetts, was a first-time exhibitor at the show. This stone planter found a home, as did a life-size carved horse from Rhode Island (not shown).



Poirier Schweitzer of Montreal, Quebec, Canada, asked $9850 for this Madoura ceramic plate with a corrida scene by Pablo Picasso. It is 12" x 14½" and dated “25. 9. 53.”



This silver wine coaster with wood inlay came from the Harlem Yacht Club and was available at the booth of J. Gallagher, North Norwich, New York, priced in the $3500 to $5000 range.



A Greenwich policeman spent time perusing local maps at the booth of Frank S. Oppel, a map and print dealer from Stamford, Connecticut. Oppel said, “Basically I’m showing maps of where we are, and on the far wall, where you want to be, like the Hamptons, the Cape, Nantucket, and coastal Rhode Island.”



This Tibetan bell from the early 19th century with the original mallet was priced at $4000 from Kairos Gallery, Palisades Park, New Jersey. ☞



This Mason's ironstone platter in a bamboo pattern, 18" x 24", circa 1820, was priced at $1500 by The Spare Room/Moylan & Smelkinson Antiques, Baltimore, Maryland.



This early 1900s painted target/ toss game board, 18¾" square, was tagged $1850 by Leatherwood Antiques, Sandwich, Massachusetts.



Author Bob Richter signed copies of his new book, *A Very Vintage Christmas: Holiday Collecting, Decorating & Celebrating*, on Sunday afternoon.



***Chrysanthemums*, 1898, by Emil Carlsen (1853-1932), signed and inscribed, 24" x 20", was priced at $99,500 at the booth of G. Sergeant Antiques, Woodbury, Connecticut. Carlsen was born in Denmark and immigrated to the United States in 1872. *Chrysanthemums* descended in the artist's family until 2011.**



Jeff Cooley of Cooley Gallery, Old Lyme, Connecticut, asked $48,000 for *Road to Derry* by Aldro T. Hibbard (1886-1972), a signed 33" x 44" oil on canvas.



These blue jeans by tinsmith Chris Beck were priced at $850 and available from Marion Harris.



This mid-19th-century lithograph of a North American male bison, drawn from nature by John James Audubon and John Woodhouse Audubon, hand-colored by J.T. Bowen, Philadelphia, 30" x 36" framed, was priced at $38,000 by Arader Galleries, Philadelphia.



This portrait of a young girl by Douglas Volk (1856-1935), signed, 28" x 24", was available from Brittania House Antiques, Wayne, Pennsylvania, for $10,500.



Roberto Freitas of Stonington, Connecticut, asked $75,000 for this James Edward Buttersworth (American/British, 1817-1894) signed oil painting, *Schooner Yacht Race off Dover*, 11⅜" x 17⅜" framed.



Marion Harris of New York City offered a variety of Scottish agate jewelry from 1860-80. These pins, some with rock amethyst and carnelian, ranged in price from $400 to $2200.



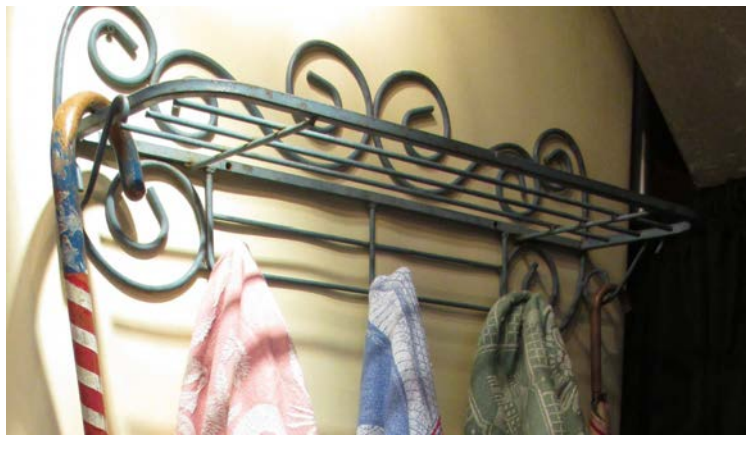
This unsigned oil painting of a schoolhouse, circa 1870, was tagged $3500 in the booth of Carlson & Stevenson Antiques, Manchester Center, Vermont.



This set of four silver covered vegetable tureens made by Gorham, 1873, with figural beehive finials, Neptune faces, acorns, grape leaves, cattails, and lily pads and with convertible lids was priced at $18,500 by Vincent Callahan & Co., Verbank, New York.



This rare woolwork of sailors and companions dancing, 1865-75, with faces and hands of paper, 16¾" x 20¼", was priced at $7500 by Earle D. Vandekar of Knightsbridge, Maryknoll, New York.



This vintage coatrack with original blue paint was priced at $275 by Michele Fox Antiques & Design, Weston, Connecticut.

Sotheby's, New York City

The Parker Sale

by Lita Solis-Cohen
Photos courtesy Sotheby's

On January 19 at Sotheby's sale of the collection of the late George S. Parker II, a "very fine and rare William and Mary walnut chest of drawers" made in Pennsylvania sold in the salesroom for $32,500 (with buyer's premium) to Delaware dealer James Kilvington. That chest of drawers last sold in 1990 at the landmark sale of the May and Howard Joynt collection at Christie's for $38,500. Kilvington bought the chest for his client, a collector sitting next to him.

