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April 2017 • VOLUME XLV • No. 4
6 Sections

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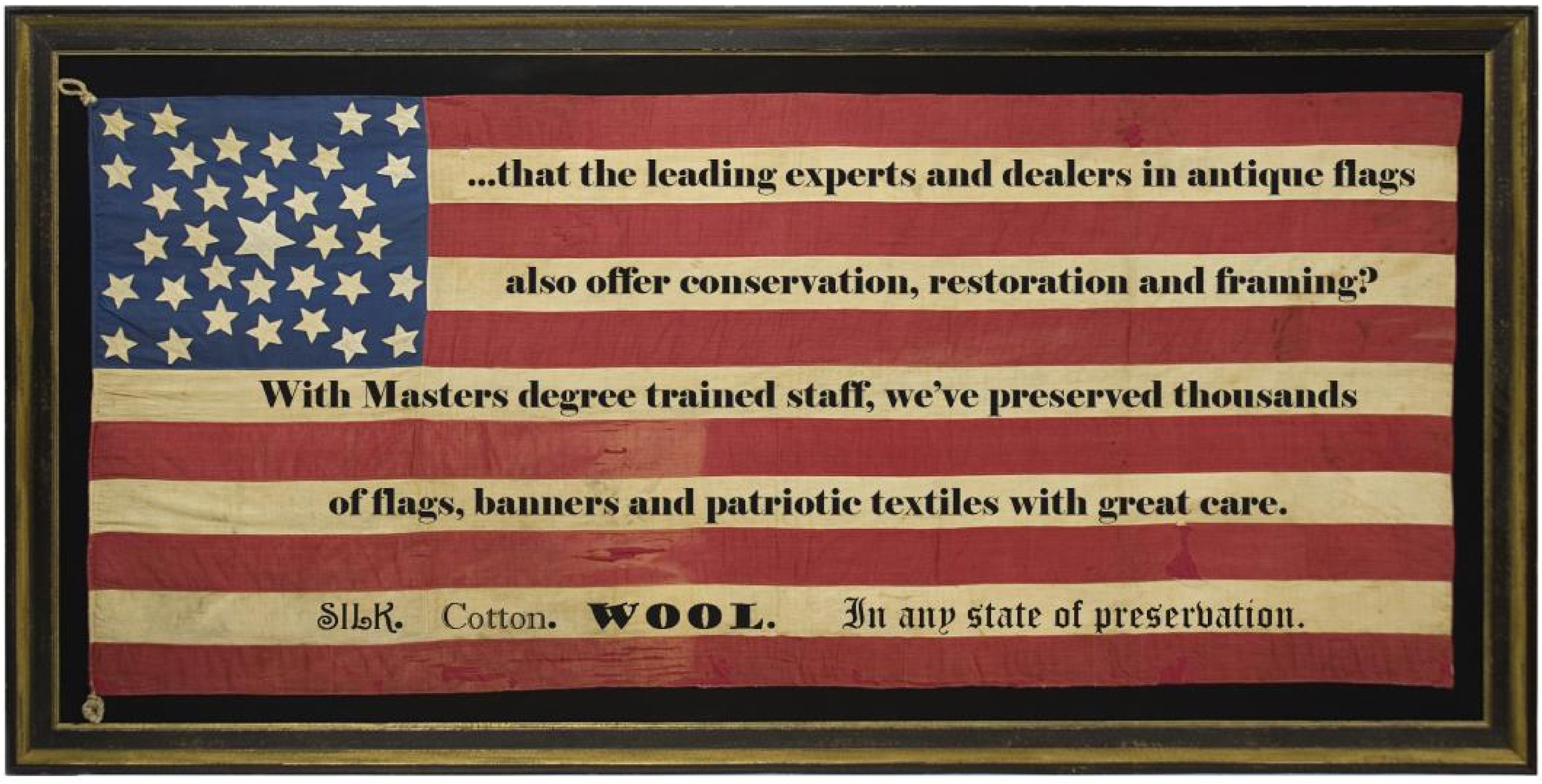

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signed "Serrato" and "Homer." Serrato painting is oil on canvas measuring 36" by 24". The Homer painting is oil on fiber board measuring 26" by 20".

The portraits were purchased in Germany during a 1978 trip to attend Leipzig Trade Fair in East Germany. It is believed that the lady in the hat was painted by "Winslow Homer" during his stay in Paris, France in 1866 to 1867.

Please contact me either by
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Jeffrey Tillou Antiques

"Nelson" Horse Weathervane, Imposing size Trotting Horse Weathervane known as "Nelson". Made by J.L. Mott Iron Works, New York, ca. 1890's. Full body copper, cast zinc head. Condition: very good, greenish verdigris surface. Illustration: *Vanes, Bannerets, and Finials. The J.L. Mott Iron Works*: *84-90 Beekman St., New York,* pg. 12, plate 19-Q. Catalogue published, 1892. 29 1/2" h x 48" w x 6" d. **Ruffed Grouse Perched on a Log with British Ship,** French. Watercolor and gouache on laid paper. 12" x 10 1/4". Condition: excellent condition, minor toning. In a period black painted frame. Inscribed on banner, *It is a wise man's part not to take notice of many things*. Inscribed on verso with old inscription translated into Latin, French and English, *Painted and given by Robert Marin Meriotte de Grainville de Caen...chief city of Lower Normandy...September 30th, 1784.* **Burning of the Old South Church, Bath, Maine,** Ca. 1854. Attributed to John Hilling (1822-1894). Oil on canvas. 18 1/2" x 24"; 21 1/2" x 27 3/4" framed. Condition: Fine condition, minor restoration. This example is one of a series of three paintings depicting the destruction of the church by a mob of "Know-Nothing" party members orchestrated by a street-preacher named John. S. Orr. On the evening of July 6, 1854 the members entered the church, broke windows, rang the bell, hoisted the American flag and set the building on fire.

UPCOMING SHOWS:

Hartford Spring Antiques Show: 3/25/17 - 3/26/17 · **Philadelphia Antiques and Art Show:** 4/21/17 - 4/23/17

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Saturday, March 25, 2017 at 11AM EST.

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Henry Moore (British, 1898-1986) Bronze Sculpture Maquette for Draped Reclining Figure, C. 1952. HMF reference: 2016.463 Seymour H. Knox II Collection, Buffalo, NY, thence by descent. Est. $100,000-$150,000

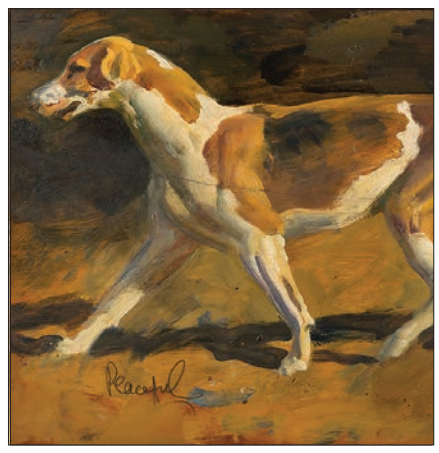
George Nakashima (American, 1905-1990) Conoid Bench, Ht. 29 1/2" Max. L 7' 2" Max. D 39" Seat Ht. 12" Est. $15,000-$25,000

Tiffany Studios Daffodil Hanging Chandelier, #615-2. Dia. 28" Max. Ht. 40" Est. $35,000-$55,000

Norman Percevel Rockwell (American, 1894-1978) "Bedtime" 21" x 19". Est. $100,000-$150,000

William Chadwick (American, 1879-1962) "The Ginger Jar" 24" x 20". Est. $5,000-$8,000

Sir Alfred James Munnings (English, 1878-1959) "Study of a Hound" 9" x 17" Est. $20,000-$40,000



Monumental French Napoleon III Gilt Bronze Mantel Clock With Cherubs, Ht. 31" W 34". Est. $15,000-$25,000

Fine Louis XV Gold, Diamond & Mother of Pearl Carnet de Bal, Ht. 3 1/4" W 2" ex. J.P. Morgan collection. Est. $6,000-$10,000

Vernis Marten Decorated Desk with Clock, Late 19th/Continental. Ht. 49" W 60" D 30". Est. $15,000-$25,000

William Matthew Prior (American, 1806-1873) 24" x 20" Est. $10,000-$15,000

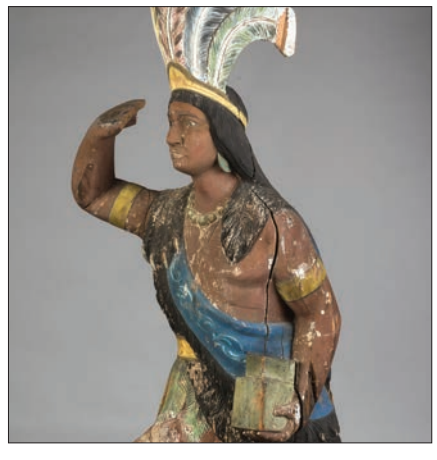
Rare 19 C. Chajli Long Rug, 9' 11" x 3' 10". Est. $7,000-$10,000

Acoma Olla, Circa 1900. Decorated with rainbows and birds. Ht. 11 1/2" Dia. 14". Est. $3,000-$5,000

Carved and Painted Elephant Carousel Figure, Carved blanket and wooden eyes; pole hole.Ht. 35" L 49" Property of The Strong, Rochester, NY Est. $5,000-$8,000

"The Great Fire of Utica, NY" Painting 38 1/2" x 58" Est. $10,000-$20,000

Carved & Painted Cigar Store Indian Chief Ht. 6' 2" Max. W 24" Est. $5,000-$8,000



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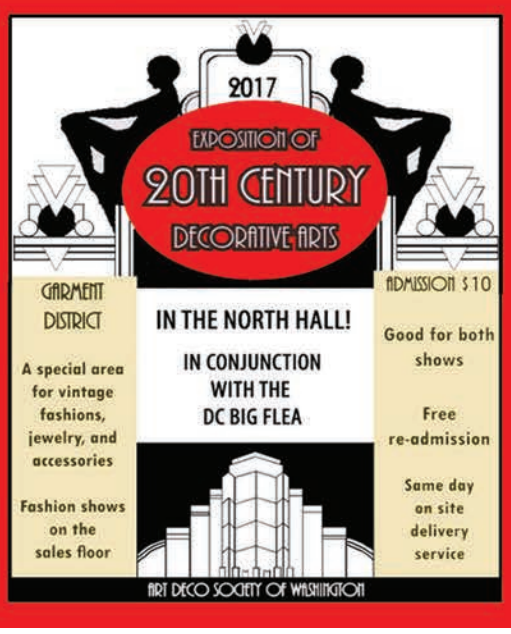

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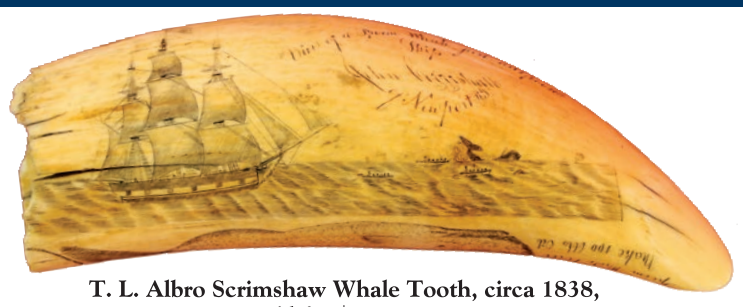

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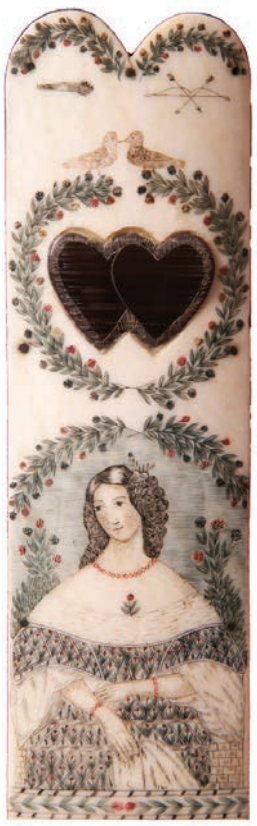

2017 Auction Schedule

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

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August 12, 19, 25
Sept. 2 • Oct. 7 • Dec. 2

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Oil of Boston Common, Spring by Samuel Vokey

18th c. Sampler (one of 17)

A Discourse on Coffee
London, printed by Geo. James, 1710

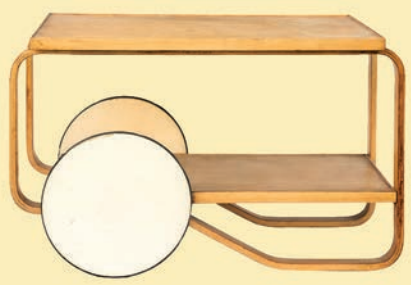
Signed Tiffany ewer

18th c. Queen Anne Lowboy, N.E. with inlaid fan and sunburst inlay on the top

Late 18th c. Queen Anne Table, Newport, R.I.

14K gold ring diamond 2.29 ct

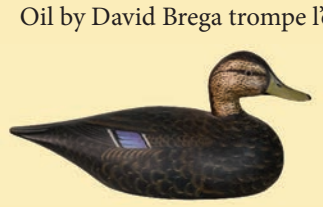
Oil by David Brega trompe l'oeil



Alvar Aalto tea cart, c. 1930/40

Rare set of 6 Boston Windsors in original paint (see p. 137 *Windsor Style in America*, Vol. II, C. Santore, 1987)

Two Shadow boxes of Schooners



"A.E. Crowell, maker, East Harwich, Mass."

'59 Le Corbusier (1 of 7)

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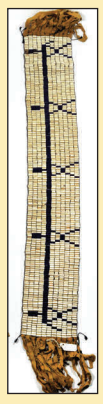

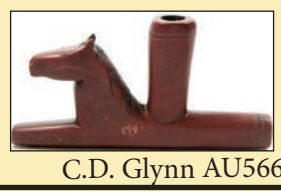

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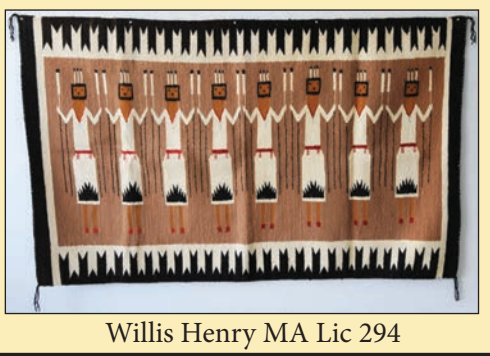

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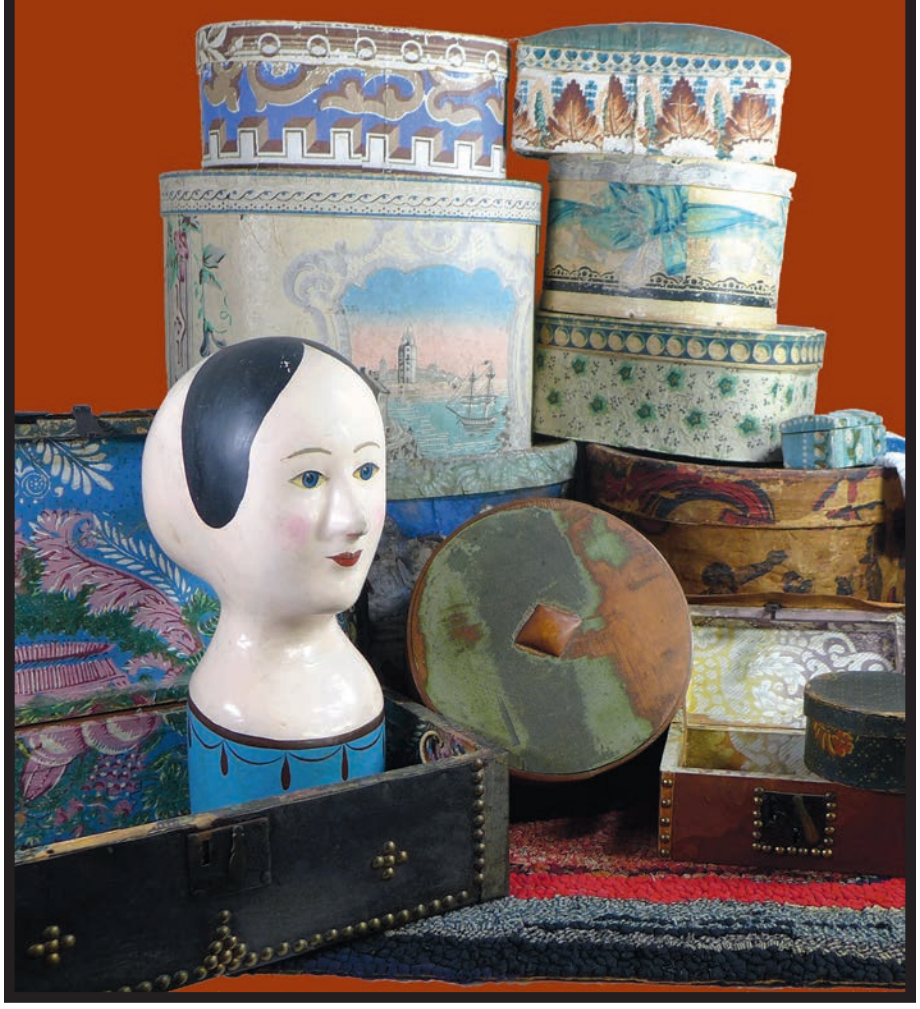

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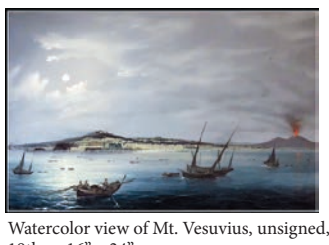

Watercolor view of Mt. Vesuvius, unsigned, 19th c.; 16" x 24".

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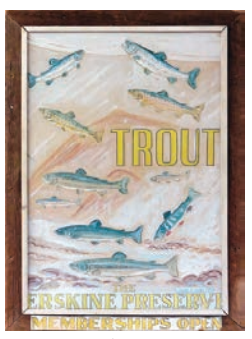

Watercolor poster, Erskine Preserve, signed Roger Reilly, 1938; 32" x 45".

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Photo, Liberty's first automobile, 1902 Locomobile Spindle-seat Runabout, proudly owned by Dr. J.L. Whitcomb; 16" x 20".

Photo collection "Hillig's Trans-Continental Trip" from Liberty, NY, to CA in Buick Runabout, Oct. 9, 1916; 27" x 37".

1 of 13 country quilts, appliqué cheddar Whig rose/tulip border, 19th c.; 84" x 84".

French tapestry, the Lady and the Unicorn, "Sound," 18/19th c.; 53" x 78".

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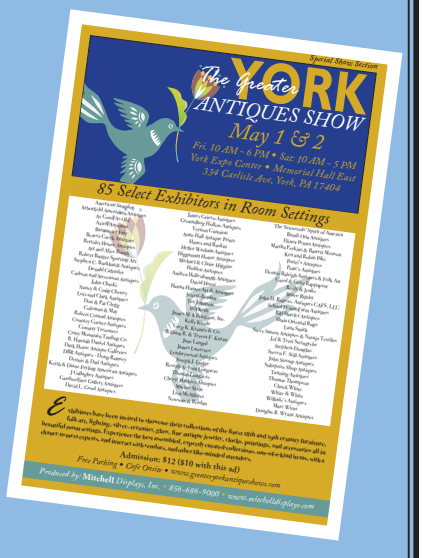

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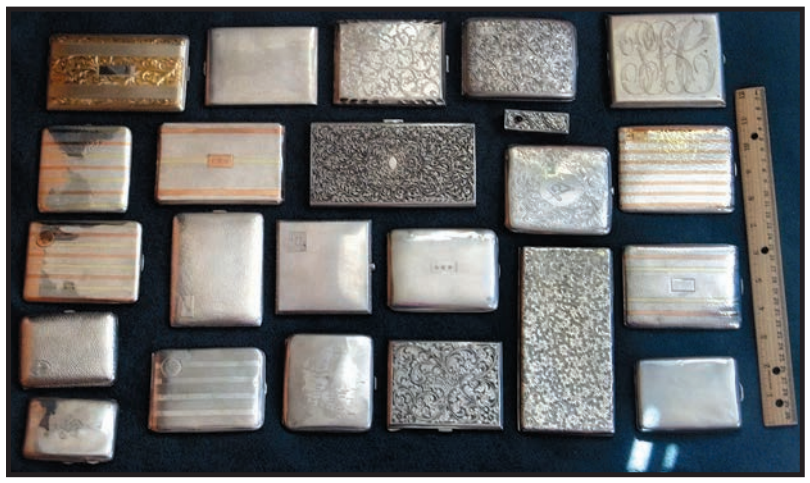

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Auction April 5 **NEW YORK**

RALPH EUGENE CAHOON, JR., (American, 1910-1982), *A Mermaid and a Sailor on a Junk in China*, Oil on Masonite, 18 x 23 1/2 inches. Est: $8,000-12,000

AMERICAN SCHOOL, 19th Century, *Two Young Girls with a Calico Cat*, Pastel on paper, 16 x 21 1/8 inches. Est: $4,000-6,000

AFTER GEORGE BROOKSHAW, *POLINAC; SCARLET FLESH ROMANA; WHITE CANDIA; [PLUMS]*, 4 hand-colored color aquatints and stipple engravings, 22 5/8 x 18 1/8 inches. Est: $2,000-3,000

MARTIN JOHNSON HEADE (American, 1819-1904), *Autumn in the Marsh, circa* 1866-1876, Oil on canvas 13 ¼ x 26 ¼ inches. Est: $80,000-120,000

Selections from an extensive group of tin litho toys from the Collection of Willa Kim and William Pène du Bois.

Tiffany & Co. 18 kt Gold Demitasse Set: Comprising twelve cups and twelve saucers. Est: $40,000-60,0000

Ball, Tompkins & Black Silver Teapot, circa 1845. Est: $600-800

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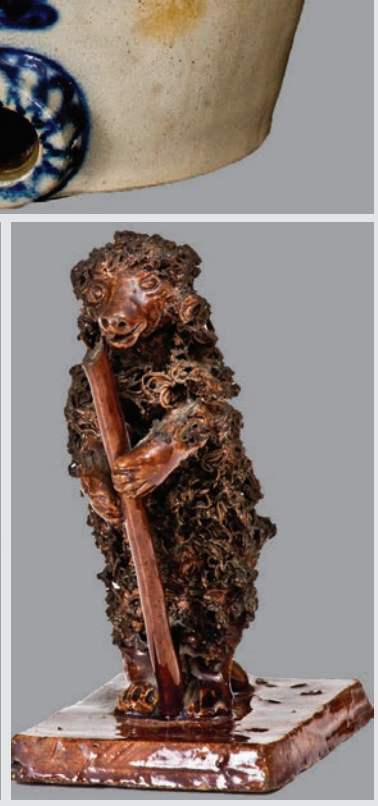

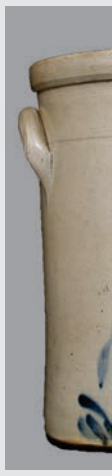

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Andre Pater | Est: $40,000-$60,000 | Sold: $276,000

Vaughn Flannery | Est: $50,000-$70,000 | Sold: $80,500

Ricardo Arenys Galdón | Est: $6,000-$8,000 | Sold: $12,500

Edward Troye | Est: $10,000-$15,000 | Sold: $31,050

Lionel Edwards | Est: $18,000-$22,000 | Sold: $32,200

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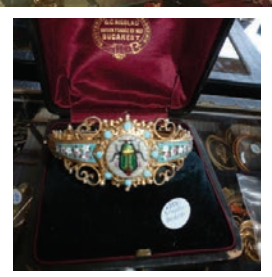

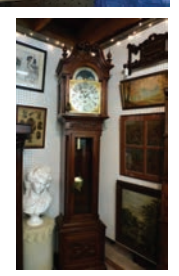

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Christie's, New York City

Chinese Export Porcelain at Christie's

by Lita Solis-Cohen
Photos courtesy Christie's

A collection of 17th-century "Hatcher cargo" porcelain was the first part of Christie's Chinese export porcelain sale on January 18 in New York City. Back in 1984, Christie's held a landmark sale in Amsterdam that offered Chinese porcelain from a 1640s shipwreck that had been salvaged by the then-unknown Captain Michael Hatcher. At that sale, three friends, Antwerp tastemaker and designer Axel Vervoordt, China trade dealer/scholar David Howard (d. 2005), and Betty Gertz of Dallas, Texas, sat together and bid. Gertz's eclectic and erudite personal collection filled her large Georgian-style Dallas house (featured in *Southern Accents* in March-April 2002) and, more recently, her new Dallas house tucked inside a walled garden (and featured in *Architectural Digest* in December 2015). Gertz and Vervoordt collaborated on both houses. Vervoordt designed special white brackets for the Hatcher blue and white porcelain.

The first half of Gertz's Hatcher cargo collection came to auction in January 2015 with some success. The second half was offered in January 2017 with mixed results. These porcelain wares were made at Jingdezhen in the period before the Qing asserted control over the kilns. The wares were rescued from the sea in the early 1980s and have never been super expensive. The blue is pleasantly muted from the sea salt, but these wares come with such a good story and the blessings of tastemaker Vervoordt, so they sold fairly well.

Two large Hatcher cargo baluster jars and covers, the larger 14½" high, sold for $7500 (includes buyer's premium), within the $6000/9000 estimate. Six Hatcher cargo blue and white dishes, the largest 11½" in diameter, sold to a phone bidder for $10,000 (est. $7000/9000), and six large Hatcher cargo blue and white dishes, 14" diameter, all with similar decoration, sold together with six large wall brackets for an amazing $21,250 (est. $6000/10,000). A very large blue and white dish, 19¼" in diameter, estimated at $5000/8000, and several lots of kendi, pouring vessels with short spouts, failed to sell.

Rockefeller pattern plates, platters, and dishes sold within estimates. Both David and Nelson Rockefeller had large services in a pattern painted in the Mandarin palette with groups of figures at leisure and with the rims and wells with reserves painted with birds and landscapes in sepia. Since Nelson Rockefeller's death in 1979, when much of his porcelain sold at auction, the pattern has been called the Rockefeller pattern. Becky MacGuire, the senior specialist who masterminds the annual China trade sales at Christie's, said several European families ordered these services in about 1805. A group of eight Rockefeller plates sold for $10,000 (est. $10,000/12,000), and a large platter, 19" long, brought $8750 (est. $8000/12,000). Christie's will offer an entire dinner service in the Rockefeller pattern, 185 pieces, at its "Exceptional Sale" in April. The service will have a $300,000/500,000 estimate.

MacGuire said she was pleased that the collection of the late Philadelphia collectors Lorraine and David Popowich exceeded its high estimate and was 93% sold, which helped the sale total to $1,776,625.

Condition is very important to Chinese export porcelain collectors, and the Popowiches acquired top examples in pristine condition in all the major categories,

This Yongzheng period (1723-35) famille rose dish, vividly enameled with a benevolent emperor observing a spirited deer hunt from his terrace, the rim embellished with vibrant European flowers, 21" diameter, sold for $118,750 (est. $20,000/30,000) to an Asian buyer on the phone, underbid by Michael Cohen of Cohen & Cohen, London, who was showing at the Winter Antiques Show. The dish was pictured on the cover of the catalog.

This 8⅞" diameter armorial plate, circa 1735, with the arms of Lee of Coton quartering Astley, the border with intricate scenes of the Thames and Pearl Rivers, sold for $16,500 (est. $3000/5000) in the salesroom to a Washington collector.

Two large mid-17th-century octagonal baluster jars and covers, transitional, with various flower and fruit sprays, the larger 14½" high, from the Hatcher cargo, sold for $7500 (est. $6000/9000).

Six large Hatcher cargo blue and white dishes, 14" diameter, transitional, mid-17th century, with similar decoration, together with six large wall brackets, sold for $21,250 (est. $6000/10,000). Six Hatcher cargo blue and white dishes (not shown), the largest 11½" diameter, sold to a phone bidder for $10,000 (est. $7000/9000).

This large early Qianlong period famille rose punch bowl, with a continuous palace garden scene on the exterior and a deep floral border above a large central floral cluster inside, 15½" diameter, sold for $20,000 (est. $20,000/30,000).

This Yongzheng period (1723-35) ruby-back saucer dish, 8⅛" diameter, sold to a phone bidder for $75,000 (est. $8000/12,000).

This very large Rockefeller pattern platter, circa 1800, 19" long, sold for $8750 (est. $8000/12,000). ☞

from famille verte and famille rose to armorials and European subjects, figures, and some unusual western shapes. Their collection of two dozen rare snuffboxes was probably the largest collection of China trade snuffboxes ever put together. "We will probably never see another collection like it," said MacGuire. It was 100% sold.

The market for Chinese export porcelain is international. American collectors, English dealers, and some Chinese agents were in the salesroom, but, according to MacGuire, bidders from Latin America, China, Singapore, Hong Kong, and the Netherlands bid on the phones or online. Many never come to New York to inspect the porcelain and rely on high-resolution photographs and condition reports. They can watch the sale online and feel as though they are in the salesroom.

A large famille rose Yongzheng period (1723-35) dish, 21" in diameter, pictured on the cover of the catalog, with its vividly enameled scene of a benevolent emperor observing a spirited deer hunt from his terrace, the rim with European flowers, sold for $118,750 (est. $20,000/30,000) to an Asian buyer on the phone, underbid by London dealer Michael Cohen of Cohen & Cohen in the salesroom. Cohen & Cohen was showing at the Winter Antiques Show.

The market for Chinese export porcelain is international.

The same buyer spent $81,250 (est. $20,000/30,000) for a Yongzheng period famille rose dish the same size, richly enameled with the farewell scene from *The Dream of the Western Chamber*, also from the Popowich collection.

Cohen was able to buy a few lots. A Yongzheng period famille rose semi-eggshell porcelain plate, 8¾" in diameter, painted with two Chinese figures and a yellow border with famille rose flowers in four reserves, was his for $18,750 (est. $7000/10,000), and a pair of large painted enamel saucer dishes, 13⅜" in diameter, each painted with figures in a landscape and animals in the reserves on its border, cost him $37,500 (est. $12,000/18,000).

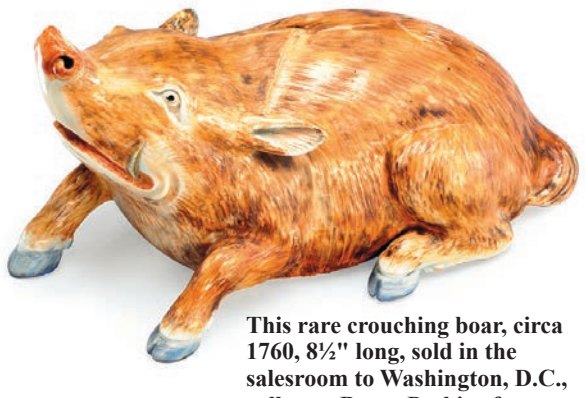
A different group of collectors competed for the Popowiches' snuffboxes. One phone bidder bought 20 of the 28 lots but not the most expensive one—it sold online for $32,500 (est. $10,000/15,000). That rare Biblical subject bombé porcelain snuffbox, Qianlong period (1736-95), is enameled with scenes from the life of Joseph. It is one of three or four Joseph snuffboxes, and it made a record price for any Chinese export snuffbox. Another Joseph snuffbox sold at Christie's, London, on April 26, 2016, for $21,720.

A rare piece of China trade porcelain made for the American market, 1785-1800, was a massive punch bowl painted with sepia cartouches of riders on horseback and a vignette of a dog with a fox. It matches a punch bowl at Winterthur and relates closely to a set presented to Samuel Morris of Philadelphia by the Gloucester Fox Hunting Club. Morris was a founder and a president of the hunt club. The punch bowl's poor condition kept the price down; nevertheless, it sold for $23,750 (est. $10,000/15,000) to an anonymous buyer thought to be an institution.

"The sale showed that good material finds its level," said MacGuire after the sale. Some of the lots passed at the sale were sold by private treaty after the sale.

For more information, call (212) 636-2211 or check the website (www.christies.com).

This Yongzheng period (1723-35) pair of ruby-back saucer dishes, 9½" diameter, sold on the phone for $42,500 (est. $15,000/25,000), underbid in the salesroom by Michael Cohen.



This rare crouching boar, circa 1760, 8½" long, sold in the salesroom to Washington, D.C., collector Bruce Perkins for $6250 (est. $5000/8000).

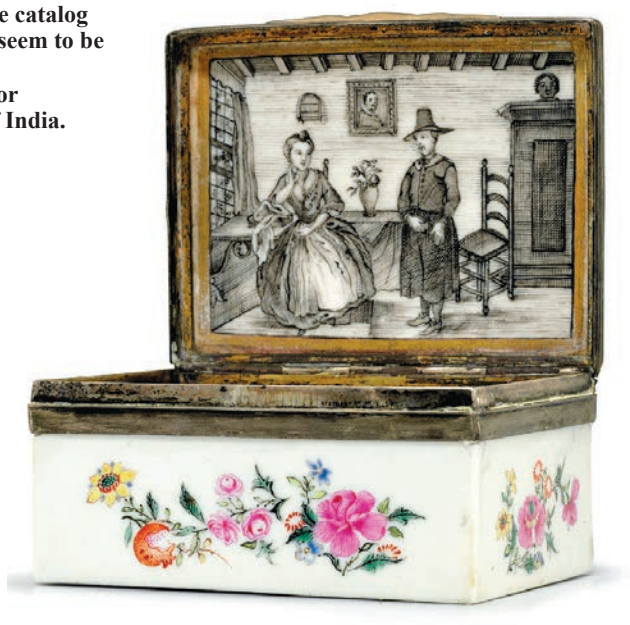
This large Yongzheng period (1723-35) famille rose dish, enameled with the farewell scene from *The Dream of the Western Chamber*, 21" diameter, sold for $81,250 (est. $20,000/30,000) to a major Asian buyer, underbid online.

This very large tobacco leaf platter, circa 1775, the reverse with blue and iron-red blossoming prunus branches, 17" wide, sold for $10,000 (est. $10,000/15,000).

This pair of large Yongzheng/early Qianlong period painted enamel saucer dishes, 13⅜" diameter, sold for $37,500 (est. $12,000/18,000) in the salesroom to Michael Cohen of Cohen & Cohen, London.

This rare Qianlong period (1736-95) Indian subject snuffbox and cover, 3½" diameter, sold for $15,000 (est. $6000/9000). A Chinese porcelain pen box from the collection of Dr. Anton C. R. Dreesmann has this same rare decoration after a Mughal miniature inside; it sold at Christie's, London, on April 10, 2002. The scene was also on a snuffbox sold at Christie's, London, on May 11, 2004. The catalog notes that no other examples seem to be recorded; perhaps these were commissioned by a diplomat or another European resident of India.

This massive set of three white luohans, 19th/20th century, 31½" high, sold for $18,750 (est. $20,000/30,000) to a collector in the salesroom who said, "I got a great deal."



This famille rose porcelain snuffbox, Qianlong period (1736-95), finely painted *en grisaille* on the inside cover with a 17th-century Dutch couple, the top and sides with blossoms, the base with a puce flower spray, 3 1/8 " wide, sold online for $16,250 (est. $6000/8000).

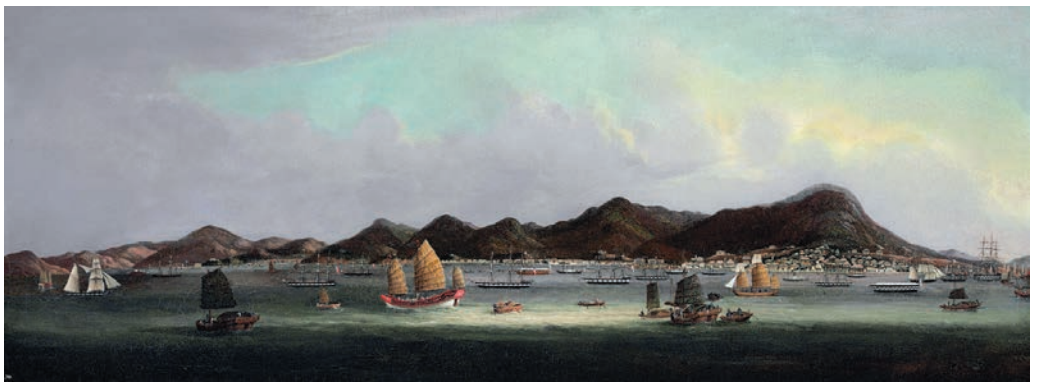
This pair of very large iron-red and famille verte rouleau vases, Kangxi period (1662-1722), finely enameled with a continuous scene of ladies at leisure in a garden pavilion, underglaze blue double circle to bases, 28" high, sold for $52,500 (est. $30,000/50,000) to Michael Cohen of Cohen & Cohen, underbid on the phone. Known as country house porcelain, large pieces such as these once decorated English country houses, Amsterdam townhouses, and Newport ballrooms and are still bought by those who are filling large spaces today.

This rare Qianlong period (1736-95) bombé porcelain snuffbox depicts a Biblical subject. It is enameled with scenes from the life of Joseph on the top, underside, and cover interior. At 4" long, it sold for $32,500 (est. $10,000/15,000), a record price for a Chinese export snuffbox. It is one of three or four Joseph snuffboxes known. One sold for $21,720 at Christie's, London, on April 26, 2016.

This Qianlong period (1736-95) famille rose armorial porcelain snuffbox, the coat of arms probably of Cantrell, with basket-weave-molded sides and the interior finely enameled with a European lady daydreaming in her boudoir, 2¾" long, sold for $18,750 (est. $5000/8000).

This rare *en grisaille* European subject dish, 11" diameter, Qianlong period (1736-95), painted after Francis Barlow's engraving of *Different Poultry and a Turkey* by Jan Griffier (c. 1655-1718), a Dutch painter who was active in England, sold for $35,000 (est. $5000/7000) on the phone, underbid by Michael Cohen in the salesroom. At the sale of the Mottahedeh collection at Sotheby's on January 30, 1985, it brought $7425. The catalog quotes Howard and Ayers in *China for the West:* "This is one of nine exceptional dishes known of this quality, all painted with compositions of birds, against a background of a farmyard or other scenery." The only other piece recorded with this same scene is a famille rose snuffbox that sold at Sotheby's, London, on June 2, 1975.

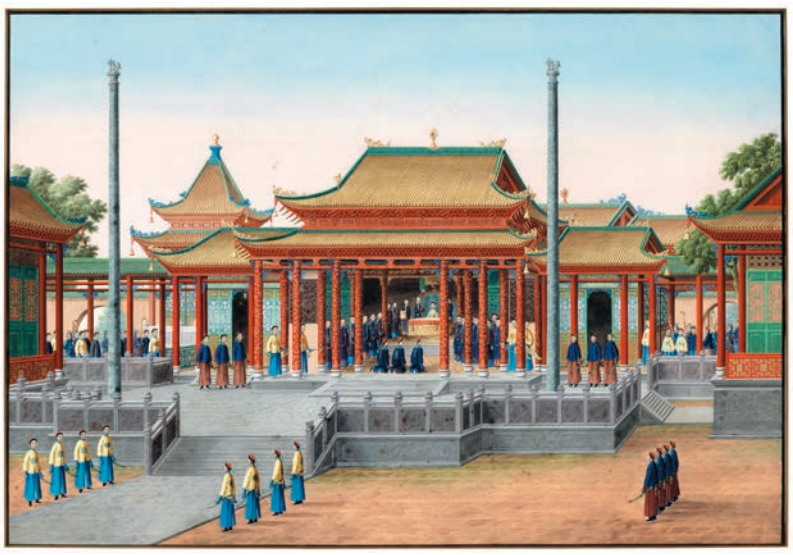
This English market armorial dish, circa 1743, with the arms of Leake Okeover, the border with cipher "MLO," 11⅛" diameter, sold for $20,000 (est. $10,000/15,000) to Washington, D.C., collector Bruce Perkins in the salesroom.



Mid-19th-century Chinese school panoramic view of Hong Kong harbor, oil on canvas, 22¼" x 58¼", sold for $93,750 (est. $30,000/50,000).

Hunting bowl, circa 1785, with two large fox-hunting scenes on the exterior, one with the party in full cry, the fox just ahead, and the other showing the pack treeing two exotic long-tailed birds, 20" diameter, sold for $25,000 (est. $20,000/30,000). Another slightly smaller punch bowl (not shown), with two large fox-hunting scenes on the exterior and with an East Indiaman ship in calm waters on the inside, sold for $20,000 (est. $10,000/15,000) to Michael Cohen in the salesroom.

Massive American market sporting punch bowl, 1795-1800, with painted sepia sporting cartouches on the exterior and a fox vignette inside, 22½" diameter, sold for $23,750 (est. $10,000/15,000). This bowl matches a punch bowl from the collection of H.F. du Pont, now at Winterthur (illustrated in *The Magazine Antiques*, July 2001, p. 102, shown in the entrance of his Southampton house). Both relate closely to a smaller bowl featuring two equestrian hunting vignettes, published by Jean Gordon Lee in *Philadelphians and the China Trade* (no. 26), once part of a set in graduated sizes "presented to Samuel Morris by the Gloucester Fox Hunting Club." Samuel Morris (1734-1812), a prominent Philadelphian, was a founding member and president of the hunt club. This magnificent punch bowl demonstrates the high quality of the special orders that were made for leading Americans at this relatively late stage of the China trade.



A pair of Chinese school artworks (one shown), late 18th/early 19th century, depicting imperial audiences, ink and color on paper, 29¼" x 35½", sold for $22,500 (est. $20,000/30,000).

"Sample" plate, circa 1795, with four sample borders, one with a gilt script "AJ" monogram, 7½" diameter, sold for $8125 (est. $3000/5000).

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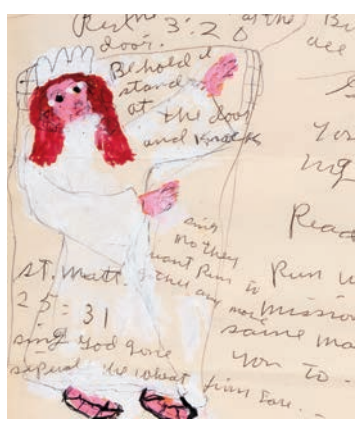
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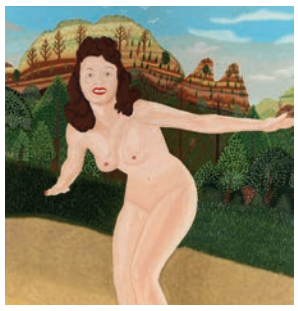
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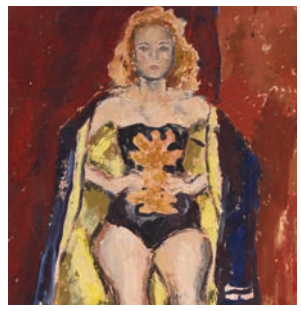
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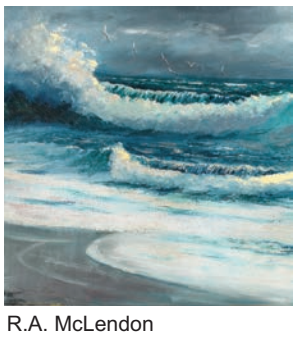
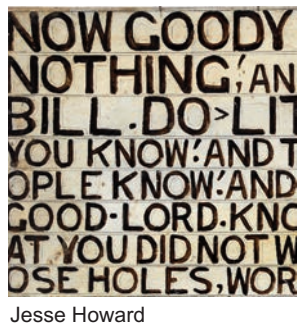

R.A. McLendon

Michael Crocker

Patriotic Dog Costume

Bust of A Black Man

Lee Godie



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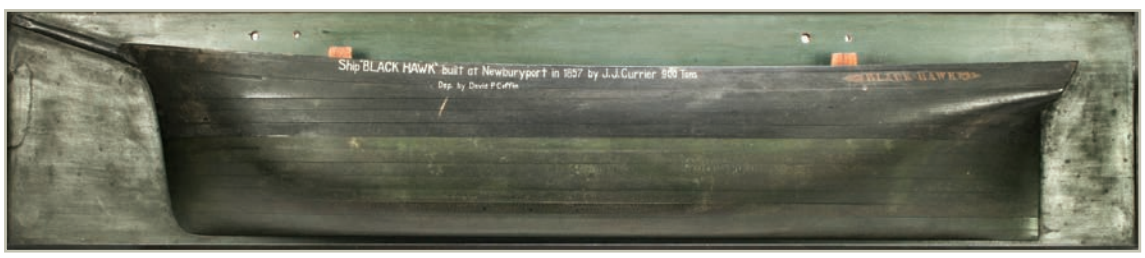

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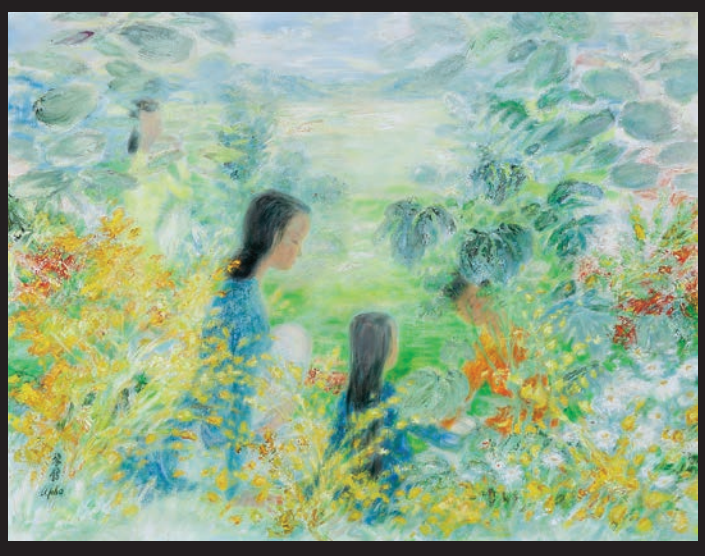

1. Walter Anderson (1903-1965), "Tropical Fish," w/c, 8 1/2 x 11 in. 2. Chinese Blue and White Porcelain Vase, prob. 17th c., h. 11 1/4 in., Prov.: Watson Family, Newport, RI, by descent. 3. William S. Robinson (1861-1945), "Biloxi - Miss," 1938, o/board, 12 x 16 in. 4. Le Pho (1907-2001), "Composition," o/c, 35 1/2 x 46 in., Prov.: Wally Findlay, NY, c. 1970. 5. Italian Neoclassical Scagliola and Walnut Table, 19th c., "D. Magnani, 1827," dia. 35 in. 6. Le Pho (1907-2001), "Fleurs," o/c, 29 x 21 1/2 in., Prov.: Wally Findlay, NY, c. 1970. 7. Louis XVI Lapis Inset Giltwood Table, 18th c., w. 44 3/4 in. 8. (Detail) Italian Neoclassical Scagliola and Walnut Table, 19th c., "D. Magnani, 1827," dia. 35 in. 9. Louis XV Parcel Gilt and Painted Walnut Commode, 18th c., w. 48 in.