Truly a miraculous survivor.

Both dealer and client expected fierce competition because conservator Chris Storb, in his blog In Proportion to the Trouble, had written about the chest before the sale, alerting those insiders in the world of American furniture that it was made by John Head, a fact that Sotheby's had not mentioned in the sale catalog. Storb also pointed out its remarkable state of preservation, its original brass drop pulls and escutcheons, and its turned feet at full height, and noted that there was very little wear on the drawer runners. It is truly a miraculous survivor, the best preserved of all Head chests. Most chests of this period have lost their feet or suffered neglect when they fell out of fashion. This one seemed to have hardly been used; even Head's chalk markings were pristine.

Storb knows a Head chest when he sees one. He and conservator Alan Andersen described Head to a scholarly audience at the 2014 Winterthur Furniture Forum when they analyzed materials, tool use, and construction and design, and identified Head's chalk markings, all evident on this chest.

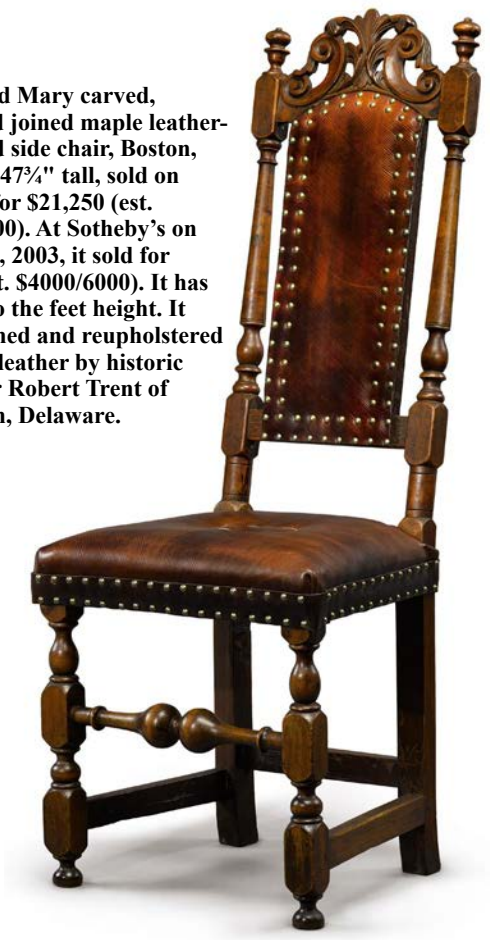
John Head, mentioned as a joiner in *Hornor's Blue Book: Philadelphia Furniture* (1935), was first identified as a major Philadelphia cabinetmaker by Jay Stiefel, a Philadelphia lawyer who discovered Head's vellum-covered account book while he was doing research at the library of the American Philosophical Society. The account book has 231 pages of densely written entries documenting Head's daily transactions from 1718 to 1763. An English immigrant joiner, Head came to Philadelphia in September 1717 with his wife and four of what were to be 11 children. He worked in Philadelphia as a cabinetmaker until 1744 when at age 56 it appears he retired from that part of his business and continued as a successful merchant.

The account book and Stiefel's interpretive essays have been available on the American Philosophical Society website since 2001, when they were published in its Library Bulletin. Later this year, in celebration of the tercentenary of Head's arrival in Philadelphia, the American Philosophical Society will digitize the Head account book and make it available on its website and will publish a book by Jay Stiefel, bringing up to date all he has learned about Head in the last 16 years and illustrating the more than 60 pieces of furniture documented or attributed to John Head. The book should be available early in the fall. Institutions have already reserved 250 copies.

According to Stiefel, Head made 118 chests of drawers costing £3 each, and lots more, including 26 suites of high chests and dressing tables, 55 oval tables, 52 bedsteads, 91 clock cases, 19 cradles, five corner cupboards, 11 close stools, three clothes presses, and 73 coffins. Casper Wistar's chest of drawers and dressing table were the first to be documented to Head and are illustrated in the 1999 catalog for the Philadelphia Museum of Art exhibition *Worldly Goods*. In 2008, Storb, Andersen, and Stiefel published an article on Head's documented furniture, which included a third piece ordered by Wistar, a walnut tall-case clock with a William Stretch movement.



This William and Mary burl maple-veneered and walnut high chest of drawers, Boston, Massachusetts, circa 1720, with a dark, rich historic surface, front stretcher and proper right side stretcher replaced, 61¾" x 39" x 21¾", sold for $27,500 (est. $30,000/50,000). The stretchers follow the outline of the apron, which retains its beaded border. In January 1991 at Christie's, it sold for $38,500. At Christie's in 1986, it sold for $41,800. A chest from the same shop was in the Taradash collection and illustrated in Israel Sack's *American Antiques*, vol. V, p. 1265, no. P4223.



William and Mary carved, turned, and joined maple leather-upholstered side chair, Boston, circa 1710, 47¾" tall, sold on the phone for $21,250 (est. $8000/12,000). At Sotheby's on January 19, 2003, it sold for $39,600 (est. $4000/6000). It has some loss to the feet height. It was refinished and reupholstered in Russian leather by historic upholsterer Robert Trent of Wilmington, Delaware.