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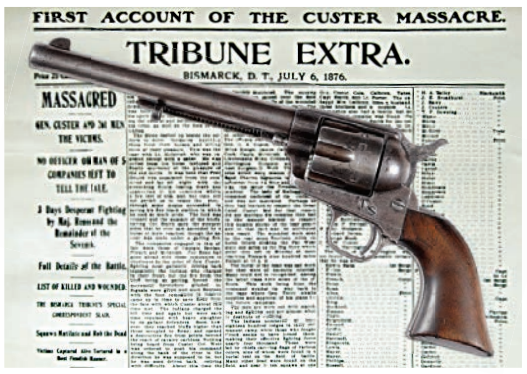

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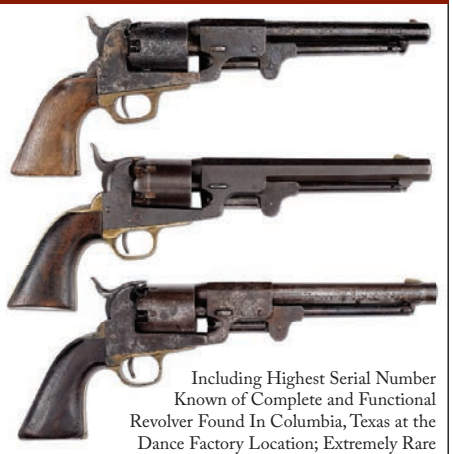

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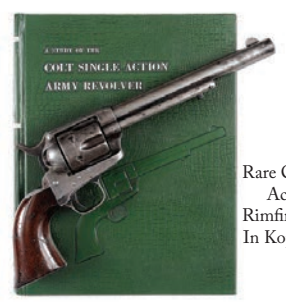

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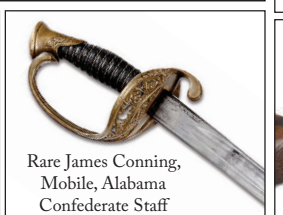

Rare James Conning, Mobile, Alabama Confederate Staff Officer's Sword

Extremely Rare Confederate Whitworth Sharpshooters Rifle w/Scope

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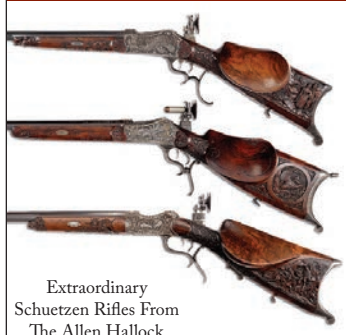

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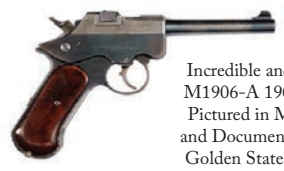

Incredible and Rare Knoble M1906-A 1907 Trials Pistol Pictured in Meadows Book and Documented in the 1958 Golden State Arms Catalog

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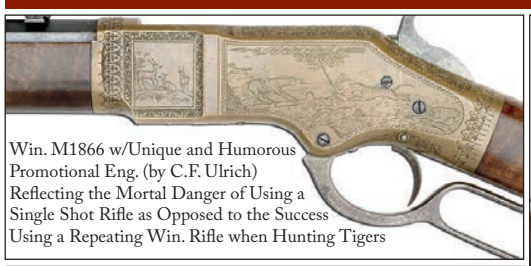
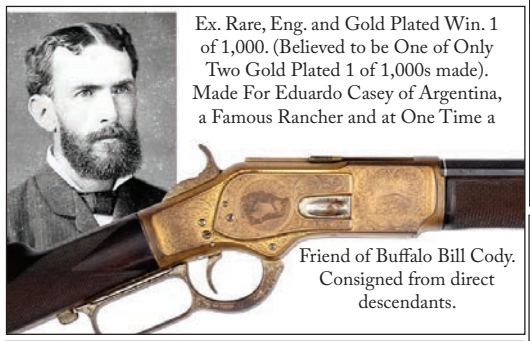
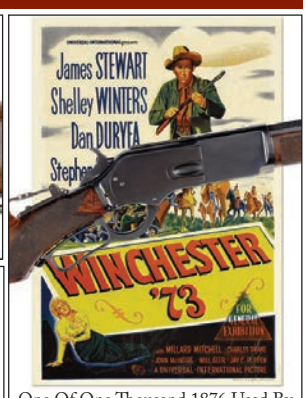


Win. M1866 w/Unique and Humorous Promotional Eng. (by C.F. Ulrich) Reflecting the Mortal Danger of Using a Single Shot Rifle as Opposed to the Success Using a Repeating Win. Rifle when Hunting Tigers



Ex. Rare, Eng. and Gold Plated Win. 1 of 1,000. (Believed to be One of Only Two Gold Plated 1 of 1,000s made). Made For Eduardo Casey of Argentina, a Famous Rancher and at One Time a Friend of Buffalo Bill Cody. Consigned from direct descendants.



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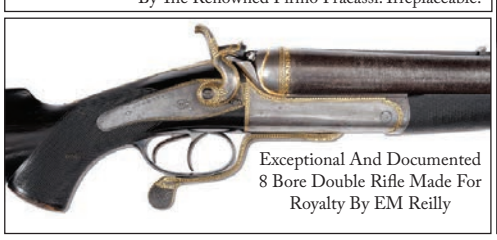

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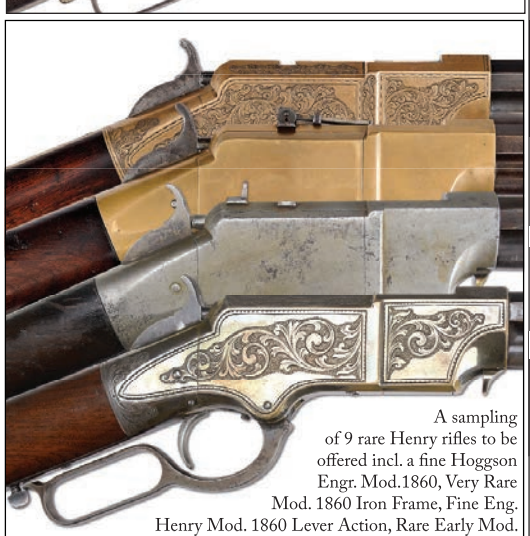

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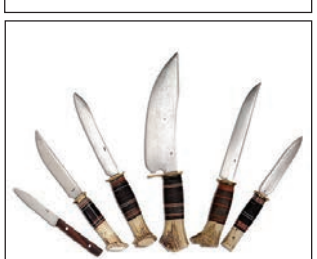

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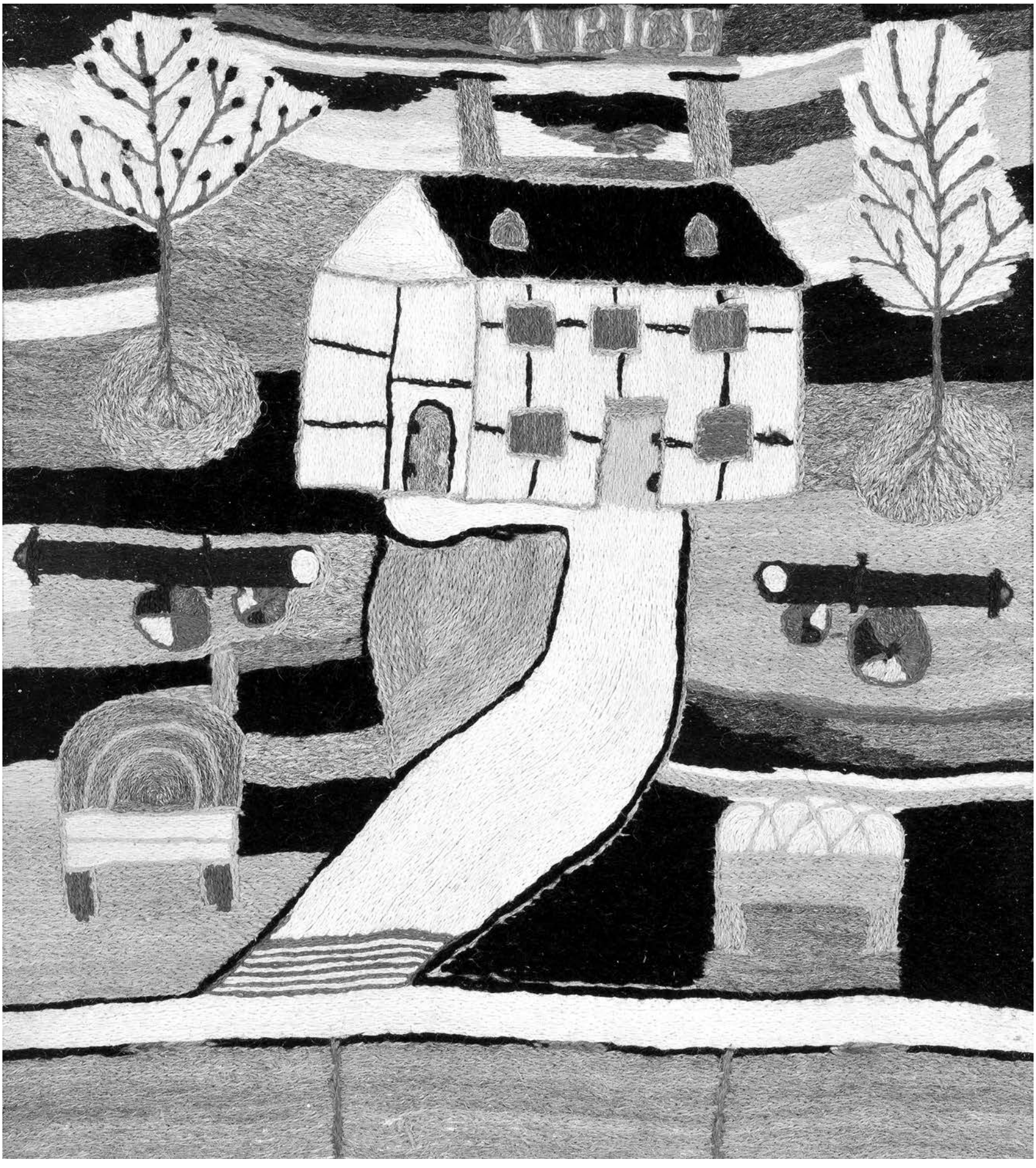

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EDITORIAL

A BUYER'S PREMIUM

Buyer rewards programs have been used with credit card companies, hotels, airlines, restaurants, and other businesses for years. Now Kagin's Auctions of Tiburon, California, is extending an offer to buyers at auction.

The numismatic firm has announced the implementation of the Kagin's Auctions Loyalty Program. All purchasers will be entitled to a credit against any future purchases in a Kagin's Auctions sale, in the amount of 1% of the total purchase prices paid (hammer plus buyer's premium, not including taxes or other charges). The credit will extend to the next two Kagin's auctions or a period of one year, whichever is longer. Kagin's charges a 17.5% buyer's premium.

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We like the idea, but it's going to translate much better to a coin auction house—where multiples are offered—than to a business that specializes in art and antiques. The draw at auctions continues to be the objects, many of which are singular examples, rather than the terms of the auction house. Still, kudos to Kagin's Auctions for rewarding buyers.

S.C.P.

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LETTERS TO THE EDITOR
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DIGITAL EDITION
For temporary access to this month's digital edition and our Prices Database, please use customer number 271519 and password aprtemp at www.MaineAntiqueDigest.com.

The Meeting Place

Correction

CORRECTION

Joshua and Rachel Gurley, the children of the late Nan Gurley, have announced the New Deerfield Antique Show to be held at the Deerfield (New Hampshire) Fairgrounds on Monday, August 7, at the beginning of Antiques Week in New Hampshire. The show will be open from 10 a.m. to 4 p.m.; admission is $10, with no early buying. More information is available online (www.gurleyantiqueshows.com) or by calling Joshua at (207) 229-0403 or Rachel at (207) 396-4255.

The "Americana Celebration" show, promoted by Peter Mavris, widower of Nan Gurley, will be held on August 8, 10 a.m. to 5 p.m., at the Douglas N. Everett Arena in Concord, New Hampshire. Mavris promotes shows under the name Peter Mavris Antique Shows. More information can be found online (www.petermavrisantiqueshows.com) or by calling (207) 608-3086.

Letters

ANOTHER SAD LOSS, TIMOTHY GAUDET

To the Editor:

I knew Tim Gaudet from the early '80s from when we did the Bornstein shows in Massachusetts and from doing Union, Maine, when he and Polly Thibodeau and Polly's friend David were in the next space to me on the field for some years. When he moved to West Palm Beach, he asked if he could have a table in my tent at Renninger's Extravaganza in Mt. Dora, Florida. He was a big help with the tent and so friendly and personable with the customers.

When I moved into a pavilion, Tim came too. On the way to Mt. Dora, he would often buy a basket of strawberries from a farm stand and offer them around.

He was a mentor to my patchy knowledge of glass and would willingly share his experience. He had collected Royal Bayreuth china and attended shows and auctions and the Montsweag Flea Market in Woolwich, Maine, from the age of 14. He was a kind and helpful person who never spoke badly of anyone. He gave me a subscription to *M.A.D.* every Christmas, and after he moved back "home" to Maine, we e-mailed frequently, discussing the shows, the weather, and politics. A friend of mine needed to sell something special he had found, and Tim took it to Union and Blue Hill and successfully sold it and was reluctant to take an adequate commission. He traded on eBay and did Maine shows and Brimfield. He was the librarian at Lisbon Middle School and enjoyed teaching.

Tim, you were a special person, and we will all miss you.

Margaret J. Yarranton
New Smyrna Beach, FL

J & J HAS NEW OWNER

To our dealers, our friends,

We want *you* to be among the first to know that after more than 55 years of being operated by the same family, J & J Promotions Antiques and Old Collectibles Show (originally Gordon Reid's Outdoor Antiques Market) has a new owner. The business and property have been sold to Rusty and Kate Corriveau. Rusty and Kate are the former owners of Crystal Brook, which is across from the J & J Auction Acres property.

While the sale was being negotiated, one of Gordon Reid's daughters, Jill Lukesh, passed away. The operation of the show has been continued by Judy (Jill's sister) and Jake Mathieu, Judy's daughters, Laurie and Jill, as well as Pete Lukesh (Jill's husband). We will all be working with Rusty and Kate to ensure that the same quality and organization continues, beginning with the May show. The deposits, contracts, website, e-mail, and business phone number (413-245-3436) will remain consistent.

While this has been a very difficult decision, the time has come for a transition. Judy, Jake, and Pete may now relax. The entire family, descendants of the originator of the outdoor antiques show in Brimfield, wish to express our thanks to everyone who has supported us throughout our 40-plus years of operating J & J Promotions. We hope that you will continue to enjoy your antiques and old collectibles selling/buying experiences with Rusty, Kate, and their family.

Jake and Judy Mathieu
Pete Lukesh
Laurie Prescott and her family
Jill Mathieu and her family

Obituaries

ELIZABETH FLOOD MORROW

Elizabeth Gaucas Flood Morrow, a trailblazing woman journalist who spent seven decades covering the New York State Legislature, died on Wednesday, December 14, 2016, at Memorial Hospital following a brief illness. She was 83. She often wrote for *Maine Antique Digest* using the byline Betty Flood.

Morrow was the daughter of B. Ralph Gaucas and Mary Ann Reid Gaucas of Albany, New York. She was a graduate of the Academy of the Holy Names and attended Russell Sage College.

She was a mentor to countless young women who worked in her office as legislative correspondents at Cuyler News Service and was a fixture in the Capitol as the longest tenured Albany journalist. She began by covering Governor Averell Harriman in 1957 and continued to go to work at the Capitol pressroom until shortly before her death. She covered the administrations of nine successive governors, including Governor Mario Cuomo and his son, Governor Andrew Cuomo. Her profiles included a 1981 *New York* magazine cover story, "The Governor's Lady," about Governor Hugh Carey's wife, Evangeline.

Morrow was a sharp questioner of politicians at press conferences. In April 2016 she was among the reporters packed shoulder-to-shoulder in a cramped press pen at Donald Trump's raucous preprimary rally that filled the Times Union Center.

She worked as a reporter for years at the Capitol before women were permitted to become members of the Legislative Correspondents Association, primarily writing for financial and trade publications. She was interviewed by the *New York Times* in 2008 for a story on the hard times the news business was beginning to experience.

"I worked for *The American Banker*. Gone," she told the *Times*. "I worked for *The Bond Buyer*. They're gone, too."

Her stories filled the pages of various publications, including *Women's Wear Daily*, *W*. *Palm Beach Society*, the *Daily Racing Form*, Reuters, the *Insurance Advocate*, and *Empire State Report*. She also chronicled the Saratoga, New York, social scene in August and made many lifelong friendships as a result.

In 1966 Morrow cofounded the Women's Press Club of New York, which advances the professional interests of women in the media and communications professions and awards scholarships to aspiring women journalists. She was inducted into the press club's Hall of Fame, and she sponsored a scholarship for aspiring female college journalists.

After starting the club, she organized a public debate and scholarship fund-raiser in 1971 on the topic of "Women's Liberation—What Else?" with Barney Fowler, a columnist for the *Times Union*, who was introduced as "a leading male chauvinist of the Albany press corps." His debate opponent was author Betty Friedan, the cofounder and first president of the National Organization for Women.

She was a patron of the National Museum of Racing and Hall of Fame and helped restore Ten Broeck Mansion in Albany. She served on the boards of the Visiting Nurses Foundation in Albany and her alma mater, Academy of the Holy Names in Albany.

In addition to her passion for news, Morrow was an avid antiques dealer, buying and selling pieces right up until she was hospitalized. Her love of antiques was sparked by a gift from her sister Catherine, and led her to hundreds of shows across the Northeast and the South. In recent years she moved her shop from Kinderhook to Ballston Spa, New York.

She was predeceased by her husband, Gerald Morrow, an Albany food broker and businessman; brothers, John and Joseph Gaucas; and sisters, Ann Gaucas Crounse, Alice Gaucas Barnes, and Catherine Gaucas. She is survived by a nephew, James R. Gaucas.

PAUL JOSEPH FREDYMA

Paul Joseph Fredyma of Contoocook, New Hampshire, and previously of Hanover, New Hampshire, passed away on Friday, February 10, after a short illness, with family members at his side at Valley Terrace Assisted Living, White River Junction, Vermont.

Fredyma was born in 1922 in Suncook (Pembroke), New Hampshire, to Thomas E. and Nora (Shenkowsky) Fredyma. He graduated from Epping High School and was a member of the Civilian Conservation Corps (CCC) before attending the University of New Hampshire in 1941. He was drafted into the United States Army and was attached to the 301st Infantry, 94th Division, 3rd Army, as an expert marksman. Fredyma served in combat during the Northern France and Rhineland campaign before being taken prisoner in March 1945 in Zerf, Germany. For his service, he was awarded the Bronze Star medal, Purple Heart, Good Conduct Ribbon, Europe-African-Middle Eastern Theater Ribbon with two service stars, and Combat Infantry Badge. Fredyma was honorably discharged from the Army in July 1945. He graduated from Dartmouth College in 1948 and married Marie-Louise Friedman in 1949.

Fredyma initially resided with his wife and children in Hartford, Vermont, where he worked as a high-school science teacher. In 1957 he moved his

family to Hanover, where he resided for most of his life. He worked with his wife in her antiques business, Marie-Louise Antiques, until 2010. Paul and Marie-Louise were early researchers of antique silversmiths and published seven books on New England silversmiths and clock- and watchmakers. He was a cabinetmaker and craftsman. He was also active in real estate and land development for over 50 years.

Paul and Marie-Louise were married for over 60 years, until her death in 2010. Fredyma was also predeceased by his parents, five sisters, and two brothers.

He is survived by his daughter, Jane Raymond (James - predeceased in 1986) of New Port Richey, Florida; sons James (Judith) of Contoocook, New Hampshire, John (Diana) of Cape Coral, Florida, and Jack (Julia) of Dover, New Hampshire; grandchildren Christian Nardi of Hopkinton, New Hampshire, Lindy (Fredyma) Gonzalez of Cape Coral, Florida, Lori (Fredyma) Crouse of Cape Coral, Florida, Christina Raymond of New Port Richey, Florida, Tracey Fierro of New Port Richey, Florida, CPO Timothy Raymond, USA, of Guam, and Christopher Raymond of Tampa, Florida; great-grandchildren including Emma Fredyma of Hopkinton, New Hampshire, and others in Florida and Guam; sister Helen Sabean of Concord, New Hampshire; and sister-in-law Lorraine (Emond) Fredyma of Pembroke, New Hampshire.

The family would like to express its sincere appreciation to the staff of Valley Terrace Assisted Living for the care provided to him during his recent illness.

Donations in Paul J. Fredyma's memory may be made to the Upper Valley Humane Society, 300 Old Route 10, Enfield, NH 03748 or to a charity of one's choice.

TIMOTHY GAUDET

Timothy Gaudet of Lisbon, Maine, passed away suddenly on February 17 from an apparent heart attack.

He was born in Bath, Maine, the son of Lorraine T. Gaudet. After graduating from Morse High School, class of 1971, Gaudet earned his bachelor's degree from the University of Maine, Machias. He taught school for many years in Bath. Later, Gaudet moved to West Palm Beach, Florida, and was a teacher with the Palm Beach County School Department. Later he returned to Maine, where he was employed at Lisbon Middle School and ran the school's library. He was well liked and respected by the staff and students, and he often spoke of his teaching and the projects he undertook there.

Gaudet's other interest and love was antiques. He was a knowledgable and respected antiques dealer, specializing in Royal Bayreuth and cut-glass products. He actually started buying and selling antiques when he was just 11 years old. He was written up in the *Maine Antique Digest* as a specialist in this area. He displayed his antiques at several consignment shops and antiques shows. Gaudet

was well known in Maine and Brimfield, Massachusetts, where he did shows. He also had an active eBay account, where he bought and sold many items. He could look at a piece of cut glass and tell you almost exactly what it was worth, where it was made, and by whom.

He had many friends throughout Maine. He loved Halloween, when he would dress up in a funny costume and attend a party with friends, usually taking the award for most original costume. He loved going to Portland and having the fried haddock dinner at Becky's Diner.

Gaudet decorated his home in style for the holidays, and though he did not like the cold weather, he made his home festive and warm.

He was predeceased by his parents and brother, Tyler Gaudet.

There will be a celebration of his life during the summer, a date to be announced, and his ashes will be interred in his family plot in Down East Maine.

LYNDA BJORNBERG GEARY

Lynda Bjornberg Geary passed away peacefully on February 12 in Ridgefield, Connecticut. Geary was born in 1942 in North Haven, one of ten children of John Harold and Frances Blakeslee Bjornberg. She was married for 36 years to Robert H. Geary, the love of her life.

A longtime resident of Madison, Connecticut, where she raised her children, she lived briefly in Woodbury before moving to Ridgefield. She was an antiques dealer and was passionate about participating in antiques shows. She was well known and regarded for her creativity.

Geary was predeceased by her husband, Robert, and son James Edward Geary. She is survived by her daughter, Susan Geary Cragin (Michael); sons Robert James Geary (Debbie), Stephen Cooper Geary (Lauren), David Hitchcock Geary (Renee), Brent Blakeslee Geary; and 11 grandchildren. Love for family and her spirituality were guiding forces in her life. She will be missed and remembered dearly.

Memorial donations may be made to Regional Hospice, 30 Milestone Road, Danbury, CT 06810.

MARGARET T. BRZOSTEK

Margaret Thomas Brzostek, 85, of Phoenix, New York, passed away on February 25. She was a hardworking, God-loving, and family-loving person who will be deeply missed by her family. Brzostek grew up in Granby, New York, and graduated from Fulton High School (class of '49). She was a hand liner at Syracuse China, and while she worked at Nestlé's, she started the Second Time Around Antique Shoppe. For nearly 50 years, she was a businesswoman. As president of Brzostek's Auction Service, founded in 1978, she loved making house calls and helping people.

Brzostek was a communicant of St. Mary's Church and a member of the Columbiettes. She volunteered at the Canal Museum and, after earning her auctioneer's license, ran many benefit auctions. Brzostek loved to sing, dance, play cards, and spend time with her family.

She was predeceased by her loving husband, Witold, and her siblings. She is survived by her daughter, Margaret O'Mara (Ken); sons Bernard (Wendy) and Paul (Jill); 12 grandchildren; and six great-grandchildren, who called her "Sittee."

PAM BOYNTON

We learned at press time that antiques dealer Pam Boynton of Groton, Massachusetts, passed away on Tuesday, March 7. Look for a full obituary in an upcoming issue of *Maine Antique Digest*.

ISOBEL HINCKLEY GLOVER

Isobel Hinckley Glover, 84, died on January 28 at home in New York City surrounded by her family. Glover was born in New York City in 1932 to Danah Bartlett and Julian Hinckley. She grew up in Cedarhurst, Long Island, New York, and attended Saint Timothy's School in Maryland and Pembroke College in Rhode Island. Passionate about all things visual, she worked in the fashion publishing industry before becoming an antiquarian. Glover spent many happy years in Litchfield, Connecticut, a favorite place since childhood.

With her husband, Price Perkins Glover, a well-known and respected collector of Americana, Isobel Glover founded Price Glover, Inc. on 57th Street in Manhattan in 1964. The couple became known for choice examples of 18th-century English pottery, pewter, and brass. Price Glover, Inc. regularly exhibited at the Winter Antiques Show in New York City, the Philadelphia Antiques Show, the Theta Charity Antiques Show in Houston, and the Ellis Memorial Antiques Show in Boston during the 1980s.

An authority on Anglo-Indian sconces and hanging lanterns, in particular, Isobel Glover conceived the idea of reproducing those fixtures with period lost-wax casting methods. This aspect of the couple's business became so successful that they added other lighting, establishing a sought-after collection of sconces, chandeliers, and hanging lanterns reproduced from period originals from their own collection. Continued by Isobel's daughter, Julie Glover Mitchell, the business supplies collectors, architects, and designers.

Glover served for many years on the board of directors of the National Antique and Art Dealers Association of America, conceiving and managing the group's cooperative advertising program, which allowed members to advertise at relatively modest cost in several of the day's leading antiques publications.

She was predeceased by her husband and her brother Daniel Bartlett Hinckley. In addition to her daughter, Julie, she is survived by her son, Jonathan Lyman Glover of Edina, Minnesota; their spouses; and grandchildren Eliot Davis Mitchell, William Hinckley Mitchell, Price Allan Glover, and Bartlett Hill Glover.

Donations may be made in her memory to the Democratic National Committee (https://my.democrats.org/page/contribute) or to the Livingston Ripley Waterfowl Conservancy in Litchfield, Connecticut, via the website (www.lrwc.net/supportus2) or by calling (860) 567-2062.

Dealer Associations

VADA

The Cabin Fever show celebrated its 40th year with another successful show. The weather was beautiful, and it brought out the shoppers! The dealers I spoke with reported good sales, and I was told that much furniture was sold—yeah! Trish Koptiuch, one of the Vermont Antiques Dealers' Association's (VADA) newest members, set up for her first show with Andy Gardiner.

March looks as if it will be a busy month. Two shows are coming up: Antiques in Schoharie in Schoharie, New York, on March 18 and 19, and the Lebanon Antiques Show and Sale in West Lebanon, New Hampshire, on March 19. Look for many VADA dealers at both shows.

Many of our dealers are on the road in March to other shows. Rick Fuller will be at the Country Antique Show in Danielson, Connecticut, on April 1. Tommy Thompson and Bonnie and Dave Ferris will also be in Danielson. Janice Goodwin, Jean Tudhope, and George Johnson will be doing the Woodsville Antique Show at the high school in Woodsville, New Hampshire, on April 1.

Don't forget to visit Pewter and Wood's website (www.pewterandwoodantiques.com) to bid on an item in the Alzheimer's Silent Auction to begin March 10. The auction will be on March 18. It's a very worthy and important cause; let's help Barb achieve her goal of $12,000 this year!

According to Greg Hamilton, contracts for the VADA show at Stratton Mountain in July will be mailed out soon.

Debbie and Jonathan Lang informed us that Lang Farm Antiques, Essex, closed at the end of February.

We are happy to learn from Linda Brown of The Cargill Collection that her husband, David Brown, is recovering from the heart attack he had. We missed him at the Cabin Fever Antiques Show.

Dick Vandell of American Decorative Arts, Canaan, New Hampshire, is not well, and we wish him a speedy recovery.

We were sad to learn that Jack Winner of Newfane, Vermont, died unexpectedly on February 5. Jack ran a successful shop, Jack Winner Antiques, for many years. Our condolences to his family.

Take a look at our website (www.vermontada.com) for information about VADA and to find a dealer, or like us on Facebook.

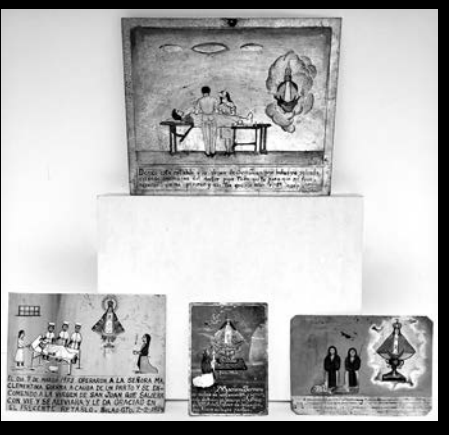
Happy antiquing and remember, spring will be here before we know it! Meanwhile, happy St. Patrick's Day!

Vesta Urband
vkurband@gmail.com

Seattle Folk Antiques

Here is a collection of four Mexican ex-votos from the early to mid-20th century. An ex-voto is an offering to a saint or divinity in gratitude or devotion, often for surviving a life-threatening event. These examples of Mexican folk art are usually hand painted on tin, although the largest here is painted on sheet iron. Sizes range from 6-3/4" by 4-3/4" to 10" by 12-1/4". The 1940s-1950s actress Anne Baxter was a collector of ex-votos, and I have several from her collection.

Color photos and prices of this and other newly listed items can be seen on our website. Call or email for additional color photos or to be added to our email update list of new items.



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MADA

Happy spring, everyone! Temperatures are rising, the snow is melting, and it's time to think about all things spring, including this year's Portland Flower Show, which is to be held at Thompson's Point in Portland from March 29 to April 2. Please, come see the Maine Antiques Dealers Association (MADA) booth with plenty of spring- and garden-related antiques to help refresh your home and to find out what MADA is all about.

We are always looking for dealers to participate in the Portland Flower Show. If you are interested in having items displayed or to volunteer your time in the booth, please contact Elizabeth DeSimone at (207) 646-0505 or e-mail her <edesimone@goosefareantiques.com> for more information.

The first Maine Antiques Dealers Association show was in Portland in 1928. In addition to the annual Coastal Maine Antiques Show in Damariscotta, the board is diligently investigating possible locations and dates for shows and special events. MADA hopes to make 2017 an exciting, educational, and prosperous year. Please stay tuned for more details. Check back next month and go to the MADA website (www.maineantiques.org) for more details as they develop.

It is with great sadness that we announce the passing of Tim Gaudet on February 17. Tim was a longtime member of MADA and was known for his expertise in 19th-century glass. He was born in Bath, Maine, and eventually taught school there. He will be missed.

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. If you would like to utilize this tool, please contact Samantha Stufflebeam, <sastufflebeam@gmail.com> or <maineantiques2016@gmail.com> for more information, instructions, and help with posting.

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

Coming soon! 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 members may have. If you have any questions regarding the website at any time, please feel free to contact Samantha Stufflebeam for assistance. See our board members page at the MADA website for contact information.

"It's not just about being better. It's about being different. You need to give people a reason to choose your business." ~Tom Abbott.

NHADA

The New Hampshire Antiques Dealers Association (NHADA) sends condolences to the friends and families of John Hart of Nimmo and Hart Antiques and Paul Fredyma of Marie-Louise Antiques, both longtime members of NHADA. Nimmo and Hart Antiques, based for over four decades in Middletown Springs, Vermont, was known for early English furniture and choice smalls. Paul and his wife, Marie-Louise, of Hanover, New Hampshire, were specialists and early researchers of antique silversmiths and published seven books on New England silversmiths and clock- and watchmakers. The knowledge contributed to the trade, by all of these dealers, was extensive.

Speaking of knowledge, please mark your calendars for a special exhibit at Discover Portsmouth, *Four Centuries of Furniture in Portsmouth*, opening Friday, April 7, and running through Sunday, June 18. Discover Portsmouth, 10 Middle Street, is open daily from March 18 through December 23, from 9:30 a.m. to 5 p.m. NHADA recently made a donation to Discover Portsmouth in support of its work in preserving and sharing New Hampshire history and antique artifacts.

NHADA members' shops have some fun events coming up. Thos. Bartlett Antiques & Oddments, Chichester, New Hampshire, will be having its "Sale-a-bration" from March 18 to 26, with wine and cheese on March 18 and 19. Thos. Bartlett is open seven days a week, 10 a.m. to 4 p.m. York Antiques Gallery, York, Maine, will be having its annual spring sale, April 1 through 9. York Antiques is open seven days a week, 10 a.m. to 5 p.m. Get a jump on your spring antiquing!

Work continues on the diamond anniversary show of NHADA, scheduled for August 10 through 12. A wine-and-cheese event for the public will be added this year on Friday evening from 5 to 7 p.m., plus special treats on Saturday as well. A reminder that attendees 30 years old and under are admitted to the show free on all three days.

I received an e-mail from Russ and Karen Goldberger of RJG Antiques, Rye, New Hampshire, who wanted folks to know that they will not be exhibiting at this year's show, as they are planning to sell and downsize their home this spring and anticipate being in the throes of moving during the show. We will miss them, but will be looking forward to their return.

NHADA welcomes two new members this month. From Hillsborough, New Hampshire, are Richard and Diane Angelo of Keystone Crossing Antiques, who specialize in 18th-century furniture and exhibit at the New Hampshire Antique Co-Op, Milford, New Hampshire. From Southampton, Massachusetts, are new members Mark McHugh and Spencer Gordon of Spencer Marks, Ltd., who specialize in fine antique and 20th-century silver. They exhibit at the Philadelphia Antiques Show, the Delaware Antiques Show, the Washington Winter Show, and the Baltimore Antiques Show.

As always, I welcome e-mail from all members at <lizk99@gmail.com> or text and phone calls at (603) 491-4225. Send me your news, please!

Liz Kingsley
North Road Antiques
Alexandria, NH

Seminars & Clubs

CAPE COD GLASS CLUB

The Cape Cod Glass Club will meet on Tuesday, April 4, in the Hirschmann Theatre at the Sandwich Glass Museum in Sandwich, Massachusetts, beginning at 1 p.m. The program, "How Can You Tell," will be led by Dorothy Hogan Schofield, curator of collections at the Sandwich Glass Museum.

The Boston & Sandwich Glass Company (1824-88) was best known for its pressed glass. It also employed many different glassmaking techniques in the manufacture of its products. Schofield will discuss some of these techniques.

The Cape Cod Glass Club, founded in 2000, is a not-for-profit chapter of the National American 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 the 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 Club 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 the co-manager, Betsy Hewlett Lessig, at <bheapg7@comcast.net>.

DISH CAMP 2017 AT EASTFIELD VILLAGE

Bringing together ceramic historians, archaeologists, and practicing potters, Dish Camp at Eastfield has been one of the first forums in which theory, research, and practical experience are studied together. Registration is now open for this summer's 2017 Dish Camp. The dates will be June 23 and 24. The topic is "British and American Historical Ceramics, Networks, Connections, and Influences."

There will be six lectures over the course of the two-day program. Katelyn Coughlan, archaeologist, Thomas Jefferson's Monticello, will give a

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lecture entitled "Beneath the Surface: A Glimpse at Ceramic Artifacts from Thomas Jefferson's Monticello." She will discuss ceramic use at Monticello and the wide variety of domestic and imported wares found across the plantation, highlighting the role that archaeology plays in understanding the acquisition of these ceramics by the Jeffersons and by the enslaved population.

Rob Hunter, editor of *Ceramics in America*, will return to speak after many years' hiatus. His topic is "Does Ceramic History Matter? An Evaluation of *Ceramics in America*." The presentation will review many of the highlights from 17 years of the journal and outline directions for the next decade of much-needed research.

Deborah Miller, archaeologist, AECOM, and Brenda Hornsby-Heindl, ceramics head at Jeffrey S. Evans & Associates, will present "Family, Form and Functionality: Potters and Pottery from Washington County, Virginia." They will discuss pottery made along the Great Road, where potters in the mountains and valleys of Southwest Virginia captured the spirit of American ingenuity through the rich pottery traditions of the area.

Hal and Eleanor Pugh, proprietors of New Salem Pottery, Randleman, North Carolina, will speak about "Quakers: The Muted Potters of Influence." They will explore the Quaker potters of North Carolina and the interrelationship of religion, family, marriage, and apprenticeship. Dish Camp is never complete without a demonstration, and the Pughs will demonstrate wheel throwing, pipe making, and slip decoration.

Andrew Richmond, president of Wipiak Consulting and Appraisals, will talk about "Potters and Pottery and Things That Go: Production, Trade, and Consumption in 19th-Century Ohio (and Beyond)." He will discuss the opening of the Northwest Territory in 1788 and how that brought waves of immigrants, including potters, from all points in America and beyond, as well as how the vast river system in the land that would become Ohio made it a prime spot for potters, and how the development of canals and railroads contributed to increased market connectivity.

Jonathan Rickard, a scholar and collector who worked with Don Carpentier to found Dish Camp 21 years ago, will speak on "Dipped Ware Discoveries," reviewing what we have learned about the manufacture and distribution of dipped ware (a.k.a. mocha) over the last 20 years.

Scott Penpraze of Historic Eastfield Foundation will be on hand to give a tour of Don Carpentier's pottery shop and demonstrate the production of molded and thrown wares.

A hearthside dinner is included in the weekend, and it is always a fun and delicious occasion. Food prepared from early 19th-century recipes is served in the Briggs Tavern, and there is often some singing and dancing for entertainment (sort of a Dish Camp talent show), so bring your voices and your guitars.

Dish Camp continues to be a unique experience. Students at Eastfield Village have come from as far as London and Alaska, as well as from all over the U.S. and Canada. Museum professionals representing large institutions such as Williamsburg, Cooperstown, Sturbridge, Upper Canada Village, and numerous other restorations and museum facilities have also studied at Eastfield Village. The mixture of novices, whose interests are their own old houses, and museum professionals, who are looking to expand their special skills, provides a dynamic opportunity to learn.

The lure of Eastfield is more than its curriculum. Students who take the classes at the village are encouraged to live there during their courses. This offers a special opportunity to understand the daily lives and work of the tradesmen of the preindustrial age. Meals may be cooked in the late 18th-century kitchens. Accommodations are rope beds with straw and feather ticks. Eastfield offers an opportunity to be with others—students and teachers—of similar interests. Most evenings there are gatherings in the Briggs Tavern and lively conversations in front of a warm fireplace.

Registration is on a "first come-first served" basis. The fee for Dish Camp is $465 and may be paid via Eastfield's PayPal account using <eastfield village@gmail.com> or mailed to Eastfield Village, Box 465, Nassau, NY 12123. Please make checks payable to the Historic Eastfield Foundation. A nonrefundable deposit of 50% of the tuition must accompany the registration, and the remainder must be received by Eastfield no later than three weeks prior to the commencement of the workshops, or the registrants will lose their space in class and their deposit. No refunds will be given after six weeks prior to that particular workshop. Eastfield reserves the right to cancel any workshop.

FAN ASSOCIATION OF NORTH AMERICA

Members of the Fan Association of North America (FANA), a national collector's group of hand fan enthusiasts, will be creating their own breezes as they hold their annual conference at the Cambria Hotel and Suites on the Magnificent Mile in Chicago, Illinois, from April 26 to 30. Fan lovers from across the country and beyond will have many opportunities to view and learn about historic and stylish hand fans during the four-day conference.

Highlights of the meeting will include viewing exquisite fans from the collections of the Art Institute of Chicago, the Field Museum, and the Chicago History Museum. Lectures on Imperial China treasures, ivory and the law, and lace fans will be held, and the use of fans in Tai Chi will be demonstrated. In addition, a members' fan sale will offer extraordinary antique fans, along with other unusual and interesting fans in all price ranges, which will be followed by a fun charity fan auction to benefit FANA's educational outreach efforts.

FANA welcomes new members who may join by visiting FANA's website (http://fanassociation.org). In addition to the annual meeting, member benefits include the FANA newsletter and the FANA journal. Also check out our discussions on Facebook at "Hand Fan Collectors." For further information, contact Kathryn Hanna at <westonkafan@gmail.com> or call (952) 200-9727.

WICA 2017 CONVENTION

The White Ironstone China Association (WICA) will hold its 23rd annual convention from May 4 to 7 at the Embassy Suites in East Syracuse, New York.

To start the weekend, there will be a convention welcome meeting on the evening of Friday, May 5. This will welcome any newcomers to the convention and give everyone time to reconnect with friends. Following this event, the Embassy Suites will offer complimentary drinks and snacks at the evening reception.

The guest speakers this year will be Jacqueline Beaudry and Jean-Pierre Dion from Canada. Beaudry has been director of an art gallery for 20 years, and Dion has been a professor at the Université du Québec in Montreal for 30 years. Both have an interest in Canadian ceramics. They will speak on whiteware of the 19th century in Canada. In addition, Mary Eikenhorst will display Canadian and English-made white ironstone that was potted for the Canadian market.

Come and join us for a weekend of information and several chances to purchase some very nice pieces of white ironstone china. You must be a member to attend. To join, please visit the WICA website at (www.whiteironstonechina.com).

The sale to be held on Sunday, May 7, from 9 to 10 a.m. will be the only event that will be open to the public.

THE CHINESE POTTERS' PALETTE

On Monday, April 10, the Connecticut Ceramics Study Circle will present "The Magic of Fire: The Chinese Potters' Palette," a three-part seminar by Robert D. Mowry, the Alan J. Dworsky Curator of Chinese Art Emeritus, Harvard University, Cambridge, Massachusetts. The seminar will be held from 9:30 a.m. to 3 p.m. at The Bruce Museum in Greenwich, Connecticut.

Mowry's three illustrated lectures will explore the origins of the color palette developed by Chinese potters over many centuries, as well as the many beautiful manifestations in objects of beauty and usefulness.

The first lecture will be "From Black and Brown to Celadon: Iron Oxide and Its Magic." By mass, iron occurs naturally in soil and clay and was easily discovered as a ceramic coloring agent. Chinese potters quickly learned to create celadon, or pale bluish-green, glazes.

The second lecture will be "From Royal to Navy: Cobalt in Its Glory." Cobalt entered the repertory of ceramic coloring agents in the Tang Dynasty (618-907), but widespread use occurred during the Yuan Dynasty (1279-1368), when potters at Jingdezhen, Jiangxi province, began to use it to embellish porcelain vessels, creating blue-and-white ware.

The third lecture will be "Seeing Red: Copper Glazes from Peach Bloom to Sang de Boeuf." Although used in making bronze during the earlier Shang Dynasty (c. 1600 B.C. - c. 1050 B.C.), copper was not used as a ceramic coloring agent until the Han Dynasty (206 B.C.-A.D. 220). In the Qing Dynasty (1644-1911), potters revived interest in underglaze painting in copper red and achieved success with pieces whose painted designs boast perfect color, fine lines, and hard edges.

Admission for members is $95; for students with valid ID and members of ceramics organizations, $110; and for nonmembers, $135. A gourmet box lunch will be provided. Space is limited.

For reservations and information, contact via e-mail at <marylin.chou@gmail.com>, call (203) 863-9655, or visit the website (www.ctcsc.org).

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ISAMU NOGUCHI: A MODERN MOMENT

On Monday, April 3, the Greenwich Decorative Arts Society presents "Isamu Noguchi: A Modern Moment," a lecture by Jenny Dixon, director, The Isamu Noguchi Foundation and Garden Museum, Long Island City, Queens, New York. The lecture will begin at 1:15 p.m. at The Bruce Museum in Greenwich, Connecticut, with refreshments immediately following.

Isamu Noguchi (1904-1988) is among those who gave definition to mid-20th-century Modernism. Yet his protean production as an artist and designer went far beyond the constraints of a single discipline, as was characteristic of his time. His oeuvre encompassed set design, playgrounds, parks, plazas, sculpture, furniture design, and *akari*.

The son of an American intellectual and a Japanese poet, he considered himself a global artist and introduced a postwar East-West conversation into the cultures he was a part of. With no heirs and wanting to be understood for his life's work, he founded his own museum in 1985, which is dedicated to his own work. Many think that the museum itself is one of Noguchi's greatest works and accomplishments.

Jenny Dixon joined The Isamu Noguchi Foundation and Garden Museum as director in April 2003. Since that time, she has consolidated the museum and foundation into a single entity, popularly known as The Noguchi Museum, and greatly expanded public awareness of the museum and of Isamu Noguchi's production.

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

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Doing the Midwest Antique and Art Show, Cedar Rapids, Iowa, Sunday April 2.

WALTER ISAACSON TO SPEAK

The Greenwich Historical Society will host historian, journalist, and best-selling author Walter Isaacson for a reception, book signing, and dinner on Thursday, April 20. Isaacson's presentation will draw from his highly acclaimed book, *The Innovators: How a Group of Hackers, Geniuses and Geeks Created the Digital Revolution*, which examines the fascinating and creative personalities whose genius and imagination resulted in the creation of modern computers and the Internet, and the crucial role that collaboration and teamwork played in the rise of the digital age.

Isaacson will discuss the contributions of luminaries such as Bill Gates and Steve Wozniak, and shed light on lesser-known but important figures such as Ada Lovelace, the English mathematician and daughter of Lord Byron, and Alan Turing, the World War II cryptanalyst, theoretical computer scientist, and subject of the historical thriller *The Imitation Game*.

Walter Isaacson is president and CEO of the Aspen Institute. He formerly served as chairman and CEO of CNN and was the editor of *Time* magazine. His list of best-selling biographies includes *Steve Jobs*, *Einstein: The Life of a Genius*, *Benjamin Franklin: An American Life*, and *Kissinger: A Biography*.

Program tickets are $375 each and include cocktails, book signing, dinner, and lecture. Patron-level tickets are $1000 each and, additionally, include a pre-event meet-and-greet with the author, preferred seating, and a gift bag. Proceeds will support the Greenwich Historical Society's fund for program enrichment, which supports and sustains educational initiatives, exhibitions, public programs, digital collections, and preservation initiatives.

The lecture will be held at the Greenwich Country Club in Greenwich, Connecticut, from 6:30 to 9 p.m. For tickets, visit the website (www.greenwichhistory.org) or call (203) 869-6899, ext. 10.

FOLK ART EXPLORERS: TRIP TO SANTA FE AND ALBUQUERQUE

The American Folk Art Museum is sponsoring a five-day trip to Santa Fe and Albuquerque, New Mexico, to explore New Mexican folk art, May 19-23.

Highlights of this trip will include a special tour of *No Idle Hands: The Myths & Meanings of Tramp Art* at the Museum of International Folk Art with curator Laura Addison, a tour of the home and studio of Georgia O'Keeffe in Abiquiú, a stop at El Santuario de Chimayo, studio tours of well-known New Mexican artists, and meals at five-star restaurants.

The $2600 ticket price ($300 additional for a single supplement) includes round-trip flight from LaGuardia Airport; deluxe hotel accommodations for four nights with porterage; ground transportation for excursions throughout Santa Fe, Abiquiú, Chimayo, and Albuquerque; Friday dinner, Saturday lunch and dinner, Sunday lunch, Monday lunch, and Tuesday breakfast; and museum tours. Taxes and gratuities are included.

For questions, please contact Rebecca Kaplan at <rkaplan@folkartmuseum.org>.

ROBERT STORR LECTURE

The Salmagundi Club, 47 5th Avenue, New York City, will feature a talk and book signing by painter, critic, museum man, and exhibition-maker Robert Storr. He is the author of *Intimate Geometries: The Art and Life of Louise Bourgeois*, copies of which will be available for sale.

From 1990 until 2002, Storr worked at the Museum of Modern Art in New York City, where he was curator and then senior curator in the department of painting and sculpture. Storr is the recipient of five honorary doctorates and awards from organizations including the International Association of Art Critics and the Archives of American Art. In 2000 he was made *chevalier des arts et des lettres* by the French Ministry of Culture and was later promoted to officer of the same order. He lives and works in New Haven, Connecticut, and Brooklyn, New York.

Intimate Geometries: The Art and Life of Louise Bourgeois is the first comprehensive survey of Bourgeois's oeuvre and biography, and a unique critical evaluation of the intertwining of the two. Robert Storr, acknowledged as Bourgeois's leading interpreter, worked closely with the artist on this book for some 20 years. Storr describes her sometimes fitful but extraordinarily long and prolific career and explores the many metamorphic aspects of the work to which the alternating currents of her imagination gave rise.

The dinner will be held on Wednesday, March 22. There will be a cash bar in the parlor at 5:30 p.m.; the main gallery lecture will be at 6:30 p.m.; and the buffet dinner will be at 7:30 p.m. in the dining room. The fee is $65 per person including tax. Reservations are required. For reservations, call (212) 255-7740 or e-mail <Mpagan@salmagundi.org>.

SCRIMSHAW WEEKEND

The New Bedford Whaling Museum in New Bedford, Massachusetts, will host the 29th annual Scrimshaw Weekend, May 12-14. With more than 5000 scrimshaw objects in the museum's collection, it is the ideal venue for Scrimshaw Weekend, the world's only forum devoted to the indigenous shipboard art of whalers during the "Age of Sail." Founded in 1989, this event attracts enthusiasts from across the globe who gather to study, celebrate, and discover this unique and remarkable art form.

The eighth annual Nautical Antiques Show will be held on Friday, May 12, kicking off this year's Scrimshaw Weekend. The show features high-quality antiques from some of New England's most respected dealers. The antiques show will run from noon to 5 p.m., with early admission from 11 a.m. to noon. The show is free with regular admission to the museum and/or with the purchase of a ticket to Scrimshaw Weekend. Admission to the early-bird session is available for an additional $5.

Scrimshaw Weekend will officially begin on Friday, May 12, with a keynote presentation at 8 p.m. by Stuart M. Frank, "The John Fitzgerald Kennedy Scrimshaw Collection." Two full days of discovery, learning, and stimulating talks will follow. Weekend presentations will include "Medicalshaw: Aspects of Medical Practice in Scrimshaw Art"; "The *Catalpa* Scrimshaw," presented by scrimshaw artist Gary Tonkin; "What the Whalemen Wore"; "Scrimshaw in the London South Sea Whale Fishery"; "Scrimshaw in Tasmania," presented by Colin S. Thomas of Hobart, Tasmania; "The Art of the Yankee Whale Hunt"; "Annual Market Report"; and "Antique Scrimshaw Collectors Association Progress to Date."

Saturday night will include a reception, dinner, and book signings with Kenneth R. Martin, *Around the World in Search of Whales: A Journal of the Lucy Ann Voyage 1841-1844*; Stuart M. Frank, *Classic Whaling Prints and Ingenious Contrivances*; and Judith N. Lund, *American Offshore Whaling Voyages*.

Registration for the three-day Scrimshaw Weekend is $315 for New Bedford Whaling Museum members and $370 for nonmembers. Registration will include regular admission to the Nautical Antiques Show, all sessions Friday through Saturday, and dinner on Saturday evening. The Saturday dinner and evening program may be purchased separately for accompanying guests at $75 per person. Sunday's festivities will include an off-site field trip (TBD). There is an additional fee (TBD) for the Sunday field trip to cover the cost of transportation and lunch. Full scholarships are available to university-level students, supported by the generosity of Robert C. Eldred Co., Northeast Auctions, and Skinner, Inc.

For more information or to register for the event, call (508) 997-0046, ext. 100 or visit the website (www.whalingmuseum.org) and click on the programs tab.

PEWTER COLLECTORS' CLUB OF AMERICA

The spring meeting of the Pewter Collectors' Club of America (PCCA) will held May 5 and 6 and will include a special visit to the National Museum of American History in Washington, D.C. Over 100 pieces of select pewter from the museum's collection will be on view.

The headquarters will be the Tysons Corner Marriott, 8028 Leesburg Pike, Vienna, VA 22182.

An orientation session, "Introduction to Pewter," presented by Mel Wolf, will introduce beginning collectors, new members, first-time attendees, spouses, and friends to the world of antique pewter. This session is open to the public at no charge at 2 p.m. on Friday, May 5.

The Friday evening program will begin with a welcome and opening remarks by president Bette Wolf. Laura Simo, museum specialist, division of home and community life, will give us an overview of the National Museum of American History. Sylvia Sillers will show us her favorites in "Collector's Choice." Bill Snow will lead the always popular "Show-and-Tell" session where members may bring pewter for identification and/or discussion. Sales tables will be present.

On Saturday, the group will visit the special exhibit and museum galleries at the National Museum of American History. David Kilroy and Tom Madsen have selected 170 pieces of pewter from the museum's collection to view and discuss. After lunch, attendees will be free to visit the museum and other sites and places of interest in the area, such as the Daughters of the American Revolution Museum and the National Museum of African American History & Culture.

Sales tables will be present at the evening reception. Don Fennimore will share his favorites in "Collector's Choice." David Kilroy will present and lead a discussion of 19th-century sparking lamps. Members are encouraged to bring lamps for the discussion.

The PCCA is composed of individuals and institutions. Membership offers the opportunity to learn about pewter and its manufacture, makers, and marks. American, British, and Continental pewter are included.

For membership information, contact John and Fran Latch, membership chairpersons, PCCA, PO Box 536, Intervale, NH 03845-0536. Dues are $60 annually and include the *Bulletin,* a semiannual, scholarly, well-illustrated publication, and newsletters that include information about regional meetings, auction prices, and current news here and abroad.

For more information, check the website (www.pewtercollectorsclub.org).

CAPE COD ANTIQUE DEALERS ASSOCIATION'S ANNUAL SPRING SEMINAR

The Cape Cod Antique Dealers Association (CCADA) will host a day-long seminar featuring three outstanding presentations by noted experts covering a number of fascinating topics in the field of antiques.

The eighth annual spring seminar will be held at the Cultural Center of Cape Cod, 307 Old Main Street, South Yarmouth, Massachusetts, on Tuesday, April 25, from 8:30 a.m. to 3 p.m. Although primarily held as an educational opportunity for CCADA members, the seminar is also open to other members of the antiques community and the public at large who wish to gain additional knowledge on selected topics of interest.

This year the three topics, and the experts presenting them, are "The Art of Restoring Antique Paintings and Frames" by Ron Lindholm and Tracy Nee of Cape Cod Picture Framing and Restoration, Dennis, Massachusetts (Ron has 38 years' experience in custom framing and restoration, and his daughter Tracy has 17 years' experience); "The Decades of New England Glassmaking" by Jay Rogers, a well-known glass dealer who owns Rose Colored Glass, Ogunquit, Maine; and "Mysteries of the Pirate Ship *Whydah*" by Christopher Macort, director of the Whydah Pirate Museum in Yarmouth, Massachusetts, who will talk about the mysteries surrounding this 19th-century pirate ship that sank off Wellfleet.

The cost for the seminar is $25 and will include morning coffee and lunch, to be provided by the Cultural Center of Cape Cod. Advance registration is required by April 21. Call the cultural center at (508) 394-7100 or mail a check payable to CCADA to Barbara Adams, 289 Old Main Street, South Yarmouth, MA 02664. For additional information, contact Barbara Adams at (508) 760-3290.

SAVING WOMEN'S HISTORY THROUGH HISTORIC PRESERVATION

The Philadelphia History Museum will present a program, "Saving Women's History through Historic Preservation in Greater Philadelphia: Opportunities & Challenges" on Thursday, March 30, at 6 p.m.

The program will explore why and how area women have taken the lead in historic preservation and interpretation from house museums to Independence Hall and in the process saved women's history. The panelists will discuss the challenges and opportunities they and other women have and continue to face as they work to save places that tell women's stories. Panelists will include Hilary Iris Lowe, Ph.D., director, Center for Public History, assistant professor, history, Temple University; Sandra Mackenzie Lloyd, historian, Historic Philadelphia, Inc.; Kimberly Staub, collections and exhibitions manager, Betsy Ross House; and Kris Myers, program director, Alice Paul Institute.

Doors will open at 5:30 p.m., and the program will begin at 6 p.m. Admission for Philadelphia History Museum members and PhilaLandmarks members will be free; the fee is $8 for nonmembers. A light reception will follow.

Please register in advance. For more information, check the website (www.philadelphiahistory.org) or call (215) 685-4830.

FOUR CENTURIES OF PORTSMOUTH FURNTURE

Four Centuries of Furniture in Portsmouth will kick off the 2017 spring season (April 7-June 18) at Discover Portsmouth in Portsmouth, New Hampshire.

On the first floor of Discover Portsmouth's galleries, a loan exhibition of about 50 objects will interpret furniture made and used in Portsmouth as art and history, starting with the joined furniture of the 17th century, through the Colonial and Federal periods of Portsmouth's heyday of cabinetmaking, and finishing with the revival styles of the 19th century. The exhibition will conclude with examples from the Arts and Crafts and studio movements, including an important rocker from Rock Rest, furniture used at the Portsmouth Peace Treaty in 1905, and a few modern examples of locally owned and retailed works of the 20th and 21st centuries. Changes in how furniture has been regarded over time will be explored, including the transition from its role as a symbol of status and wealth, as well as the evolution of Portsmouth from a furniture-making center to a primarily retail market.

According to curator Gerald W.R. Ward, "We're excited about the broad, diverse audience this two-part show will bring—the first-floor exhibition may more likely draw the traditional decorative arts crowd of collectors, dealers, and scholars, while the contemporary craftsmanship and woodworking featured in the balcony would draw craftsmen, decorators, and interior designers."

There will be a free lecture series, beginning with "From Joiner to Cabinetmaker: Early Furniture from the Seacoast" by Gerald W.R. Ward and Hollis Brodrick on Thursday, April 20, 5:30 to 6:30 p.m.; doors open at 5 p.m. Ward, curator of the exhibition, and Brodrick, a noted Portsmouth antiques dealer, will present an overview of the show in a brief lecture followed by an informal gallery tour. The evening will offer an opportunity for close and in-depth study of several key pieces in the exhibition, particularly those from the late 17th and early 18th centuries, from several perspectives.

"Perspectives on Contemporary Studio Furniture: An Afternoon with the New Hampshire Furniture Masters" will be held on Sunday, May 7, from 2 to 4 p.m. The New Hampshire Furniture Masters Association is a select group of artists devoted to fine design and craftsmanship. In this event, several of the masters will explore the inspiration and process behind their works in a fast-paced and concise format of 20 images presented at 20 seconds each. It will be an event not to be missed by furniture makers and enthusiasts, amateur and professional alike.

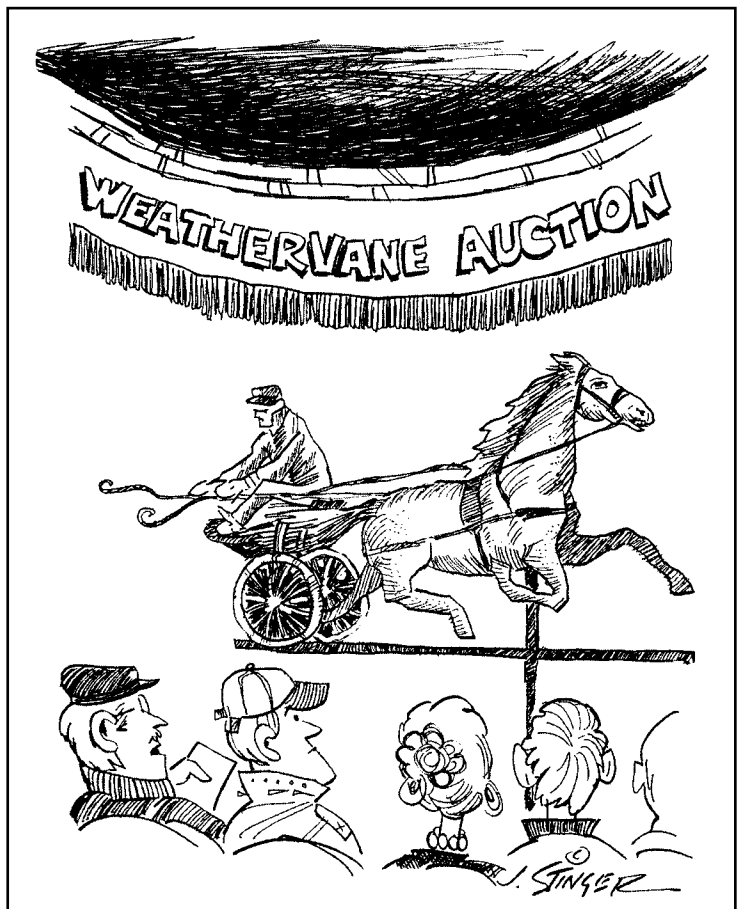
"Collecting Portsmouth Furniture within a Changing Marketplace" will be presented by Brock Jobe, professor of American decorative arts emeritus, Winterthur Museum, Garden, and Library, Winterthur, Delaware, on Thursday, May 18, from 5:30 to 6:30 p.m. Since the recession of 2008 and even before, the market value of much antique furniture has plummeted. What happened? Why did it happen? What does the future hold? Jobe will bring his unparalleled knowledge of the field to bear on a review of the antiques scene of the past two decades and to offer hope to those who collect or are simply interested in early American furniture, especially from the Portsmouth area.

"Master and Apprentice: The Mystery of Who Trained Portsmouth Cabinetmaker Langley Boardman" will be presented by Johanna McBrien, founding editor-in-chief, *Antiques & Fine Art* magazine, on Sunday, June 4, at 2 p.m. Johanna McBrien has served as a contributing author on several books and as an authority on American decorative arts for major auction houses, antiques dealers, and *Antiques Roadshow*. She is a regular lecturer at major museums across the country, and her discoveries about Portsmouth's cabinetmakers have changed our understanding about the transfer of style and skill from one craftsman to another.

"Sixty Years of Antiquing in the Piscataqua Area" by Ron Bourgeault, Northeast Auctions, will be offered on Thursday, June 15, from 5:30 to 6:30 p.m. Bourgeault, the legendary figure and principal of Northeast Auctions in Portsmouth, will offer a look at the collecting and connoisseurship of seacoast-area furniture and other works of art, based on his unique perspective and unparalleled experience in the New England and national marketplace.

An accompanying exhibition catalog has been generously underwritten by Craig and Alison Jewett, and the Jewett family.

All lectures will take place at Discover Portsmouth, 10 Middle Street, Portsmouth, New Hampshire. For more information, call (603) 436-8433.

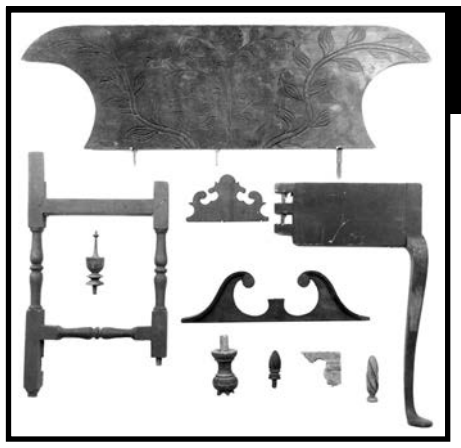


"I hear this one had some recent restoration."

Help Needed

WHAT IS IT?

Does anyone know what this is? Please contact Terry Hamrick at <tryham69@yahoo.com> or call (817) 905-8564. It has square nails, and looks like salt brine, perhaps from ocean water.



Fragments

Philadelphia Man Charged with Interstate Transportation of Stolen Print

Gerald Garrett, 58, of Philadelphia, Pennsylvania, was charged on February 28 with the interstate transportation of stolen property in connection with the theft of a signed LeRoy Neiman print of Muhammad Ali from the Muhammad Ali Center in Louisville, Kentucky.

If convicted, the defendant faces a maximum possible sentence of ten years' imprisonment.

Auctionata Files for Insolvency

Online auction house Auctionata (www.auctionata.com) filed for insolvency on March 1. "Our business operations will discontinue," an e-mail from the firm read.

The firm, based in Germany, had tried to find financing. On February 1 Auctionata had sent an e-mail stating that the firm had filed for preliminary insolvency on January 16 to "enable an internal restructuring of its assets. We have defined a plan to continue the business and to emerge from this phase as a stronger company."

ACC Grant

To encourage new research in the field of ceramics, the American Ceramic Circle awards annual grants to individuals to provide assistance for costs associated with scholarly research that reflects the general interest of the members. Grant amounts vary depending on the project, but do not exceed $5000 and are not intended for projects involving commercial profit. Successful applicants are required to submit the results of their completed research to the ACC in the form of a paper, which may be published in the *ACC Journal*. Grantees may also be invited to speak at a future ACC symposium.

Grant applications for 2017 are due on April 1. More information and grant applications are available online at (www.americanceramiccircle.org/grants.html).

Chait Indicted in Smuggled Rhinoceros Horns Case

Jacob Chait, 34, who served as the head of acquisitions and auctioneer of I.M. Chait, a gallery and auction house in Beverly Hills, California, appeared on February 21 in Manhattan federal court in New York to face charges of conspiring to smuggle rhinoceros horns, in violation of the Lacey Act. A one-count indictment charging Chait was returned by a federal grand jury on February 15.

According to the indictment, from approximately 2008 to 2012, Chait and his co-conspirators purchased rhinoceros horns and taxidermy mounts in the U.S. and sought to sell them to foreign buyers in private deals. There were at least eight separate deals or attempted deals involving 15 rhinoceros horns worth an estimated $2.4 million. This included one alleged incident in which Chait himself smuggled two endangered black rhino horns to China in his luggage. Rhinoceros horns are worth more per pound than gold because of the high demand in Asia and increasing scarcity of supply.

Chait is charged in one count of conspiring to smuggle rhinoceros horns and to violate the Lacey Act. The charge carries a maximum penalty of five years in prison.

"The defendant and his co-conspirators are alleged to have engaged in a scheme to illegally traffic in the horns of highly protected rhinoceros," said Acting Assistant Attorney General Jeffrey H. Wood. "Illegal wildlife trafficking is a serious crime under federal law and should be vigorously prosecuted."

On June 22, 2016, the defendant's older brother Joey Chait, the senior auction administrator of I.M. Chait, was sentenced by the Honorable J. Paul Oetken to one year and one day for conspiring to smuggle wildlife products made from rhinoceros horn, elephant ivory, and coral with a market value of at least $1 million, and to violate the Lacey Act.

In 2012 Jacob Chait, billed as "Jake Chait," appeared on *Final Offer*, a show aired on the Discovery Network. The show is not currently on the network's schedule.

Judge Rules in Basquiat Case

On February 27 Judge Charles E. Ramos ruled in favor of Michael P. Schulhof in his suit against art curator and consultant Lisa Jacobs of New York City. Schulhof alleged that Jacobs had skimmed $1 million off the sale of *Future Sciences Versus the Man* by Jean-Michel Basquiat (1960-1988) in a 2011 deal.

According to court documents, Schulhof is the executor of the estate of his mother, Hannelore Schulhof. From 1998 until Schulhof's mother's death on February 23, 2012, Jacobs had worked as a curator and advisor for her.

On October 25, 2011, Michael Schulhof and Jacobs signed an agreement; Jacobs was to find a buyer for *Future Sciences Versus the Man* for a minimum price of $6 million in exchange for a $50,000 fee. Schulhof stated that he entered into the agreement in his capacity as executor of the estate.

The agreement provided that Jacobs was "not to accept any fee from the purchaser, in cash or in kind." Jacobs was also supposed to contact Schulhof before approaching any prospective purchaser and not supposed to present or seek purchase offers below $6 million without written confirmation of a lower price.

Jacobs claimed that before that agreement, she and Mrs. Schulhof had entered into a separate agreement that entitled her to a "buyer's premium." The judge disagreed, noting, "Jacobs has not set forth any admissible concrete evidence supporting the existence of this agreement."

On November 1, 2011, Jacobs met with art dealer Amy Wolf and told her the asking price of the artwork was $6.5 million. The next day they had a sale agreement of $6.5 million. On November 4 Wolf asked Jacobs to send her an invoice. On November 5 Jacobs told Schulhof she had a potential buyer for the work.

"On November 7, 2011, Jacobs informed Mr. Schulhof by e-mail that she 'was able to get the [buyer] up to $5.5 million. We have a firm deal,'" the judge's ruling reads.

Schulhof agreed to the $5.5 million offer. "Jacobs," the judge wrote, "suggested the transaction be structured as a two-step process, stating that the buyer wanted to remain anonymous. Honoring such request, Mr. Schulhof sold the Work to Jacobs for $5,450,000, and Jacobs was to immediately resell it to Wolf for a purported $5.5 million."

On November 11, 2011, Jacobs executed a contract with Wolf to sell the work for $6,500,000. After getting the $6.5 million, Jacobs wired $5,450,000 to Schulhof. "It is undisputed that Mr. Schulhof was never informed that Jacobs received a profit of $1 million in connection with the sale of the Work or that the buyer had accepted the $6.5 million offer," Judge Ramos wrote.

Almost one year later Schulhof discovered that the price was actually $6.5 million and that Jacobs had retained not only the $50,000 but an additional $1 million. He filed suit on August 26, 2013.

"The record is clear that Jacobs misrepresented that the buyer was only willing to pay $5.5 million for the Work with knowledge that the buyer was actually willing and ready to pay $6.5 million," Judge Ramos ruled. "Mr. Schulhof has sufficiently established that Jacobs made such representations to induce him to accepting the $5.5 million purchase price, and Mr. Schulhof reasonably relied on such representation in deciding to sell the Work. This Court also finds that there is no triable issue of fact as to the damages, as it is clear that Mr. Schulhof was damaged in the amount of approximately $1 million due to Jacobs' fraud."

The judge ordered the clerk to enter a judgment in favor of Schulhof in the sum of $1,050,000—$1 million plus the $50,000 fee—together with interest from November 16, 2011, costs, and disbursements. The interest is substantial—9% for five years and 106 days adds an additional $499,943.83.

Christie's to Open New Location in Los Angeles

In April Christie's will open a new 5400-square-foot two-story flagship location in Beverly Hills, California. The auction house says there is growing demand among Los Angeles-area collectors for greater access to buying and selling opportunities, fine art advisory and appraisal services, private selling exhibitions, auction highlight tours, and art-related estate and wealth management services.

A team of specialists working across Christie's major collecting categories will call this new flagship home, supplementing the company's longstanding San Francisco presence. Christie's has maintained offices in Los Angeles since 1978 and in San Francisco since 1982.

Rockefeller Center in New York City will continue to operate as Christie's auction salesroom for the Americas.

To design its LA arts space, located on North Camden Drive near the corner of Wilshire Boulevard, Christie's engaged wHY, the design team known for collaborating with local cultural clients such as the Marciano Art Foundation, CalArts, and Los Angeles County Museum of Art as well as top artists and collectors. Inside the new space, wHY designed a flexible layout for Christie's to host exhibitions, social events, educational programming, and livestreams of auctions taking place in Christie's salesrooms worldwide. The upstairs has been designed to include private meeting areas and offices where clients and specialists can discuss appraisals, advisory projects, or buying and selling opportunities. A 1400-square-foot addition on the second level creates an open space with greenery that can double as an outdoor event space.

The LA project mirrors Christie's recent expansions in mainland China, where the company has been steadily increasing access to online and salesroom collecting opportunities, arts engagement, and educational partnerships. In the fall of 2016, Christie's opened a new multifunctional art space in Beijing on Jinbao Street; in 2014 Christie's relocated its Shanghai presence to the Ampire building. Together, mainland China and the West Coast region of the United States account for the largest influx of new buyers at Christie's in recent years.

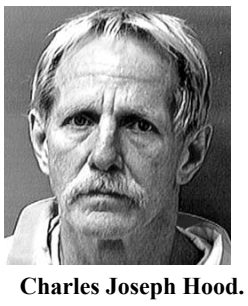
Christie's isn't the only auction house to target Los Angeles more aggressively. In 2015 Bonhams announced it would move its West Coast furniture and decorative arts sales from San Francisco to Los Angeles. "We've reviewed the sales results on the West Coast, and we seem to be consistently achieving higher prices and higher sell-through rates in Los Angeles than in San Francisco....We've decided that our West Coast fine furniture auctions will be held solely in Los Angeles, in continuance with our New York fine furniture auctions," said Andrew Jones at the time.

Man Arrested in Antiques Mall Burglary

On Thursday, February 16, at approximately 8:48 p.m., officers with the Harrisonburg (Virginia) Police Department responded to the Rolling Hills Antique Mall at 779 East Market Street for what has been investigated as a commercial burglary. Officers on scene were able to view security footage showing the suspect entering the front door by breaking the glass and taking a display case of antique coins.

On February 17 a tip was received from an anonymous citizen who provided information on the suspect in this case. After further investigation, officers executed a search warrant in the 1000 block of Moore Street in Harrisonburg. Subsequently, warrants were obtained for Charles Joseph Hood, 57, of Harrisonburg.

On February 18 Charles Hood was taken into custody at his residence by officers with the Harrisonburg Police Department. Hood was transported to the Rockingham County Regional Jail and held without bond. Hood was charged with one count of breaking and entering with intent to commit larceny (felony), and one count of grand larceny (felony) in relation to this offense.



Charles Joseph Hood.

The tip from the anonymous citizen not only led officers to the arrest of the person but also led to the recovery of the items stolen from the Rolling Hills Antique Mall.

Rare Corkscrews

At an online auction of corkscrews sponsored by ICCAuctions, LLC, a rare German Langenhan spring corkscrew, one of only two known, sold on November 13, 2016, for $25,376.62 (no buyer's premium charged). For many years, German corkscrew collectors have searched for a Langenhan spring corkscrew, patented in 1878, and known to have been produced by Valentin Langenhan, a Thuringian manufacturer. One was found by a German collector in 2011. This second one appeared in Germany recently. The corkscrew is marked "V.L.Chr.S" and "GESETZL. GESCHUETZT." In near-mint condition, it has a distinctive design (the spring is concealed in its massive frame), and it is large, weighing almost one pound.

A German figural "lady's legs" corkscrew, marked "Boker," sold for $4790.20 on November 20. The corkscrew is tricolor (burgundy, black, and cream) and is in very good condition. These decorative folding corkscrews were considered risqué when they were patented in 1894.

An American figural corkscrew advertising Old Crow Kentucky whiskey has a handle shaped as the "Old Crow" wearing a top hat and tuxedo. The corkscrew folds into the backside of the crow, and the cap lifter folds into the head. On the reverse it is engraved "The Old Crow Distillery, Frankfort, Kentucky," and the opener blade is marked "Paul A. Henckels, Germany." Hardly a functional piece, it is quite rare and is keenly sought by corkscrew and whiskey collectors. It sold on November 17 for $1650, reflecting the rarity of this giveaway promotional item.

An 18th-century decorative French tool shaped as a rampant lion with multiple knives and a corkscrew was carved from mother-of-pearl and has a silver head and paws. It is missing five tools but sold for $1588.65 on November 13.

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

This Langenhan spring corkscrew sold for $25,376.62.

$4790.20.

$1650.

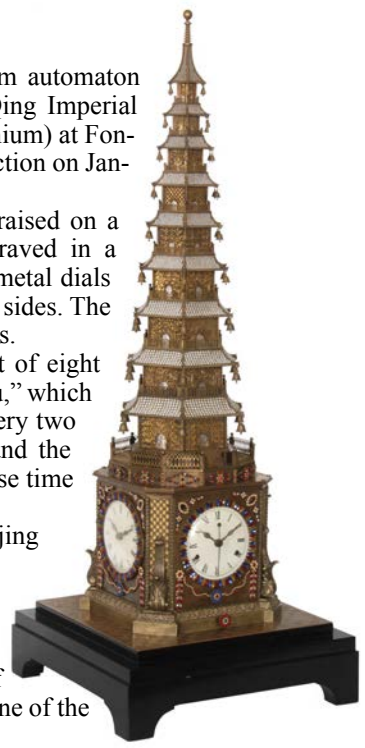
$1588.65.

Clock Brings Nearly $1 Million

A rare 18th-century English-made pagoda-form automaton musical clock, produced for the Chinese Qing Imperial Court, sold for $998,250 (including buyer's premium) at Fontaine's Auction Gallery's antiques and fine art auction on January 21 in Pittsfield, Massachusetts.

The 50" tall clock weighs 100 pounds. It is raised on a large black wooden base topped in brass engraved in a checkerboard pattern. The clock has 5" painted metal dials with Roman hour numerals on the front and both sides. The heavy bronze case is set with colored paste jewels.

The clock plays two different tunes on a nest of eight bells, including the Chinese folk song "Mo Li Hau," which has been popular since the late 17th century. Every two hours, the automaton mechanism is animated and the music plays, corresponding to the 12-hour Chinese time system.



The case form was based on the Pagoda of Nanjing (or the Temple of Repaid Gratitude), built in the 15th century during the Chinese Ming Dynasty. The structure was mostly destroyed in the 19th century during the Taiping Rebellion. With nine stories and a staircase in the middle, it was one of the tallest buildings in China and is often called one of the Seven Wonders of the World.

In other auction action an E. Howard & Co. (Boston) floor-standing regulator, signed and dated 1891, with a gravity escapement by H. Conant, sold for $24,200. A Joseph Jennens oak nine-tube grandfather clock, 106" tall, with a carved oak case attributed to R. J. Horner, hit $25,410. A French industrial animated clock with a gilt brass case in the form of a vertical steam boiler with moving parts animated by a spring-driven mechanism, mounted on a rouge marble base, brought $20,570. A French figural mystery two-chain swinger clock with a standing cast metal figure of a woman wearing a floral crown and holding a bouquet of flowers sold for $5142.

A three-color Pairpoint puffy rose table lamp with a 10" diameter reverse-painted shade with colorful roses on a green leafy background, on a molded pyramidal spelter base with poppy decoration, brought $9377. A large (159" x 255") palace rug, designed in four panels with birds and filigree, with no wear or repairs, changed hands for $6352.

A signed white marble sculpture depiction of Diana by Rafaello Battelli (Italian, 19th century), a 34" tall figure nestled against a crescent moon with a star on her crown, sold for $19,360. A large (25" tall) signed bronze sculpture by Auguste Nicolas Cain (French, 1821-1894) of two hounds, Pompier and Caron, tied to a tree trunk sold for $7865.

The auction grossed just over $1.64 million. For more information, check the website (www.FontainesAuction.com).

Pennsylvania Representatives Introduce Ivory Legislation with Antiques Exemption

On February 2 two members of the Pennsylvania House of Representatives, Madeleine Dean and Tarah Toohil, announced that they would soon introduce legislation "prohibiting the import, sale, purchase, barter or possession of ivory or rhinoceros horn."

When the text of the proposed law was published on February 23, it included an exemption for antiques. The new law will not apply to antiques or musical instruments, or in other narrowly defined circumstances. Antiques are defined as "an object that contains ivory or rhinoceros horn weighing less than 200 grams; and is documented by the owner or seller to be not less than 100 years old." Ivory is a "tooth or tusk composed of ivory from any animal, including, but not limited to, an elephant, hippopotamus, mammoth, narwhal, walrus or whale, or a piece thereof, including raw ivory or worked ivory made into an ivory product."

If the law is passed, violators convicted of a first offense would be fined "not less than $1000." A second or subsequent offense would result in "a fine of not less than $5000 or an amount equal to two times the total value of the ivory, ivory products, rhinoceros horn or rhinoceros horn products, whichever is greater." The proposed law was referred on February 23 to the Judiciary Committee, which heard testimony on February 24.

Jonathan Fairbanks to Receive AD20/21 Lifetime Achievement Award

The tenth anniversary AD20/21 Lifetime Achievement Award will be presented to Jonathan L. Fairbanks at the gala preview of the AD20/21 show in Boston on Thursday evening, April 6. The show, which includes the Boston Print Fair, features close to 50 modern to contemporary exhibitors.

Jonathan L. Fairbanks. Ian Justice photo.

Art, design, and creative vision are the cornerstones of Fairbanks's multifaceted career as a curator, educator, museum administrator, artist, historian, and writer. Fairbanks (b. 1933) founded the department of American decorative arts and sculpture at Museum of Fine Arts, Boston, and served as its curator for 30 years, from 1970 to 1999. He received his training at the University of Utah (B.F.A., 1953), University of Pennsylvania and the Pennsylvania Academy of the Fine Arts (M.F.A., 1957), and Winterthur Museum and the University of Delaware (M.A., 1961). Employed at Winterthur from 1961 to 1971, he became the associate curator for conservation and was responsible for building the conservation/research wing of that museum.

While at the MFA, Boston, he curated numerous exhibitions, bringing American decorative arts to international attention. Among the exhibitions were *Paul Revere's Boston*; *Frontier America*; *Witness to America's Past*; *New England Begins: The Seventeenth Century*; *"The Art that is Life": The Arts and Crafts Movement in America*; and *Glass Today*. He also inaugurated the innovative "Please Be Seated" program, launching contemporary studio furniture into the prominence of collections and gallery use.

The following decade included extensive curatorial, educational, editorial, and research positions. He served on White House and State Department committees. In 2012 he was named to his current position as director of the Fuller Craft Museum in Brockton, Massachusetts. Over the past five years, he has continued to play a leading role as an advocate for American crafts and decorative arts while leading the Fuller Craft Museum, growing its staff, programming, collection, and national reputation.

The AD20/21 gala preview celebrates Boston Design Week, a 12-day design festival, March 29-April 9, with 80-plus events citywide (www.BostonDesignWeek.com). All proceeds from the gala on April 6 will benefit Design Museum Boston. The 2017 Lifetime Achievement Award will be presented at 6 p.m. at the gala. Gala preview tickets are $250 (VIP admission at 5:30 p.m.) and $100 (gala at 6:30 p.m.).

Past Lifetime Achievement Award recipients include Vladimir Kagan, Dakota Jackson, Massimo and Lella Vignelli, Vicente Wolf, John P. Axelrod, Susan Park, Robert Campbell, and Virginia Bohlin.

AD20/21 and The Boston Print Fair take place April 6-9 at the Cyclorama at the Boston Center for the Arts in the South End. AD20/21, promoted by Fusco & Four, features modern to contemporary fine art, mid-century furnishings and contemporary studio furniture, jewelry, decorative arts, glass, and sculpture. The Boston Print Fair features fine print galleries, contemporary print publishers, photography, drawings, and other works on paper.

For details, visit the website (www.AD2021.com) or call (617) 363-0405.

Longstanding Vermont Antiques Week Show Changes Name, Moves to New Location

A Vermont Antiques Week show is moving and getting renamed. Antiques in Vermont, which had been held at the Riley Rink at Hunter Park, is moving to the Mountain Lodge at Okemo in Ludlow, Vermont, and the show will now be known as the Vermont Pickers Market. The previous promoters had lost the lease with Riley Rink, and a new set of promoters, Steven Sherhag and Kris Johnson, have taken over the reins. Sherhag stated, "I felt it was important to the viability of Vermont Antiques Week to keep the show going."

The show will be held on Sunday, October 1, from 10 a.m. to 4 p.m. at the lodge. There will be 40 dealers from around the country selling furniture, folk art, and Americana.

For information, visit the website (www.vermontpickersmarket.com), call Kris Johnson at (610) 207-9505, or e-mail <info@texjohnsonantiques.com>.

Philadelphia in April

by Lita Solis-Cohen

Put Philadelphia on your April calendar. A lot will be going on there.

The Philadelphia Antiques & Art Show, a benefit for Penn Medicine, will be held April 21-23 with a preview party on April 20. As it was last year, the show will be in a purpose-built tent at the Marine Parade Grounds of the Navy Yard, at South Broad Street and Intrepid Avenue.

The promoters, Diana Bittel and Karen DiSaia, have rounded up 59 dealers; seven of them were not there last year. Some of those seven, such as Joe Kindig, known for 18th-century American furniture, Kentucky rifles, and period needlework and paintings, and James and Nancy Glazer, who have sold some of the rarest Windsor chairs, Pennsylvania German redware, and fraktur, need no introduction—they have exhibited at the Philadelphia show in recent years. James Robinson, venerable New York City specialists in antique jewelry and English Georgian silver and a fixture at the Winter Antiques Show in New York City, has not exhibited at the Philadelphia show since its first three years in the 1960s.

Joan Boening is the third generation to be president of the gallery, founded by James Robinson, her great-uncle. Her son James Boening is the fourth generation to be in the business. James Robinson is taking the place of popular antique jewelry specialist Arthur Guy Kaplan, who has retired.

Four dealers are new to the show. W.T. Thistlethwaite, a young dealer from Glasgow, Kentucky, established Thistlethwaite Americana in 2013 after completing an apprenticeship with Alexandria, Virginia, dealer Sumpter Priddy III. He offers 18th- and 19th-century American furniture, paintings, and accessories. Christopher H. Jones of Alexandria, Virginia, will bring some southern furniture, along with maps, silver, and paintings. Southern furniture and silver are hot corners of the Americana market. BiBi Mohamed of Imperial Fine Books has been selling rare books and fine bindings since 1989 from her shop on Madison Avenue in New York City but has not exhibited at this show before. Nor has Jayne Thompson of Harrodsburg, Kentucky, a dealer in English antiques. Like Imperial Fine Books, Thompson is known to those who frequent the Newport Antiques Show in Rhode Island in July, also run by Diana Bittel.

Space for new faces was made possible by the retirement of Arthur Guy Kaplan and the Herrs of Lancaster. The Pricketts of Yardley, Pennsylvania, seem to have dropped all shows. Others who were there last year but will be missing this time are Mark and Marjorie Allen of New Hampshire, James Kochan of Maine, and art dealer Howard Godel of New York City.

Last year the show changed its name from the Philadelphia Antiques Show to the Philadelphia Antiques & Art Show. Seven of the exhibitors have art galleries, and many of the dealers in furniture also sell paintings. The Philadelphia show is known as the best in the country for Americana—American furniture, silver, folk art, toys, needlework, flags—but it also offers a wide range of paintings, drawings, and sculpture, as well as English furniture and silver, ceramics, Tiffany glass, lamps, Native American pottery, needlework, Oriental rugs, Chinese porcelain, garden ornaments, portrait miniatures, and all the best the dealers can muster.

Dealers generally do not like to publicize what they will bring—surprise is a tool for selling—and this show is a sale. The loan exhibition this year, *What So Proudly We Hail*, explores American flags and patriotic textiles from the 1790s to 1912.

General admission tickets to the show are $20 at the door; $15 early-bird tickets can be ordered online (www.philadelphiaantiquesandartshow.com) before March 15. Seniors, students, and Penn Medicine employee tickets are $18, and all tickets are good for the entire weekend.

Free daily lectures (with show admission) begin on Friday at 11:30 a.m., when interior designer Meg Braff speaks about "The Art of Reinterpreting What Is Old and Making It New Again," revealing how she mixes vintage pieces with modern for fresh interiors. The talk will be followed by a book signing. At 2 p.m. on Friday, special agent Jake Archer of the FBI Art Crime Team, Philadelphia division, will reveal the FBI's role in combating theft of art and cultural property. On Saturday at 2 p.m., R. Scott Stephenson, Ph.D., vice president of collections, exhibition, and programming at the Museum of the American Revolution, Philadelphia, which will open to the public on April 19, will talk about "Banners of Liberty: Flags of the American Revolution," explaining the meaning and history of some

A purpose-built tent will be constructed for the 2017 Philadelphia Antiques & Art Show. Diana Bittel photo.

Revolutionary War-era flags. On Sunday at 2 p.m., dealer Jeff Bridgman, who will be selling flags at the show, will give a walking tour through the loan exhibition. The Bull Dog Café, sponsored by Pook & Pook (the Pooks own bulldogs), will serve gourmet sandwiches, salads, snacks, drinks, wine, and beer.

There are also daily guided show tours by the Philadelphia Museum of Art Fairmount Park house guides from 10 to 11 a.m. each day before the show opens. Tickets for the tour are $25, which includes the $20 show admission.

The preview on Thursday is a festive party as well as a chance for the passionate collectors to get first dibs. Preview tickets are $600 for a 5 p.m. entry and $300 for a 6 p.m. entry, and young collectors under 40 can buy a $150 ticket for 6 p.m. and stay until the show closes at 9 p.m.

Hours are 11 a.m. to 8 p.m. on Friday and Saturday, and 11 a.m. to 5 p.m. on Sunday. Valet parking is available for $10, and there is plenty of free self-parking.

At 8 p.m. on Friday, April 21, at the Antiques Dealers' Association of America Award of Merit dinner, Patricia E. Kane, the Friends of American Art Curator of American Decorative Arts at Yale University Art Gallery, will receive the ADA's flame finial, which acknowledges her skills in sharing her breadth of knowledge in the field of American decorative arts.

"Pat has done an extraordinary job of advancing the knowledge of Americana over the last four decades and has opened the eyes of many to the great arts of our colonies in the 17th, 18th, and 19th centuries. Whether it is in the field of silver or furniture, her many discoveries, her understanding of the cultural influences on the aesthetics of the period, and her scholarship have been profound, but it is her unassuming manner and her generous teaching which we honor with our Award of Merit," said Arthur Liverant, chair of the ADA dinner committee. Tickets are $95 each; send a check made out to ADA to PO Box 218, Northwood, NH 03261. For more information, contact Judith Livingston Loto at (603) 942-6498 or go to the ADA website (www.adadealers.com).

There will be plenty to do and see in Philadelphia the weekend of the antiques show. The Philadelphia Museum of Art (PMA) has a glorious exhibition, *American Watercolor in the Age of Homer and Sargent*, with 170 works painted in the years 1860 through 1925, including 27 by Winslow Homer and a dozen by John Singer Sargent and paintings by other artists whose works will be for sale at the Philadelphia Antiques & Art Show. For example, art dealer William Vareika of Newport, Rhode Island, specializes in the works of Philadelphia-born William Trost Richards, who has four works in the PMA exhibition. Richards divided his time between Newport and Chester County, Pennsylvania, and enjoyed painting on excursions to Europe. Richard Rossello of Avery Galleries, Bryn Mawr, Pennsylvania, will offer oil paintings by several of the artists included in the PMA show, including a John Marin watercolor.

Alexandra Kirtley has reinstalled the Waln furniture and moved and reinstalled the New England furniture collection with the new tea table purchased at Sotheby's in January, and the galleries in the American Wing are worth another visit. The John Cadwalader furniture, paintings, and silver will take you back to the apogee of the rococo movement in Colonial Philadelphia.

The Museum of the American Revolution will open its doors on April 19, but unless you have advance timed tickets, it is unlikely you can see the new museum that weekend. The museum is planning four days of pageantry and patriotic fanfare for its opening. Tickets went on sale on February 22.

You can, however, go to the Constitution Center, Independence National Historical Park, the Philadelphia

Samuel Felsted (Jamaican, 1743-1802), *A North-East View of the House of Mr. Emanuel Lousada, Kingston, Jam.*[ca], signed and dated "S. Felsted, Pinxit. 1778, Count[r]y House, Kingston, Jamaica," oil on canvas, 24" x 32" (sight size), estimated at $10,000/15,000. Inventor, musician, artist, and a member of the American Philosophical Society in Philadelphia, Felsted composed the New World's earliest known oratorio, *Jonah*, in 1775. Emanuel Baruch Lousada (1744-1797) was a Jamaican merchant and landowner. This painting is will be offered by Freeman's on April 26. Photo courtesy Freeman's.