Pilgrim-Century joined and carved oak, pine, and turned maple sunflower chest with two drawers, Wethersfield, Connecticut, circa 1680, bottom 5" of legs replaced, 41½" x 48" x 20½", sold for $21,250 (est. $8000/12,000) in the salesroom to dealer and collector Norman Gronning of Vermont for his own collection.

Since 1999, 66 objects by Head have been attributed, including high chests, dressing tables, chests-on-chests, chests of drawers, clock cases, a desk, an oval gate-leg table, and a spice chest. Of these only about half a dozen are chests of drawers, fewer than the number of attributed clock cases. Read Storb's In Proportion to the Trouble blog to learn the fine points of Head's shop practices. He illustrates his blog with first-rate photographs of the details of construction.

The chest came up early in the sale of the collection of the late George S. Parker II, the scholarly CEO of the Parker Pen Company, who died in 2004. In addition to American furniture, Parker collected English silver and American Colonial portraits, also offered at this sale. An art history major at Brown University, he had an interest in Classical archaeology, maps, and American paintings. After the John Carter Brown Library published his book *The Mapping of the Great Lakes* with full-size facsimiles of the earliest maps of the Great Lakes that could be used by students, he gave his map collection to Brown University. Parker also collected Modernist paintings. He especially liked The Eight, some of whom were also associated with the Ash Can school. Sotheby's sold his paintings in the American paintings sale in October 2016. His collection of American furniture from the Pilgrim Century to the Federal period expressed the American experience.



Philadelphia William and Mary walnut chest of drawers, made by John Head, 1718-26, with its original cast brass English hardware, 40" x 39½" x 21½", sold for $32,500 (est. $8000/12,000) to Delaware dealer Jim Kilvington. Jay Stiefel identified this chest as identical to that illustrated in Adam Bowett's *Early Georgian Furniture: 1715-1740* (2009), p. 304, fig. 28. It sold at the Joynt sale at Christie's in January 1990 for $38,500.



William and Mary tiger maple gate-leg table, Rhode Island, circa 1715, four feet replaced, 28½" x 17½" (closed) x 42¾", sold for $15,000 (est. $3000/5000) to Philip Bradley in the salesroom, underbid on the phone. At Sotheby's in January 1994, it sold for $13,800.

Parker was not known to the New York collecting community. He rarely came east. Often he did not see what he bought until it was delivered to his Janesville, Wisconsin, house. From the 1980s until he died in 2004, he relied on Alan Miller, a conservator and furniture scholar from Quakertown, Pennsylvania, to bid and to buy for him. Before he met Miller, Parker bought from John Tompkins of Millbrook, New York, and John Walton of Jewett City, Connecticut. Miller is not a dealer. Sometimes he found furniture in dealers' inventories, but most often he bought at auction, so price histories are available. Miller said Parker always placed art before condition and sought furniture that had a story to tell because he was putting together a study collection to be used as a teaching tool. He wanted to be able to understand the development of American furniture from the earliest works to the Federal period made from New England to the Middle States. He gave his collection to the University of Wisconsin through his Caxambas Foundation. The university used it for 20 years and then consigned it to Sotheby's.



Walnut dressing table, attributed to the Irish cabinet shop, Philadelphia, circa 1745, 29½" high, with a Joe Kindig Jr. provenance, sold for $10,625 (est. $10,000/15,000).



Carved and figured mahogany block-and-shell kneehole bureau table, Providence, Rhode Island, circa 1765, with original brasses, 34½" x 37" x 18¼", sold for $672,500 (est. $300,000/500,000) to Luke Beckerdite for a client. It has a John Walton, David Stockwell, and collector Lansdell Christie provenance. It sold at Christie's in January 1996 for $156,500. Did the recent exhibition of Rhode Island furniture and its accompanying catalog have an influence on the market for Rhode Island furniture?

The Parker sale did well. Of the 256 lots offered, 220 sold for $5,035,104; that is 85.9% by lot. Advisors Luke Beckerdite and Alan Miller were major buyers, and dealers Skip Chalfant, Philip Bradley, and James Kilvington represented clients and also bought for stock. Some New England dealers were active in the salesroom, and the trade and private collectors competed in the salesroom, on phones, and online. Estimates were reasonable, reflecting today's market and the fact that many pieces were restored.

Although Parker's Rhode Island block-and-shell kneehole bureau table had been published as made in Newport, recent scholarship suggested that it was made in Providence, making it very rare. Luke Beckerdite bought it for $672,500 (est. $300,000/500,000), underbid on the phone. At the sale of the estate of Mrs. Lansdell Christie in January 1996 at Christie's, it sold for $156,500. The Hollingsworth-Humphreys Philadelphia piecrust tilt-top tea table, circa 1770, sold to a collector on the phone for $636,500 (est. $150,000/250,000), underbid in the salesroom by Steve Smith, a discerning Pennsylvania collector.