Museum of Art, and the Barnes Foundation.

Freeman's in Philadelphia and Pook & Pook in Downingtown both have auction previews from 10 a.m. to 5 p.m. daily during the weekend.

Freeman's will offer a collection of Native American pottery, baskets, and textiles from the collection of the Sisters of the Blessed Sacrament and National Shrine of Saint Katharine Drexel in Bensalem, Pennsylvania. Determined to use her inheritance to better the educational opportunities of minorities, Katharine Drexel established a religious order, the Sisters of the Blessed Sacrament for Indians and Colored People, in 1891 and built the Motherhouse in Bensalem. The first school, St. Catherine Indian School, was a boarding school in Santa Fe, New Mexico, that opened in 1894, and for the next 60 years Drexel and the Sisters of the Blessed Sacrament built 145 missions, 45 elementary schools, 12 high schools, and Xavier University of Louisiana, the only historically black Catholic college in the U.S. At her death in 1955, Drexel was laid to rest in the Motherhouse chapel. She was canonized as a saint in 2000. Lack of membership and financial pressures have caused the mission to sell the shrine in Bensalem and consign its collection of Native American arts to Freeman's for sale. Saint Katharine's remains will be moved to the Cathedral Basilica of Saints Peter and Paul in Philadelphia, and the archives will be entrusted to the Archdiocese of Philadelphia.

In addition to the collection of pottery, beadwork, weavings, and baskets from the Drexel collection, Freeman's will offer a collection of Tennessee quilts by members of the McLin family dating from 1830 to 1910. Among the American furniture is a small collection of furniture made in Norfolk, Virginia. Among the Pennsylvania furniture is a Lancaster County painted chest with tulips in the arched panels and the name M. Bucher and the date 1784. There is a portrait of Daniel Webster by Gilbert Stuart, a view of Philadelphia harbor by Thomas Birch, and a painting of *A North-East View of the House of Mr. Emanual Lousada, Kingston, Jam.*[ca], painted in 1778 by Samuel Felsted, an inventor, musician, artist, friend of Benjamin Franklin, and a member of the American Philosophical Society. The sale will be held on Wednesday, April 26, beginning at 10 a.m. For more information, check Freeman's website (www.freemansauction.com).

Pook & Pook is having an "International and Americana" sale on the following weekend, Friday, April 28, and Saturday, April 29, with previews beginning on Thursday, April 20, to accommodate those driving into Philadelphia for the show. On Friday, April 28, beginning at 6 p.m., after cocktails and supper at 4 p.m., the auction house will sell European and Asian works, and on Saturday, April 29, beginning at 9 a.m., it will offer American furniture from New England and the Middle Atlantic States, including a painted chest from Lebanon County, fraktur, scherenschnitte, a horse and rider weathervane, a Ferdinand Brader farm scene, a Thomas Birch coastal scene, some American silver, painted tin, and early American glass. For more information, see Pook's website (www.pookandpook.com).

For antiquers, Philadelphia is the place to be in late April.

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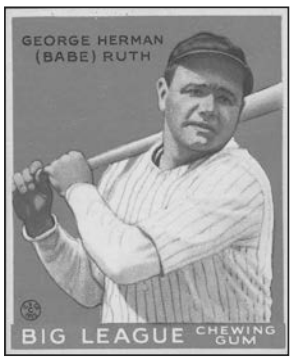

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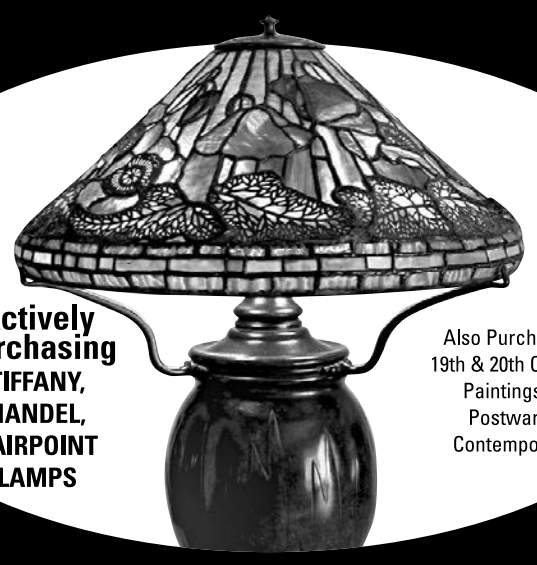

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New Gurley Show at Deerfield Fairgrounds for Antiques Week in New Hampshire

Joshua and Rachel Gurley, the children of Nan Gurley (1943-2016), have announced that the New Deerfield Antique Show at the Deerfield Fairgrounds, Deerfield, New Hampshire, will be held on Monday, August 7, the beginning of Antiques Week in New Hampshire.

The fairgrounds in Deerfield were not used for Nan Gurley's show last August. Before her death, Nan Gurley had moved her Americana Celebration show, formerly held in Deerfield, to the Douglas N. Everett Arena in Concord, New Hampshire. That show is managed by Nan's widower, Peter Mavris.

Joshua Gurley said, "It's back by popular demand. So many dealers told us that they missed Deerfield, we just had to do it for them." Many are asking for their former spaces from when the show was Nan's a few years ago, he added. Dealers from throughout New England and from Indiana, Iowa, Illinois, South Carolina, and Maryland are already committed to doing the show. Rachel Gurley has been taking calls from dealers, who are quickly filling the roughly 100 exhibit spaces.

This show is not connected with Peter Mavris's Americana Celebration at the Douglas N. Everett Arena in Concord, which will be held on August 8.

Deerfield Fairgrounds offers indoor and outdoor exhibit areas for the dealers and easy access to parking. The show will be open from 10 a.m. to 4 p.m.; admission will be $10, with no early buying.

More information is available online (www.gurleyantiqueshows.com) or by calling Joshua at (207) 229-0403 or Rachel at (207) 396-4255.

Christie's American Art Department Appointment and Promotion

Christie's has appointed Will Haydock as head of department for American art. He joined the American art department at Christie's in May 2014 as specialist head of sale. Since then, he has been responsible for notable auction consignments, including Norman Rockwell's *Country Editor*, William Bradford's *Midnight Sun*, *The Arctic*, Thomas Hart Benton's *Ozark Autumn*, N.C. Wyeth's "*Hands Up!,"* and Frederick Carl Frieseke's *The Garden* as well as significant contributions in private sales.

Before joining Christie's, Haydock worked in the American art department at another auction house. He received his undergraduate degree in communications and mathematics from Boston College, after which he spent two and a half years as a financial advisor at Ameriprise Financial and then UBS before acquiring his M.A. in art business from the Sotheby's Institute of Art.

Elizabeth Beaman has been promoted to senior director to focus on high-level business-getting for the American art department. Beaman has over 16 years of experience in the field and has been with Christie's since 2011. Under her leadership as head of department since 2014, the department has captured the position of market leaders, culminating in a 59% market share for 2016.

During her tenure at Christie's, Beaman has overseen the sales of major works such as Edward Hopper's *East Wind over Weehawken*, Norman Rockwell's *The Rookie*, and Georgia O'Keeffe's *Lake George Reflection*. She has also curated a special private selling exhibition of American illustrators and handled many distinguished single-owner collections, including the collection of Kippy Stroud. The American art department broke auction records for three major American Impressionists this past season.

Kneeland and Adams Cabinet Shop Records Found

A 270-page ledger kept by Hartford, Connecticut, cabinetmaker Lemuel Adams (1769-1850) has been discovered at the University of Miami by Kevin G. Ferrigno, according to a press release from Historic Deerfield. The Adams ledger provides a record of the cabinetmaking business in Hartford during the 1790s.

Historic Deerfield associate curator Christine Ritok and private researcher Ferrigno are spearheading a long-term study of the interrelationships among Hartford-area craftsmen, including Adams, his partner Samuel Kneeland, Aaron Chapin, John Porter, Aaron Colton, John I. Wells, Julius Barnard, Erastus Grant, and Daniel Clay.

The ledger contains the daybook of the prestigious shop of Adams and Kneeland, who were in partnership in downtown Hartford between 1792 and 1795. The ledger details the establishment of their business, the names and tenures of their journeymen and apprentices, the full range of their wares, and their output by form, date, price, and customer. Using the ledger, research is underway to trace a wide variety of objects now known to have been made in the Kneeland and Adams shop.

The ledger also provides insights into the relationships of Kneeland and Adams with their competitors in the Connecticut River valley, such as cabinetmakers Aaron Chapin, Julius Barnard, and John I. Wells and clockmakers Daniel Burnap and Timothy Cheney. For example, the ledger documents the regular dues that Kneeland and Adams paid to the Hartford Society of Cabinetmakers and notes that they purchased—in partnership with other cabinetmakers—the renowned pattern book *The Cabinet-maker and Upholsterer's Guide* by George Hepplewhite, which suggests that Hartford cabinetmakers collaborated on furniture design to an extent that was previously unknown. The ledger also details the purchases by Kneeland and Adams of large quantities of imported mahogany, which they had milled for their own use and to sell to their competitors.

In addition to business records, the ledger contains personal information about Adams that has been previously unknown. A detailed 1792 genealogy reveals that Adams was born in Milton, Massachusetts, that Kneeland was his first cousin, and that their uncle and possible master was cabinetmaker Stephen Badlam of Dorchester Lower Mills. Ritok and Ferrigno are developing an understanding of these relationships and the impact they had on Hartford furniture making.

The ledger further devotes several pages to a letter book kept by Adams as a record of his correspondence with family and friends over a 20-year period. The letters describe Adams's move south with his family from Hartford to Norfolk, Virginia, his return to Connecticut, and finally his relocation to his parents' farm in New Hampshire. Previously unknown, the letters document Adams's evolving career as a cabinetmaker, merchant, lawyer, and distiller, which suggests the pressures that influenced all craftsmen during the Federal era.

Looking glass labeled by Kneeland and Adams (1792-95), Hartford, Connecticut, mahogany, white pine, gilding, and glass. Gift of Margaret R. Barbour, 1966.43.0. Photo courtesy Connecticut Historical Society.

"The discovery of the Adams ledger equals any manuscript find related to early American craftsmanship over the last generation," said Historic Deerfield president Philip Zea. "The museum fully supports Kevin's and Christine's research and looks forward to the revelations ahead about craftsmanship and business in the Connecticut valley after the American Revolution. This is terrific material!"

Ritok and Ferrigno have assembled a team of researchers, including Christina Keyser Vida, former curator of the Windsor Historical Society in Connecticut, researcher Carol L. Loomis, and Kevin Tulimieri of Nathan Liverant and Son Antiques and Fine Art, Colchester, Connecticut, to work with them as they continue to delve into the information in the ledger. They anticipate publishing a series of articles about their findings, and a large publication and exhibition are in the early planning stages. To assist in this effort, they are seeking to examine privately owned furniture labeled or signed by Adams, Kneeland, or their partnership, as well as other account books, diaries, and letters related to Adams's competitors and customers. Anyone with access to such resources is asked to contact Christine Ritok at <critok@historic-deerfield.org>. All responses will remain confidential.

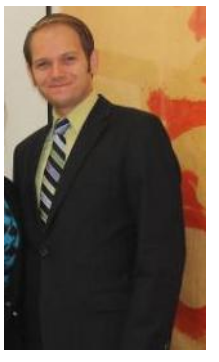
Michigan Art Dealer Sentenced to More Than Three Years in Prison

Eric Ian Hornak Spoutz, a.k.a. "Robert Chad Smith," a.k.a. "John Goodman," a.k.a. "James Sinclair," was sentenced on February 16 to 41 months in prison by U.S. District Judge Lewis A. Kaplan for wire fraud charges arising out of his sale of dozens of forged artworks purportedly by renowned American artists such as Willem de Kooning, Franz Kline, and Joan Mitchell.

Since at least 2006 Spoutz engaged in a fraudulent scheme to sell works of art he falsely claimed were by well-known artists, using forged documents to convince buyers of the authenticity of those works. During the course of the scheme, Spoutz sold dozens of fraudulent works of art—which he attributed to, among others, Willem de Kooning, Franz Kline, and Joan Mitchell—through various channels, including auction houses and on eBay.

Spoutz was publicly accused of selling forged works of art as early as 2005, after which he began selling them under various aliases, particularly "Robert Chad Smith" and "John Goodman." To deceive his victims into believing the works of art were authentic, Spoutz created and provided forged receipts, bills of sale, and letters from deceased attorneys and other individuals.

These documents falsely indicated that Spoutz, in the guise of one of his false identities, had inherited or purchased dozens of works by these artists. Despite his efforts to create false histories for the artwork, investigators identified multiple inconsistencies and errors in forged provenance documents. Many of the purported transactions took place before Spoutz was born. The forged letters included nonexistent addresses for the purported sender and for various parties referenced as sources of the artworks. Spoutz also consistently used a single distinctive typesetting device when forging documents purportedly authored by entirely different art galleries in different decades regarding unrelated transactions. In one instance, investigators located the original letter used by Spoutz as a model for one of his forgeries in a collection at a private university that holds letters from the individual whose identity Spoutz used to create a false story of inheritance.



Eric Spoutz, circa 2014. Photo courtesy CapeCoral.com

In total, Spoutz stole at least $1,450,000 from his victims over the course of a decade of fraudulent art sales.

In addition to the prison sentence, Spoutz, 33, of Mount Clemens, Michigan, was sentenced to three years of supervised release. Judge Kaplan also ordered Spoutz to forfeit $1,450,000 in ill-gotten gains and to pay restitution in the amount of $154,100.

Manhattan U.S. Attorney Preet Bharara said, "Eric Spoutz made a lucrative 'career' selling forged art as originals from American masters such as de Kooning, Kline, and Mitchell. From creating fake documents to assuming new identities, Spoutz used the full palette of deception to complete his decade-long work of fraud, swindling art collectors out of more than a million dollars. Now, thanks to the dedicated work of the FBI and the prosecutors in my office, Spoutz will spend time in a federal prison."

For more information, see the March 2016 issue of *Maine Antique Digest*.

Allen and Wyckoff of Raccoon Creek Sentenced

In a plea deal, George Allen, 63, and Gordon Wyckoff, 67, of Reading, Pennsylvania, who called their business Raccoon Creek at Oley Forge, each pleaded guilty on February 13 to charges of failing to make required disposition of funds received. Allen and Wyckoff were accused of taking antiques on consignment but failing to pay consignors.

According to the *Reading Eagle*, each was sentenced to seven years of probation, and they were ordered to pay restitution in the amount of $115,230.

The Story of a Shingle-Style House with Secrets

by Jeanne Schinto
Photos courtesy Jane Goodrich

The House at Lobster Cove

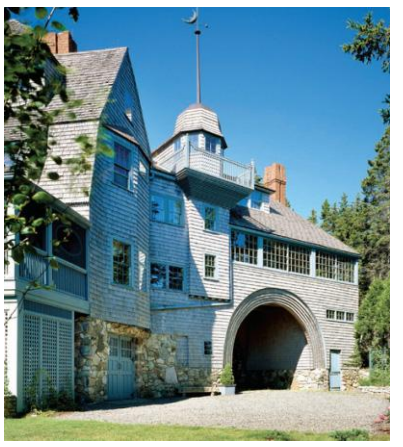
by Jane Goodrich

Benna Books, an imprint of Applewood Books, 2017, 388 pages, softbound, $24.95. To order, see the website (www.applewoodbooks.com/The-House-at-Lobster-Cove-P6380.aspx) or visit your local bookseller.

"The construction of Kragsyde began with a season of stones," Jane Goodrich writes in her enthralling first novel, *The House at Lobster Cove*, a fictionalized biography of George Nixon Black Jr. (1842-1928), owner of the formidable late 19th-century house of the book's title—an actual place. "There is not a man in New England who does not know about stones," Goodrich's narrator declares. Driving along New England's back roads, many of us invariably admire the picturesque beauty of the old walls made from stones that men long ago wrested from the earth and piled up to mark the boundaries of property. The Boston architectural firm that designed the house at Lobster Cove in Manchester-by-the-Sea, Massachusetts, "counted on the bounty of such stones" when drawing up plans for Kragsyde's foundation. But these "breakers of backs and plows" are something to be reckoned with if one wants merely to farm. As the narrator understates it, New England's stones "sent more than one man west."

Kragsyde, Manchester-by-the-Sea, Massachusetts.

The design for Kragsyde, a shingle-style summer "cottage," was drawn in 1882 by Peabody & Stearns. Built between 1883 and 1885 for Black, bachelor heir to a fortune from his father's Boston real-estate deals and a grandfather's trade in Maine lumber, it was situated on the edge of a six-acre parcel of land with a 70-foot cliff overlooking the Atlantic. The exact location was a peninsula called Smith's Point, but those who go in search of it, as Goodrich once did, will be disappointed. The house was demolished in 1929, shortly after Black's death.



Partial view of Kragsyde II, Swan's Island, Maine, home of the author Jane Goodrich. Photo by Bret Morgan (www.bretmorgan.com).

Victorian Gothic novels often end with a house in flames. Even some contemporary novels do. (Spoiler alert: A fire concludes Nancy Horan's *Loving Frank* [2007], which recounts Frank Lloyd Wright's extramarital affair with Mamah Borthwick.) Kragsyde, however, ends with the modern version of a conflagration, a teardown. It was dismantled by a crew that salvaged what could be sold for reuse during the Great Depression.

Then, in 1955, Vincent Scully, an architectural historian and Yale professor, published *The Shingle Style and the Stick Style*, a book that metaphorically resurrected Kragsyde and made an icon of it. Posthumously christening it "a masterpiece," Scully wrote that "Peabody & Stearns never again, to my knowledge, created a house of such quality." Architecture apprentices have been studying the house's plans and its widely reproduced images ever since.

As "barely a teenager" growing up in Vermont in the late 1970s, Goodrich came across Scully's book in her father's library. For reasons she doesn't fully understand, she was captivated by Kragsyde and "its romantic perch above the sea." She clipped its photograph from the book and pasted it into a scrapbook. Seven years later, as a college sophomore, she happened upon the same book, and just like that, she and her husband-to-be, James Beyor, decided to build a replica of it. Beyor, a master builder by trade, and Goodrich, who in 1986 cofounded Saturn Press, recognized as a pioneer in the resurgence of letterpress craft printing, did exactly what they said they would do, on Swan's Island, Maine. Working nights and on weekends for years, they re-created with their own hands all of Kragsyde's 13 rooms, 13 fireplaces, four chimneys, and two piazzas, and sheathed it all in 130,000 square feet of the kind of shingles that prompted Scully to give the shingle style its name.

Surely it's a unique situation for a novelist to live in a replica of a central setting of her historical novel. But I hasten to add that this book is about much more than the building of a summer house by a rich Bostonian (the city's biggest taxpayer in his day). It's the story of a man's life, including the two loves of that life: his Harvard friend Francis "Frank" Crowninshield (1843-1866), who survived multiple battles of the Civil War but died of consumption; and his eventual romantic partner, Charles Brooks Pitman (1860-1918), a Massachusetts Institute of Technology dropout who met Black while working on the surveying crew of a house being built near Kragsyde. And although it is fiction, employing imagined dialogue, feelings, and scenarios, it is, as Goodrich explains in her afterword, "based on ten thousand facts."

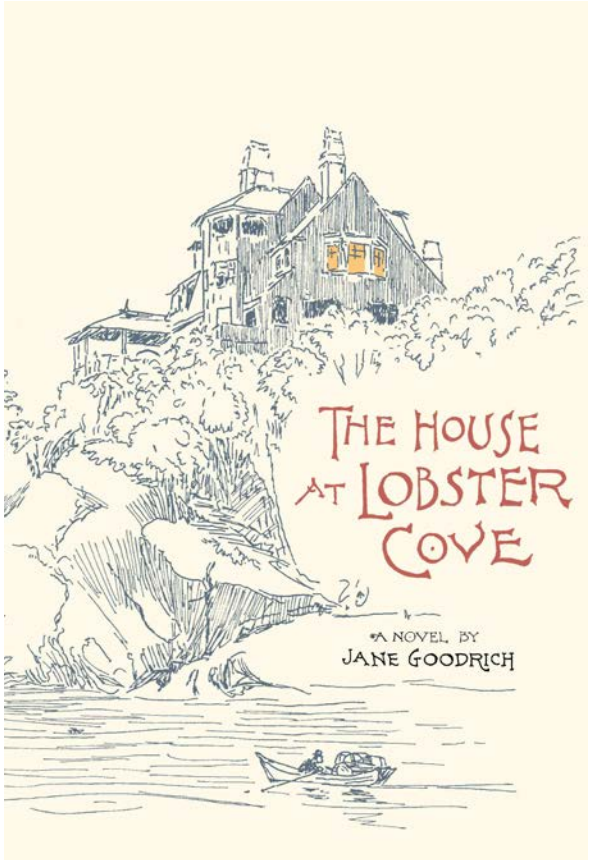
Black, known to his family as Nixon to distinguish him from his father, was born in Ellsworth, Maine. In the 1820s, his paternal grandfather, Colonel John Black (b. 1780), built a house there, one still standing and open to the public for tours. Well known to those who show or attend the Ellsworth Antiques Show every August, it is Woodlawn (www.woodlawnmuseum.com). That is the place where Goodrich begins her tale, and immediately we know we are in the hands of an accomplished storyteller capable of delineating the web of accurate details required of all successful historical novelists. In Goodrich's case, these range from the medicines in an apothecary shop, "where leeches could be seen wriggling" in a glass jar, to the habits of lumberjacks, who emerge from the Maine woods in spring and head straight for the dentist "with toothaches they'd nursed all winter." Indeed, Goodrich's imagination brings to life all sorts of people, things, and milieus. These include a scowling Irish housemaid with her fists on her hips, the Boston Brahmin class's "complex catalog of cousinship," the decor of a summer house ("gifts from houseguests, unwanted prints, duplicates of articles not needed in winter homes"), the way of life in a one-room schoolhouse with students aged five to 15 and a teacher well over her head, and the gait of a flea-bitten stray dog that Nixon as a boy cannot resist bringing home although he knows his father will disapprove.

Of Nixon's adoption of that dog, the novel's narrator observes, "Some determinations cannot be fought against." It's a theme reprised throughout the novel as Nixon acknowledges, accepts, and finally acts on the natural inclinations of his sexual preference.

Secrets are another recurrent theme here. Frank Crowninshield's consumption is long hidden from his family; Nixon's homosexuality is fully closeted for decades; and Kragsyde itself seems to Nixon like a receptacle of that secret. "Underneath it all Nixon imagined the cave," the narrator says. "Cool and dripping, filled with seaweed and shells, feathers and cast-up stones. Holed out in the cliff below, it was like a secret." Charles Brooks Pitman, on his first visit to Kragsyde, has a similar thought, feeling "as though he were stepping inside Nixon himself, a man still mysterious, silent, with all his treasures hidden."

In time Nixon and Pitman, 18 years apart in age, moved in together. When they weren't living at Kragsyde or traveling, they resided at Nixon's Boston townhouse, at 57 Beacon Street on Beacon Hill. (Designed by Ephraim Marsh in 1819 and still standing, it may have been one of the first houses built on Beacon Street with a bathroom, according to the *AIA Guide to Boston*.) Nixon didn't appreciate Woodlawn, but Pitman did. On a visit there, he reveled in the "untouched trove...passed down from Nixon's grandparents, true antiques of the time of the Revolutionary War and the country's early history." Nixon had grown up with art and artifacts, including a miniature of George Washington. David Cobb (1748-1830), one of Washington's generals, was Nixon's great-grandfather. But Pitman was the collector half of this couple—an enthusiastic participant in an initial phase of the Colonial revival.

As does PBS's *Downton Abbey*, *The House at Lobster Cove* uses real-world events as its backdrops: the Civil War, the Great Boston Fire of 1872, an anti-Irish immigrant atrocity that took place in Ellsworth in the 1850s. Also as does the TV series, it sometimes edges up close to melodrama. But moments of heightened emotion are an expected and enjoyable part of authentic mid-19th- to early 20th-century historical fiction, and Goodrich delivers that reading experience along with cinematic descriptions of interiors and reports on the doings of social climbers, snobs, servants, and relatives whose presumed inheritances have been thwarted. Readers will also undoubtedly enjoy the cameo roles written for many cultural figures of the period, e.g., Laura Coombs Hills, John La Farge, Frank Weston Benson, William Sumner Appleton, Isabella Stewart Gardner, and Oscar Wilde.



The drawing on the cover of *The House at Lobster Cove* is a quick sketch done by one of Kragsyde's architects, Robert Swain Peabody, circa 1885. It is housed in the files of Boston Architectural College, unidentified, but Jane Goodrich is more than confident that it's Kragsyde. The book's publication date is May 1.

Of Gardner after the deaths of both her husband and her only child, the narrator notes: "Calling on a vast and gritty courage she must have found within herself, she became a world traveler, an astute collector, and the mistress of a salon of fascinating individuals who were inordinately handsome, unmarried men whom Nixon recognized immediately." As for Wilde, there is this exchange between Nixon and his sister Agnes. She: "What exactly is Oscar Wilde famous for?" He: "For being himself...."

Over the many years it took for Goodrich to research and write her book, she naturally wondered if her subject would have approved of her interpretation of his life and her bringing him and his passions into the light. She found her answer in his will, which not only left nearly everything to Pitman but named him as his "lifelong friend" and recognized "the steadfast and faithful friendship which existed between us for many years...." (Alas, since Pitman predeceased Nixon, both Kragsyde and the Beacon Street house went to Pitman's brother Harold, who promptly sold each property.) There was also a $25,000 bequest to Francis Crowninshield (1872-1947), namesake nephew of Nixon's Harvard friend and first crush. Editor of *Vanity Fair*, the younger Frank never knew why he was the beneficiary of "an old Boston philanthropist" he'd never met. As the narrator tells it, he suspected Nixon had been an admirer of the magazine but then dismissed that idea, because Nixon hadn't been a subscriber. OK, then maybe he was a friend of his parents. But if that were the case, why weren't his siblings also named in the will? "What Frank did not know was that he merely had the right name."

One might suppose that, besides the will, Goodrich had a wealth of other primary materials to draw from, but when Nixon died he left fewer than a dozen pieces of correspondence, all involving business matters. She did, however, find many other clues to the man in that same revealing will, as well as in the far-flung letters, diaries, and photographs of his "supporting cast" that took her to numerous archives and libraries here and abroad. Those cast members included, of course, Pitman, whose sense of humor extended to his own will, in which he left to Nixon a "half-interest in a four-poster bed."

That very four-poster bed is one of Goodrich's 10,000 facts. It can be seen at Woodlawn in Ellsworth, Maine, along with many of the other props used in the "staging" of this tour de force.

In the Trade

John Krynick and Francis Nestor of Cottage+Camp, North Egremont, Massachusetts

by Frank Donegan

People end up in the antiques trade for all sorts of reasons. When it comes to John Krynick and Francis Nestor of Cottage+Camp, North Egremont, Massachusetts, the explanation is straightforward. "If we didn't have the business," Nestor said, "we'd probably be hoarders. We can't get away from it. We're both totally drawn to objects."

The objects they're best known for tend to be quirky things, often with a folky tilt. Age is sometimes less important that the compelling visual nature of a piece.

Nestor added, "People think we're randomly eclectic, but to us it makes a lot of sense." He also noted that his opinion isn't universally shared. "We were doing a show one time and overheard one person whispering to another, 'Don't go in there. It's voodoo.'"

He explained their approach. "We have a bunch of separate categories." For instance, he said, "We love quilts, but you're not going to see us with a pile of Nine Patch or Drunkard's Path quilts." Some of their categories are less conventional. Take dogs, for example. Krynick and Nestor don't usually buy ceramics, but if a ceramic piece has a nice dog on it, they're likely buyers. "We like dogs," Nestor said. They also like ephemeral political stuff as long as it packs a visual punch.

They don't buy a lot of furniture, but when they do, it's more likely because they view the piece as a discrete sculptural object or as an example of folk art. "We had a rule," Nestor said. "If the two of us can't lift it, we shouldn't buy it. We must have been in the business for ten years and somebody said, 'Oh my God! You actually have a case piece.'"

Over the years, the couple has moved the business around a fair amount: first it was in Boston; then in Woodstock, New York, for 14 years, during which time they had two different shops in town over a five-year period; then a space in Hudson, New York; followed by a decade in Philadelphia. Recently, they bought an 1887 Baptist church that had run out of Baptists in the historic village of North Egremont. The church had about 250 members when it was built but was down to six when Krynick and Nestor purchased the place last summer. "We moved in on July Fourth," Nestor said.

It may be a bit of a stretch to call North Egremont a village. There seems to be only one store—the Old Egremont Country Store—in the place. But it's certainly historic. It's on the National Register of Historic Places, and it's on the route that Colonel Henry Knox took in the winter of 1775, when his troops dragged 60 tons of cannons and armaments through the snow to fortify Dorchester Heights, which allowed George Washington to drive the British out of Boston.

Fitting out a church as a home is not necessarily an easy process. This one had a kitchen in the parish meeting hall, but there was no full bathroom. "We were without a bathroom for eleven weeks," Nestor said. When we visited in late January, he noted, "The port-a-potty just went down the road."

"Now anything we buy we're going to have to look at. I think it's going to affect our buying."

The new residence will no doubt affect how they conduct business. In the past they have often had open shops, but they won't have one here. "We looked into it, but zoning got complicated," Krynick said. Also, they used to exhibit at as many as 60 shows a year, but these days they are down to a small fraction of that number.

Consequently, much will hinge on selling privately to folks they've coaxed to visit them in North Egremont. "It will be clients who know us," Krynick said, to which Nestor added, "We just want it to be friendly and casual." He noted that they've already had attention from people who have visited their website.

Krynick handles the website, which is neat and clean, but "we're not good at maintaining." Nestor puts a positive spin on it. "We're using it as a calling card. We do Instagram but don't work on it as hard as we should."

For those readers whose memories go back quite a way, we would point out that this church is a short distance away from where dealer/artist John Sideli used to sell out of his church on the other side of the road.

Since the church is essentially one large—2800 square feet—space, stock and living quarters mingle together. This may eventually have an effect on the couple's inventory. Nestor said, "Now anything we buy we're going to have to look at. I think it's going to affect our buying."

As if knowing what to buy was not already hard enough these days, "The market seems like only special quality pieces sell at any price point," Nestor said. "It either sells so quickly—in a day—you're amazed; otherwise it's still here a year later. A lot of stuff is just not desirable anymore at any price."

The couple's new location should provide good access to their natural clientele—New Yorkers. Nestor said that their stock reflects a distinctively New York taste. Their look isn't necessarily meant to be cozy. It's meant to have an edge. He noted that even when he and Krynick were doing dozens of shows a year, they always focused on the New York market, picking venues that were either in the city or were "wherever New Yorkers went on vacation."

North Egremont fits the latter category. It's in the middle of a large swath of geography where New Yorkers like to spend their leisure time. It's on the western edge of the Berkshires; it's no more than about an hour from much of the Hudson valley as well as southern Vermont, and it's even closer to the hills of northwestern Connecticut.

This Greta Garbo mask was made by a woman in Stroudsburg, Pennsylvania, Nestor said. He thinks her name was Ruth Paige or Page. She made a group of celebrity masks. Nestor and Krynick bought about half a dozen of them, including Edward G. Robinson and Leslie Howard. Nestor said Garbo is "the cream of the crop." The mask is life size and priced at $1000. The other celeb masks are substantially less expensive.

When they were still doing many shows, the annual summer show in Union, Maine, and Stella's botanical garden show in Chicago were the farthest afield they ventured. But those locations were the exception; just about everything else was centered on New York City. As is the case with so many dealers, they retain a special regard for Irene Stella. "We did every show she did at the [New York City] armory," Krynick said. "And earlier we did four or five Stella piers a year."

Nestor continued, "All the Stellas and Rhinebecks—that was sort of our milieu, where our stuff fit in the best." He recalled the fevered buying at some Stella pier shows. "When we first started doing the Pier Show, we would sell like a hundred things. Then we'd go back the next weekend with a different look."

Today the shows they do number in the single digits. Three of them are Brimfield. "We still love Brimfield," Nestor said. "There are still people who love antiques who come, and we still find we do fine." They are not partial to a particular Brimfield venue. "We move around," Krynick said.

They also exhibit at two of Karen DiSaia's shows—her New York Botanical Garden venue and the Collector's Fair during Antiques Week in New Hampshire. They feel DiSaia has a knack for getting charities seriously involved in her shows' successes. Of the New York Botanical Garden show, for example, Nestor said, "It's cool, with an active board. There's serious buying at the preview party." He said that DiSaia appears to be able to convince preview-goers that they can't just show up for the hors d'oeuvres; they're supposed to buy stuff.

They like DiSaia's Manchester show because, Nestor said, "It's like an old home week for people who like antiques," even though as Krynick noted, "They act like we're not 'really' antiques." And that is after they "tighten it up" and edit out some of their more adventurous purchases.

They are not fans of the old-line charity shows that had long been the venues to which dealers aspired. Nestor said, "All

Annie the dog—arguably the most irrepressible member of the family.

Unsigned 1960s marble sculpture, 21" tall. Nestor said a retired modern art dealer saw it and said it was by Étienne Hajdú (Hungarian/French, 1907-1996), but he's selling it as unattributed for $3800.

Pottery tobacco jar, $395. Nestor said, "We don't buy Victorian or pottery, but we buy dogs."

these shows—'The Fortieth Year'—where they say, 'We'll have teacup restoration and appraisals.' Why do young people care if it's been around for forty years?" And who needs teacups repaired nowadays?

He described an encounter that illustrates how hard it can be to get people to come to shows. "We were at one show, and a decorator called his client who lived, like, two miles away and told him to come to look at a piece. The client said, 'No, an antiques show would just make me cranky.'"

They also exhibit at the East Hampton Historical Society show in July. Sales can vary wildly, Nestor said. "Two years ago was a great show. Last year was crappy."

There's also the often taxing challenge of dealing with New Yorkers' notoriously short attention spans—especially when they're "relaxing" in the Hamptons. (Note: The author lived in Manhattan for 25 years. He's not casting aspersions here. He's just reporting.) Nestor said, "Maybe the weather's bad, or the market's down, or they're just ready to buy something and a friend walks by and they wander off together."

Nestor also noted that the Hamptons market has changed. "A lot of people there rent out their places for at least part of the summer because they can get so much for them. They really don't want to put things in that are irreplaceable." Restoration Hardware and not antiques is often their default mode. Krynick said, "One time I went into three or four houses out there, and all were furnished in Restoration Hardware stuff."

The couple has also been exhibiting at Debbie Turi's show in Bedford, New York. They believe her small "boutique" approach to shows is consistent with today's market. "We've done it for four or five years," Nestor said.

Cottage+Camp traces about a third of its sales to the Internet via either its website or listings on 1stdibs. Although they are, of course, happy to sell online, Nestor and Krynick express bemusement at the anonymity of these sales. The deal is made, then, Nestor said, "It goes out the door, and you never hear anything about it. We can sell giant pieces of furniture and never hear 'Boo.'" He noted that most sales are to retail customers. "They buy it, pay for it, and it's gone. We have no sense of why people buy things."

They, like so many dealers, regret the loss of personal contact. Krynick said, "It seems very random. You don't get feedback. You used to talk to people." He added that this increases the confusion of an already confusing market. "We can't learn how to buy better."

Nestor recalled an incident that highlights the impersonal nature of these sales. "We sold a piece of folk art online and, for once, had to deliver it. When we arrived we saw four or five things we'd sold before in the context of this five-hundred-piece, decades-long collection. They had even published a book." The earlier online sales had simply been absorbed in the wash of other anonymous online sales, and the couple had not realized they were playing a part in building a major collection.

Nestor and Krynick have been members of 1stdibs but, as has been the case with some other dealers we've interviewed, they are not ecstatic about it. Krynick said, "It's gotten more corporate. We're reconsidering. We were basically using it as advertising." As an alternative, Nestor added, "We're trying to migrate to our website."

Francis Nestor and John Krynick married two years ago but have been together since they met in San Francisco in 1984. Nestor had just graduated from the San Francisco Art Institute; Krynick had graduated from Cranbrook Academy of Art with an MFA and had come west to take a job, at which, he said, "I designed and made little boutique fashion accessories."

Nestor grew up in Randolph, Massachusetts, outside of Boston; Krynick is from Bridgeton in extreme southern New Jersey. He noted that Bridgeton is actually below the Mason-Dixon Line and feels like it. The couple decamped to Boston in 1987. "Even in the eighties, San Francisco was wildly expensive," Krynick said.

Krynick took a job at the Harvard Medical School library. He admitted he was no expert in medicine or library work but said, "The person hiring me had an uncle who had gone to Cranbrook." The couple learned early on that, if you plan to be dealers, it helps to have someone in the family earning a predictable income.

Nestor had been selling antiques before he could even drive. "I was twelve and thirteen. I used to go every weekend to the Norton flea market. I'd set up and shop. My father would drive me and sleep in the car." Nestor hated Boston traffic, and since it had become apparent that Cottage+Camp's taste appealed mostly to New Yorkers, they decided to move closer to Gotham. "We drew a big circle on a map, and we liked Woodstock," Krynick said.

Nestor said that in Woodstock, "We bought a totally boring ranch house in town. Every time we had a good show, we'd call a contractor and eventually there were decks everywhere."

As business declined in the early years of this century, the couple decided to move to Philadelphia. Nestor said, "We were ready for a more urban environment. Philadelphia hadn't had a real estate bubble, and we sold our house in Woodstock at the top of the market."

Also, Krynick said that he knew he could get teaching work either in Philadelphia or nearby Baltimore. He was correct. He ended up teaching "material construction; that's where textiles and fashion and sculpture overlap" at the Maryland Institute College of Art in Baltimore.

Although Philadelphia was a great place to live, it wasn't great for business. Nestor said, "We tried an open shop for a year, but it was already over on Pine Street [which had been a thriving antiques district]. Pretty quickly we were sure it wasn't going to work," although, he continued, "We could shop really well in Philadelphia."

Krynick added, "People weren't responding to our stuff. We weren't selling to Philadelphians. All our customers were from New York."

Both men acknowledged how supportive dealer Amy Finkel had been during their sojourn in the City of Brotherly Love.

Ultimately they decided to return to the Northeast. Nestor said, "We were planning to move back into the Hudson valley but couldn't find a place that was reasonable." So they nosed about over the border in Massachusetts and landed in North Egremont.

And what are they going to do now? "We're trying to have fun again," Nestor said.

For information contact Cottage+Camp, by appointment, (413) 528-1241; website (www.cottagecamp.net); e-mails <johnkrynick@gmail.com>, <francisnestor@gmail.com>.

John Krynick (left) and Francis Nestor.

Black-painted sheet-iron bull weathervane with white horns, $950. One side of the ball on the standard reads "Worcester, Mass," and the other side appears to read: "Coates Popper [?] Mfg. Co."

Portrait of a ripe banana in what appears to be its original oak frame with gilt molding. It has a Boston label on the back and is $1100.

Folky miniature chest from Maryland, $450.

A wonderful quilt top from Vermont, 86" x 72", $3500.

Detail of the quilt top.

☞

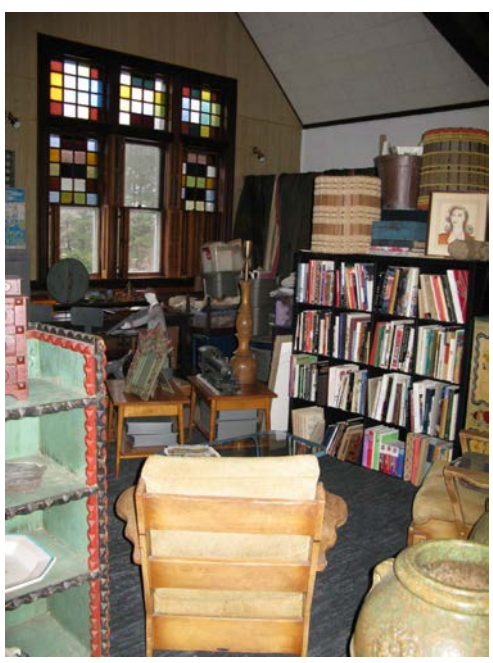
Portrait-size root-burl frame that came out of the Catskills. It's $1800.

Opposing pair of andirons in the form of waterfowl with unducklike pointy bills, $850. Under the weathered surface there appears to be substantial traces of paint. "I imagine they were brightly painted," Nestor said. "We're overstocked with andirons, but I bought them anyway."

Shelves in robin's-egg blue with black and red trim, $2200. In a diamond outlined in red on the back is written: "Ocean City / July 4, 1932 / built by Bunting." Krynick thinks it's the Ocean City in New Jersey, not Maryland.

Portrait of a man, $2800. "We've never bought an early New England portrait before. He's totally original including the frame," Nestor said.

Cement folk art figures of a hunter and his dog. The dog's name "Caego" is written on its base. The hunter is 37" tall. The team was executed in Bethlehem, Pennsylvania, in 1942. It comes from the collection of Barbara Johnson and is pictured in *Animals in American Folk Art* by Wendy Lavitt (Knopf, 1990). It's $3400.



Interior view of a corner of the North Egremont church.

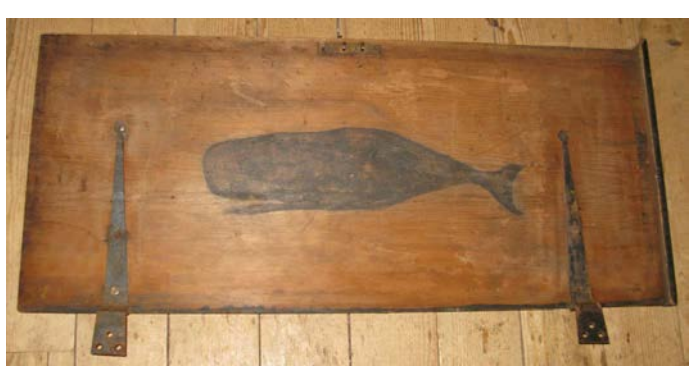
Political umbrella, white with red lettering, $350. Krynick thinks it's from Eisenhower's 1956 campaign.

The new home of Cottage+Camp.

Child-size appliquéd and embroidered Centennial apron, signed "Fanny Rowley," $895.

Nicely carved folk-art frame, 12" high, with traces of paint, $1400.

A bolt of beautiful glazed mauve-colored chintz from the second quarter of the 19th century, $1600. There are 21 yards of it. The fabric is 31" wide with exotic birds, grapes, and what appear to be hops.



Top of a sea chest with a painted whale and original hardware, $900.

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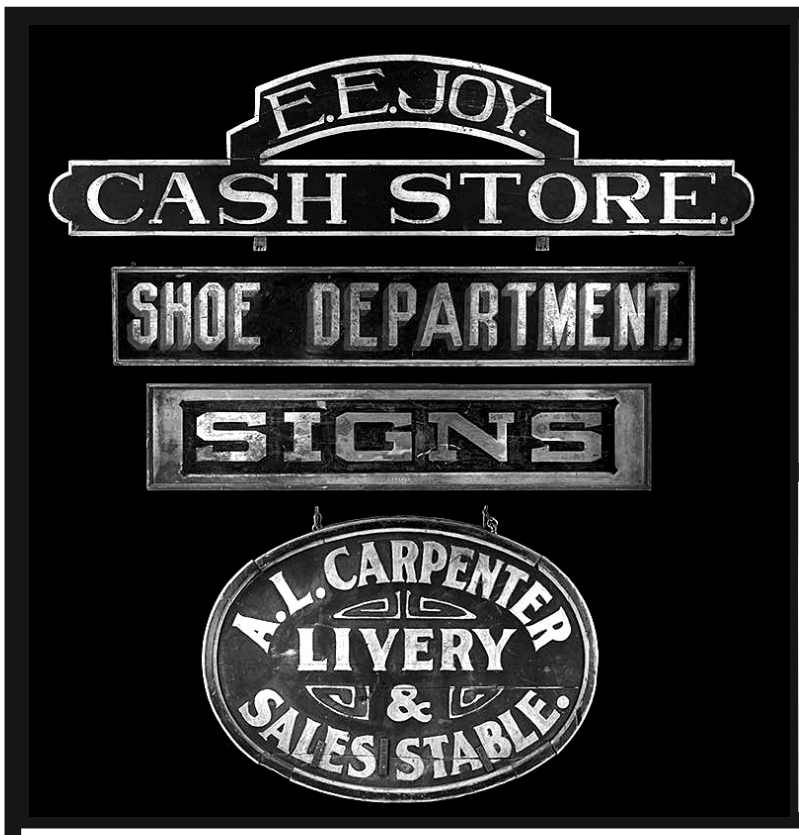

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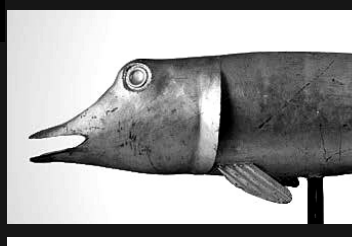

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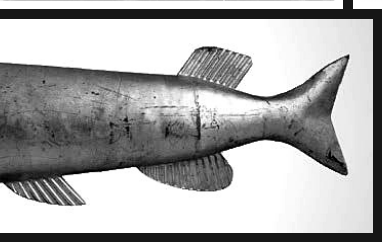

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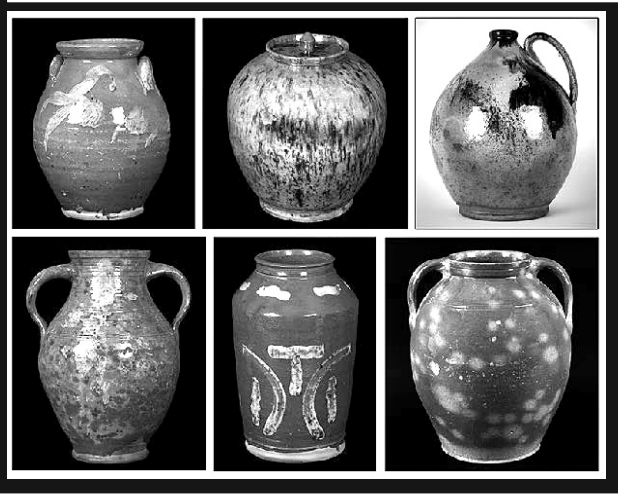

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Audubon, John James. *The Birds of America.* To be sold in our May 4 auction.

An After Andy Warhol Souper Dress,1965. To be sold in our April 5 auction.

A Collection of Montblanc Pens. To be sold in our April 20-26 auction.

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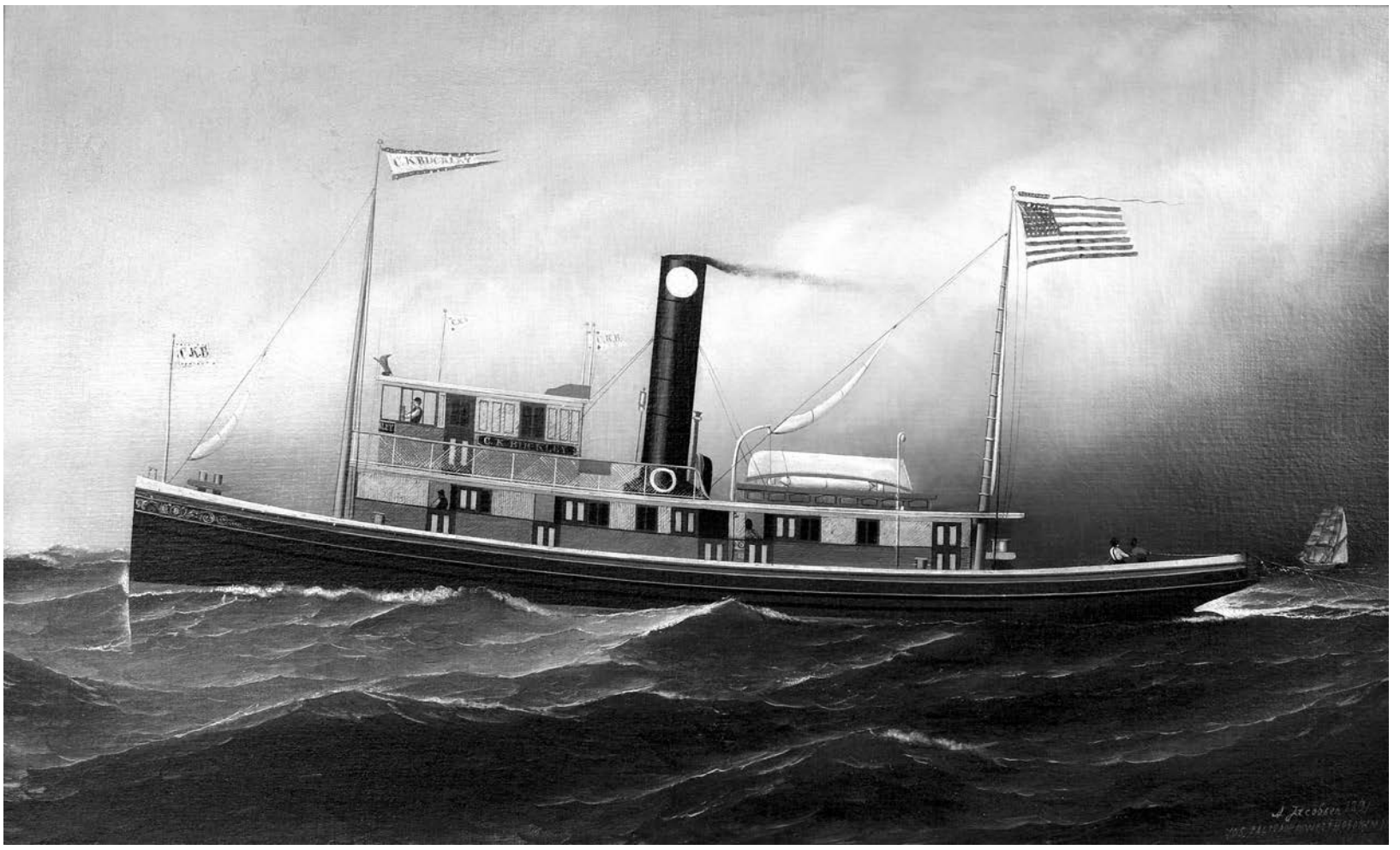
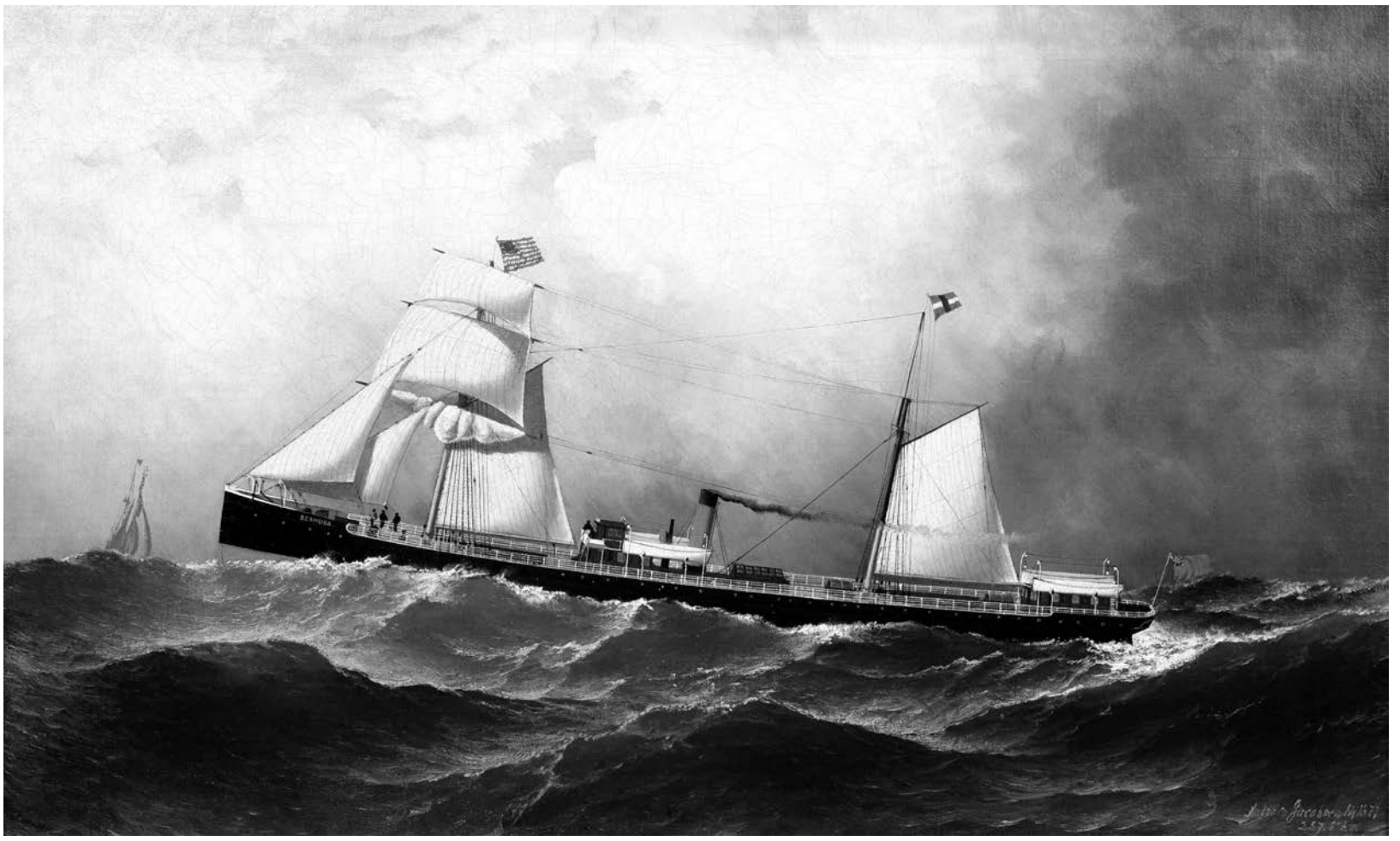
Antonio Jacobsen, American (1850-1921)



Oil on canvas portrait of the steam tug "CK Buckley" signed and dated LR "A. Jacobsen 1891, 705 Palisade Ave. West Hoboken NJ." Dimensions 22 x 36. A wonderful and folky example of an early Jake Steam Tug. The painting is illustrated full page in color in "Flying the Colors: The Unseen Treasures of Nineteenth-Century Marine Art" page 264. Condition Excellent.



Oil on canvas portrait of the transitional steam sail vessel "Bermuda" signed and dated "Antonio Jacobsen NY, 1877, 287 8th Avenue." Dimensions 22 x 36. A fine example of Jacobsen's early and refined New York City 1870s period. The painting is illustrated full page in color in "Flying the Colors: The Unseen Treasures of Nineteenth-Century Marine Art" page 254. Condition Excellent.

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Sotheby's, New York City

Various-Owners Americana

by Lita Solis-Cohen
Photos courtesy Sotheby's

There were some high prices and some bargains along with a new energy in the Americana market.

In addition to five single-owner sales presented in five catalogs, Sotheby's offered 415 lots of property from various owners in one fat catalog. On Friday afternoon, January 20, after the single-owner sale of silver from the collection of the late Iris Schwartz, Sotheby's put the first 180 lots from the catalog on the block, including silver, China trade porcelain, prints, and Oriental carpets. The rest crossed the block on Saturday afternoon, January 21, at the conclusion of the sale of the E. Newbold and Margaret du Pont Smith collection.

At the Saturday afternoon sale 192 of the 234 lots of American furniture, folk art, and decorations sold, an 82% sell-through rate by lot, for a total of $3,493,688. The sale included the estates of Joan Ostreich Kend and Kenneth and Joyce Volk, and 12 lots of furniture in pristine condition from the estate of Dr. George Straehle. There were fresh-to-the-market consignments from other estates and collectors, including some major pieces of American furniture and some better folk art, which satisfied those who have been complaining about the lack of quality material in the marketplace. The success of these sales at all levels should make those who have been reluctant to sell in the falling market change their minds. There was good competition for the best throughout the week, and buyers were active at all price levels.

Sotheby's long sale on January 21 began after 3 p.m. and lasted until after 7 p.m., but bidders stuck with it, bidding on phones and online, and a few dozen stayed in the salesroom until the very end. The sell-through rate was better than in recent seasons. The poor performance of silver, prints, China trade, and carpets in the front part of the catalog—nearly half the lots failed to sell—brought the sold-by-lot total for the entire catalog to 73%. The afternoon sale is covered here.

The very first lot of the afternoon sale, a portrait of a *Young Woman in Paneled Room* by Sheldon Peck (1797-1868), oil on wood panel, 27" x 24", circa 1830, painted at the time Peck lived in Jordan, New York, from 1828 to 1836, is a rare picture. It sold for $187,500 (includes buyer's premium), well above the $30,000/50,000 estimate, to a New York collector in the salesroom despite the fact that it needed expert conservation. After it sold for $79,500 at Northeast Auctions in August 1996, it was poorly conserved. The only other Peck on the market during Americana Week was a first-rate portrait of a Miss Dodge, painted about 1845, on Stephen Score's stand at the Winter Antiques Show. It had a $425,000 price tag.

A double portrait of two children with their dog by William Matthew Prior seemed like a good buy. The oil on canvas of a blonde-haired boy seated in a rocker holding a whip, a girl in a red dress with eyelet pantaloons and red shoes, and a black dachshund, circa 1845, sold for $68,750 (est. $70,000/100,000) on the phone to dealer David Wheatcroft of Westborough, Massachusetts, bidding for a client. Large double portraits by Prior are rare.

A pair of very appealing portraits by Rufus Hathaway (1770-1822) of Captain and Mrs. Pollycarpus Edson, oils on canvas mounted on panels, sold for $200,000 (est. $100,000/150,000) to collectors on the phone, underbid by collectors in the salesroom. The portrait of the captain is signed and dated 1791, and his wife's is inscribed "Aetatis 31." They seemed like a good buy even though both paintings had been cut down; the captain's portrait is smaller than the woman's, and half her fan was lost in the trimming. Hathaway portraits are not easy to find. It has been a decade since a pair of Hathaway portraits appeared at auction. Hathaway's portraits of Josiah Dean III and his wife, Sarah Dean, of Raynham, Massachusetts, painted circa 1791, sold for $441,600 at Sotheby's in January 2006 in a sale where an Edward Hicks *Peaceable Kingdom* sold for $3,152,000 to C.L. Prickett at the peak of the market.

The Nicholas Brown, Rhode Island, carved mahogany scalloped-top tea table, with open-talon ball-and-claw feet, circa 1765, descended in the Brown, Ives, and Goddard families. It sold on the phone for $912,500 (est. $800,000/1,200,000). Its mate is the Nicholas Brown tea table made by John Goddard that sold for $8,416,000 at Sotheby's in January 2005 to Albert Sack, underbid by Leigh Keno. The table at this sale was made in the 18th century by another hand to match the Goddard table. The maker was familiar with the Goddard shop practices. A drawer was added between 1795 and 1815.

There was some significant American furniture offered. The much-discussed Nicholas Brown Chippendale mahogany scalloped-top tea table with open-talon ball-and-claw feet was made in Providence, Rhode Island, to match the circa 1765 Newport table of the same form made by John Goddard for Nicholas Brown. It sold for $912,500 (est. $800,000/1,200,000) to a bidder on the phone with Erik Gronning. The price is just a bit more than a tenth of the price of Nicholas Brown's Newport tea table that was consigned by descendants of the Brown, Ives, and Goddard families in January 2005 to Sotheby's, where it made $8,416,000 (est. $2/5 million), selling to Albert Sack and underbid by Leigh Keno.

It is believed that the table consigned this January by the same consignors was made in the 18th century to match the Newport table, probably by a Providence cabinetmaker familiar with the Goddard shop practices. It is clearly by another hand. It is hard to figure out why a drawer was added to the table between 1795 and 1815; it hurt its value today.

According to Sotheby's catalog, three tea tables are listed in Nicholas Brown's 1791 estate inventory, one set with china valued at £4-10-0; another in the parlor valued at £2; and another in the northwest chamber valued at £3-15-0. Nicholas Brown left his estate to his three children, and two of the tea tables descended to Hope Brown, who married Thomas Poynton Ives (1769-1835), a partner in the Brown family firm. Hope died in 1855. Both tea tables 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 there. After Charlotte Ives Goddard's death in 1881, the tables were separated; each son inherited one. Col. William Goddard

Joseph Steward (1753-1822), portraits of Col. John Chester and Elizabeth Huntington Chester. The colonel holds a receipt and sits in front of his law library. Mrs. Chester's elbow rests on a copy of *Elegant Extracts*, one of two similarly titled anthologies (one of poetry and one of prose) published in London in 1794 and 1796. Behind her, visible through the window, is likely the Connecticut River and the city of Hartford. The 43½" x 37¾"oils on canvas, painted circa 1795, sold for $62,500 (est. $25,000/35,000). The buyer in the salesroom said he is the great-great-great-great-grandson of the sitters and had photos of the portraits hanging in his house.

There was something for every taste in this sale. This brown-painted Windsor bamboo-turned settee, Massachusetts, circa 1810, 32½" high x 38" wide, with traces of old paint, sold online for $6250 (est. $1500/2000). At Christie's in October 1989, it sold for $8800.

(1825-1907) got the one sold this year, and it descended to his only child, Edith Hope Goddard (1868-1970). Edith married Charles Oliver Iselin (1854-1932), and they took the table with them to Upper Brookville, New York. At her death, she bequeathed the table to her first cousin once removed Robert H. Ives Goddard (1909-2003), who already owned the other Nicholas Brown table. That $8,416,000 table descended to Thomas and Hope Brown Ives; they left the house and 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), inherited the Thomas Poynton Ives house and the table at their death. Hope married Henry Grinnell Russell, and they lived in the house without issue until his death circa 1905 and her death in 1909. The house and contents then descended to her cousin Robert H. Ives Goddard, who took up residence in the house about 1910-11. The two tables, which had been together for three generations before they were separated, were reunited in 1970 on the bequest of Edith 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 sold in 2017.

There was much discussion about exactly when this second table was made. The cognoscenti—curators, conservators, and 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. The top is carved out of the solid, no easy feat, and the maker 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 by the addition of a drawer.

Other documented furniture brought a premium. A diminutive mahogany chest of drawers with an old surface, signed by Walter Frothingham, Charlestown, Massachusetts, and Joseph Hallowell, circa 1760, sold for $187,500 (est. $150,000/250,000). The underside of the long drawer bears the chalk inscription "Walter Frothingham / Charlestown," and on the inner side of the backboards a chalk inscription reads "Joseph Hallowell." It appears to retain its original cast brass hardware. The Frothingham signature appears quite similar to that of Benjamin Frothingham Jr. that appears on a high chest in the collection of Winterthur. Given the location of Hallowell's signature on the interior of the backboards, the chest of drawers could have been inscribed only when it was being constructed. 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. They buyer was dealer Roberto Freitas of Stonington, Connecticut, bidding for a client.

Furniture in pristine condition was embraced. A Queen Anne veneered walnut high chest of drawers, Ipswich, Massachusetts, circa 1755, that appears to retain its original finials, oversize cast brass hardware, and good color sold for $75,000 (est. $40,000/60,000) to a St. Louis collector in the salesroom. Much admired at the previews, it was also shown during American paintings week, and some thought it might bring more.

There was something for every taste in this sale. A rare William and Mary gumwood kast with mahogany veneer that belonged to Marvin Schwartz sold for $15,000 (est. $15,000/30,000). Schwartz was the first antiques columnist for the *New York Times,* and he also worked at the Brooklyn Museum and the Metropolitan Museum of Art for years.

A fine Hayes family Boston games table with an old surface sold for $43,740 (est. $25,000/50,000). A serpentine mahogany chest of drawers attributed to Benjamin Frothingham sold for $50,000 (est. $40,000/60,000). A Goddard-Townsend school tea table brought $27,500 (est. $20,000/30,000). A pair of Philadelphia walnut side chairs with four shells and strapwork splats sold for $10,000 (est. $2500/3500) to West Chester, Pennsylvania, dealer Skip Chalfant. They were one of three pairs of Philadelphia side chairs he bought during the week. A paint-decorated two-drawer blanket chest with wild graining, circa 1810, sold for $11,250 (est. $3000/5000), showing that not all country furniture brings less in New York City than in the country.

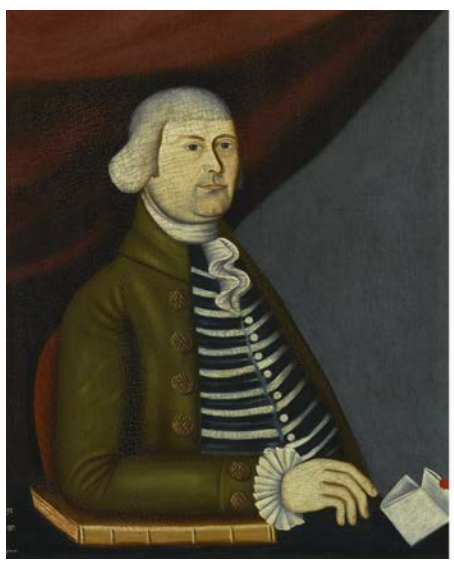
There were some high prices and some bargains along with a new energy in the Americana market. A lot was offered at one time. Some said it was too much, but there were plenty of buyers. Some prefer to come to New York City just once a year. Some preview and return home to bid, and some buyers never preview in person. They pore over the online catalogs, enlarge the images, read the condition reports, and bid online. Others decide what they will spend and leave a bid with the auctioneer and often get what they want for less than their bid.

There were some major disappointments. The desk-and-bookcase possibly by George Bright, Boston, Massachusetts, 1765-85, that descended in the Lee family of Boston, with hairy-paw feet and its original hardware, lacking trailing garlands from its rosettes, was estimated at $200,000/300,000 and was passed. It had sold for $59,700 at the sale of the Eddy Nicholson collection at Christie's in January 1995. A Salem desk-and-bookcase with a $200,000/400,000 estimate also failed to sell. A large and imposing pair of Loockerman family mahogany drop-leaf dining tables estimated at $200,000/300,000 found no buyer. The pair had sold for $583,000 at Sotheby's in February 1985 and for $310,500 at Christie's in October 1996. The market at the top is thin.

For more information, call Sotheby's Americana department at (212) 606-7130 or check the website (www.sothebys.com).

Philadelphia needlework flower picture, circa 1800, of multicolored silk, in its original black-painted shadow box frame, 18" x 21½", sold for $212,500 (est. $60,000/80,000) to dealer Leigh Keno on the phone, underbid in the salesroom by Amy Finkel on the phone with a client. It is related to another silkwork picture by Hannah Deaves that sold for $120,000 to Leigh Keno at Sotheby's in January 2005. They have similar rabbits and flowers.

Henry Church (1836-1908), *Bountiful Table*, inscribed "H. Church Blacksmith," circa 1870, oil on paper set down on aluminum, 23" x 35½", replaced frame, some inpainting and repaired tears, sold for $20,000 (est. $25,000/50,000). Condition kept the price down.



Portraits by Rufus Hathaway (1770-1822) of Captain and Mrs. Pollycarpus Edson, oils on canvas mounted on panels, 28" x 23¼", 1791, sold on the phone for $200,000 (est. $100,000/150,000), underbid by collectors in the salesroom. The captain's portrait is signed and dated; his wife's is inscribed "Aetatis 31." According to the catalog, Hathaway painted little after 1795, the year he married the daughter of a prominent local merchant. Soon thereafter he became a physician. Captain Pollycarpus Edson was named for the bishop of Smyrna. In the portraits Edson rests his arm on his ledger book, and his wife, Lucy Eaton, wears pearls and holds a hand-painted fan. They lived in Bridgewater, Massachusetts, and had five children. Both paintings had been trimmed; the captain's portrait is smaller than the woman's, half her fan is cut away, but they are early well-painted likenesses. They had been for sale at Vose Galleries in Boston for the last few years and were advertised on InCollect.

Sheldon Peck (1797-1868) painted this 27" x 24" oil on wood panel, *Young Woman in Paneled Room*, around 1828-36 when he lived in Jordan, New York. It sold for $187,500 (est. $30,000/50,000) to a New York collector in the salesroom. At Northeast Auctions in August 1996, it sold for $79,500. Good paintings by Peck are rare; it could be years before another will come on the market.

Bill Traylor (1854-1949), *Construction with Man Smoking*, tempera on found poster board, 13" x 7¾", painted between 1939 and 1942, sold for $93,750 (est. $60,000/80,000) to collectors in the salesroom, the underbidders on the pair of Hathaway portraits. It was the last lot in the sale.

William Matthew Prior (1806-1873), double portrait of a blonde-haired boy seated in a rocker holding a whip, a girl in a red dress with eyelet pantaloons and red shoes, and a black dachshund, oil on canvas, 36" x 28", circa 1845, sold for $68,750 (est. $70,000/100,000) on the phone to dealer David Wheatcroft for a client.

Molded copper fox weathervane, L.W. Cushing & Sons, Waltham, Massachusetts, circa 1892, hollow-bodied fox in full run, with a verdigris surface and traces of original gilt on the belly, 12" high x 21¾" wide, sold online for $43,750 (est. $8000/12,000).

Chippendale mahogany blockfront slant-front desk, probably Salem, Massachusetts, circa 1770, appearing to retain its original cast brass hardware, 43" high x 41¼" wide x 23½" deep, with a John Walton provenance, sold for $35,000 (est. $15,000/25,000).

Chippendale carved and figured mahogany slant-front desk, attributed to John or Jonathan Townsend, Newport, Rhode Island, circa 1770, with indistinct chalk inscription to the underside of the third long drawer, 42" high x 43¾" wide x 23" deep, sold on the phone for $37,500 (est. $40,000/60,000). It is similar to a desk made by John Townsend for his daughter Mary Townsend Brinley that is in the Newport Restoration Foundation collection and is illustrated in Morrison Heckscher's 2005 catalog for his John Townsend exhibition at the Metropolitan Museum of Art. The shell carved on the prospect drawer is typical of John Townsend's work. A related desk sold for $264,000 at Sotheby's sale of the Laracy collection in 2007.

This molded copper Goddess of Liberty with flag weathervane in gilt and paint is possibly by J.L. Mott Iron Works, New York, circa 1880. The hollow-bodied figure with one outstretched arm, the other hand holding a red-, white-, and blue-painted American flag, 36" high x 25" wide x 4" deep, with an Edmund Fuller and Steve Miller provenance, had been advertised in a 1995 fall antiques show advertisement in *Folk Art* magazine. It sold for $125,000 (est. $100,000/150,000) to Roberto Freitas for a client. A similar example with its directional is in the Jane and Gerald Katcher collection at Yale.

The Lucas family Classical ormolu George Washington shelf clock, made for the American market by Jean-Baptiste Dubuc (1743-1817), Paris, circa 1815, dial inscribed "Dubuc / Rue Michel-le-Comte No.33 / A. Paris," inscription below the face reading "WASHINGTON / First in WAR, First in PEACE, First in the HEARTS of his COUNTRYMEN," 19½" high x 14½" wide x 6" deep, sold for $87,500 (est. $80,000/120,000). It had never been out of the Lucas family of Baltimore, Maryland.

Rare carved mahogany "War of 1812" cake board, New York, circa 1830, marked "M. Hall" and initialed "H.P.," 12" x 12", sold for $4000 (est. $3000/5000). It has sold a number of times at auction. At the sale for Stanley Sax at Sotheby's in January 1998, it sold for $2990. Owned by John and Peggy Schorsch and by Peter Tillou, it sold again at Sotheby's at the Zoler sale in 2005 for $7800 and then at Christie's in January 2007 for $9600. It is carved with the facing profiles of naval officers Captains Isaac Hull and Oliver Hazard Perry flanked by the initials "H" and "P" over a star and two cornucopias over a U.S. naval ship. Hull and Perry won decisive naval battles during the War of 1812.

Taylor family diminutive Queen Anne mahogany easy chair, Philadelphia, with stocking trifid feet (sometimes called shell feet), circa 1755, with a cloth label once affixed to later upholstery that reads "This chair belonged to / Mary Richardson Taylor / given by her / husband Samuel Taylor / It dates about / 1736 / Bequeathed to / Mary Wood / by Mary Randolph / 1909." Measuring 44" high, it sold on the phone for $62,500 (est. $60,000/80,000). Mary Richardson Taylor was the daughter of silversmith Joseph Richardson. In January 1997 at Sotheby's, it sold for $68,500. In 1990 at Sotheby's it sold for $126,500. A similar example sold for $583,250 at the sale for Mrs. and Mrs. Lammot du Pont Copeland at Sotheby's in January 2002.

Chippendale carved and figured mahogany bombé slant-front desk, 44¾" high x 46½" wide x 23¼" deep, Boston, Massachusetts, circa 1780, with a later black ink inscription on the backboard that reads "Miss E.M. Griggs / #14B Lexington Avenue / New York / NY." It has a patch to the top, adjacent to the lock plate, and repairs at the hinges and the front edge of the lid. The drawer pulls are replaced, and there are some patch repairs to the drawer fronts and a patch to the lower back edge of the proper left case side, just above the base molding, and a new prospect door. It sold online for $27,500 (est. $30,000/50,000).

This desk has a long auction history. In 1992 at Northeast Auctions, it sold for $44,000 to dealer Todd Prickett. Prickett said at the time he bought it for a customer at a bargain price because no one thought the feet were original, which he believed was true, although he found evidence that the feet had been taken off and reattached.

To go back further, the desk had been owned for 30 years by Mrs. Margaret King, a dealer in Corning, New York, whose husband bought it from John Walton in the 1950s. King sold the desk to Pennsylvania dealer Leonard Geiger for $50,000, and Geiger, wanting a quick profit, put the desk in a Sotheby's sale with an $80,000/120,000 estimate. When Walton found out that King had sold it for $50,000, he refused to bid on it at auction. At the time he was not willing to give speculators a quick profit on a desk he had bought for $5000 years ago. Others saw that Walton was not bidding on a piece he had once owned, and they also did not bid, and the piece was passed at $52,000. Walton bought it after the sale and sold it to a client who in 1990 decided he did not need it anymore and consigned it to Sotheby's, where it was aggressively estimated at $150,000/200,000. It was then bought in at $110,000. Then it was sent to Northeast Auctions where it sold for $44,000 in the summer of 1992, $6000 less than the $50,000 it sold for in 1980, which reflected how far the market had retreated from a peak in 1980. The story also illustrates how the wrath of the legendary John Walton lives on, and also that feet matter.

Sotheby's cataloged it "with replaced feet" and announced that the prospect door was a replacement. Its hammer price was half the $44,000 it brought in 1992. It is a rare form. An intact example made in Marblehead and signed by Francis Cook (1734-1772) sold for $698,500 to a collector, underbid by Todd Prickett, at Sotheby's in January 2010. Another sold for $605,000 to Billy Mayer at Steenburgh Auctioneers, East Haverhill, New Hampshire, in October 2004. In January 2007 at Sotheby's, that desk sold for $1,608,000 (est. $800,000/1,200,000) to Albert Sack, underbid by Deanne Levison. There are only seven bombé slant-front desks known.

Carved mahogany chest of drawers, attributed to Benjamin Frothingham, Charlestown, Massachusetts, circa 1770, 30½" high x 38" wide x 20¾" deep, 33" case width, with an Israel Sack provenance and listed as "Superior" in the 1993 edition of the *The New Fine Points of Early American Furniture*, sold for $50,000 (est. $40,000/60,000).

Queen Anne diminutive figured mahogany blockfront chest of drawers, signed by Walter Frothingham, Charlestown, Massachusetts, and Joseph Hallowell, circa 1760, sold for $187,500 (est. $150,000/250,000). The underside of the long drawer bears the chalk inscription "Walter Frothingham / Charlestown," and the inside of the backboards bears the chalk inscription "Joseph Hallowell." It appears to retain its original cast brass hardware and a dark rich historic surface. It is 29" high x 34" wide x 20½" deep, and the case width is 32". The Frothingham signature appears quite similar to that of Benjamin Frothingham Jr. on a high chest in the collection of Winterthur. Given the location of Hallowell's signature on the backboards, the chest could have been inscribed only when it was 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.

Classical inlaid and figured maple and mahogany ormolu-mounted games table, Philadelphia, circa 1825, 29¼" high x 35¾" wide x 17¾" deep, sold for $37,500 (est. $10,000/15,000) in the salesroom to Alexandra Kirtley, curator of American decorative arts at the Philadelphia Museum of Art. "We are just upgrading. We have a similar table but not in as good condition," she said.

Queen Anne inlaid and figured walnut high chest of drawers, Ipswich, Massachusetts, circa 1755, appearing to retain its original finials and oversize cast brass hardware, 90½" high x 42" wide x 23½" deep, with a John Walton provenance, sold for $75,000 (est. $40,000/60,000) to a St. Louis collector in the salesroom.

Sotheby's, New York City

The E. Newbold and Margaret du Pont Smith Collection

by Lita Solis-Cohen
Photos courtesy Sotheby's

American furniture and paintings from the collection of the late E. Newbold and Margaret "Peggy" du Pont Smith, which sold at Sotheby's on Saturday afternoon, January 21, had been assembled over two generations. Peggy Smith's mother, Margaret W. Lewis du Pont, left some of her furniture to her daughter, who added to the collection over the years. Sometimes Peggy Smith bought at auction, but more often she bought at the Philadelphia Antiques Show, which she cochaired in 1977 and 1978 and served as chair of the advisory committee the following decade. Newbold Smith graduated from the U.S. Naval Academy, where he was a star football player and wrestler. A lifelong sailor who owned a fine racing yacht, he collected marine paintings.

"Among the most rare and magnificent surviving examples of Philadelphia seating furniture."

The Smiths' miniature Chester County William and Mary walnut flat-top high chest was the most coveted lot of Americana Week. There was spirited bidding for this small valuables chest, sometimes called a spice chest, with competition on phones and in the salesroom from the trade and from private collectors. Leigh Keno, sitting between collectors Marjorie and John McGraw, was the winner, paying $612,500 (with the buyer's premium) for the chest, estimated at $80,000/120,000.

The price was an auction record for a miniature high chest, even though it was announced from the podium that the bottom drawer had been rebuilt, probably in the 18th century. This continued the trend that if a piece is rare and has a presence, minor repairs do not matter. Fresh to market, it had not been seen publicly since 1999, when it was exhibited at the Philadelphia Museum of Art in the exhibition *Worldly Goods: The Arts of Early Pennsylvania 1680-1758.* When Peggy Smith bought it for $33,000 in May 1980 at the Sotheby Parke Bernet sale of the collection of Colonel Edgar William and Bernice Chrysler Garbisch (held at Pokety, the Garbisch estate on Maryland's Eastern Shore), she thought she had overpaid. The price was $10,000 more than the price of an eagle-inlaid spice chest on stand that sold at the same sale for $23,000. The new record price of $612,500 for a miniature Pennsylvania high chest tops $288,000 paid for a Philadelphia walnut miniature high chest with Spanish feet, circa 1740, that had sold at sale of the collection of Mr. and Mrs. Walter Jeffords at Sotheby's in 2004. A valuables box on a stand in the form of a William and Mary high chest on stand, illustrated in the Chipstone Foundation's *American Furniture 2015* (p. 21, along with another similar one at Chipstone, both possibly from the John Widdifield shop in Philadelphia), sold at Pook & Pook in January 2012 for $112,575. (The chest at Pook & Pook also had some minor drawer problems; the bottom and top drawers are early replacements, and the period pulls have new wires. It lacks a secret drawer behind the center drawer, and the center raw bottom is a replacement.)

Other Chester County spice chests at the Smith sale brought more than estimated. One with an inlaid door sold for $50,000 (est. $15,000/30,000). Another one, with the initials "SL" and the date 1746 and extra secret drawers behind a removable back panel, sold for $43,750 (est. $15,000/25,000).

The star of the sale was the Smiths' Philadelphia tall-case clock with works by Peter Stretch and the engraved motto *"Tempus*

There was a lot of bidding for this 24¾" x 14¼" x 9¾" William and Mary turned and joined walnut flat-top chest of drawers with paneled sides, Chester County, Pennsylvania, circa 1725, used as a valuables cabinet, with a rich historic surface and original cast brass hardware. It was announced from the podium that the lower drawer had been rebuilt in the 18th century. It sold in the salesroom for $612,500 (est. $80,000/120,000) to Leigh Keno, who was sitting between collectors John and Marjorie McGraw.

At the sale of the Garbisch collection on May 23, 1980, it had sold for $33,000, when a more common form of Chester County spice box on frame sold for $23,000.

This is a rare William and Mary line-and-berry-inlaid walnut chest of drawers, Chester County, Pennsylvania, circa 1740. It is 44" x 39¼" x 23" and sold for $52,500 on the phone with competition online and in the salesroom, even though drawers had been rebuilt and the feet and base moldings were replaced. This is another example of how repairs did not affect the price.

This cherrywood tall-case clock is an extremely rare Queen Anne clock with works by Peter Stretch of Philadelphia and its case attributed to John Head of Philadelphia. It sold for $348,500 (est. $150,000/300,000) to Virginia consultant Luke Beckerdite. It is illustrated in *Stretch: America's First Family of Clockmakers* by Donald L. Fennimore and Frank L. Hohmann III (2013), no. 56, pp. 232-33. While Stretch routinely signed his clockworks, Head did not sign his cases. In his online writing (found at In Proportion to the Trouble) Christopher Storb, who is a furniture conservator at the Philadelphia Museum of Art, writes about this clock: "While not a record for an American tall-case clock—that belongs to another Peter Stretch clock in a carved mahogany case purchased by the Winterthur Museum in 2004 for $1,688,000—it is a record price for any furniture documented or attributed to the workshop of John Head." Storb writes that this clock and case represents the most expensive version of the John Head and Peter Stretch collaboration, because Head charged £5-0-0 for clock cases with arched hoods in woods other than walnut—the most he charged for any clock case—and Stretch charged £15-0-0 for arch-dial clock movements, for a total of £20-0-0 for the combined clock and case. Storb also suggests that the moon dial seen on this clock was produced in the years 1725-35 and that John Head debited Peter Stretch for cherry clock cases in 1732 and 1737, so the 1750 date in the catalog may be late. Storb writes that he does not know if the pierced name boss with the maker's name and location surrounded by engraved foliate scrolls, a pair of birds in flight, and the motto "*Tempus Rerum Imperator*" (Time, Commander of All Things) added to the £15 price Stretch charged for arch-dial clocks. He also suggests that the clock once had turned feet. His evidence is holes bored in the base.

This exceptional Queen Anne carved and figured maple armchair, attributed to Solomon Fussell or William Savery of Philadelphia, circa 1750, is 45½" high and sold for $60,000 (est. $60,000/120,000) on one bid on the phone. According to the catalog, Albert Sack called it "Best" and "one of the great masterpieces of Pennsylvania furniture." It was included in Jack Lindsey's *Worldly Goods: The Arts of Early Pennsylvania 1680-1758* at the Philadelphia Museum of Art in 1999. (At Christie's in October 1996 it had sold for $134,500.) The undercut scrolled handgrip was one of the feature photos in the front of this 2017 sale's catalog, and the chair was placed at the front of the sale's exhibition with the painting by Edward Hicks. Philadelphia collector Joan Johnson said she owns the chair's mate; perhaps she now has a pair.

This rare circa 1770 Pennsylvania Windsor walnut dish-top table, 26" x 17¼" x 17", sold for $18,750 (est. $3000/5000) in the salesroom to Pennsylvania collector Steve Smith, underbid by another collector on the phone with Erik Gronning.

Rerus Imperator" (reminding the owner that time is "commander of all things") in a cherrywood case by John Head, circa 1740. Most clock cases by Head are walnut, a nicely workable wood. This one in a more expensive cherry case sold to advisor Luke Beckerdite in the salesroom for $348,500 (est. $150,000/300,000). It was the second item by John Head sold at Sotheby's during Americana Week, and it made a record price for any piece by Head. The identification history of John Head was not known when the Smith or Parker collections were formed. (See the March issue of *M.A.D.*, p. 32-E, for coverage of the sale of the collection of George S. Parker II.)

The Smiths' large (94½" long) double-peak camelback sofa with its dramatic swept-back arms is one of the finest of all surviving Philadelphia sofas, and its Marlborough legs are intact. It sold to a discerning collector in the salesroom for $212,500 (est. $250,000/500,000). A less dramatic, somewhat smaller matching sofa with its central stretcher and blocking on its feet replaced failed to sell.

Museums did some buying this January. At the Smith sale Alexandra Kirtley, curator of American furniture at the Philadelphia Museum of Art, spent $137,500 (est. $100,000/200,000) for a Queen Anne mahogany tray-top tea table with scrolls flanking its carved knees and candle slides, made in Boston circa 1755. Peggy Smith had inherited it from her mother.

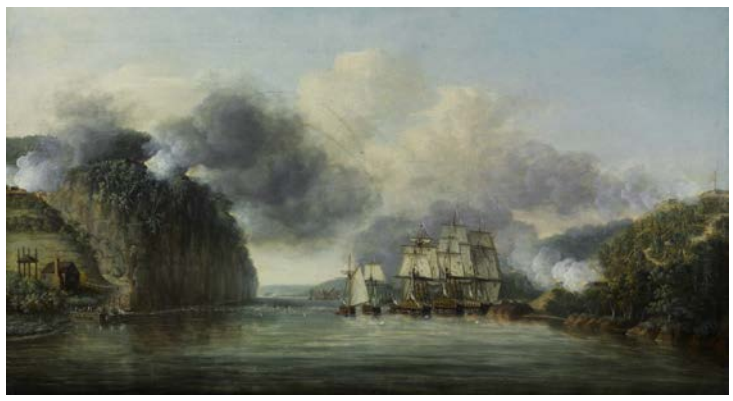
The big disappointment at the Smith sale was the failure of *Penn's Treaty with the Indians* by Edward Hicks. Estimated at $800,000/1,200,000, it stirred no interest, perhaps because of its condition. It had been found rolled up and was extensively restored before it sold at Christie's in January 1993 for $671,000 (est. $500,000/700,000). It is a good subject, an appealing composition, and captioned on the canvas "PENN'S Treaty with the INDIANS, made 1681 with / out an Oath, and never broken. The foundation of / Religious and Civil Liberty in the U.S. of America." Hicks more often titled his paintings on the frames.

Several marine paintings sold over or toward high estimates. James Buttersworth's *Racing in New York Harbor (Fetching the Mark)*, painted circa 1875, sold for $300,000 (est. $250,000/350,000) to an absentee bidder. New York City dealer W. Graham Arader, standing at the back of the salesroom, paid $225,000 for *Battle at the Palisades, New York* by Dominic Serres. Arader said he had wanted it when Newbold Smith bought it at Sotheby's in London in 1995, when it sold for £67,500. "It shows the exact spot of the George Washington Bridge," said Arader, who was clearly pleased with his purchase. Serres painted His Majesty's ships *Phoenix*, *Roebuck*, and *Tartar*, accompanied by three smaller vessels, forcing their way through the cheval-de-frise on the Hudson River between Forts Washington and Lee, New York, on October 9, 1776.

The sale of 82 of the 89 lots brought a total of $3,386,188 (92.1% sold by lot).The pictures and captions tell more. For a priced catalog, see (www.sothebys.com) and look for auction results or call the department at (212) 606-7130.

This circa 1750 Queen Anne figured walnut spice chest-on-frame, Chester County, Pennsylvania, has an inscription carved later on the top of the lower case, "THIS BELONGED / AT." The 32" x 19" x 12" chest sold for $16,250 (est. $6000/12,000) to Skip Chalfant of H.L. Chalfant, West Chester, Pennsylvania, who said he thought he got a good buy, perhaps because parts of three of the feet are restored.

The Shoemaker-Pickering-Doughton family Chippendale carved and mahogany games table was possibly made in the shop of Jonathan Shoemaker, and the carving is attributed to Richard Butts of Philadelphia, circa 1770. The 28" x 31½" x 15" table retains a dark, rich historic surface and appears to retain its original ornate cast brass hardware. It sold in the salesroom to Skip Chalfant of H.L. Chalfant, West Chester, Pennsylvania, for $47,500 (est. $40,000/60,000), underbid on the phone.



Dominic Serres, R.A. (1722-1793) was commissioned by a participant of the Battle of the Palisades, New York, to paint this 25" x 47 7/8" scene of the 1776 battle. Serres did so in 1779. It shows His Majesty's ships *Phoenix*, *Roebuck*, and *Tartar*, accompanied by three smaller vessels, forcing their way through the cheval-de-frise on the Hudson River between Forts Washington and Lee on October 9, 1776. The painting is signed "D. Serres" and dated 1779 (lower left). It is also inscribed "His Majesty's Ships / 40 guns / the 'Roebuck' 40 guns /the Tartar 28... guns / passing Fort Washington / going up the Hudson River / to prevent the Americans / throwing supplies into / the fort. Oct 1776 / Robert Barlow /...one of officers / of Tartar /...R Barlow" on the frame. The painting sold for $225,000 (est. $100,000/150,000) to New York City dealer W. Graham Arader in the salesroom. Arader said he had missed the sale by a day and regretted not buying it in 1995 when Newbold Smith bought it at Sotheby's in London for £67,500. According to the catalog, after it was commissioned by Robert Barlow, it descended in his family until acquired by Newbold Smith. Early during the Revolutionary War in 1776, General Howe ordered a small squadron of British warships, under the command of Captain Hyde Parker, to occupy the Hudson River. Despite heavy bombardment from Fort Washington on the right and Fort Lee atop the New Jersey Palisades, Captain Parker and his fleet passed through, and he was knighted for his heroic efforts in 1779.

This pair of circa 1770 Chippendale carved mahogany "six-shell" Philadelphia side chairs, one marked II and the other III to both the seat rail and the slip seat, height 40", sold to dealer Skip Chalfant in the salesroom for $35,000 (est. $5000/10,000). Chalfant said he bought three pairs of Philadelphia side chairs during the week, for clients and for stock.

This circa 1755 Boston Queen Anne mahogany tray-top tea table bears a small paper label with typed inscription "S.L63.14 / Mrs. du Pont, broken at skirt one leg and leg square replaced." The 27¼" x 29¾" x 20½" table sold for $137,500 (est. $100/000/200,000) to Alexandra Kirtley, curator of American furniture at the Philadelphia Museum of Art and bidding for the museum, underbid by dealer Skip Chalfant. Kirtley said, "We have so little New England furniture." The table had been shown at the Metropolitan Museum of Art in 1963 in James Biddle's exhibition *American Art from American Collections*. The sale catalog calls this table the most sophisticated form of Queen Anne tea table in Boston from about 1740 to the Revolution. It is one a small group of tea tables fitted with candle slides. In 2006 at the sale of the Bernstein collection, Sotheby's sold a Boston tea table of similar design but without candle slides for $497,600 (est. $400,000/600,000). Frank Levy of Bernard & S. Dean Levy, New York City, sold another with candle slides at the Winter Antiques Show; it was priced at $425,000.

This rare Chippendale carved mahogany compass-seat easy chair, Philadelphia, circa 1765, sold in the salesroom for $106,250 (est. $88,000/120,000) to Delaware dealer James Kilvington for a client. The legs have a dark rich surface; two knee returns were replaced. The chair's height is 45¾".

This circa 1770 Philadelphia Chippendale mahogany double-peak camelback sofa, 40¾" x 94¼" x 35", sold for $212,500 (est. $250,000/500,000) to collector Steve Smith in the salesroom. A combined effort of a cabinetmaker and upholsterer, the camelback form is listed as "Soffas Marlborough Feet" in the 1772 and 1786 Philadelphia price list, with the additional refinement of "bases" terminating the feet. The frame with "plain feet & rails without Casters" would have cost £4.10 in mahogany, with the upholstery adding as much as £10 to £20 to the cost. Equal in price to a desk/bookcase, sofas of this type were extremely costly and not common in Philadelphia, even among affluent families. A similar sofa, not shown, 40" x 97¼" x 32½", with a Joe Kindig provenance and with a replaced central stretcher and replaced blocking on its feet and a less dramatic sweep to the arms, failed to sell (est. $40,000/60,000).