It is hard to explain why Charles Thomson's mahogany armchair, with carving attributed to John Pollard, Philadelphia, circa 1770, did not sell. It had a rich old surface, and the restoration at the top of the stiles and splat and on the rear legs was masterful, but there was no bidding. The estimate was $200,000/300,000. At Christie's in June 1993, it sold for $123,500 (est. $70,000/90,000). A side chair from the same set sold at Christie's in January 1987 for $341,000, then a record for any American side chair.

New York City dealer Frank Levy said he was thrilled to get a rare New York mahogany games table with porringer corners, circa 1760, with its original cast brass hardware, for $9375 (est. $10,000/15,000). He said he had been the underbidder when it sold for $48,400 (est. $30,000/50,000) at Christie's in June 1992. West Chester, Pennsylvania, dealer Skip Chalfant got a Boston turret-corner Queen Anne walnut games table, circa 1760, for $37,500 (est. $40,000/80,000). At Christie's in October 1997, it sold for $74,000.

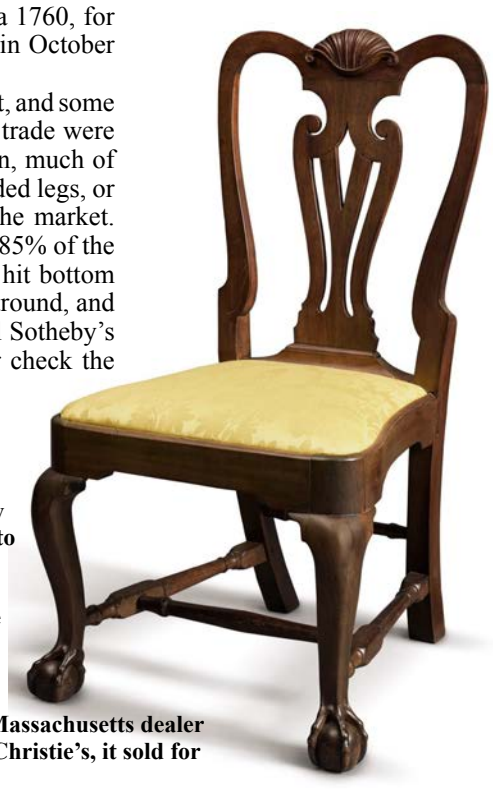
Some furniture brought more than in the past, and some brought less. The fact that collectors and the trade were willing to buy furniture with some restoration, much of it minor, such as replaced knee returns, extended legs, or replaced feet, demonstrates the strength of the market. The fact that there was bidding on more than 85% of the lots shows the breadth of the market, which hit bottom during the Great Recession, has now turned around, and is on the upswing. For more information, call Sotheby's Americana department at (212) 606-7130 or check the website (www.sothebys.com).



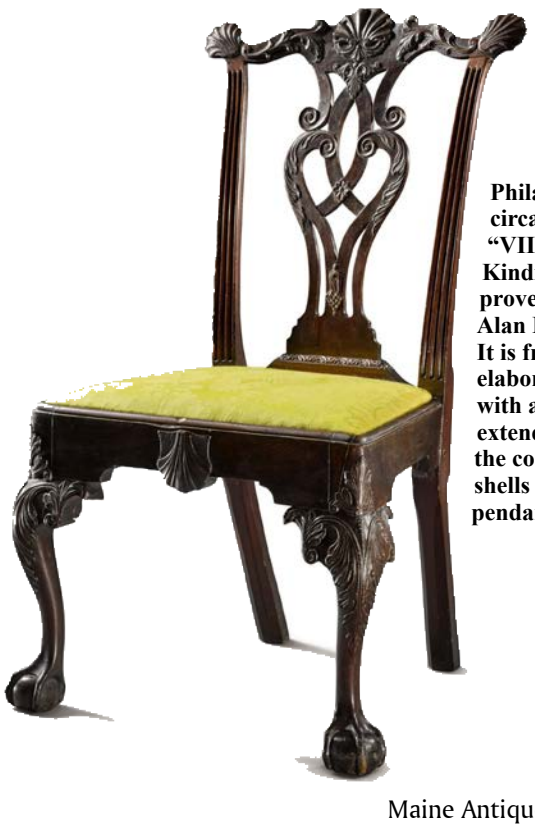
Walnut compass-seat armchair, Philadelphia, circa 1750, set inscribed "Perot," proper right rear leg replaced, 41½" high, with a Walter Mullen, F.J. Carey III, and Alan Miller provenance, sold for $43,750 (est. $50,000/80,000) to Luke Beckerdite. A more highly developed compass-seat Philadelphia armchair sold the following Saturday at Sotheby's Smith sale for $187,500 (est. $250,000/350,000).



Queen Anne carved walnut compass-seat side chair, Philadelphia, circa 1755, 42" high, proper left front foot partially replaced, seat rail and slip seat marked "I," sold for $93,750 (est. $60,000/80,000) to Alan Miller in the salesroom. At Sotheby's in June 1990, it sold for $38,500. It is a fully developed Philadelphia compass-seat chair, and the color of its surface has been improved.



Queen Anne shell-carved mahogany compass-seat side chair, attributed to John Goddard, Newport, Rhode Island, circa 1765, chair marked "VI," slip seat marked "I," the base of the proper right rear leg with a triangular patch, 38¼" high, sold on the phone for $50,000 (est. $20,000/30,000), underbid by Massachusetts dealer Gary Sullivan. In January 1995 at Christie's, it sold for $9200 (est. $10,000/15,000).