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The Bunting family Chippendale carved and figured mahogany piecrust tilt-top tea table, Philadelphia, circa 1770, bears on its top's underside an old label with the following ink inscription: "Property of Estate of Susanna / Lloyd Bunting. Fine example / of Chippendale cabinet ware / obtained by appraisement from / home of G-- Ann Bunting / by her nephew, Saml Bunting." The 28¼" x 35 7/8" x 35¼" table with an Israel Sack provenance sold for $106,250 (est. $40,000/60,000) to Skip Chalfant of H.L Chalfant, West Chester, Pennsylvania, who said he thought it was his best buy of the week. The catalog noted, "Philadelphia Rococo tilt-top tea tables of this quality with a piecrust top, a carved standard, and claw feet are among the greatest achievements of American furniture design. The 1786 Philadelphia book of prices indicates that the form was a significant expense, costing £5-15-0 for a mahogany table like this one with a 'Scollop'd Top & Carv'd Pillar' and 'claw feet.' Fluting the pillar added an additional five shillings to the cost." The carving on the knees is attributed to the Garvan carver. It was refinished, has minor edge repairs, was formerly fitted with casters, and has a later Y brace.

This outstanding Philadelphia circa 1760 Queen Anne chair was carved from walnut. The open armchair is 42¾" high and retains a dark rich surface; its proper left upper scroll on the splat was replaced. Erik Gronning called it "among the most rare and magnificent surviving examples of Philadelphia seating furniture." It sold to a collector on the phone for $187,500 (est. $250,000/350,000). In 1928 it was in the Philadelphia Museum of Art.

***Racing in New York Harbor (Fetching the Mark)* by James Edward Buttersworth (1817-1894) is signed "J. E. Buttersworth" (lower right). The 24" x 32" oil on canvas, circa 1875, sold for $300,000 (est. $250,000/350,000) to an absentee bidder.**

This Philadelphia circa 1750 Queen Anne carved mahogany side chair, seat marked I, slip seat marked VI, crest rail with repairs, is rare. The 41¾" tall chair sold for $47,500 (est. $20,000/30,000) to advisor William Stahl of Millbrook, New York, in the salesroom. There are a number of chairs in this pattern with paired volutes defining the upper section of the splat, but they are relatively uncommon with the stiles with an incised edge, blocked front seat rail, and carved shells on its knees and crest rail, which has some repairs. Peggy Smith inherited the chair from her mother, Margaret Wilson Lewis du Pont. Two chairs from the set are at the Metropolitan Museum of Art.

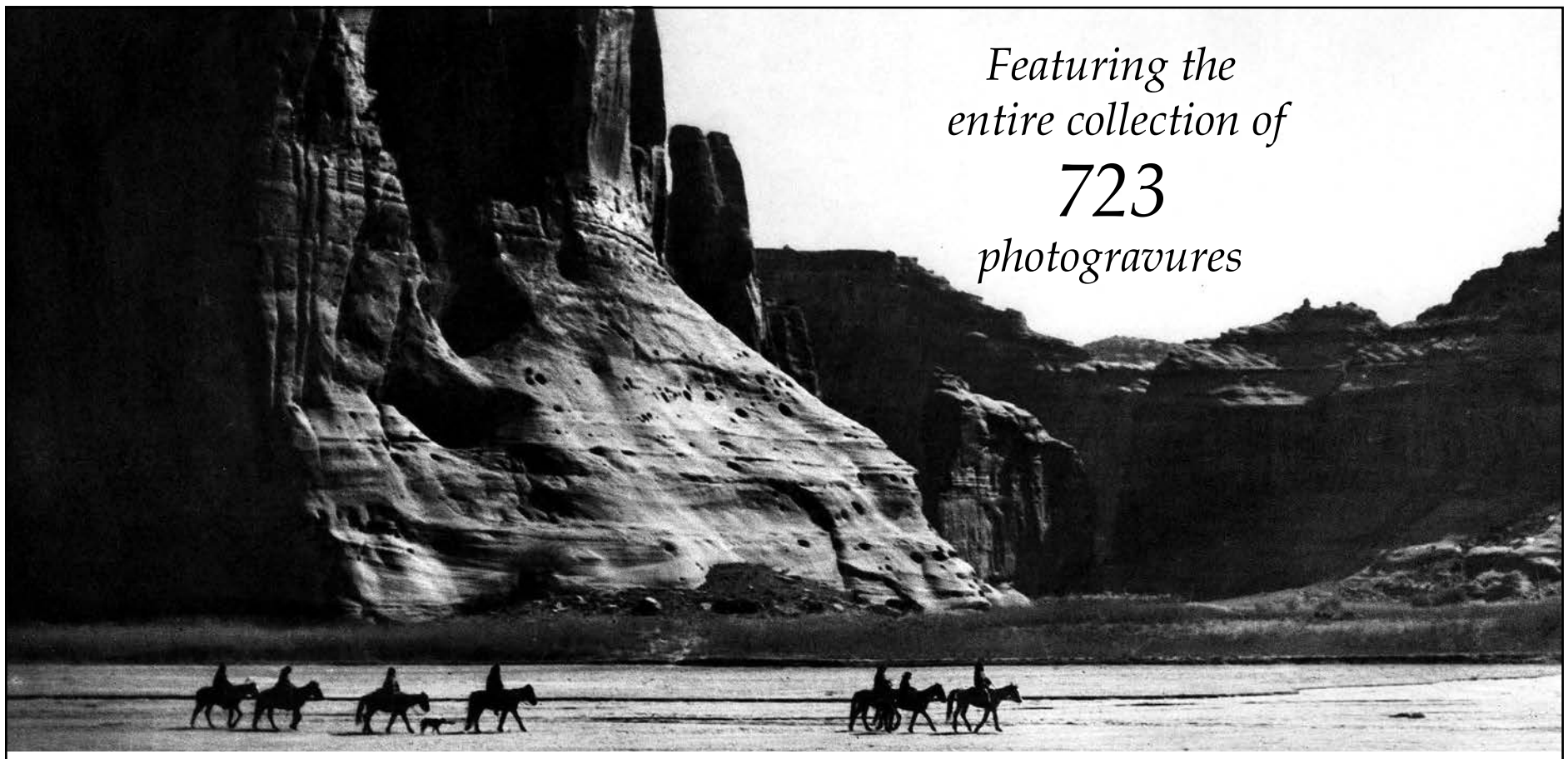
Miniature furniture sold well. This circa 1790 New England Chippendale mahogany child's armchair, 23" high, sold for $6875 (est. $300/500). In two immediately subsequent lots sold (not shown) a miniature slant-lid William and Mary desk, 22½" x 20¼" x 12¾", made in New England, brought $8125 (est. $2000/3000), and a William and Mary miniature walnut chest, made in Pennsylvania circa 1725, sold on the phone for $27,500 (est. $8000/12,000).

The Benjamin family Queen Anne carved cherrywood slant-front desk-on-frame, Stratford, Connecticut, circa 1760, bears a label inscribed "This desk belonged to Philip Benjamin / son of John & Mary (Smith) Benjamin of Stratford Conn. m. Prudence dau[ghter] / of Rev. Richardson Minor June 1752 / He was born May 1729 died — 1775 / Reference Orcutt Vol II History of / Stratford and Bridgeport." The 42" x 25½" x 16¼" desk sold on the phone for $16,250 (est. $10,000/20,000).

The catalog states: "Marked SL / 1746, this rare box with a false back panel and secret compartment probably stored medicinal spices in the front and jewelry in the back. A decorative household furnishing and an important one for the housekeeper, who kept the keys to such a treasure-trove box on her chatelaine, this box probably went along on family trips or seasonal moves between the town house and country plantation." This William and Mary inlaid walnut box, Chester County, Pennsylvania, has a panel inlaid with the initials "SL" and the date 1746. With an Israel Sack provenance, the 20" x 16" x 11" box sold on the phone for $43,750 (est. $15,000/25,000).

This fine Chippendale carved mahogany dish-top tilt-top candlestand, made in Pennsylvania circa 1770, 28" x 21½" x 21⅛", with an H.L. Chalfant provenance, sold to James Kilvington for $11,875. It is a Philadelphia form of classic proportions and firm stance.

***Golden Rays on the Labrador Coast* by William Bradford (1823-1892), signed "W Bradford" and dated 1863 (lower right), is a luminous 28" x 44" oil on canvas that sold for $106,250 (est. $80,000/120,000).**



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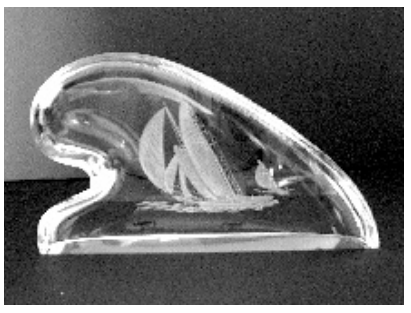

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New York City

The 25th Outsider Art Fair

by Julie Schlenger Adell

Celebrating its 25th year, the Outsider Art Fair drew record crowds January 19 through 22 at the Metropolitan Pavilion, a venue that is easy to get to on West 18th Street in Manhattan. Owned and managed for the last few years by Outsider art dealer Andrew Edlin's Wide Open Arts, it has become a must-see among the many shows and auctions held during Americana Week in New York City.

One of the reasons? The Outsider Art Fair has heart and soul.

The show coincided with inauguration weekend, and visitors were invited to read from some of President Obama's speeches, as the fair acknowledged "his leadership and extraordinary service to the country." A portion of the proceeds from the sale of folk art quilts exhibited at the fair was given to God's Love We Deliver, a New York City-based social services organization, and children were encouraged to "draw their city" at tables set up at the fair's entrance, which freed up their parents to view the art.

The Outsider Art Fair has heart and soul.

And the art? Emerging as a field in the 1940s primarily because of artist Jean Dubuffet's research, Art Brut (raw art)—visionary works by self-taught creators on the fringe of mainstream society—has catapulted into the mainstream. The best works command prices in the hundreds of thousands of dollars, auction houses hold dedicated sales of the genre, and museums continue to expand collections.

"The fair retains a sense of discovery," stated dealer Fred Giampietro in a telephone interview a couple of weeks after the show. The New Haven, Connecticut, dealer said he made 35 sales during the event and 11 afterward. "I give Andrew [Edlin] credit. He's kept it as pure as possible. It's a focused show, and it's been growing the last few years. Clearly it got all the press in New York," Giampietro said, referencing the front-page coverage in the *New York Times* art section, which eclipsed that of the Winter Antiques Show.

"It was a tremendous show," noted Chicago dealer Carl Hammer, who is a pioneer in the field and continues to discover new talent. "We sold seventy-five percent of the artists we brought," he said, adding, "Overall, the show looked better this year. The curation was tighter, and the installations were crisper and cleaner." Hammer allowed that he's a purist when it comes to Art Brut and Outsider art, pointing to some dealers "who need to practice restraint and not bring in Sunday artists." In other words, "Dealers can't be cleaning out their closets." He stressed, however, that "The fair looked a lot better this year."

For Andrew Edlin, this edition of the fair was "the best ever." The celebration of its 25th anniversary "was a great hook, and people celebrated and reflected on its history and its place in the broader art field," he said. Of the 60 dealers who participated, nine were from the original show.

As a dealer, Edlin said he feels "compelled to bring out the highest quality and the most prominent names to put our best foot forward," and thus he showed works in his booth by Eugene von Bruenchenhein, Domenico Zindato, Guo Fengyi, and Adolf Wölfli.

Edlin bought the fair from show promotor Sandy Smith of Sanford L. Smith & Associates almost five years ago. Ever the show manager, Smith visited the Outsider fair a couple of times over the weekend and remarked, "Andrew has done an extremely good job. He's expanded it far beyond what I could have done. He's a dealer in the field and knows everyone. His wife is the curator of Art Brut at the American Folk Art Museum." The museum will feature more than 80 works by Eugen Gabritschevsky (Russian, 1893-1979) in an exhibition to be held March 14 to August 20, 2017, and at the same time it will hold the first museum exhibition in the United States for Italian-born Carlo Zinelli (1916-1974). Both presentations have been curated by Valerie Rousseau, Edlin's wife.

The fair has a vetting committee comprising "the most sophisticated dealers who participate in the show," explained Edlin. The committee members are anonymous, he said, and they assess the quality of the work dealers are bringing and make sure the works "fit the bill...self-taught to a large degree. There aren't rules etched in stone," said Edlin, but rather "guidance on how to retain the fair's flair and originality. There are more dealers coming from the contemporary side," he noted, "and their values are crisper and cleaner and less salon style."

The Outsider Art Fair will return to New York City in January 2018. In October 2017 the fair returns to Paris, celebrating its fifth anniversary in the City of Light.

Further information can be found online (www.outsiderartfair.com).

Marianne B Gallery, New York City, showed works by Robert Sundholm (b. 1941), whose colorful paintings celebrate New York City and its neighborhoods, which is ironic because Sundholm's life has been filled with sadness and despair. Sundholm was an orphan, a hustler, an alcoholic, and illiterate until age 32, but his paintings show a different side of the artist—the loneliness, pain, and neglect he experienced. Then he met a woman while working as a counterman at Schrafft's restaurant who became his patron. Marianne Belardinelli and her husband, Daniel, an artist whose work was also exhibited at the fair by Bourbon-Lally, Port au Prince, Haiti, devoted their booth to Sundholm's art, and several sales were made. Prices were in the $500 to $1000 range.

This William Edmondson sculpture of a figure with cape sold at Fred Giampietro's booth in the first hours of the fair. "I owned it thirty years ago, just got it back, and sold it," the New Haven, Connecticut, dealer explained. Giampietro made 35 sales at the fair and 11 afterward, he said.

James Barron Art, Kent, Connecticut, asked $200,000 for Janet Sobel's untitled enamel on masonite, 1946-48.

Fleisher/Ollman Gallery, Philadelphia, offered these sculptures by Eugene von Bruenchenhein (1910-1983). They are made from clay that the artist found in his backyard and then fired in his kitchen oven. "He would then paint them with radiator paint or enamel," explained John Ollman. "Bake a meatloaf, bake a pot," he said with a smile, pointing out that the sculptures are hard to find. Ranging in price from $2000 to $8000, six of the seven seen here had sold by midday on Sunday.

This ceramic sculpture, *Rhinelephant*, by Canadian artist Jordan Maclachlan (b. 1959) was available from Marion Harris, New York City. Part of the artist's "Zoo Living" series, it was priced at $2500. Maclachlan's work "reflects her ongoing keen interest in animal husbandry and zookeeping techniques. The often hyper-realistic portrayals of animals and people can be insightful to the point of voyeurism," wrote Harris.

This untitled carved limestone sculpture of a seated girl by William Edmondson (1874-1951), circa 1940, was available at the booth of Fleisher/Ollman Gallery. Christie's sold an Edmondson sculpture of a lion at its Outsider art auction on Friday, January 20, for $511,500 (est. $200,000/400,000) to collector Jerry Lauren, and it was the top lot of the sale.

This hinged iron dragon, made by a blacksmith in Chester, Pennsylvania, circa 1900, possibly as a bellows, was priced at $3200 by American Primitive Gallery, New York City.

☞

The women of Gee's Bend, Alabama, whose inhabitants are mostly descendants of slaves, have created hundreds of quilts dating from the early 20th century to the present. Made from recycled work clothes and dresses, feed sacks, and fabric remnants, the quilts have been exhibited in museums and cultural institutions across the United States. The Metropolitan Museum of Art will hold a show this summer displaying the quilts it acquired as a gift from the Souls Grown Deep Foundation, Alabama. A booth at the Outsider Art Fair featured many other examples, and a portion of the sales went to God's Love We Deliver, a New York City metropolitan area provider of meals and nutrition counseling for people living with HIV/AIDS and numerous other diagnoses.

Carl Hammer Gallery, Chicago, one of the exhibitors at the first Outsider Art Fair, showed works by Frank Jones among others. Born in Texas in 1900, Jones didn't attend school and never learned to read or write. His mother told him he was born with a veil over his left eye, which allowed him to see into the spirit world, an African American folk belief. He was a troubled man, drank heavily, and went to prison more than once, the last time for a life sentence. His colored pencil drawings on paper were discovered by a Dallas gallerist during a prison art show. "He's the real McCoy," said Hammer. "Powerful and authentic." Hammer Gallery will have a show of Jones's work entitled *Demons within Me* from May 5 to June 30. Seen here is *Jap House, 54*, 26" x 40", drawn a few years before his death in 1969. Priced at $15,000, it sold. Many of Jones's drawings are signed with his prison number 114591.

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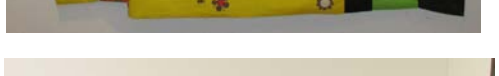
Artist Ross Brodar was outside the Outsider Art Fair this year. He parked a U-Haul filled with his art in front of the entrance (with permission from show owner Andrew Edlin). "I've been inside and outside," he said, explaining that his dealer didn't do the fair this year. Brodar grew up on Long Island and lives now in Brooklyn, and he explained, "I paint from a dark place. I do mostly portraits, and each one has bits of myself." The smaller portraits were priced at $500 each. The large portraits leaning on the truck were priced from $6000 to $8000.

"Melrose Plantation Quilt," 1970, 79" x 55", made by Clementine Hunter (1886-1988), was priced at $40,000 by Gilley's Gallery, Baton Rouge, Louisiana. Hunter's oil on panel *Picking Cotton with Cotton Scale Used for Weighing Sacks*, 16" x 23½", had an asking price of $12,000. It sold.

Steve Moseley's message in a bottle reads, "On the 7th day, God rested at the track. He won the superfecta and God saw that this was good." It was tagged $1500 by Lindsay Gallery.



Sarah Jane Heming (right) and her daughter Maisie Jane Coburn of MiddleJanes, Sag Harbor, New York, displayed works by Mark Heming (1907-1999), their father and grandfather, respectively. Heming painted faces and never worked from models or photographs but rather from memory. His works of art, oil on canvas or paper, ranged in price from $1500 to $7500.

Solange Knopf's *Big Bang* (above), 2014, mixed media on paper, 21" x 28½", sold at the booth of Cavin-Morris Gallery, New York City. So did *Zasnuby* (left), 1966, pastel on paper, 34¾" x 24½", by Anna Zemankova. The gallery was one of the nine original dealers. "We emphasize new discoveries that will still be here in twenty years," explained Randall Morris.

Nancy Josephson's glass beaded *Lady Damballah* was available for $8500 at the booth of Lindsay Gallery, Columbus, Ohio.

Kids were invited to "Draw your City" while their parents strolled the fair.

Artist Frank Walter will represent Antigua and Barbuda at this year's Venice Biennale. Hirschl & Adler Modern had a booth dedicated to Walter. "This year was a particularly strong edition of the fair. The twenty-fifth anniversary gave it a luster and seriousness evident across the floor," said Tom Parker of Hirschl & Adler. The gallery "sold a nice handful of Walter's works to new collectors," said Parker. Prices ranged from $4000 to $40,000.

Oscar Azmitia, born in New York in 1978, has Asperger syndrome. He was homeschooled and began attending Pure Vision Arts in New York City about ten years ago. He likes to paint on found objects, such as coins and vintage record albums. Seen here is a work painted on a record album, priced at $400. Pure Vision was founded 15 years ago by the Shield Institute, a not-for-profit human services agency that supports New Yorkers with developmental disabilities.

***Rhinoceros*, 1983, by William Hawkins (1895-1990), enamel on masonite board, 40" x 48", was available at the booth of Ricco Maresca Gallery, New York City, with an asking price of $50,000.**

George E. Morgan (1870-1969) painted *Railroad Station, Gardiner, Maine*, in August 1962. He was almost 92 years old and in a rest home in Gardiner. The oil on board, 11⅜" x 14⅜", was available for $6500 from Steven S. Powers Works of Art & Americana, Brooklyn, New York.

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The Young Collector

What a Wonderful World

by Hollie Davis and Andrew Richmond

The walls start to close in around the end of January each winter. It's a tiny house. We've all been together unrelentingly since Christmas and without large-scale diversion since about two weeks after Christmas when the toys lost their luster (and their pieces). We have eight enormous windows, but in January, every single one of them displays a monochromatic landscape, Midwest *en grisaille*: the disorder of tree trunks pitched against the order of field stubble. Anything you can see is rusting, fading, or only visible because it is litter. The alternative, which is what we opt for, is to pull all the shades, put plastic over most of the windows, and wait for Easter.

This year, however, we did something a little different. We got on a plane and went south!

This year, however, we did something a little different. We got on a plane and went south! Andrew was invited to the Historic New Orleans Collection to speak on Cincinnati furniture and trade on the Ohio and Mississippi Rivers. (That really was a thing. He didn't just make it up for a free trip. By the 1830s, Cincinnati furniture makers were producing tremendous quantities of furniture and exporting significant amounts of it down the rivers. By the 1860s, Cincinnati furniture factories had established "warerooms" in Kentucky, Missouri, and even Louisiana to offer their goods. It's a big and fascinating topic—and he's not just saying that for more free travel.)

The last time we were in New Orleans was in August 2010, which was so close to Nora's arrival that we actually had to drive (and take a copy of Hollie's medical chart, just in case she had to find a random hospital to give birth in). It was a lovely trip, and Nora has gathered a small group of fans there, even though she's never actually been herself—and even though we did not follow the numerous suggestions to name her Nola or Natchez. (We might just tell people Nat is short for Natchez.)

That trip, which we wrote about (see *M.A.D.*, October 2010, "Riding Out the Storm"), was the last time we were in New Orleans, and the last time we traveled without children. We are so grateful to Hollie's parents for driving up in wintry weather to spend several nights with the kids so school could stay on track, the cats could be fed, and the stove could keep cranking. We're pretty sure they didn't notice we were gone, but we were basically able to produce a photo essay for them of the trip (you can see one, too, on Facebook), with pictures of baggage carousels, control towers, and airplanes. Hollie even took videos of takeoffs and landings, which Nat loved. The approach to the Louis Armstrong New Orleans International Airport over the Mississippi Delta is quite amazing.

It was awkward leaving 20-degree weather and arriving in New Orleans in 70-degree weather and trying to figure out where to stash scarves and hats. But we bravely managed to cope. We settled in at the Bourbon Orleans Hotel, where they were decking the columns with purple and gold in anticipation of Mardi Gras, which was still weeks away, meaning the French Quarter was percolating along at the usual level of whimsy and craziness. Since we took early flights, we headed right back out again for lunch after asking the desk clerk, who grew up in Ohio, for recommendations.

We really hope someone is curating in some way, shape, or form, the street performers of New Orleans. Along with the usual brass-heavy jazz bands, including one that did an impressive cover of the Muppets' "Rainbow Connection," there were solo musicians, street poets hard at work with typewriters (a couple of bucks and a theme will get you a poem written on the spot), and Andrew's personal favorite, dancing Darth Vader, whose pop song repertoire is apparently loud enough that he's frequently asked to move down the street. Over the Café Beignet's eponymous delights, we pondered what form street performers have to fill out, if any, and how some of the acts we saw might be described. We just hope someone's keeping a file!

Don't go to the French Quarter without a stop for books! (Actually, we adhere to the three B's tour of New Orleans—beignets, books, and bread pudding.) We always visit Faulkner House Books where, yes, William Faulkner once lived and where we always come back with new treasures for ourselves and for the children. Bookstores, especially one occupying such a small space, are challenging to stock. They're like antiques stores, where everything can feel as though it just came out of the same person's garage—or as though every single object was chosen carefully and specifically and is unlike anything else there. Faulkner House is the latter. You'll find the shelves lined with only single volumes of most titles. There are classics as well as that well-reviewed book from seven years ago that you always meant to read, along with the best of current offerings and a solid local-interest section. It feels as though you are browsing the shelves of a very well-read friend who has judiciously curated a collection of all his favorites. The next time we travel to New Orleans, we are taking a spare carry-on for books.

Lunch was at the Gumbo Shop, where Andrew was delighted with the herbivore option of gumbo z'herbes, and Hollie was delighted to be able to eat with two hands without having to read to anyone or coax anyone into eating. With the weather too nice to go indoors, we strolled down to the banks of the Mississippi and tiptoed through Saint Louis Cathedral, the oldest cathedral in the U.S. Then we had to visit the institution that is M.S. Rau. The firm is a venerable name in New Orleans, and while roaming its showrooms, it was evident that its solid national reputation for top-shelf antiques is undeniable. For us, it's like visiting "the olde curiosity shop." Where else can you go and see—and touch!—a World War II Enigma machine, a prehistoric cave bear skeleton, a million-dollar chess set, *and* King Farouk's French Empire bedroom suite? Not to mention artifacts from all of history, such as Roman glass and pre-Columbian pottery! We finished up with dinner at Eat New Orleans, where we did, in fact, feel as if we had eaten an entire city by the time we were done, and then we shuffled back down to the Bourbon Orleans.

Day two began with more beignets and more meandering through the French Quarter and more poking around at M.S. Rau (photos for the kids—ancient history is more interesting with artifacts). Then we had lunch at the Green Goddess (a tofu po' boy is a real thing, and Andrew wants you to know it was great) with Lydia Blackmore, curator of decorative arts at the Historic New Orleans Collection, and Sarah Duggan, HNOC's research coordinator and the coordinator of the Classical Institute of the South. (The Classical Institute of the South does interesting and important work. Sarah helps document original furnishings in early homes by organizing teams of interns to do field work around the Gulf South.)

Lydia invited Andrew to speak in large part because his work on the furniture of the river trade meshed well with her exhibit *Goods of Every Description: Shopping in New Orleans, 1825-1925*, which shows good things can come in small packages. The Historic New Orleans Collection is traditionally known for documents, but the exhibit includes wonderful decorative arts, cleverly mimicking the shop windows and display cases where wares would have been shown off to shoppers. It runs through April 9, so go see it!

If you haven't been to the Historic New Orleans Collection before, soon there will be much more to visit, as it is in the midst of a major expansion. Executive director Priscilla Lawrence and her team are simply fantastic. Every new staff person we meet quickly becomes a friend, and if you go once, every other visit you ever make will be like a homecoming. And they can draw a crowd! Andrew's midweek evening lecture had about 75 people in attendance who were engaged and had good questions. They are onto something there. They sell out their annual forum about as fast as a popstar's summer concert series. The 2016 New Orleans Antiques Forum sold out in two days. Two. Days.

After the lecture, we ducked back into the Gumbo Shop for dinner (when you're eating vegetarian in New Orleans, you stick with the options that work!) and a stroll through the French Quarter. It's a magical place for many reasons, but in large part because such a huge section of early structures survive. One is struck by all the years of working around weird rooflines, layered paint on wrought-iron railings, and spalling brick, and that, while there have been attempts to change the city, to make it new, much of it has just been lived around. Acceptance, maybe even a little resignation, is in the very bones of the buildings, and it's that willingness to live with and around, instead of live over, that makes New Orleans feel different.

The city is filled with history and tradition, with a real sense of place, perhaps more so than any other city in America, and it starts with those centuries-old buildings. Antiques are so much about place. Regionalism is one of the most passionate motivators for collecting objects that tell a local story. In many places in the East, it can be easy to get jaded or to block out objects because there is so much more. But here, we take what we can get. As Lydia's exhibit illustrates, we don't even need stuff to have been made here; used here is enough to warrant exhibition and interest. Perhaps this is the secret to so many things, not just preservation. When we look for reasons to accept and to include, what we end up with is so much richer than when we look for reasons to reject or to bypass. Look for ways to say yes. Our cities, our homes, and our lives might be better for it.

We welcome ideas, tips, criticisms, and questions regarding "The Young Collector." We may be reached by e-mail <youngcollectors@maineantiquedigest.com>, on Facebook (www.facebook.com/TheYoungAntiquesCollectors), via our blog (www.youngantiquescollectors.blogspot.com), or by writing The Young Collector, c/o Maine Antique Digest, PO Box 1429, Waldoboro, ME 04572.

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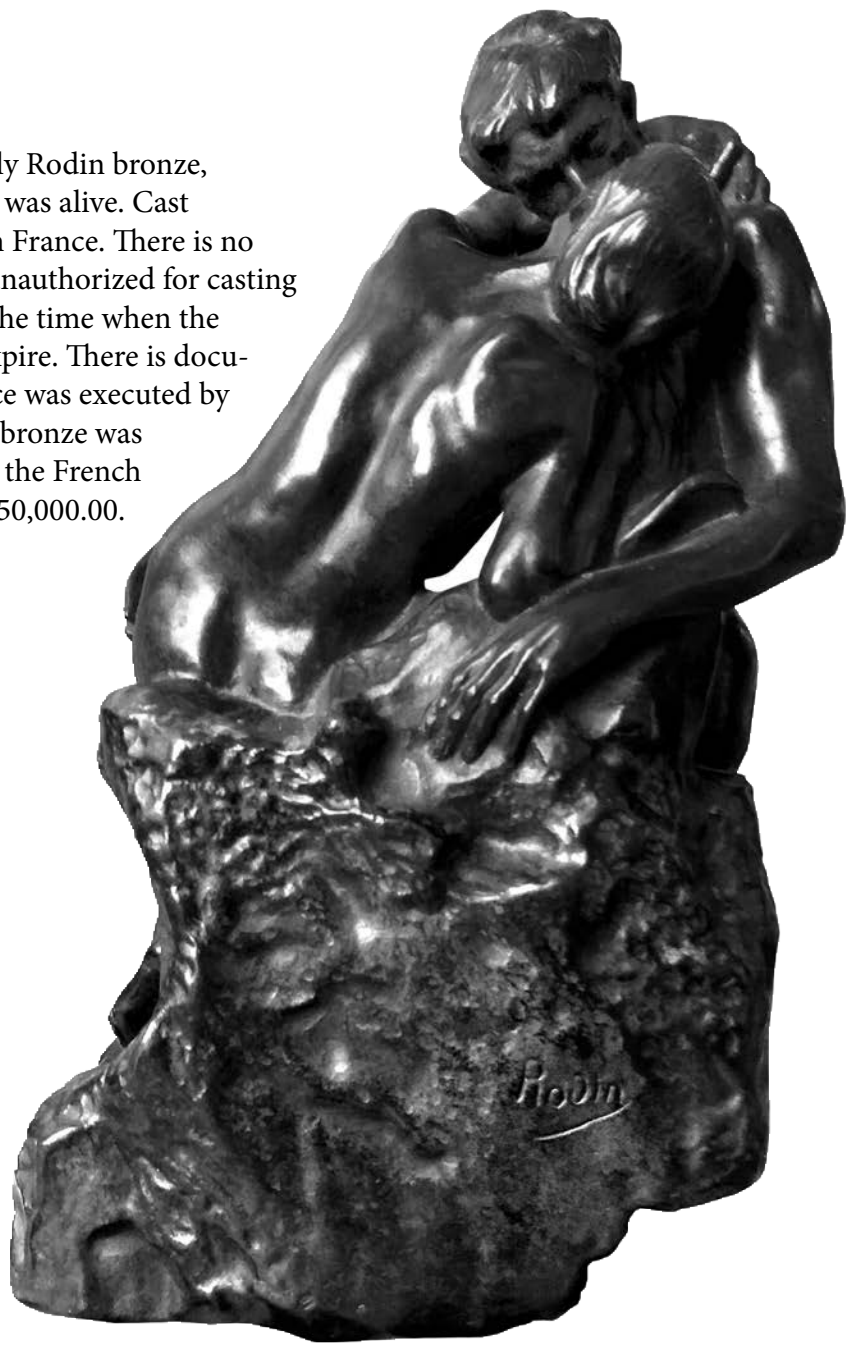
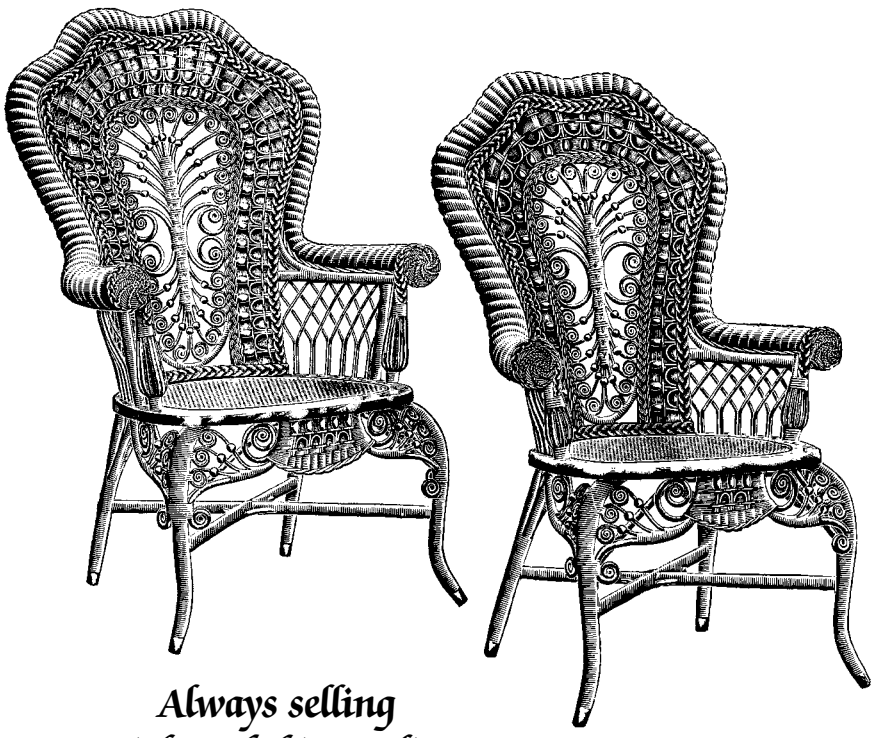


Mary Jean McLaughlin Antique Wicker



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Federal style raised carved eagle on 13" x 15" board with frame. $650.

Expert in Williamsburg stated that this is a Seminole carving. Excellent and inlaid cherry frame with maple 14" x 16". $950.

Ship's board with spread eagle raised carved on Santo Domingo Mahogany, waves on borders. 17" x 21.5", Very heavy. $1,550.

Schoolhouse box for a girl as ribbons found inside and it stays open with ribbon. Yellow and red piping thru-out in deep Windsor green. Top seals over sides. App. 12" x 14". $750.

Price reduction if buyer is taking two or more pieces.

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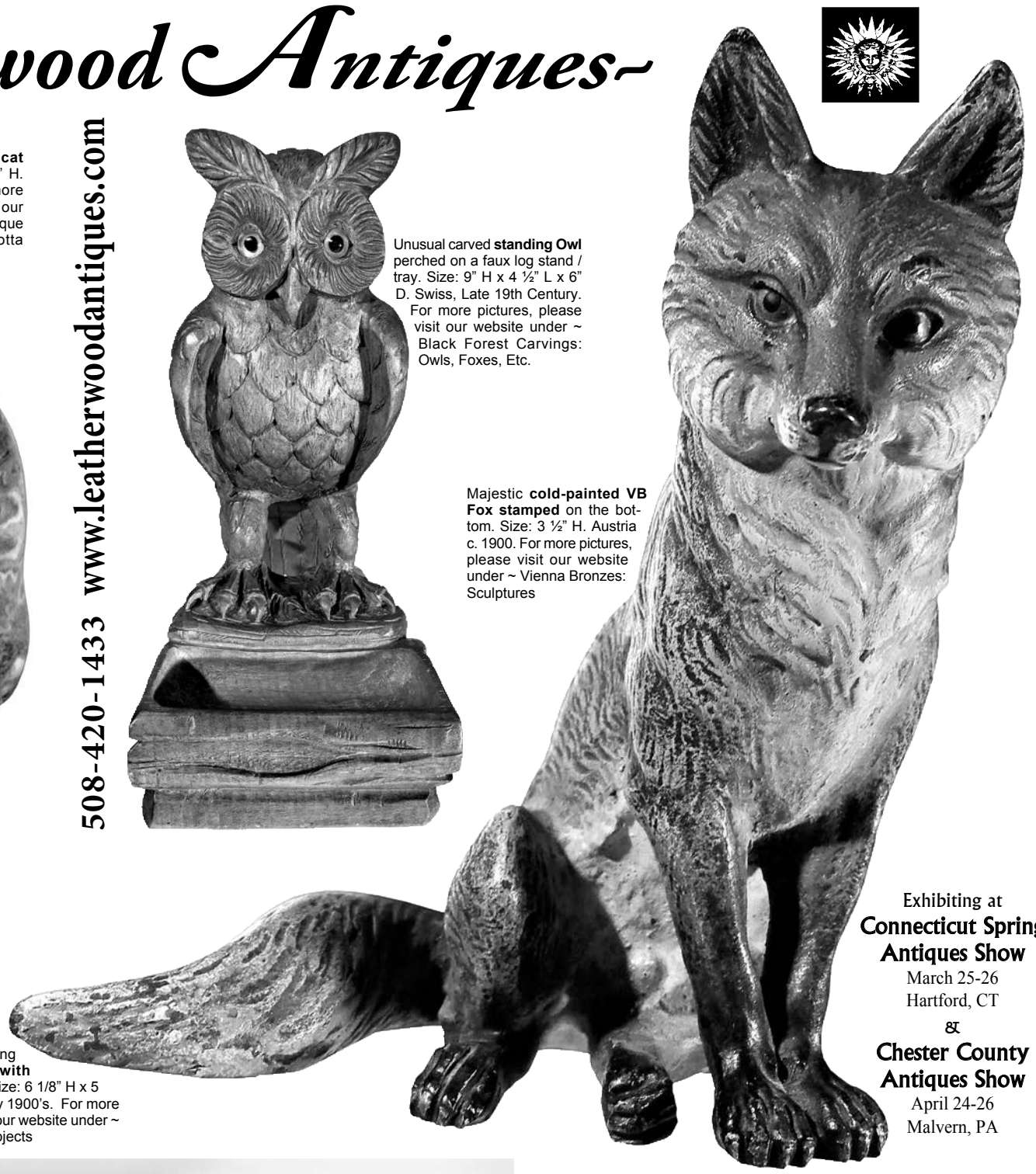
Unusual small **agate cat** Staffordshire. Size: 4 ½" H. English c. 1850. For more pictures, please visit our website under ~ Antique Pottery & Terracotta Objects

Unusual carved **standing Owl** perched on a faux log stand / tray. Size: 9" H x 4 ½" L x 6" D. Swiss, Late 19th Century. For more pictures, please visit our website under ~ Black Forest Carvings: Owls, Foxes, Etc.



Majestic **cold-painted VB Fox stamped** on the bottom. Size: 3 ½" H. Austria c. 1900. For more pictures, please visit our website under ~ Vienna Bronzes: Sculptures

Geometrically pleasing **country compote with "Rick Rack Trim"**. Size: 6 1/8" H x 5 ¼" D. American, Early 1900's. For more pictures, please visit our website under ~ Folk Art & Painted Objects

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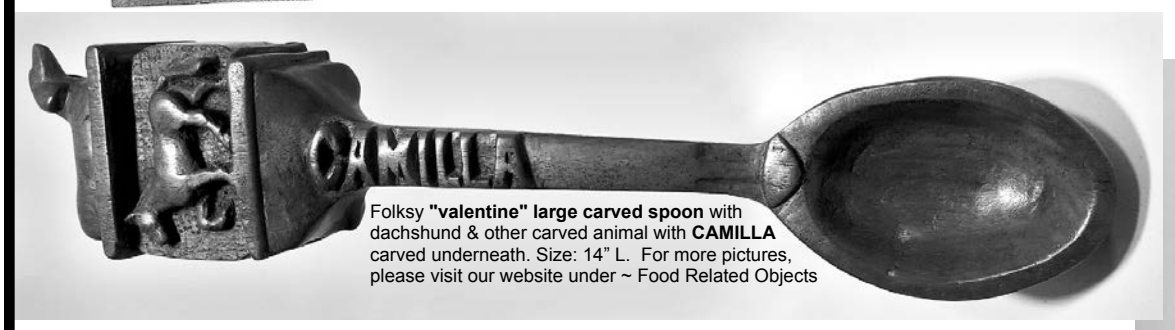

Folksy **"valentine" large carved spoon** with dachshund & other carved animal with **CAMILLA** carved underneath. Size: 14" L. For more pictures, please visit our website under ~ Food Related Objects

Sweet small Dog (possible Schnauzer) match stand. Size: 5 ¾" H x 6" L x 2 ¼" D. Swiss, Late 19th Century. For more pictures, please visit our website under ~ Black Forest Carvings: Dogs

Painted metal flower **garden sprinkler.** Size: 24" H. American, Mid-Century. For more pictures, please visit our website under ~ Architectural, Garden & Door Stop Objects

Finely carved **tobacco box** friendly-face **"story teller" bear** with small barrel. Size: 12" H. Swiss c. 1880. For more pictures, please visit our website under ~ Black Forest Carvings: Bears

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A VIRGINIA RARITY

Bearing the inked inscription "Jacob Barb This 24th day of August 1831," this box is the Rosetta Stone in identifying an important group of paint-decorated oval boxes made in Shenandoah County, Virginia.

Jacob Barb, Jr. (1811-1864), Oval storage box, Shenandoah County, VA, 1831; yellow pine, linden, iron staples, untouched original painted decoration, 5 1/8 x 14 1/4 x 9 1/4 inches. Accompanied by a notable provenance.

David A. Schorsch ~ Eileen M. Smiles

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Sotheby's, New York City

Sale of the Katz Collection

by Lita Solis-Cohen
Photos courtesy Sotheby's

When Ralph Katz retired from his medical practice in Buffalo, New York, he and his wife, Susanne, moved to a 1950s house in New Hampshire, where they lived with their collection of American folk art until they downsized and moved to a retirement community and sent the collection to Sotheby's, where it was offered on January 21. Sotheby's installed more than 60 of their portraits along with landscapes and seascapes, painted chests, painted boxes, decoys, and whirligigs in a stunning exhibition on the fourth floor, making vernacular works from the 19th century seem modern.

View of the Berks County Almshouse, a large oil on canvas, 32" x 40", signed "J Rasmussen" and dated 1880, was the most admired folk painting of the week. It is titled and has the names of the directors below the image. It sold with buyer's premium for $516,500 (est. $80,000/120,000) to Pennsylvania collector Steve Smith in the salesroom, underbid in the salesroom by Patrick Bell of Olde Hope Antiques, New Hope, Pennsylvania. It is in very good condition.

A record for an almshouse painting by Rasmussen.

The price is a record for an almshouse painting by John Rasmussen and tops the $339,300 Kelly Kinzle paid for one in October 2008 at Pook & Pook. In 2013 at the sale of the Andy Williams collection at Skinner, another Rasmussen almshouse painting sold for $102,000. In the 1880 census Rasmussen is listed as an inmate of the Berks County almshouse and a fresco painter. He was one of the three almshouse painters, including Louis Mader (1842-after 1899) and Charles Hofmann (c. 1820-1882). At Pook & Pook in October 2013 a record $545,100 was paid for an almshouse painting by Hofmann. Steve Smith was the underbidder. Almshouse paintings have sold privately for more. They are rare, and those painted on zinc are often in poor condition, while those on canvas, like the one sold here, fare better. Every folk art collector wants one.

A fireboard painted with a stark still life of fruit on a small table, from the Moses Martin house in Salem, New York, was another favorite that provoked bidding on the phones and online. It sold online for $100,000 (est. $60,000/80,000).

The Katzes owned five landscapes by James Hope (1818-1892). Two phone bidders competed for the best one, a large (26¼" x 36¼") view of *Clarendon Springs, Vermont* that sold to a collector for $87,500 (est. $30,000/50,000). According to the catalog, Hope painted at least three views of Clarendon Springs, one of which was commissioned by the owner of Clarendon House, which is in the center of this view, and it was hung in the lobby. It is now in the collection of the Currier Museum of Art.

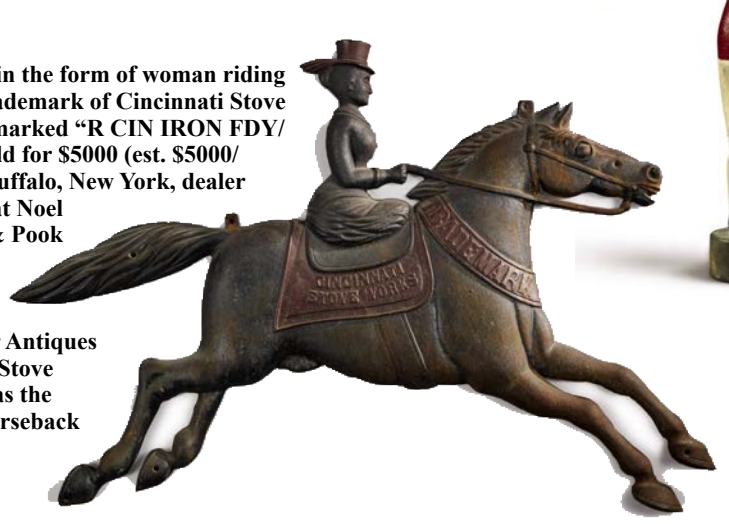
Orphaned as teenager, James Hope purportedly walked from the family farm in Montreal, Quebec, to Fairhaven, Vermont, to begin an apprenticeship as a wagon maker, and later he enrolled in the Castleton Seminary. He cultivated an interest in painting, particularly during a short period while he was recuperating from an injury. He often painted multiple copies of the same view, and in time his work became more academic. During the summers of 1848, 1849, and 1850, Frederic Church (1826-1900) painted in the Clarendon Springs region. It was there that Hope befriended Church. He described Church in a letter as "famous through color power." The catalog points out that Hope's style is more linear and stylized than Church's and suggests that the bold red clouds in the Clarendon Springs painting may be a nod to Church, whose depictions of sunset skies often include vibrant reds and oranges. In 1853 Hope went to New York City to become a more academic painter. His family remained in Vermont, and he returned there in the summers.

Only three of the five Hope paintings in the

View of the Berks County Almshouse **by John Rasmussen (1828-1895), oil on canvas, 32" x 40", signed "J Rasmussen," dated 1880, and titled below the image with a list of the directors, sold for $516,500 (est. $80,000/120,000) to Pennsylvania collector Steve Smith in the salesroom, underbid in the salesroom by Patrick Bell of Olde Hope Antiques, New Hope, Pennsylvania. It is a record for an almshouse painting by Rasmussen, topping the $339,300 that Kelly Kinzle paid at Pook & Pook in October 2008. In the 1880 census Rasmussen is listed as an inmate of the Berks County Almshouse and a fresco painter. He was one of three almshouse painters, including Louis Mader (1842-after 1899) and Charles Hofmann (c. 1820-1882). At Pook & Pook in October 2013, a record $545,100 was paid for an almshouse painting by Hofmann; Smith was the underbidder.**

This carved and polychrome wooden figure of Lady Liberty on a base and holding a metal flag is 17" high to the top of the flag. The late 19th- or early 20th-century figure sold to Connecticut dealer Roberto Freitas for $16,250 (est. $6000/8000), underbid on the phone.

Carved and painted wood bathing beauty whirligig, early 20th century, 15" high, sold for $11,250 (est. $3000/5000) to New Jersey dealer Leon Weiss of Gemini Antiques.



This cast-iron trade figure in the form of woman riding sidesaddle, with the cast trademark of Cincinnati Stove Works and on the reverse marked "R CIN IRON FDY/ CIN. O-1903," 39" long, sold for $5000 (est. $5000/ 8000) in the salesroom to Buffalo, New York, dealer Dana Tillou. Another sold at Noel Barrett's toy sale at Pook & Pook on December 3, 2016, for $6000 (est. $6000/8000). Another was offered by Jeffrey Tillou at the Winter Antiques Show for more. Cincinnati Stove Works advertised as early as the 1880s using a woman on horseback as its logo.

This paint-decorated poplar slide-lid box, Schoharie County, New York, circa 1830, with fruit and floral decoration on a green ground with red trim, 6" x 12" x 8", sold on the phone for $4750 (est. $600/800).

☞

This portrait of a young girl and boy, circa 1830, is attributed to Royall Brewster Smith (1801-1855). The 47¾" x 34¾" oil on canvas has a Gerald Kornblau, Samuel Herrup, and Stephen Score provenance. It sold to a collector in the salesroom for $20,000 (est. $15,000/20,000).

sale found buyers. *A View of West Rutland* sold on the phone for $18,750 (est. $8000/12,000), but a smaller (12" x 16") view of blue hills in the distance and a small bridge sold for only $2500 (est. $5000/7000). The marketplace prefers his earlier paintings to his more academic style. According to the sale catalog, Ralph and Susanne Katz are working on an article about James Hope titled "Before He Got Too Good: James Hope, The Early Vermont Landscapes."

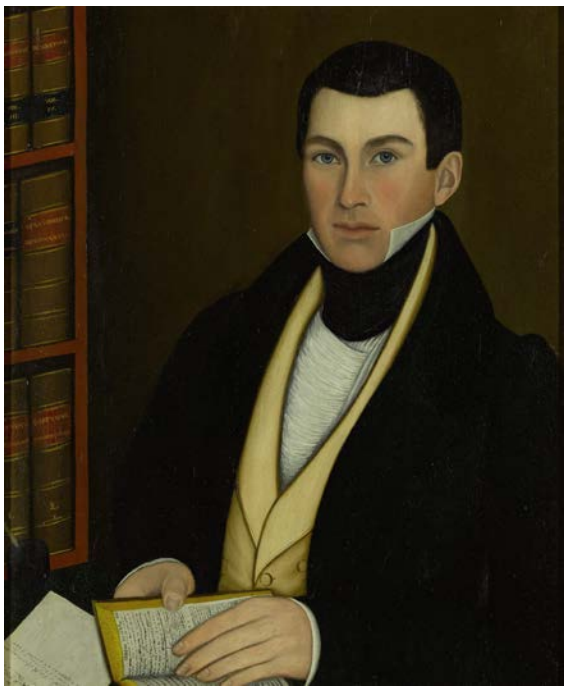
There was selective bidding on the 60 portraits in the sale. Collectors and two museums were the buyers. A collector in the salesroom spent $56,250 (est. $40,000/60,000) for Ammi Phillips's portrait of a *Young Lady in a Blue and White Dress*, circa 1814. Leigh Keno, sitting in the salesroom with clients, paid $50,000 (est. $25,000/35,000) for John Usher Parsons's *Portrait of a Lady in a Blue Dress*, circa 1835. It is a portrait of Sarah F. Hobbs, an older woman full of character. The Shelburne Museum bought the pair of portraits of Mrs. Elizabeth Powers Darrow and Stephen Powers that were painted by Noah North in Holley, New York, in 1834. The museum paid $22,500 (est. $15,000/20,000). The Abby Aldrich Rockefeller Folk Art Museum in Colonial Williamsburg bought the portrait of Eliza Jamison of Virginia holding her music book that was painted by Thomas Jefferson Wright in 1831. The museum paid $20,000. Williamsburg is collecting works made in Virginia.

Five of the seven paintings by Thomas Chambers (one was attributed) in the sale found buyers. There were two paintings titled *New York Harbor with Castle Garden and Ships*. The larger oil on canvas, circa 1840, sold for $37,500 (est. $30,000/50,000). The four other Chambers paintings sold for prices ranging from $6250 to $15,000. *The Capture of the H.B.M. Frigate "Macedonian" by the U.S.S "United States" on October 25, 1812* failed to sell. It had sold at Sotheby's in January 2006 for $108,000 (est. $25,000/50,000). The estimate this time was $80,000/120,000.

The sale was not a huge success Only 112 of the 158 lots sold, and the sale was 70.9% sold by lot and 67.5% by value. It is not that interest in folk art is waning. Members of the Folk Art Society of America were at the sale, but they complained about condition and quality.

The pictures and captions show some of what was embraced. For more information, call Sotheby's Americana department at (212) 606-7130 or go online (www.sothebys.com).

These oil on panel portraits of Mrs. Elizabeth Powers Darrow and Stephen Powers by Noah North (1809-1880), 1834, 28¾" x 24", are signed and inscribed "Holley [NY] 1834," on the reverse. Elizabeth's portrait is also inscribed "Mrs. Elizabeth Darrow born 180… No. 37," and Stephen's is inscribed "Stephen Powers born at Damariscotta New Castle Lincoln Co. Maine, June the 1st, 1814 No. 41." They sold for $22,500 (est. $15,000/20,000) on the phone to the Shelburne Museum, Vermont. At an early age Stephen Powers went to Holley, New York, to live with his sister Elizabeth Powers Darrow (1805-1874). He became a prominent attorney in New York and Texas and served as a diplomat in Switzerland. In 1849 he moved to Brownsville, Texas. There he married Pauline Victoire Impey Butler and raised five children. Portraits of Elizabeth Powers Darrow's mother-in-law and sister-in-law are in the collection at the Shelburne Museum.



By John Usher Parsons (1806-1874), this *Portrait of a Lady in a Blue Dress* is of Sarah F. Hobbs (1801-1884). The oil on unprimed and unstretched fabric, circa 1835, 32½" x 24¾", sold for $50,000 (est. $25,000/35,000) to Leigh Keno, sitting between his clients John and Marjorie McGraw.

The portrait was discovered rolled up in a trunk in the Hobbs family house. It is one of a small number of works that Parsons painted 1834-38 while he was recuperating from an illness. Trained as a medical doctor and minister in the Parsonsfield, Maine, and Effingham, New Hampshire, areas, he traveled widely as a missionary, primarily in the Midwest. Sarah Hobbs lived in Effingham her entire life and was related to the artist by marriage. The painting was in the collection of art historian James Flexner, and it had sold at Christie's in January 2004 for $31,070 (est. $20,000/30,000).

This pair of oil on board portraits by Sturtevant J. Hamblin (1817-1884) of Phoebe Jewett and Hannah M. Jewett, 1841, 14¼" x 10", sold on the phone for $27,500 (est. $25,000/30,000). The one shown left is inscribed "P.L.J. Aged 21, painted by S.J. Hamblin, Chamber Street, Boston, 1841," and the other is inscribed "H.M.J. Aged 16 yrs, Painted by S.J. Hamblin, 1841." At the sale of Howard and Catherine Feldman's collection at Sotheby's in June 1988, the portraits sold for $17,600 (est. $20,000/30,000).

Ammi Phillips's portrait of a *Young Lady in a Blue and White Dress*, 30" x 25", is said to be of Mary Ann Gale. She is sitting on a white-painted fancy chair. The circa 1814 oil on canvas is from Phillips's "border period," when the artist worked along the New York and Massachusetts border. It sold for $56,250 (est. $40,000/60,000) to a collector in the salesroom, underbid on the phone.

James Hope (1818-1892) painted *Clarendon Springs, Vermont* circa 1853. The oil on mattress ticking, 26¼" x 36¼", sold on the phone for $87,500 (est. $30,000/50,000), underbid on the phone. It has an impressive trade provenance that includes Alexander Acevedo, Peter Tillou, and David Wheatcroft.

This painted fireboard came from the Moses Martin house in Salem, New York. The circa 1830 oil on canvas depicts an arrangement of fruit on a curly maple table that seems to float on a background of light green concentric rectangles. The 29¾" x 49½" fireboard sold for $100,000 (est. $60,000/80,000) to an online bidder, underbid on the phone.

This Thomas Chambers (1808-1869) oil on canvas, *New York Harbor with Castle Garden and Ships*, oil on canvas, 22" x 30", circa 1840, sold on the phone for $37,500 (est. $30,000/50,000). At the Winter Antiques Show, Elliott and Grace Snyder sold *View of Nahant, Massachusetts* by Chambers for $32,000.

This painted linen overmantel, New York state, circa 1840, is inscribed "Painted before 1846" along the top in early script. This large (40¼" x 54¼") theorem painting has stenciled and freehand decoration and a floral border, and it sold on the phone for $43,750 (est. $12,000/15,000).

Thomas Jefferson Wright (1798-1846) painted this portrait of Eliza Jamison of Virginia. It is signed "JEFF WRIGHT PAINTED 1831" lower right. Jamison wears a flowered headdress and holds a music book. The 28¼" x 24¼" oil on canvas sold for $20,000 (est. $6000/8000) in the salesroom to Laura Pass Barry, curator of paintings, drawings, and sculpture at the Abby Aldrich Rockefeller Folk Art Museum in Colonial Williamsburg. Wright was born in Kentucky, but information about his youth is largely unknown. He was acquainted with noted portraitists Matthew Harris Jouett and Thomas Sully, and by about 1830 he was living and painting in Virginia. In 1831 he painted portraits for the Major family of Fairview Plantation in Culpeper County. The subject of this portrait may be the Eliza Jamison who was born in 1808 in Rockbridge County, married George Lynch, a cabinetmaker, in Augusta County in 1825, and died in Monroe County (now West Virginia) in 1870.

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New York City

NYC Big Flea

by Julie Schlenger Adell

Faced with having to change her show's venue on very short notice, manager Dee Dee Sides scrambled and was able to pull off her NYC Big Flea January 19-21 in the Hammerstein Ballroom at the Manhattan Center on West 34th Street.

Sides received notice from her original venue, the 69th Regiment Armory, on Lexington Avenue and 26th Street, that it would not be able to accommodate her event because of the presence of lead in the building, she said. The ammunition fired in the armory over decades was the cause, apparently.

Changing the location as well as tweaking the dates and times was what she was faced with. "We did have to downsize due to the space constraint [at the new venue] so we were forced to scale back the show a bit," Sides wrote in an e-mail a week after the event. The show went on with a little over 70 dealers, about a third less than had been expected—and opened on a Thursday afternoon rather than a Friday and closed on Saturday evening instead of Sunday.

Dealers who followed Sides to 34th Street gave her kudos for pulling it off.

Many dealers who followed Sides to 34th Street gave her kudos for pulling it off. "I give her credit for having it and not canceling it," remarked Kingston, New York, dealer Judy Milne.

The venue was atypical for a flea market in New York City. The ballroom, housed in the Manhattan Center between 8th and 9th Avenues, is a dark and somewhat rundown space, and dealers' booths were haphazardly arranged up and down and around circuitous and narrow aisles.

For some hunters, however, that is part of the charm and appeal while on the prowl for treasures.

Sides stages the Big Flea as an "event" rather than an antiques show. She is constantly tweaking and thinking about how to improve and expand this event.

Her family runs D'Amore Promotions, which puts on Big Flea events in different locations in Virginia with several hundred exhibitors. Sides last brought the Big Flea to New York City in January 2016, at Pier 90, during a snowy weekend when vehicles were banned from the city streets. Getting to the Pier on the far west side of the island was a challenge for most. The show went on, and Sides dealt with the uncontrollable scenario with spunk and drive.

This year's Big Flea, like other shows taking place in New York City during Americana Week, was up against the presidential inauguration and the women's march. For some, going to the shows was a distraction. Others stayed home to watch the political events unfold.

This year's Big Flea was filled with jewelry of all types, and vintage clothing booths were ubiquitous, while folk art dealers numbered a dozen. There was lots of silver on the floor.

A vintage clothing dealer who sells to movie and television production companies said, "I'm just a rag girl but a very, very busy one. I have everything from Park Avenue to the park bench." Janet Maluk of The Store with No Walls, Hackensack, New Jersey, said she had sold clothing to HBO's productions of *Boardwalk Empire* and *Vinyl* and keeps a warehouse next door to her shop that stylists and fashion designers visit regularly.

Thomas Clark of Francestown, New Hampshire, rang up several sales, including a marine painting, a weathervane in the shape of a ram, a carved clown, a WPA sign, a grave marker, and a jade pin.

Judy Milne said, "Considering the change in venue two weeks before, the attendance wasn't bad. I had a decent show, and I think the other folk art dealers pulled it out OK." However, "There are so few shows left," she bemoaned, "and no venues."

Frank Gaglio exhibited at the Big Flea at the last minute. "I filled in for someone who had canceled. I commend Dee Dee for the exemplary job she did," said the Barn Star Productions owner and antiques dealer. "The setup and breakdown went smoothly, there was lots of security, and I made substantial sales each day." Gaglio, of Rhinebeck, New York, sold two tables, a collection of automaton bottle stoppers from Germany, a Shaker cherry cloak hanger, painted and carved figures of Punch and Judy, and a pair of Skookum dolls. "I'm pleased and was thrilled to be there," he said.

"All in all we were very pleased with the quality and turnout of the show," commented Sides.

The pictures and captions illustrate the event. Further information can be found at (www.thebigfleamarket.com).

This double-sided trade sign from an apple farm, found in the Catskill region of New York, was priced at $2400 by Francis Crespo Antiques, Lancaster, Pennsylvania. The folk art painting below it, found in Pennsylvania, depicting a pig pulling a sleigh, 1950s, was tagged $395. The chalkware bank of a man with a moustache in original painted surface was also $395.

Francis Crespo's nephew, Camilo, age seven, helped his uncle on Saturday and sold a duck decoy. He posed for *M.A.D.* in front of his favorite item in the booth, the apple farm trade sign.

This wood shovel with a painting of a steamer ship was tagged $750 by Frank Gaglio Antiques, Rhinebeck, New York. Gaglio sold items each day and said he was "pleased" with the results.

These pieces of Pisgah Forest Pottery, North Carolina, were available from Barbara Gerr Antiques, Galloway Township, New Jersey. The one with a wagon scene and the one with riders on a horse with a dog were priced at $495 each. The center one with a Native American on horseback hunting a buffalo, with crystalline glaze, was $1995.

Vintage textiles were abundant at the booth of Kay Mertens of East Meadow, New York. The crazy quilt of velvet and silk was priced at $750. The hand-embroidered and appliqued wall hanging from the 1920s was tagged $250.

Heller Washam Antiques, Portland, Maine, had a booth filled with 18th- and 19th-century American furniture, decorative arts, portraits, marine paintings, and folk art. This carved and polychrome wood panel depicting a man tending an ox, circa 1840, was tagged $2400.

Village Braider's Bruce Emond (right), along with David Erskine and his French bulldogs, Lola (sleeping) and Toby (raring to go), waited for the crowd lined up for the 1 p.m. opening of the Big Flea. They've closed their Plymouth, Massachusetts, shop to concentrate on shows, according to their website.

This custom-made silk palazzo jumpsuit, designer unknown, was priced at $500 by Gypsy Nation Vintage, Brooklyn, New York.

This Tiffany & Co. sachet, 18k gold, circa 1910, signed and marked, 2" diameter, with cloth to capture a fragrance, was priced at $4900 by Jacob's Diamond & Estate Jewelry, Los Angeles. ☞

Cherry Vintage, Brooklyn, stocks clothing for men and women from 1900 through the late 1990s. The coat rack with red paint, which came from an estate sale on Long Island, was tagged $650.

The Lilli Diamond dress (right), perfect for spring, was tagged $185 by The Store with No Walls, Hackensack, New Jersey. The black lace Geoffrey Beene cocktail dress from the 1970s was priced at $349.

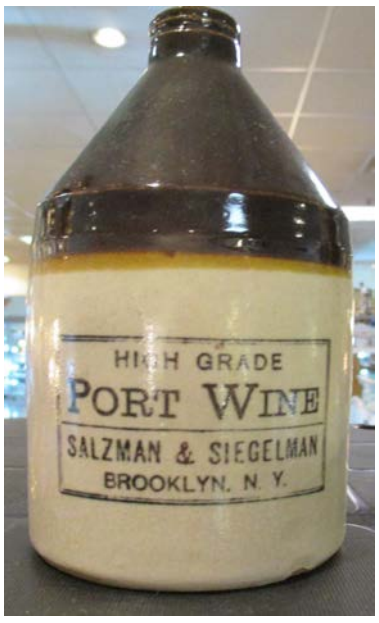
This large burl bowl from Maine, 25" diameter, with original iron binding, was priced at $8500 by Malcolm Magruder of Millwood, Virginia. The pair of powder horns from the Canadian Maritimes region was priced at $5500.

Thomas Clark of Francestown, New Hampshire, made lots of sales, including the WPA sign seen here. It had an asking price of $1800. The shoe sign was tagged $2800, and the Revolutionary War drum was $6800. Clark sold a marine painting, a weathervane in the shape of a ram, and more.

Michele Fox of Weston, Connecticut, brought French textiles and other linens, including campaign handkerchiefs, as well as cases filled with silver bracelets, Bakelite, and Chanel and Hermès jewelry. This oil on board, 24" x 36", signed "Jacone," in its original frame was priced at $2500.

Waiting in line for the 1 p.m. opening of the Big Flea at the Hammerstein Ballroom on West 34th Street.

A schoolgirl pine box, probably New York state, 1820-30, with a hillside scene and house with red chimneys, was priced at $4500 by Sandy Jacobs Antiques, Swampscott, Massachusetts. The bobblehead chalkware figure of a woman holding a child was tagged $3900.



Hamish Hog Antiques, Plainfield, New Jersey, asked $125 for this circa 1890 Brooklyn port wine jug.

Duchess Arts & Antiques, New York City, offered this sterling silver necklace with carnelian by Ronald Hayes Pearson (1924-1996) for $795.

A "jazzy" bar from the 1960s was tagged $1450 by Judy Milne. The Brooklyn sign sold. A pair of cat andirons, signed "Liberty Foundry," was priced at $1250 the pair, and the pear, flat in the back, was $2200. Considering that the show's venue was changed on such short notice, the New York City and Kingston, New York, folk art dealer said, "I did OK. I had a decent show."

French enamelware, 1900-40, in blue, red, and uncommon orange "droopy check" was available from Harry & Ginny's, Brookhaven, New Jersey, and ranged in price from $100 to $300.

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Rosetta Stone Sketchbook by Tompkins H. Matteson Rediscovered

by Christine Oaklander

From my point of view, 2016 was the year for the prominent American genre and historical painter Tompkins H. Matteson (1813-1884).[1] In the March issue of *Maine Antique Digest* I spotted a small advertisement by Axtell Antiques (p. 12-CS) offering a self-portrait of the artist as a young man. With a handsome, Byronic look conveyed by wavy chestnut hair, a creamy complexion, and a piercing eye, the portrait is inscribed on the back of the board "painted by Mattison 1838."[2] It is fairly well rendered, demonstrating the artist's experience in the late 1830s drawing after the antique at the National Academy of Design during a sojourn in New York City. It dates to his early career spent as a portrait painter, before he achieved a reputation for his historical and literary genre subjects. Before the invention of the daguerreotype, artists traveled from town to town, set up shop for a few weeks, and captured likenesses to order. For most artists this nomadic lifestyle was the only way to earn one's bread and butter. Seeing the advertisement about a month after it was published, I was delighted to learn that the portrait was still available from Richard Axtell. I made a 150-mile trip north to inspect and purchase it.

The next month Doyle New York offered an important 1845 patriotic theme painting by Matteson not publicly seen in decades, *The Spirit of '76*. Scholar Donald D. Keyes described this painting as one of the two that launched Matteson's career.[3] Estimated at $10,000/15,000, the painting sold for a stunning $149,000 and affirmed the enduring appeal of Revolutionary War imagery. *M.A.D.* covered the sale in its June issue.[4]

My connection with Matteson started in the 1980s, when I worked in the department of painting and sculpture at the New-York Historical Society, repository for one of Matteson's most striking compositions, *Last of His Race*, an 1847 oil on canvas. It is a rendition of Native American costume, life, and history with an obvious allusion to Manifest Destiny. This was one of my favorite paintings during the almost three years I worked at the society. In 2001, as director of collections and exhibitions at the Allentown Art Museum, the second painting I acquired for the permanent collection was Matteson's *Return of Rip Van Winkle* (circa 1845), an illustration for one of Washington Irving's best-loved stories.[5] Learning that the public library in Matteson's central New York hometown of Sherburne owned several of his paintings, I inquired if the paintings were accessible. I wanted to make a road trip to see them, but life and a demanding job intervened and I did not.

Fast forward to 2014. I purchased a collection of art and archival materials from the estate of the long-forgotten American artist Henry Grant Plumb (1847-1930) and learned with incredulity that he and Matteson were both from Sherburne, New York. Now I was compelled to make that 180-mile drive to the Sherburne Public Library to view Matteson's genre paintings and Plumb's portraits and landscapes, where they keep company in the library's spacious main reading room. Thus I commenced a series of trips to the magical yet tiny town of Sherburne, where I read issues of the *Sherburne News*, founded in 1864 and still published by the same family for over a century. It's a rich source of information about the town and surrounding Chenango County. I also met descendants of current or former owners of artwork by Plumb and Matteson and interviewed experts about the town's history.

A key piece of the Plumb puzzle has been to determine what influence Matteson had on the younger artist. We know that he was closely linked with Plumb's father, Isaac, since both were leaders in local and regional politics, founders and foremen of the first fire departments in Sherburne, and trustees of the school board.[6] Lastly, Matteson gave art lessons at his Sherburne studio. Surprisingly, none of Plumb's biographical entries mention Matteson, although Matteson's portraits of Plumb and his siblings (private collections) and Plumb's posthumous portrait of Matteson (location unknown) imply a close relationship.[7]

I was aware that several museums in upstate and central New York had significant Matteson holdings, notably the Fenimore Art Museum in Cooperstown, the Munson-Williams-Proctor Arts Institute in Utica, and the Albany Institute of History and Art. Nancy Simerl, director of the Sherburne Public Library, helped connect me with individuals owning art or archival material related to Matteson and Plumb, informing me that some of Matteson's descendants, still living locally, owned two of his sketchbooks and two oils.[8] Hearing this was like proverbial catnip to a feline, and I prevailed on her to make the introduction, which transpired last summer. As it turned out, there was one sketchbook; two paintings hung in the family's Victorian home. The descendants hoped I could inspect the paintings and provide an idea of their importance and potential value. After I completed that task, they brought out the sketchbook, housed in a protective archival box. Measuring 9" x 6", the hardbound book preserves 57 pages bearing pencil drawings.[9]

When riffling quickly through the sketches, I quickly recognized with elation two drawings for a unique and much-published painting of sculptor Erastus Dow Palmer of Albany, New York, in his studio. A quick assessment suggested that the sketchbook contained a range of drawings; some appeared to be fairly detailed preliminary versions of paintings while others were more modest, presenting a head, a piece of furniture, or a background landscape.

Since the owners were understandably reluctant to turn the book over to a stranger, I took a few clumsy photographs with my iPad mini. They were interested in selling the book but had no idea how to approach the task or even what the book's value might be. With more than 30 years of experience in historical American art, including work for art dealer Ira Spanierman of New York City, I knew that establishing value for the book would lie in linking the drawings to Matteson's paintings and prints. Sketchbooks are oddball objects and don't have a regular market in the way that paintings do. In this case, the book's provenance—with a direct line of descent from the artist—would also confer value. The news bite of Doyle's record-setting Matteson sale didn't hurt either. With my appetite for research and an excellent visual memory, I was eager to undertake this project. Given the go-ahead by the owners, I plunged in.

Soon realizing that my amateur digital images crippled the ability to make accurate visual comparisons, I convinced the owners to let me take the book by promising that I would keep it safe and inform them of my progress. Since July 2016, I have researched the sketchbook and made some fascinating discoveries along the way.

Not relying just on Internet research, I visited the Fenimore Art Museum repository of about two dozen large Matteson drawings, as well as conducting research at the art division of the New York Public Library and at Princeton University Library's rare books and special collections.

Princeton proved an excellent source for information on Matteson's published illustrations and led me to an important discovery. I have identified roughly two dozen of the sketchbook drawings as either complete preliminary renditions of Matteson's known paintings and prints or portions thereof. Some of the related paintings are known today only through verbal descriptions, exhibition records, biographical sketches, individual prints after the paintings, or prints published in magazines and books. Matteson was a prolific popular illustrator who capitalized on several of his paintings and drawings that were reproduced as stand-alone prints that were widely marketed.[10]

The sketchbook has proven itself a veritable Rosetta stone for a portion of Matteson's career, beginning in the late 1840s and ending in the mid-1870s. This is noteworthy because most sketchbooks cover just a few months or perhaps a year or two. It references his decorative religious work, including two drawings for ornamental church hangings or theater curtains no longer extant. It shows his dedication to fire prevention, presenting two fire rescue scenes. In one of

Tompkins Matteson, *Self-portrait*, 1838, oil on paper laid on panel.

Tompkins Matteson, *The Spirit of '76*, 1845, oil on canvas. Photo courtesy Doyle New York.

Tompkins Matteson sketchbook, front cover, 1849-70. Private collection.

the latter, the names of Matteson's models are listed, family members and townspeople. The sketchbook indexes several historical paintings, including *John Elliot Preaching to the Indians* (1849, Butler Institute of American Art, Youngstown, Ohio), *Founding of the Colony of Maryland* (1853, Annapolis Complex Collection, Maryland), *Signing of the Compact Aboard the Mayflower* (1853, location unknown), and *Washington's Farewell to His Officers* (1855, Swope Art Museum, Terre Haute, Indiana). Other drawings are linked to his popular genre scenes, including *Hop Picking* (1862, Munson-Williams-Proctor Arts Institute), *The Turkey Shoot* (after

When riffling quickly through the sketches, I quickly recognized with elation two drawings for a unique and much-published painting of sculptor Erastus Dow Palmer in his studio.

James Fenimore Cooper's novel *The Pioneers*, Fenimore Art Museum), and *Return from the Fields*. Some drawings even provide us with the only visual record of a lost painting, such as *Indian Basket Girl* (exhibited 1859, Pittsburgh Art Association).

A booklet offering Matteson's biography and the checklist for a retrospective exhibition organized by the Sherburne Art Society in 1949 describes several of the paintings referenced in the sketchbook. This, combined with my new awareness of prints reproducing lost paintings, enabled me to identify several other drawings, including *The Broken Pitcher*, *Rustic Courtship*, and *The First Ride*.[11]

Most of the sketchbook drawings are limited to outlines, with no shading or attempts at depicting volume. *Indian Basket Girl* is an exception, since limited portions of the head covering, skirt, and baskets have been shaded. While many drawings clearly reference a completed artwork, the position of figures differs or accessories, such as guns, canes, furniture, garments, and animals, are different or absent.

For *A Sculptor's Studio* and *The Turkey Shoot*, several pages are related to each finished painting. In the first case, Matteson provides two separate drawings of the entire scene, supplemented by two drawings of individual Erastus Dow Palmer sculptures that appear in the finished painting but in neither drawing.[12] For *The Turkey Shoot*, six drawings are related, but only one presents a closely related multi-figured composition. The others are attempts to determine compositional details, including the position of figures. Amusingly, one drawing consists entirely of thumbnails of turkeys.

Given the sketchbook's intimate scale, Matteson probably used it to work out figure positioning and backgrounds with an intermediate step being the creation of larger, more fully rendered drawings. In fact, I recently discovered two such individual drawings in the collections of the Fenimore Art Museum, one for *Rustic Courtship* and the other for *Washington's Farewell to His Officers*. Certainly, this progressive working method was common, particularly before photography was available as a tool.[13]

At Princeton University, my attempts to identify a group of sketchbook drawings representing figures in historical costumes with headdresses and crowns led to the discovery of a one-volume comprehensive collection of Shakespeare's plays and sonnets with 40 illustrations by Matteson, previously unknown to scholars of American genre painting.[14] Given that his biographical sketches state that he was an actor before becoming a painter and as a young man filled in for several evenings for the principal role in *Othello* and that several of Matteson's paintings present Shakespearean themes, this may not seem remarkable. It is nonetheless remarkable for the sheer number of drawings and the fact that these commissions are not referenced in his contemporary biographical literature.[15] There is no direct visual correspondence between the sketchbook drawings, the published Shakespeare drawings, and the known Shakespearean paintings by Matteson.

Another discovery was that Matteson wrote fiction. I found two short stories by him published in the gift book *The Odd-Fellows' Offering*. Gift books were popular volumes intended as Christmas gifts consisting of poetry and short stories with prints after drawings and paintings by American and European artists.[16] They were important sources of commissions for American artists beginning in the 1820s and lasting until roughly mid-century.

Researching Matteson's sketchbook has necessitated many trips to various institutions and exercised my ability to evaluate visual memories of his compositions, photographic reproductions from the Internet or in books and catalogs, and images from period publications—comparing all against the sketchbook drawings.[17] This sort of work is extremely detail-oriented and requires a prodigious memory. What's life without a good challenge, though, right?

While it is gratifying to have identified many of the drawings, I can't help but speculate why several important paintings spanning the same period are not represented in the book, such as *Washington Delivering His Inaugural Address* (1849, known only from a print), *The First Prayer in Congress* (1850, known only from a print), *Lafayette and His Family in the Prison at Olmutz* (1850, Lafayette College, Easton, Pennsylvania) and *Washington at Valley Forge* (1854, formerly Sherburne Public Library). There is a second sketchbook, location unknown, that may include drawings related to these paintings.

Several questions arose during my research. While some of Matteson's figural compositions use repeated models, showing a lamentably wooden quality and the use of stock melodramatic poses—clearly visible in *The Spirit of '76*—others are quite fluid and lively.[18] Can we attribute this to different periods, e.g., when he was young and then in old age? Do paintings from the height of his career show a greater ease and skill? Or was available time a factor? For example, perhaps sometimes he worked in a hurry and other times he had sufficient time to realize a quality product. Certainly, his many political and community service commitments, not to mention his six children, would have consumed time he could have spent refining his art.[19] Furthermore, there was no question of Matteson's traveling to Germany, England, or France to study the old masters or enroll in an art academy, as did many of his colleagues.[20] Then there is the question of his working methods and primacy of drawings over paintings or vice versa. Donald Keyes suggests that in some cases Matteson made drawings that were turned into published prints that only later formed the basis for paintings, many showing compositional differences from the original drawings.[21]

The discovery of his Shakespearean illustrations, together with Keyes's list of dozens of figural paintings, only perhaps half known to us today, emphasizes that much of Matteson's oeuvre awaits rediscovery.[22] With the reappearance of additional paintings, perhaps more of the sketchbook drawings may be identified. Certainly, the time I spent researching the sketchbook has yielded fascinating information about Matteson's life and artistic career.

What of the sketchbook's fate? I have offered it to several museums owning related paintings, and we're negotiating. It is not clear whether the book can be kept intact or if it will be broken up to sell the individual drawings. Many dealers face this choice, and some have no compunction about breaking up books. Sometimes more money can be made by selling individual drawings. This former museum curator shrinks from that idea, yet my primary allegiance must be to the book's owners. I have scanned each drawing and the covers at high resolution, sharing complete copies with the relevant museums, so that if the book does become broken up, we'll have a full record of it for future researchers and the owners.

Stay tuned for further news on the Tompkins Harrison Matteson sketchbook.

Sketchbook drawing for *A Sculptor's Studio*, circa 1857, pencil on paper.

Sketchbook drawing for *A Sculptor's Studio*, circa 1857, showing the Grace Williams Memorial.

Sketchbook drawing for *Washington's Farewell to His Officers*, circa 1855.

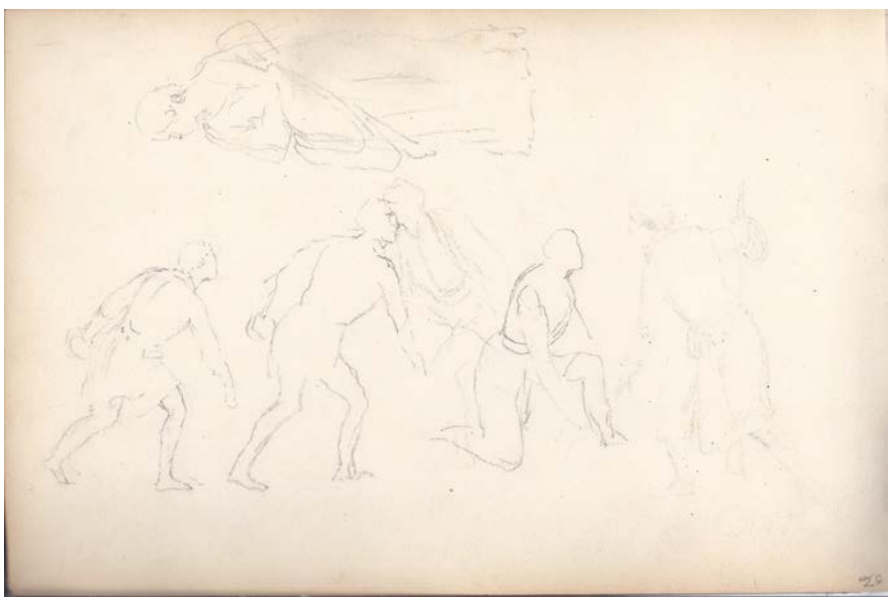
Sketchbook drawing for *Hop Picking*, circa 1862.

☞

Sketchbook drawing for *Hop Picking*, circa 1862, showing carriage in right mid-ground of painting.

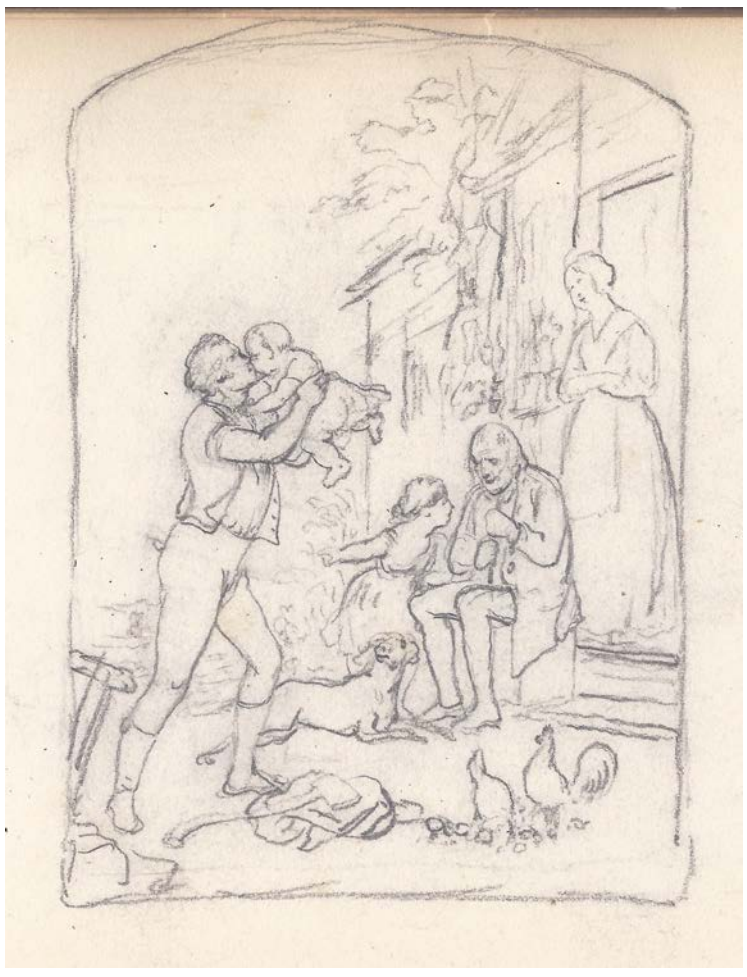
Matteson sketchbook, 1840s-60s, showing drawings for *The Turkey Shoot*. Photograph by Charles Daniels.

Sketchbook drawing of fire rescue scene, listing models' names, undated.



Sketchbook drawing showing positioning of figures in *The Turkey Shoot*, circa 1857.

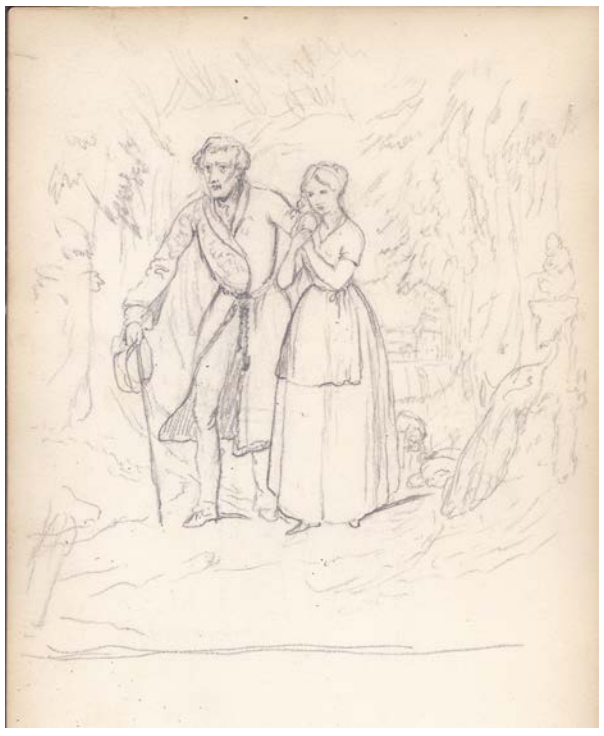
Sketchbook drawing, possibly for a Shakespearean theme, showing names of models, undated.



Sketchbook drawing for *Return from the Fields*, circa 1860.

Sketchbook drawing for *Indian Basket Girl* (location unknown).

Sketchbook drawing for *Rustic Courtship* (location unknown).



Sketchbook drawing, possibly for *The Guide*, circa 1849 (location unknown).

Sketchbook drawing for *The First Ride*, 1850s (location unknown).

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Notes

1. The primary source of information about Matteson is Henry T. Tuckerman, *Book of the Artists: American Artist Life*, New York: G. P. Putnam's Sons (1867), pp. 432-34. For the living artists covered by Tuckerman, interviews were his principal source. Therefore, we can assume that Matteson's biography is accurate.

2. The spelling of the artist's name varies in different publications, with Mattison being exchangeable with Matteson and Thompkins for Tompkins.

3. Donald D. Keyes (1940-2007), untitled, unpublished manuscript, 1989, p. 26. This document also includes a list of all non-portrait paintings by Matteson known to the author; it is important for the study of his oeuvre. I am grateful to Paul D. Schweizer, director emeritus and chief curator emeritus at the Munson-Williams-Proctor Arts Institute, for sharing his expertise on Matteson. He and Donald Keyes once hoped to organize a Matteson exhibition, but it was never realized.

4. Julie Schlenger Adell, "American Paintings, Furniture, and Decorative Arts," *M.A.D.*, June 2016, p. 35-E. Adell telephoned me when preparing the article to ask about the self-portrait.

5. We purchased the painting from Benjamin A. Rifkin, a private dealer who has sold several of Matteson's paintings.

6. Both served one term as state representative, albeit separated by two decades. Matteson may have taught art in the Sherburne school.

7. Several of Plumb's early works have a close affinity with Matteson's prints and paintings. Matteson was a regular correspondent with Plumb's older brother Isaac Jr. when the latter was fighting for the Union in the Civil War.

8. Simerl has been a remarkably generous source of assistance with my on-site research. So have townspeople Mike Mettler, Kathleen and Alex Erath, Paul Mastro, and Jim McDaniel.

9. Several pages in the sketchbook bear children's drawings. The book was on deposit at the Sherburne Public Library and at the Fenimore Art Museum at various times.

10. Dealer-publisher William Schaus of New York City issued prints after several of Matteson's paintings.

11. *Thompkins H. Matteson (1813-1884)*, Sherburne: Sherburne Art Society (1949), p. 6.

12. The Palmer sculptures are *Evening* and the *Grace Williams Memorial*.

13. Fenimore owns two dozen large sheet drawings. Several are closely related to paintings, including one for *The Meeting of Hetty and Hist*, a James Fenimore Cooper theme. Oils of *Hetty and Hist* of different sizes and with slight compositional differences crossed the auction block in 2003 and 2005.

14. *The Complete Works of William Shakespeare, Comprising his Plays and Poems* (New York: George F. Cooledge & Brother, 1851). Master wood engraver Alexander Anderson (1775-1870) made the woodblocks. There were two editions of the book illustrated by Matteson with entirely different drawings. This was likely the most important commission of his career, but since there is no Matteson archive, we do not have any knowledge of how it came about. Matteson had an advantageous relationship with Cooledge, illustrating several other, more modest, books for the publisher in the 1850s. Perhaps Anderson was the connection; Keyes mentions him as an engraver of Matteson's compositions during the 1840s, suggesting a possible acquaintance (p. 27). The two would at minimum have known one another through their shared connection with the National Academy of Design; Anderson was a founder in 1825. In the 1830s Matteson studied drawing there, perhaps at a time when Anderson was a teacher. Then in 1848 Matteson was elected an associate member, when the membership pool was still modest. Barbara J. Slavin mentions the commission in her master's thesis, but I accessed this only in November 2016 (*Thompkins H. Matteson: Illustrator of Mid-nineteenth Century America*, State University of New York College at Oneonta, Cooperstown Graduate Programs, 1969).

15. Matteson's painting *The Moor of Venice from Othello* (location unknown) is mentioned in period sources and in the Sherburne Art Society exhibition catalog referenced in note 11; *King Lear* is owned by the Sherburne Public Library. An image of Matteson's painting of *Falstaff's Bath* is posted on the Internet (www.mutualart.com/Artist/Tompkins-Harrison-Matteson/158A3027DAE946C6/Artworks). A painting from *The Tempest* depicting Caliban crossed the block in 2004; a rendition of *Ophelia* was auctioned in 2011. A painting from *Cymbeline* is also known from the literature.

16. Tompkins H. Matteson, "The Widow's Friend," in *The Odd-Fellows' Offering*, New York: John G. Treadwell (1847), pp. 253-76, and "The Witch," in *The Odd-Fellows' Offering*, New York: Edward Walker (1848), pp. 199-227. Matteson created frontispiece illustrations for his stories and provided illustrations in both volumes for other authors' contributions.

17. Hathitrust and the American Antiquarian Society's websites have been superb resources. The former has made available in full text many publications reproducing Matteson's prints; the latter reproduces prints without the accompanying text.

18. Matteson habitually used family members, neighbors, and even himself for models.

19. Tuckerman (see n. 1) alludes to this. Matteson's most famous pupil, Symbolist artist Elihu Vedder, also alludes to this in his autobiography, *Digressions of V.*, and so did Barbara Slavin in her master's thesis (p. 93), referenced in n. 14.

20. Matteson's more famous peers Thomas Cole, Asher B. Durand, Emanuel Leutze, and Francis Edmonds all spent significant time in Europe with the purpose of studying art in museums and private collections and visiting artists' studios. William Sidney Mount was an exception; he turned down the offer of patron Jonathan Sturges to fund European study.

21. Keyes, pp. 29-31. For example, the composition of *The Last of His Race* as published in *The Odd-Fellows' Offering* of 1848 (p. 237) differs from the oil painting; the print shows the figures on a shore with trees to their right, gazing out at the nearby ripples of the Pacific Ocean; the painting shows them on a barren rocky platform high above the water. The poses, sex, and age of the people also differ as does the dog's position within the picture.

22. Furthermore, few of his portraits are located today. Two of Matteson's compositions show a slavish borrowing from paintings by more famous artists, such as his illustration for *King Lear*, which closely resembles Benjamin West's famous and widely reproduced painting (1788, Museum of Fine Arts, Boston). His *Day's Catch* (1869, New York art market, 2008) closely resembles Eastman Johnson's iconic painting *Barefoot Boy* (1860, private collection), widely circulated through Louis Prang's chromolithograph (1867-69). However, Barbara Slavin puts this in perspective, stating that the wholesale lifting of images was commonplace at the time (master's thesis, p. 20). Indeed, John Mix Stanley's 1857 oil *Last of His Race* (Buffalo Bill Center of the West) appears to borrow from Matteson.