Philadelphia rococo side chair, circa 1760, the slip seat marked "VII," 40¼" high, with a Joseph Kindig and William du Pont provenance, sold for $150,000 to Alan Miller (est. $80,000/120,000). It is from a set that is the most elaborate of the strapwork type, with additional carving on the shoe extending from the knees up onto the corners of the seat frame. It has shells on the ears and a shell with pendant leafage on its crest.



Carved mahogany slant-front desk, probably Salem, Massachusetts, circa 1770, incised "JC" on the proper left letter drawer, appears to retain its original cast brass hardware, 44¾" x 42¾" x 23¾", with a John Walton provenance, sold on the phone for $47,500 (est. $20,000/30,000), with competition in the salesroom and on another phone.



This Joshua Eyre carved and figured mahogany games table with carving attributed to Richard Butts, Philadelphia, circa 1770, 28¾" x 31½" x 15½", sold for $300,000 (est. $300,000/500,000) to Alan Miller, who was bidding for the Chipstone Foundation in Milwaukee. At Skinner on June 16, 1990, it sold for $66,000. Its mate is now in a private Philadelphia collection and was sold at Sotheby Parke Bernet in May 1974 for $90,000. The surviving en suite camelback sofa is owned by Independence National Historical Park and is at the Deshler-Morris House in Germantown, otherwise known as the Germantown White House because George Washington spent part of 1793 there during the yellow fever epidemic in Philadelphia, and in the summer of 1794, he moved there again to retreat from the heat of the city.



Mahogany high chest of drawers with a bonnet top, carving attributed to John Pollard, Philadelphia, circa 1770, 99¾" x 46" x 23", sold for $372,500 (est. $400,000/600,000) to a St. Louis collector in the salesroom. At Christie's in January 1997, it sold for $811,000 (est. $300,000/500,000). It has a Mabel Brady Garvan and Israel Sack provenance.



This carved and plum-pudding mahogany chest-on-chest with a bonnet top, 89" x 43½" x 23", attributed to the workshop of George Claypoole and carving attributed to Nicholas Bernard, Philadelphia, circa 1755, retains its original finials and cartouche and appears to retain its original pierced hardware. It sold for $100,000 (est. $100,000/150,000) to Linda Kaufman in the salesroom, underbid by Philip Bradley. A similar chest-on-chest with fancier rosettes and a provenance including Richard Stockton sold at Sotheby's in January 2012 for $230,500 (est. $80,000/120,000). That chest is inscribed "G. Claypoole 175_," which identifies it as from the Claypoole shop. A similar one is at Winterthur. The carving on all three chests is attributed to Nicholas Bernard.



Carved figured mahogany easy chair, Philadelphia, circa 1770, 47" high, bears accession number 36.501.2, sold for $81,250 (est. $50,000/100,000) to Alan Miller. At Sotheby's on January 19, 2001, it sold for $203,750. Both front legs have been repaired behind the knees, and the back legs have been ended out 2½", and one talon has been replaced, but it is well upholstered and has good carving and form.



Eight matching George III silver candlesticks by Ebenezer Coker, London, four from 1763 and four from 1764, with stepped square bases with gadrooned rims, marked on the bases, sconces, and six nozzles, some with engraved and stamped numbers, the 1763 examples engraved with a discreet crest on the stems, 10½" high, 162 oz., 15 dwt., sold for $37,500 (est. $20,000/30,000) to John Ward on the phone, underbid by Luke Beckerdite in the salesroom. A lot of good candlesticks were offered at auction in January.



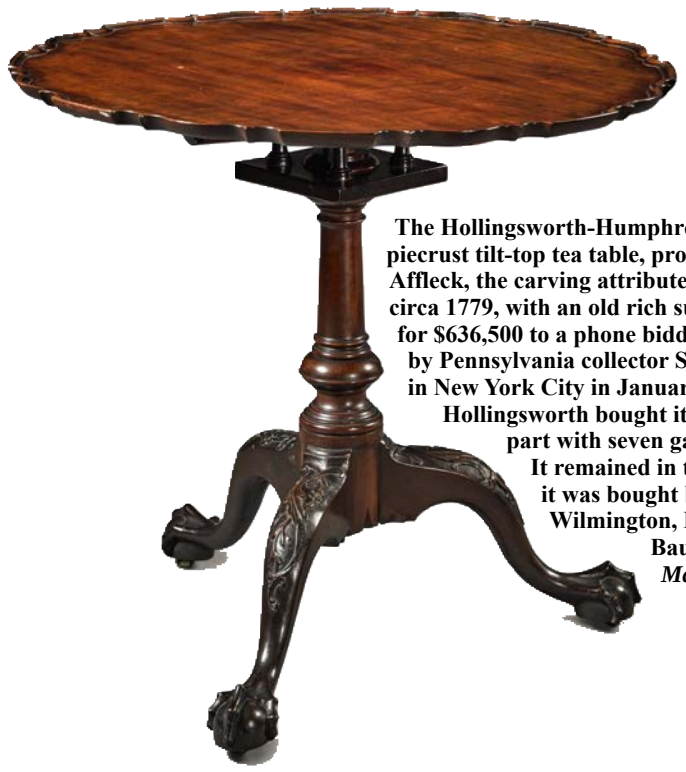
Rare Chippendale carved mahogany side chair, Philadelphia, circa 1770, chair numbered "V," slip seat numbered "I," label on back seat rail inscribed, "This is the chair made about 1768 by James Gillingham to go to Caroline Limerich," 38½" high, sold for $37,500 to an absentee bidder. At Sotheby's in June 1996, it sold for $29,900.



This pair of carved Philadelphia side chairs, the carving attributed to Martin Jugiez, circa 1765, sold for $324,500 (est. $200,000/300,000) to Luke Beckerdite, underbid in the salesroom by Bradley C. Brooks, curator of Bayou Bend. This pair of chairs turned up at Stoudts Black Angus Antiques Mall, Adamstown, Pennsylvania, where they did not sell. Then in January 1977 they were consigned to Sotheby Parke Bernet where they were bought by David Stockwell for $27,000. At that time they were missing the moldings on the seat rails, and one had a patch to the gadrooning. They ended up with Bernard and S. Dean Levy, from whom they were bought by J. William Middendorf, who sold one back to Levy and consigned the other to Christie's for a January 1991 sale. In 1991 at Christie's, one of the pair (with the seat moldings and the patch to the gadrooning restored), sold for $71,500. This set of chairs is based on plate XIIII of Thomas Chippendale's *The Gentleman and Cabinet-Maker's Director* (London, 1754). Another pair from the set is at Winterthur, and another pair sold at Christie's sale of the collection of May and Howard Joynt of Alexandria, Virginia, in January 1990 in two lots. They made $418,000 and $330,000, and the buyer was dealer Leigh Keno of New York City, who was bidding for a client.



Carved mahogany dressing table, carving attributed to the Marshall high chest carver, Philadelphia, 1760, 28¼" x 36" x 20¾", sold to Alan Miller in the salesroom for $56,250 (est. $50,000/100,000), underbid on the phone. At Sotheby's in October 1989, it sold for $82,500. The brasses had been changed and the color improved.



The Hollingsworth-Humphreys family carved and figured piecrust tilt-top tea table, probably from the shop of Thomas Affleck, the carving attributed to John Pollard, Philadelphia, circa 1779, with an old rich surface, 29½" x 32¼" x 30¼", sold for $636,500 to a phone bidder, underbid in the salesroom by Pennsylvania collector Steve Smith. It sold at Christie's in New York City in January 1995 for $398,500. Levi Hollingsworth bought it in August 1779 and paid for in part with seven gallons of spirits worth £52.10. It remained in the Hollingsworth family until it was bought by dealer David Stockwell of Wilmington, Delaware. His successor, Ron Bauman, advertised it in *The Magazine Antiques* in January 1990.



Gilbert Stuart (1755-1828), portrait of Mrs. James Smith Colburn (Sarah Dunn Prince), oil on cradled panel, 28½" x 22⅞", painted in 1817, sold in the salesroom for $47,500 (est. $15,000/25,000). At Christie's on September 27, 2004, it sold for $45,410.





This pair of portraits by Charles Willson Peale (1741-1827) of Mr. and Mrs. Thomas Russell, 1784, oil on canvas, each 30" x 25", sold for $75,000 (est. $30,000/50,000) to Jim Kilvington. At Sotheby's in May 1995, they sold for $107,000 (est. $40,000/60,000). Thomas Russell, born in Birmingham, England in 1741, came to America in 1764, settling in Cecil County, Maryland, at North East Forge. Coming from a family of British ironmasters, he was a key figure in the iron industry in America, which was vitally important in the movement toward revolution and independence. He was one of the organizers of the Principio Iron Company along with Lawrence Washington and other prominent men who doubtless depended on his technical knowledge.



Set of 12 George III silver dinner plates, Paul Storr, London, 1801, circular with gadrooned rims, engraved with contemporary arms under an earl's coronet with motto "PER ACUTA BELLI," marked on bases, numbered and with scratch weights, each 9⅞" in diameter, 217 ounces, sold for $32,500 (est. $20,000/30,000) to John Ward on the phone.



Carved mahogany fire screen, carving attributed to Martin Jugiez, Philadelphia, circa 1770, frame and finial replaced, 63¼" high, sold for $250,000 (est. $60,000/80,000) to Alan Miller. In January 1990 at the Joynt sale at Christie's, it sold for $66,000.



Federal inlaid and figured mahogany bowfront server, attributed to William Hook, Salem, Massachusetts, circa 1810, 43" x 48" x 24½", sold to a collector on the phone for $37,500 (est. $6000/8000).

Wallace Hall Art, Design & Antiques Show, New York City

Three-Day Show in Third Year at Wallace Hall

by Julie Schlenger Adell

"This show is riding on the momentum of Americana Week."

In its third year, the three-day Art, Design & Antiques Show at Wallace Hall, held January 20-22, continues to evolve as a destination not only for those from the Upper East Side of New York City but also for visitors who come to the Big Apple each January for Americana Week.

This weekend, however, was overshadowed by the presidential inauguration and the ensuing women's marches in the city and around the country. The gate was acceptable, but sales were scattered throughout the booths of the 33 dealers.

The weather was balmy and rainy, unlike last year when a snowstorm pummeled the city and vehicles were banned from the streets. A shuttle, arranged by show managers Vandy and Brad Reh, drove back and forth to the Winter Antiques Show 20 blocks south on Park Avenue,which made it seamless for folks to attend both shows.

Held in the below-ground space of the Church of St. Ignatius Loyola at 84th Street and Park Avenue, this year's show appeared brighter and was well edited in terms of types of dealers. The Rehs, who are also jewelry dealers from New Canaan, Connecticut, decided not to have their own booth this year. Instead they focused their efforts on managing the event. It showed.

As has been the case for the last several years, some dealers had a good show, covering their costs and then some, while others did poorly. Commenting on the state of the antiques show market, Wiscasset, Maine, dealer Matthew Robinson surmised, "Doing the same thing over and over for forty years in the same way is hurting many dealers. The younger dealers get 'the mix,'" he said, noting that "antiques show" is viewed in a negative way by many people, denoting old and stuffy and, for some, too precious. Robinson and his wife, Helen, own two antiques shops in Wiscasset and have been in business for 35 years.

So who was there? Glen Leroux of Westport, Connecticut, brought mid-century furniture and sold a pair of Milo Baughman chairs and a pair of Baughman burled olivewood night tables. J. Gallagher of North Norwich, New York, had "a good show," selling a full range, including furniture and fireplace accessories. Barbara Rew of Lewes, Delaware, was a newcomer to the show and sold two pieces of furniture and two hooked rugs. The Bassins of A Bird in Hand Antiques, Florham Park, New Jersey, sold over 20 items, including a Crowell bufflehead miniature, a tiger maple table, a preening black duck decoy, a chimney topper, and more. And Andrew Spindler of Essex, Massachusetts, sold consistently throughout the weekend, selling all the silhouettes in his booth, as well as a silver gilt folding screen by painter Max Kuehne from the 1930s, a carved wood dog sculpture, a console table, and smalls.

"This show is riding on the momentum of Americana Week. It has the right people, there's balance and quality, and it was well promoted. The layout is easy on the eye, and there's a group of dealers who play really well together. And the Rehs are hospitable hosts," Spindler commented on the last day of the event.

Late Sunday afternoon saw returning customers looking to snag final show hour "bargains," and dealers could be seen wrapping purchases at the same time they were packing up their booths. A crew of porters was standing outside waiting to load the vans lined up in front of the church as a fine mist sprinkled the sidewalks of Park Avenue.

Brad Reh thanked all for coming and said he was already working on ideas for next year.

The pictures and captions illustrate the show. Further information can be found at (www.Rehshows.com).



Showgoers lined up before the 10 a.m. opening of the show on Friday.



***Painting en Plein Air* by Robert Hogg Nisbet (1879-1961), oil on board, 12" x 16", was priced at $7900 by Carole Pinto Fine Arts, New York City. Pinto is an art advisor and teaches a class at Hunter College on art appreciation.**



A Bird in Hand Antiques, Florham Park, New Jersey, sold this eagle chimney cap, first quarter of the 20th century, to a collector from Baltimore. It had an asking price of $2100.



Barbara Rew of Lewes, Delaware, exhibited at the show for the first time. She learned the business from her mother, Gladys Spare. Rew sold the Federal mid-Atlantic cherry chest, circa 1820, seen here, as well as a George III chest in quartersawn oak, 1780, to the same buyer from Long Island. The chests were tagged $1200 and $1400, respectively. The southern Federal miniature chest, mahogany with yellow pine secondary wood, was priced at $750. The penny rug, felt with a geometric design, approximately 48" x 30", from the 1930s or '40s, was priced at $375. Rew also sold some Baltimore silver, a watercolor, and smalls on Sunday afternoon.



This John Pike Civil War drum, all original, was tagged $895 by J. Gallagher Antiques, North Norwich, New York. The black duck decoy was priced at $450. “I had a good show and sold a full range, including furniture and fireplace accessories, and that’s no baloney,” reported Jim Gallagher. “And you can quote me.”



R.G.L. Antiques, Pittstown, New Jersey, asked $2800 for this late 19th-century double-sided game wheel with an original wood bike tire and leather strap.



This tramp art cabinet, 30½" x 12" x 5½", marked “Burlington, Vermont,” with one drawer signed “MR. R.,” has four drawers, a storage area with two doors, rosettes on the drawers and doors, a small mirror, and original key. It was priced at $3500 by Earle D. Vandekar of Knightsbridge, Maryknoll, New York. The antler trophies, three from a set of 26, with carved foliate wood backs, German or Austrian, each measuring approximately 13½" x 4¾" x 8½", were tagged $250 apiece. Vandekar sold its entire 24-piece set of Piero Fornasetti Adam and Eve gilt plates (not shown), designed in 1954 and made circa 1965, as well as a woollie to a new collector.



Trump markers, used for playing bridge, English, 1920s, ranged in price from $100 to $500 from Tutto dal Mondo, Penn Valley, Pennsylvania. The markers must include a “No Trump”—if not, they would be used for the game of whist. Tutto dal Mondo offered commemorative collectibles, antique and estate jewelry, Art Deco china, and British silver.



From Here to Antiquity, Cheshire, Connecticut, asked $675 for *Approaching Storm in Spring*, 1928, oil on panel, 8" x 9", by an unknown artist, signed illegibly lower left.



These bold necklaces with interchangeable pins, designed in the 1980s by Larry Vrba, were available from TJ Antorino Antiques and Design, Oyster Bay, New York. Vrba was a designer for Miriam Haskell jewelry in the 1960s and 1970s. These pieces ranged in price from $450 to $950.



All of the silhouettes in Andrew Spindler’s booth sold. The 19th-century painted theater backdrop from Maine, 1875-80, was priced at $2200. The baseball broadside, 1901, Connecticut, reading “Married Men vs Single Men,” was tagged $1460.



Andrew Spindler offered this 19th-century New Hampshire comb-back Windsor chair for $2645. The American carved wood folk art mirror, circa 1880, was priced at $3250.



A rare hair comb by Georg Jensen, of silver and rock crystals, designed by Vivianna Torun Bülow-Hübe, circa 1954, was available from Drucker Antiques, Mt. Kisco, New York, for $18,500.



These cornhusk and wool bags from the Nez Perce tribe, late 19th and early 20th centuries, were priced from $950 to $2300 by Marcy Burns American Indian Arts, New York City.

☞



This 1920s console table with a red leather top and a Neoclassical carved wood pedestal base was sold by Andrew Spindler Antiques & Design, Essex, Massachusetts. The hand-painted Neoclassical cobalt glass vase, Venice, circa 1880, was priced at $7860.



Sorab & Roshi, jewelers from Greenwich, Connecticut, offered this horn cuff with coral, 18k gold, and diamonds for $4400.



The folk art box with painted hearts, stars, and leaves, inscribed “L.S. Upham” on the top, 12" x 24½" x 12¼", 1850-80, was priced at $950 by A Bird in Hand Antiques. The pine blanket chest, New England, with a clamshell design, 1800-30, was $1250.





These 14" high cut-glass cocktail shakers with sterling silver tops, made by T.G. Hawkes & Co., were priced at $1450 and $1950 by C.M. Leonard Antiques, South Salem, New York.



American Clipper Ship in Full Sail by Xanthus Smith (1839-1929), a 14" x 22" oil, signed lower left, was priced at $9500 by James L. Kochan Fine Art & Antiques, Wiscasset, Maine. Smith was born in Philadelphia and served during the Civil War as a captain’s clerk on board the U.S.S. *Wabash*, the flagship of Rear Admiral Samuel F. Du Pont, as noted by Kochan on the wall tag.



These Art Nouveau asparagus tongs by Alphonse Debain, left and center, and one on the right by Charles Barrier were available from Silver Art by D & R, Marseilles, France, and Brooklyn, New York. The tongs on the left, with a design of a full-grown celery plant, were priced at $1500; the center tongs with a chimera head design, plants, and flowers, were $1650; the tongs by Barrier, with a floral basket design, were priced at $1400. All measure approximately 4" x 4".



Polaris Gallery, Southampton, New York, offered these two oil paintings by American artist Lee Haber. *Brooklyn Bridge by Night* and *September Light*, each 14" x 18", were priced at $1950 apiece.



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Eastern European & Asian Decorative Arts Auction –
The Collection of Dr. & Mrs. Ion Petrea

Wednesday, February 22, 2017 · 11AM

This is a live auction comprising over 600 lots of estate property and featuring the lifetime collection of Dr. & Mrs. Ion Petrea. The auction includes a wonderful collection of Russian and Romanian religious icons and related religious and ecclesiastical items, a collection of Eastern European and Continental decorative arts and furniture, many lots of fine sterling silver, and a large selection of estate oriental carpets. The sale also features over 260 lots of fine Asian decorative arts from the Petrea collection and other estates.

Right: Early Eastern Orthodox Carved, Metal Mounted Cross | Far Right, Clockwise from Top Left: Large Greek Icon Saints Constantine - Helen, Large Chinese Blue White Dragon Vase, Icon Of Saint Maria Kazanskya With Silver Leaf, Large Framed Tibetan Thangka, Chinese Porcelain Sang de Boeuf Vase, Early Embroidered Vestment Panel



20th Century Decoration & Design Auction – Various Fine Estates

Wednesday, March 29, 2017 · 11AM

Above: Kerry Vesper, Modern Wooden Bowl | Below, Left to Right: Marion Greenstone Abstract O-C, Andy Warhol Marilyn Monroe WC, Pair Milo Baughman Chrome Base Salon Chairs, Madoura Picasso Ceramic Seagull Plate & Face Vase, Harold Harris Modern Bronze Sculpture 1992



Americana, American Furniture & Decorative Arts, Folk Art – Various Fine Estates

Wednesday, April 26, 2017 · 11AM

Right: John Pike, Civil War Militia Drum | Below, Left to Right: Pair Native American Beaded Moccasins, Aaron Willard Federal Shelf Clock, Folk Art Portrait Gentleman, CT Pilgrim Century Oak Sunflower Chest





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