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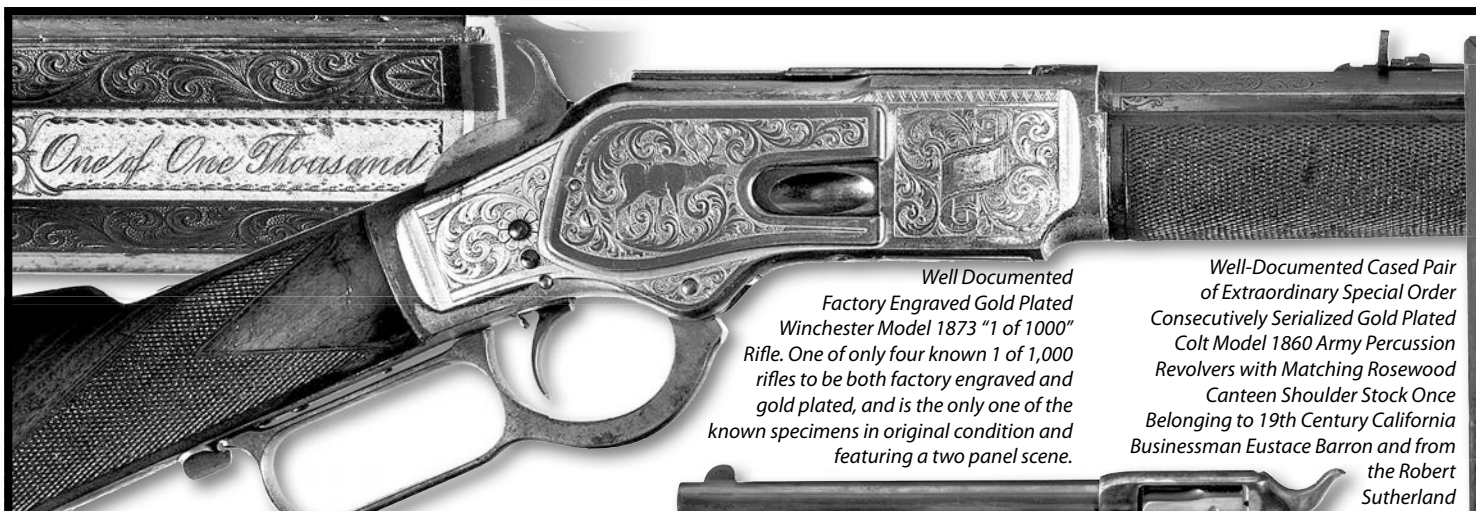

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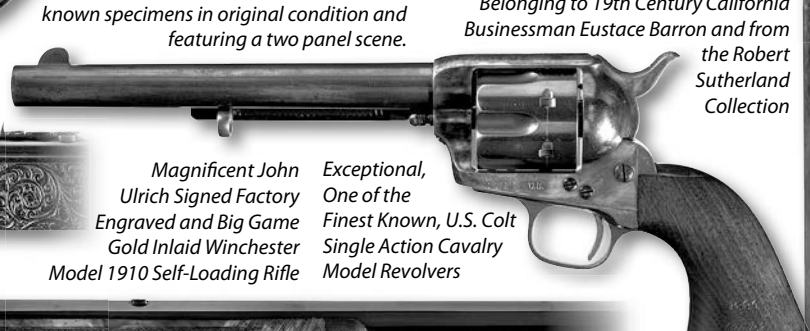

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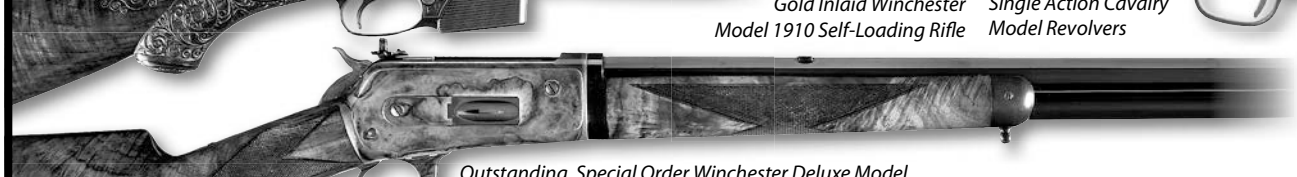

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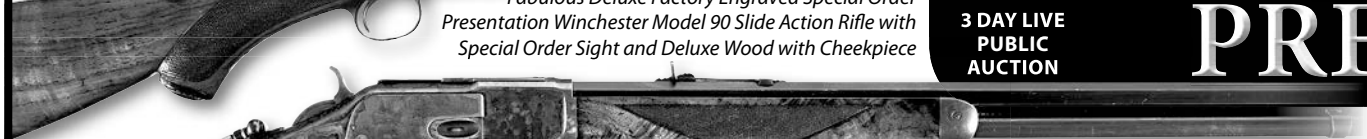

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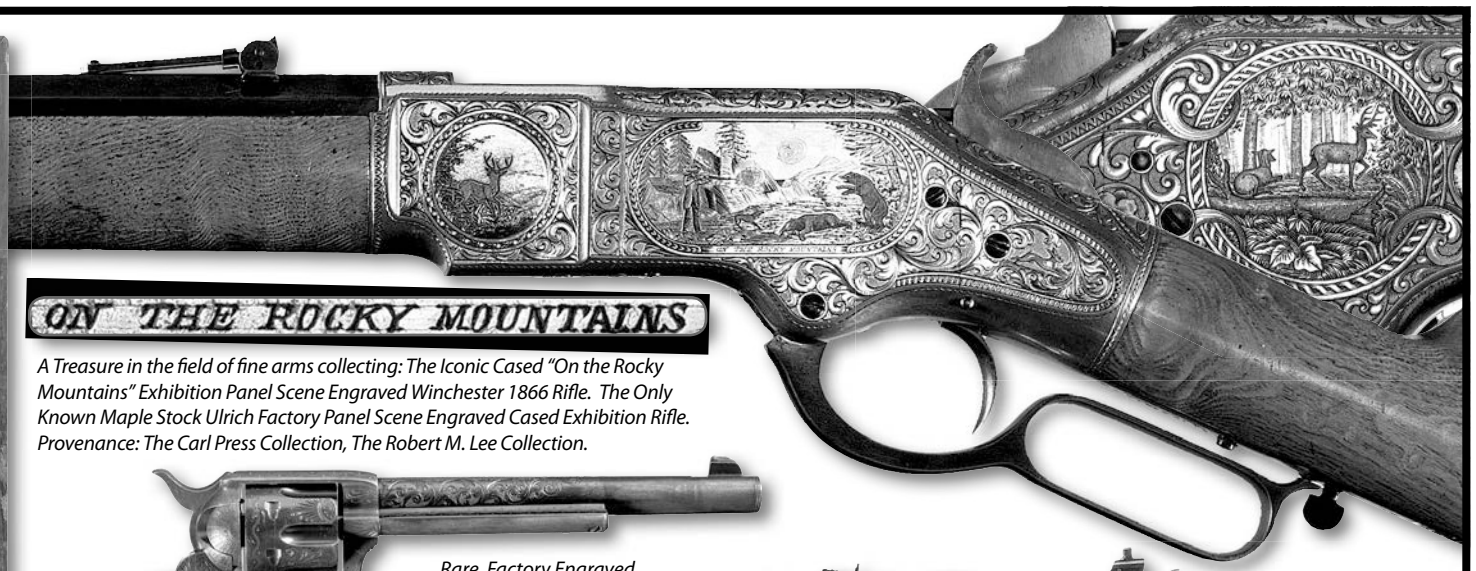

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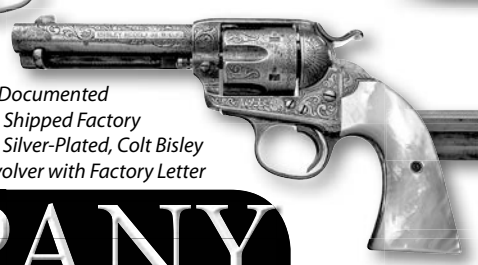

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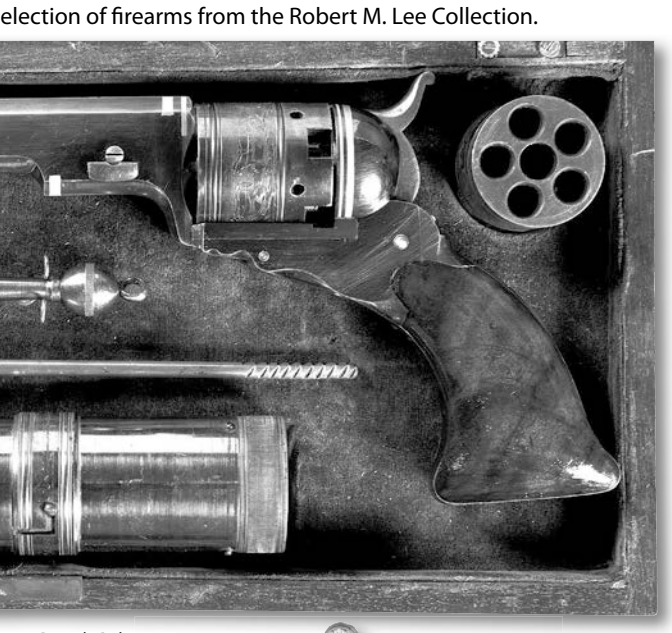

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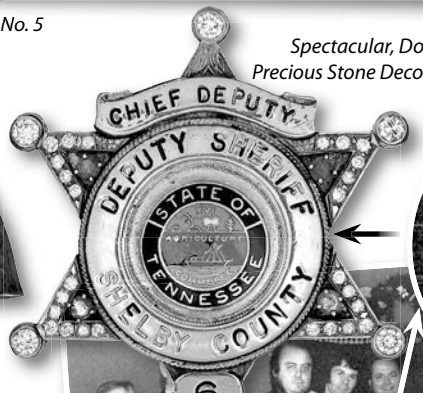

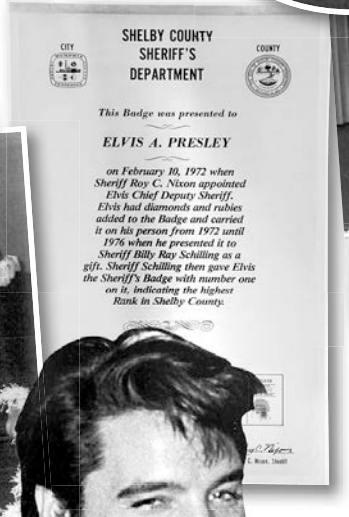

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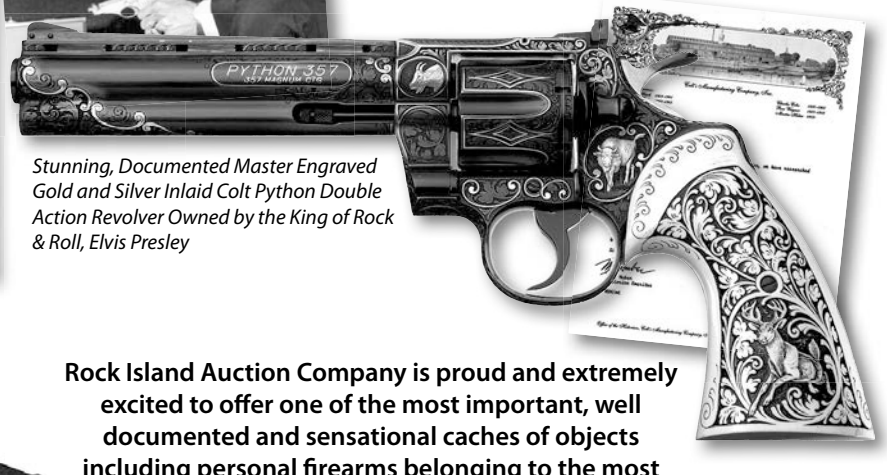

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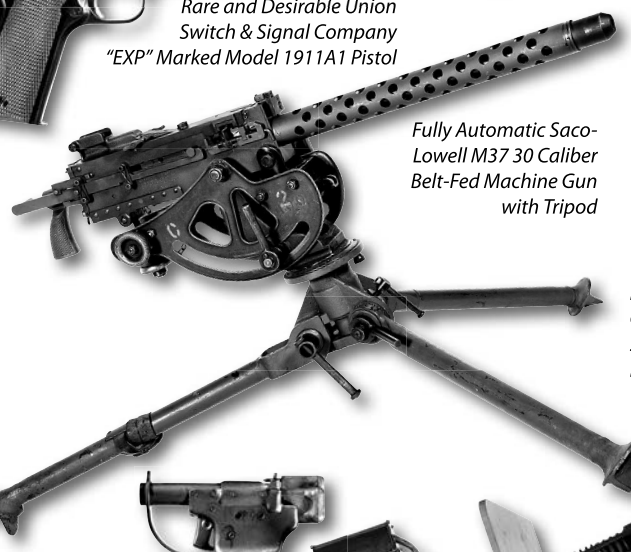

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Washington Winter Show Continues with Style

by Walter C. Newman

The Washington Winter Show celebrated its 62nd year over the weekend of January 13-15. This marks the seventh year that the show has been held at the Katzen Arts Center on the campus of American University.

The longstanding event benefits three Washington, D.C., charitable organizations: the Founders Board of St. John's Community Services; the Bishop John T. Walker School for Boys; and THEARC, Town Hall Education Arts & Recreation Campus. The Washington Winter Show continues its tradition of contributing to charities such as these whose efforts are concentrated on meeting a variety of needs of underserved youth and families in the District of Columbia.

"Now it is a shopping experience."

The theme of this year's event was "The Art of Style." In that vein, what could be more stylish than the show's loan exhibit, which focused on legendary French fashion designer Coco Chanel? With her "little black dress" and perfectly tailored suits, her name became synonymous with style as her designs changed the fashion world. The exhibit featured several large-format original portraits of Chanel (1883-1971) by American artist Marion Pike, who painted the couturière in Paris from 1967 through 1971. Also on display were several examples of Coco Chanel's designs, including a wool suit given as a gift from Chanel to Marion Pike's daughter, Jeffie Pike Durham, in 1969. Most dramatic was Pike's original 5' x 8' *Coco Chanel – Big Head*. It greeted each person who entered the show.

Karen DiSaia, the manager of the Washington Winter Show, credits the hard work of the show committee for the show's continued growth and success. The show attempts to attract a wide range of patrons. There are speakers and events that are specifically designed to attract all ages, demographics, and levels of involvement in the collecting, antiques, and style universe. For example, "Jazz Night" is aimed at new collectors. DiSaia stated that the evening was attended by 400 patrons. Children ages eight through 12 are exposed to the world of collecting with a special tour and scavenger hunt on the show's final day during "Sundaes on Sunday" events. Guess what they are allowed to create following the tour.

In addition to those Sunday festivities, the style theme was reinforced by Saturday's panel

This section of Jesse and Carol Goldberg's booth was devoted to early exploration. The Goldbergs of Artemis Gallery, North Salem, New York, offered a circa 1830 oil on canvas portrait. Neither the artist nor the subject is identified. Perhaps he's a sea captain or a ship owner. He is shown seated at a terrestrial globe with a set of dividers. The gentleman wears a stickpin that displays an image of Benjamin Franklin and sports a watch chain with a dueling pistol pendant. The painting was tagged $4950. The ship portrait depicts the *Java* leaving port and displaying a 21-star American flag. That flag was official for only one year, 1819-20. The ship portrait was marked $2850. The floor model terrestrial globe and the table model on the left are by members of the Carey family of London makers. They date 1842 and 1812 respectively and were priced at $14,500 and $6500. The third globe, by Boston maker Gilman Joslin, circa 1880, was marked $2950.

This charcoal and pencil portrait, circa 1840, is likely from New England. The image depicts a young woman in a fine dress with a three-tiered lace collar fastened with a heart-shape brooch. She wears a tortoiseshell hair comb and looks directly at the viewer with piercing eyes. Doug and Bev Norwood of The Norwoods' Spirit of America, Timonium, Maryland, tagged it $2200.

These commemorative ceramics were in the booth of Robert Sears and Harold Tither III of Somers, Connecticut. The flow blue plate with the image of Abraham Lincoln is by Wedgwood and dates 1899. It was priced at $110. The pitcher, from the "Historical Pottery" series imported by Rowland & Marcellus Co., dates from the late 19th century and is decorated with nautical images related to the discovery of America. It was priced at $110. The two similarly decorated plates display a central image depicting the landing at Plymouth. They are actually commemorative plates celebrating the life of George Washington. Each was tagged $195.

Period to Mod is the rebranded name of Brennan and Mouilleseaux, Northfield, Connecticut. This group of items fits within the first half of the moniker. With one exception, they are all George Washington related. The chalkware figure of Washington on horseback was priced at $1100. The circa 1800 profile print in its original shadow box frame was $635; the bas-relief chalkware ax head with Washington's profile was $495; and the small bust of the general was marked $485. The fabric pen wipe with paper cutout head and hands was tagged $565. The mourning print, circa 1800 and in its original frame, was priced at $1100. The lone non-Washington item was a bas-relief profile of a soldier. The frame edge of the casting is covered in marbled paper. It was priced at $975.

Here is one of the dozens of flags offered by Jeff R. Bridgman American Antiques, York County, Pennsylvania. This is an example of what is commonly referred to as the "Betsy Ross" flag. The item description states that this finely stitched flag was made by Sarah Wilson, great-granddaughter of Betsy Ross. It dates from 1904 and is assembled from strips of silk ribbon, with the canton field being silk taffeta with five-point stars. The flag is in an archival frame. It was priced at $9500.

discussion on interior design. The panel members included Tori Mellott, moderator, with Darryl Carter, Barry Dixon, and Maria Crosby Pollard. And the Saturday lecture moved from interior to exterior design. Veteran landscape designer Chip Callaway's topic was "Gardens Great and Small – 40 Years of Trials and Triumphs."

The show itself appeared successful. The preview was oversold and packed. Many dealers stated that they enjoyed exceptional sales at the preview, and others confirmed that they concluded post-show sales with contacts made over the weekend. Still, as is the case with every show, some dealers did not fare as well as others and did voice concern over the future of large shows in general. That said, all dealers that I spoke with stated that they intend to be back next year.

Karen DiSaia summed it up in an e-mail following the show. "We [took over the management of] this event several years ago, and the first year was not good in terms of sales, but by the second year things were beginning to happen, and now it is a shopping experience!"

The committee is already hard at work planning for next year. For additional information, contact Karen DiSaia at <Karen@disaiamanagement.com> or visit the show's website (www.washingtonwintershow.org).

One entire wall of the Fletcher/Copenhaver Fine Art booth presented 39 matted and framed drawings by Derek Fowler (British, 1919-1990). Joel Fletcher and John Copenhaver of Fredericksburg, Virginia, are regular exhibitors at the Washington Winter Show. As a young man Derek Fowler was a serious art student; however, his formal studies were interrupted by World War II. While in service, he spent five years in India and Burma, where he created a volume of drawings depicting scenes of day-to-day army life. This charcoal sketch is representative of the examples offered by Fletcher/Copenhaver. *In Bed, Writing a Letter* was priced at $875.

The circa 1840 oil on canvas depicts vessels from America and several European countries moored at Whampoa Reach in China. It was at this port that trade cargo was transferred to and from junks while trading in the markets of Canton. The unsigned painting clearly is titled *Whampoa*, lower center. The painting was offered by Claudia and Bob Haneberg of East Lyme, Connecticut, and priced at $14,500.

Standing guard outside of the Hanebergs' booth was this nicely modeled hollow-body crowing rooster. The circa 1900 bird was likely a roof decoration or finial. The 20½" high rooster appears to retain its original gilt surface and is in overall excellent condition. The figure was marked $4250.

G. Sergeant Antiques, Woodbury, Connecticut, offered this circa 1730 triple chair-back settee in walnut. The crest rails display heavily carved shell and vine designs, and the arms are outward scrolls with floral motif carving. The acanthus-leaf-carved cabriole legs terminate in lion's paw feet. The seat rail is a complex molded bell shape. The settee was priced at $75,000. The George II mahogany tilt-top table, circa 1750, features a decoratively carved top edge. The center pedestal threads on to the top, and the three legs terminate with carved inward-turned blunt feet. The table was marked $6500.

The set of four finely executed needlework panels was offered by Bill and Susan Beck of Beck's Antiques, Fredericksburg, Virginia. The Renaissance Revival-inspired panels from the late 19th century are likely either American or English. The central figures are framed by columns, with several menacing figures above and what appear to be dolphin figures below. The set of panels was marked $3750.

☞

James M. Kilvington of Dover, Delaware, offered this circa 1800 oil on canvas painting of Warwick Castle with fishermen on the River Avon. The painting, attributed to Alexander Nasmyth (Scottish, 1758-1840), was tagged $12,500. The assembled set of dinnerware consists of six 10" diameter plates, $2100, a pair of serving bowls with an armorial crest, $2200 for the pair, and a large serving bowl with drainer, $3700. The George III candlesticks are by Robert Jones and John Scofield, London, circa 1776. They were marked $4500.

This miniature Delaware Valley highboy is a cabinetmaker's sample, circa 1790, and features an upper case with ten small drawers above a base section with a single long faux-front drawer with two small drawers below. All drawer faces display double-line inlay and a single brass pull. The highboy has cabriole legs with shell-carved knees resting on trifid feet. The chest was tagged $60,000 by Swan Tavern Antiques, Ordinary, Virginia.

Christopher H. Jones of Alexandria, Virginia, offered this nice group of items. The 37" x 41" x 21" chest of drawers was constructed circa 1810 of pine with yellow pine and poplar secondary woods and is from Frederick County, Virginia, likely created by one of the Winchester cabinetmakers. The top features an applied molded edge treatment, and the skirt is finely shaped. It was priced at $4500. The hollow-body 30" long locomotive weathervane is made of sheet copper and dates from the late 19th or early 20th centuries. It was tagged $6900. The copper-engraved hand-colored map of "Carolina from Cape Canaveral to Cape Henry" is a circa 1682 westward view by Dutch cartographer Johannes van Keulen (1654-1715). It was $5400.

Gail and Rich Mellin of Mellin's Antiques, Redding, Connecticut, literally wrote the book on collecting Chinese export porcelain in the Canton design. They displayed several of those items. The leaf-form dishes are special because of their extremely small size. They were priced at $695 each. The water bottles were marked $3200 for the pair. The child's tea set includes a teapot, a creamer and covered sugar, and a tray and was priced at $3400.

This cold-painted Vienna bronze figure of an alligator would be classified as whimsical were it not for the fact that a pair of shoes extends from the alligator's mouth and the reptile wears his victim's top hat and holds a book. The soles of the shoes are inscribed "Clay" and "Greene,"and the book is stamped "Bode." The figure is in reality a match safe, with the back hinged to reveal a cavity for storage as well as a striking surface. The circa 1840 alligator was tagged $4950 in the booth of Leatherwood Antiques, Sandwich, Massachusetts.

Here is one of a group of watercolor caricatures offered by Bruce Emond of Village Braider Antiques, Plymouth, Massachusetts. Each depicts a figure representing an avocation or hobby, with the figure's body composed entirely of examples of his interest. *The Entomologist* is composed of pieces and parts of moths, caterpillars, spiders, and a grasshopper, among other critters. The other examples depicted a fruitier, apothecary, mineralogist, botanist, poultry, china, crockery, green grocer, conchologist, and circulating library. The set by Mrs. C. W. Schreiner of Washington City was presented to the Honorable N. P. Banks, December 6, 1870. The set of 11 was priced at $9500.

This monumental corner cupboard was an outstanding feature in the booth of Sumpter Priddy III, Inc., Alexandria, Virginia. Priddy explained that he is actively researching the piece. The cupboard or "bowfat" is South Carolina in origin and constructed entirely of yellow pine. The surface is painted in reddish brown with black decoration. The doors feature raised panels with vertical reeding on the panel faces. There is a single waist drawer. The cornice is a complex molded overhanging parapet. Priddy noted that the cupboard dates 1815-35 and is attributed to James Matteson, a Virginia native who lived and worked in South Carolina. The 87½" tall cupboard was priced at $14,850.

I met Terry Newendorp and Kathryn Lindquist while they were relaxing on a bench on the third level of the Katzen Center. The Maryland couple was looking through a handful of business cards that they had acquired from various dealers at the show. When I asked what sorts of things they were interested in, they allowed that they were not buyers at all. Rather, they are in the process of downsizing and used the show as an efficient way to identify dealers whom they might contact regarding their own collections. Good thinking, Terry and Kathryn!

Priscilla Boyd Angelos of Boyd's Antiques, Flourtown, Pennsylvania, offered this 19th-century diorama of the Spanish schooner *San Jose Mataro* for $395. The powder horns were marked $135 (smaller) and $175. The English dueling pistol was $1875; the four-barrel pepperbox, $975; and the American Standard Tool Co. revolver, $850. The English flintlock hunting rifle was marked $2450; and the Model 1867 Remington U.S. Naval Rolling Block carbine was tagged $2950.

Detail of the U.S.S. *Constitution* / H.M.S. *Guerrière* battle, won by the *Constitution*, August 19, 1812. Note the hand-painted oak leaf border.

Each mirror in this group is a reverse-painted depiction of a naval battle during the War of 1812. The smallest example, upper left, shows a battle between unidentified frigates, circa 1820, and was priced at $950. Both larger mirrors depict a scene of the battle between the U.S.S. *Constitution* and H.M.S. *Guerrière*. They were priced at $1550 and $1595, left and right. These War of 1812 mirrors were in the booth of Stephen and Alice Shapiro of SAJE Americana, Short Hills, New Jersey.

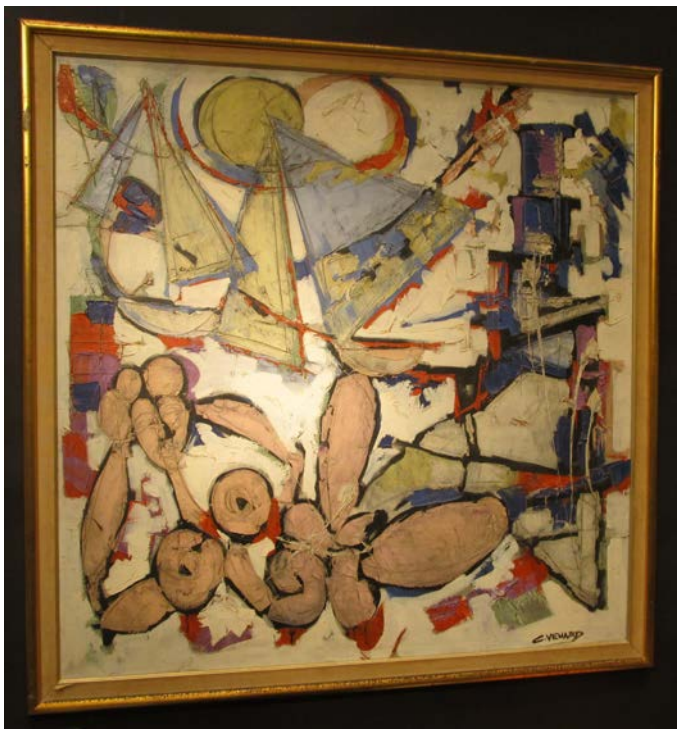
These two framed carved alabaster plaques were displayed by Robert Lloyd Fine Art and Antiques, New York City. Lloyd stated that they were carved by an English or Belgian craftsman and date from the 16th century. Each plaque depicts a different portion of the story of the birth of Christ. One shows Mary, Joseph, an angel, and Jesus in the stable. The other shows the family with the Biblical Magi. In overall good condition, the plaques are presented in wide, possibly period, gilt frames. The plaques were priced at $18,500.

Karen DiSaia, manager of the Washington Winter Show, also is an exhibitor. Karen and Ralph DiSaia trade as Oriental Rugs, LTD, Old Lyme, Connecticut. Their wide array of brightly colored antique rugs and carpets included this example, a 5' x 6' Heriz from the 1920s. It was $5800.

☞

This large trapunto quilt dominated one wall of the booth of Diana H. Bittel of Bryn Mawr, Pennsylvania. The black velvet field has finely stitched three-dimensional designs of floral wreaths and flower baskets in bright colors, set within a gold-stitched vine-like border. The circa 1860 quilt may be English or American. It was marked $7500. The circa 1860 carved maple settee features scrolled arms and heavily carved medial back rails and was tagged $3800.

These two archivally framed copperplate engravings were executed by Matthäus Merian for Dr. John Jonston's tome *Historiae Naturalis*, circa 1660. The images of the rhinoceros and elephant were offered by Denise DeLaurentis of D. M. DeLaurentis Fine Antique Prints, Philadelphia, who priced the rare engravings at $1200 each.



This mid-20th-century painting is by Claude Venard (French, 1913-1999), considered a member of the post-Cubist movement and known for his impasto application of color. *Nude on the Beach*, 29" square, is signed by the artist and dates circa 1960. The painting was offered by David Brooker Fine Art, Southport, Connecticut. It was priced at $28,900.

John "Jay" A. Gates III of Gates Antiques, Midlothian, Virginia, has become a regular exhibitor at the Washington Winter Show. The highly figured one-drawer maple stand, circa 1820, was tagged $1495. The Regency thermometer-clock-barometer by F. Amadio & Son of London features a swan's neck pediment with a small brass urn finial. The piece was $3495.

Mark & Marjorie Allen Antiques, Gilford, New Hampshire, displayed this oil on canvas of young hunters with their dogs by John Henry Hill (1839-1922). It was tagged $9500. Left to right on the bench shelf are a C B Norton crock, circa 1860, marked $375; an R C Remmey crock, circa 1820, priced at $600; and an unmarked cobalt-decorated crock, $195. The tobacco jars were $300 (left) and $200. The English earthenware gin dispenser featuring molded decorative figures and an armorial crest, mid-19th century, was $900. The bucket bench is from Pennsylvania and was $1500.

During the Anglo-French Wars at the turn of the 19th century, French naval prisoners often made the most of their time in captivity by creating model ships from scraps of bone and other materials that they could acquire. This 25" long model of a 38-gun French frigate is an example. The model has been completely and carefully restored and was offered for $13,750 by Dave White of White's Nautical Antiques, North Yarmouth, Maine.

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Wilmont "Bill" and Arlene Schwind of W. M. Schwind, Jr., Yarmouth, Maine, displayed a group of seven Wedgwood plates decorated with images from Clare Leighton woodcuts depicting various types of early American industry, such as ice cutting, milling, and tobacco harvesting. The 1950s plates were $475 each. The decanters ranged from $495 to $695, and the demitasse cups and saucers with Art Nouveau-style silver overlay were tagged $750 for the set.

This domestic grouping was offered by Roger D. Winter of Solebury, Pennsylvania. The cherry farm table is French, circa 1880, with breadboard ends and a long drawer on one end and a pull-out extension board on the other. The table was $7800. The assembled set of ladder-back chairs is English and was tagged $4800. The copper food molds were $375 each, and the late 19th- or early 20th-century painted terra-cotta bull's head butcher's trade sign was marked $4800.

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Sotheby's, New York City

Alexander Hamilton Papers Sold

by Lita Solis-Cohen
Photos courtesy Sotheby's

Sotheby's successful sale of the Hamilton-Bowdoin family archive of Alexander Hamilton letters proved that Hamilton is no longer a neglected Founding Father. Ron Chernow's prize-winning best-selling biography in 2004 put Hamilton in the light. Lin-Manuel Miranda's Broadway musical *Hamilton*, which won 11 Tony Awards, added vibrancy to his history, and now the sale on January 18 of a family archive has brought $2,645,750, topping its $2.1 million presale estimate, figured without the 25% buyer's premium.

It was a white glove auction; that means 100% sold. The auctioneer, Selby Kiffer, who also masterminded the sale, received a pair of white gloves. Eleven lots surpassed the previous auction record for any Hamilton manuscript, and seven lots exceeded $100,000. Institutions were among the buyers, and some bidders connected with the *Hamilton* production were successful.

Kiffer said, "We have been thrilled to be part of the cultural movement that has reestablished this Founding Father's rightful place in history."

"The seventy-seven lots went to thirty-six different people, half of whom—that's eighteen of them—never before participated in a Sotheby's sale," said a pleased Kiffer.

The Hamilton story is a compelling one. Yale historian Joanne Freeman summed it up in her brilliant short essay in the sale's catalog. She told how a poor, illegitimate, orphaned teenager in the West Indies inspired locals to collect funds to send him north for an education and how he plunged into the American Revolution, became a noted pamphleteer and a soldier, and came to the attention of George Washington, who appointed him as an aide-de-camp. Hamilton's writing took him into the heart of political debates and sometimes got him into trouble. He defended the proposed U.S. Constitution in New York newspapers and influenced public debate. She writes of Hamilton's national vision, "radical for its time, promoting centralized power in a nation that had just broken away from a monarch; weakening the political pull of state governments among a people who had long seen their state as their country; and promoting manufacturing in an agrarian republic."

Freeman connects the Hamilton-Bowdoin family archive to major facets of Hamilton's life—his legal prowess as one of the nation's leading lawyers, his politicking, his family life, his romantic entanglement with Maria Reynolds, his service as Washington's advisor, his concern with his honor, and his dislike of Thomas Jefferson and John Adams are all found in the letters that were up for sale.

The sale played to a full house. The Society of the Cincinnati bought a letter from Charles Cotesworth Pinckney, president general of the Society of the Cincinnati, thanking Elizabeth Schuyler Hamilton for entrusting the society with its most precious emblem, Washington's jewel-encrusted insignia of the order. It cost $25,000 (est. $10,000/15,000), even though Pinckney's signature had been clipped in the 19th century, when clipped signatures were collected.

A previously unrecorded draft of Pacificus Essay VI, a fine example of Hamilton's writing with deletions and corrections, sold for $262,500—the new auction record for a Hamilton manuscript. Hamilton wrote it under the pen name Pacificus, not the pseudonym Publius, which was the name used for the 51 articles he wrote for New York newspapers that in 1788 were compiled as *The Federalist* Papers, with additional essays by James Madison and John Jay. None of the manuscripts for the 1788 first printing of *The Federalist* survive. According to Sotheby's catalog, the Pacificus Essay VI was included in an 1802 edition of *The Federalist* Papers. Freeman writes that its deletions and corrections reflect the energies Hamilton poured into his newspaper writings.

The Pacificus Essay brought more than five times the previous record for an Alexander Hamilton manuscript, which was $44,650 paid at Christie's in May 2001 for a letter relating to matters of banking. Hamilton letters relating to banks and the treasury generally bring a premium.

Alexander Hamilton's appointment as aide-de-camp to General George Washington was the most poignant item in the sale. It started Hamilton's career and his relationship with Washington that raised him to power and prominence. By age 35 he was the leading force behind the Washington administration. The appointment sold in the salesroom to Joe Fay, bidding for dealer William Reese of New Haven, Connecticut, who said he bought it for a private collector. Dealer Seth Kaller of White Plains, New York, was the underbidder.

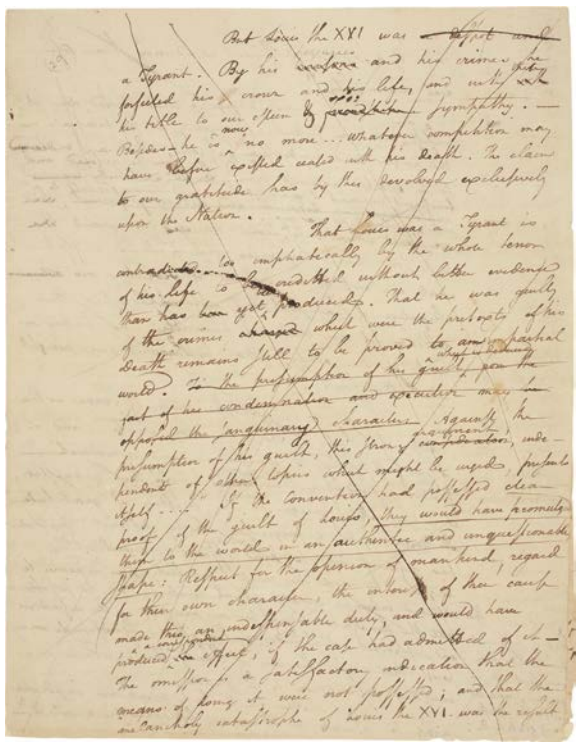
Hamilton's notes prepared for Washington's third annual

A previously unrecorded draft of Pacificus Essay VI. As stated in the catalog, "In April 1793, President Washington issued a Proclamation of Neutrality in the nascent war between Revolutionary France and other European powers: 'Whereas it appears that a state of war exists between Austria, Prussia, Sardinia, Great Britain, and the United Netherlands, of the one part, and France on the other; and the duty and interest of the United States require, that they should with sincerity and good faith adopt and pursue a conduct friendly and impartial toward the belligerent Powers; I have therefore thought fit by these presents to declare the disposition of the United States to observe the conduct aforesaid towards those Powers respectfully; and to exhort and warn the citizens of the United States carefully to avoid all acts and proceedings whatsoever, which may in any manner tend to contravene such disposition.'

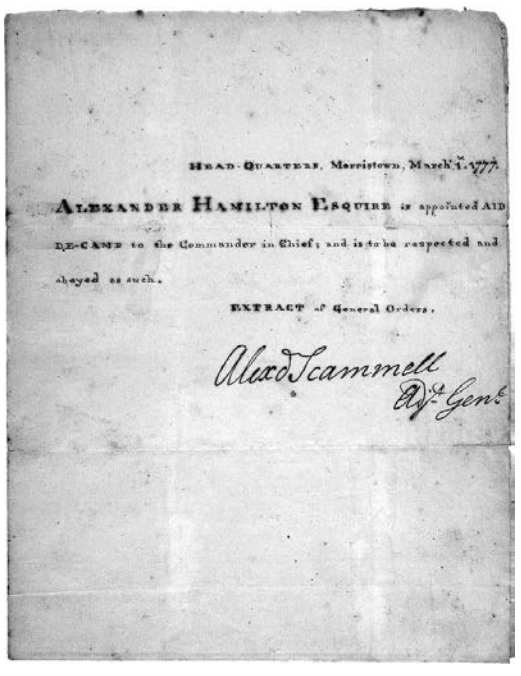
"The Proclamation was issued only after a contentious debate among the cabinet; while all agreed the United States should remain neutral, the Democratic-Republicans saw no necessity for an official proclamation, which they felt could forestall some benefit from one side or the other of the belligerents 'bidding for' American neutrality. Thomas Jefferson's opposition to the proclamation was so great that he eventually resigned as Secretary of State.

"Under the pen name Pacificus, Alexander Hamilton took up a defense of the neutrality proclamation; James Madison (ironically one of Hamilton's co-authors of *The Federalist Papers*), writing as Helvidius, responded with the opposing viewpoint. The debate expanded into the areas of the limits of executive authority, the separation of powers in foreign relations, and the correct interpretation of the Constitution."

"...Hamilton himself considered his Pacificus essays to be the equal of the *Federalist* essays that he wrote as Publius, even incorporating them into an 1802 edition of *The Federalist.* As none of his *Federalist* essays survive in manuscript, the present Pacificus paper may be considered the most important political holograph of Hamilton in private hands."



It sold for $262,500, a record for a Hamilton manuscript, to an anonymous bidder on the phone. The bets are that the winner was an institution. There are crossed-out paragraphs and corrections showing how hard Hamilton worked on it.

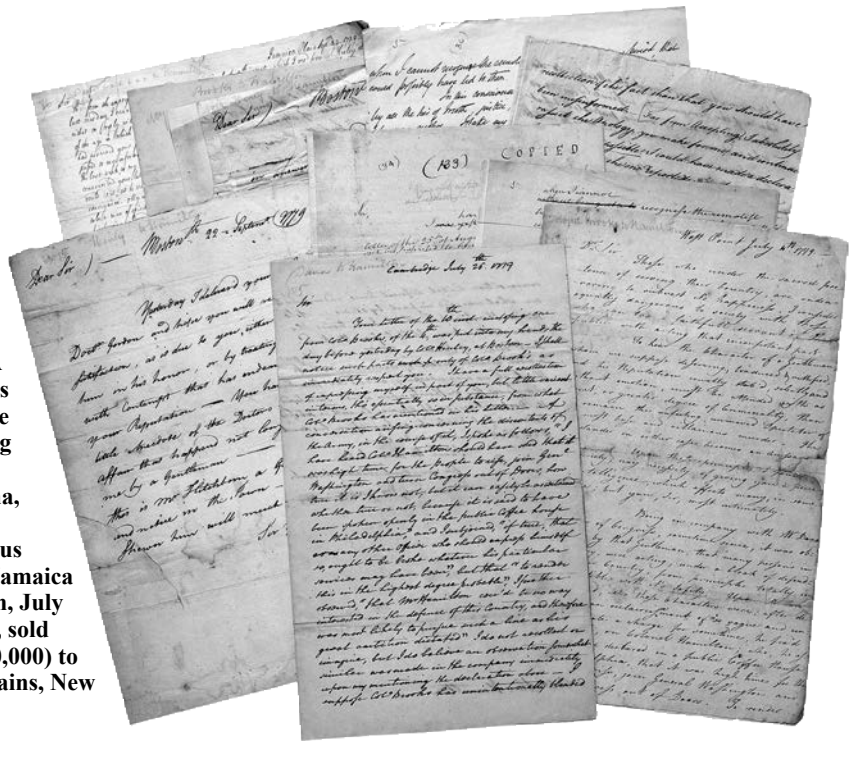

HEAD-QUARTERS, Morristown, March 1. 1777.

ALEXANDER HAMILTON ESQUIRE is appointed AID DE-CAMP to the Commander in Chief; and is to be respected and obeyed as such.

EXTRACT of General Orders.

Alexd Scammell
Adjt Genl

"Alexander Hamilton Esquire is appointed Aid De-Camp to the Commander in Chief; and is to be respected and obeyed as such." The one-page manuscript document (11" x 8⅝", watermarked JWhatman) is written in a neat clerical hand in imitation of letterpress, signed by Alexander Scammell, adjutant-general of the Continental Army, and docketed on the upper center of the back by Hamilton "Commission as Aid de Camp | 1 March 1777." It has a few light stains and minor repairs to fold separations and sold for $212,500 (est. $150,000/250,000) to William Reese Company, New Haven, Connecticut. Hamilton remained on General Washington's staff throughout the American Revolution and later served as arguably the most influential member of President Washington's cabinet. The document was known, but its whereabouts had been unknown. It is believed that this appointment made possible the meteoric and momentous career of the most unlikely of the Founding Fathers.



Correspondence by and to Alexander Hamilton about his reputation as a soldier and a gentleman, including one that nearly provoked a duel. A group of nine autograph letters (including one draft) plus three copies (one complete, two being fragments) between Hamilton and John Brooks, Francis Dana, William Gordon, and David Henley, various formats, various places, including West Point, Jamaica Plains, Cambridge, and Boston, July 1779 through September 1779, sold for $100,000 (est. $100,000/150,000) to dealer Seth Kaller of White Plains, New York, in the salesroom.

message to Congress sold to Kaller for $62,500 (est. $15,000/25,000). Kiffer points out in the catalog that this slip of paper written in Philadelphia in 1791 is evidence that Washington was still dependent on the pen of his wartime aide.

Kaller said the best political letter in the sale was a draft of a letter, possibly to Jeremiah Wadsworth, about the presidential election of 1796 that spells out Hamilton's opposition to Jefferson. The text had been expunged from a 19th-century publication of the letter. Kaller paid $56,250 (est. $25,000/35,000) for it. A group of nine letters containing some things about Hamilton's reputation as a soldier, including one letter that informed Hamilton that someone had impugned his reputation in a Philadelphia coffee house, nearly provoking a duel, sold to Kaller for $100,000 (est. $100,000/150,000).

Many of the letters show how Hamilton sacrificed his private life to serve his country. A group of 34 letters from Philip Schuyler to his daughter Elizabeth "Eliza" Schuyler Hamilton, which sold on the phone for $125,000 (est. $35,000/50,000), gives a glimpse of a father concerned about his family's health during a yellow fever epidemic and implores Eliza to leave the city and come to Albany. In 1799 Eliza finally did send her children to Albany.

Alexander Hamilton's earliest love letter to his future wife (March 1780) sold online to a private collector for $118,750. Within a few months of their meeting, Hamilton wrote to Miss Eliza Schuyler, "You give me too many proofs of your love to allow me to doubt it." Later, in Hamilton's letter to his wife 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, he declares, "A miser is greedy of his gold, but the comparison would be cold and poor to say I am more greedy of your love. It is the food of my hopes...." In a postscript he tells her not to mention that he is going to Virginia. That letter sold on the phone for $106,250 (est. $30,000/50,000), even though Alexander Hamilton's signature is cut away. In the 19th century, there was a brisk trade in clipped signatures to paste into autograph books.

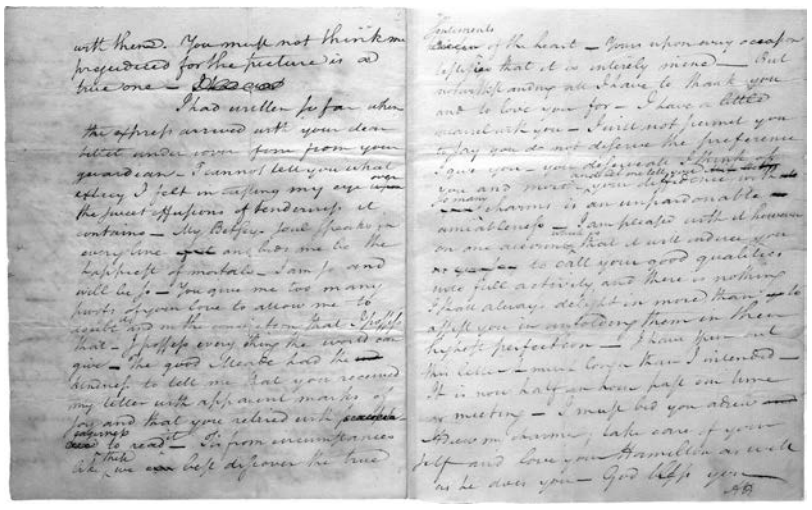
Letters by Eliza's sister Angelica Schuyler Church brought well over estimates. A letter to her brother Rensselaer Schuyler reporting the death of Philip Hamilton, Alexander and Elizabeth Hamilton's eldest child, at age 19 in a duel in November 1801 sold on the phone for $50,000 (est. $3000/5000). Philip objected to attacks that George Eacker leveled at his father in a Fourth of July oration. Insults were exchanged, not withdrawn, and a challenge for a duel was issued and accepted. Philip Hamilton, perhaps advised by his father, refused to fire the first shot, and Eacker shot Hamilton in his right hip. He was taken to the home of his aunt and uncle, where he died the next morning, attended by his mother and father.

The only known letter to his father in Philip Hamilton's hand sold for $40,000 (est. $8000/12,000). In it 15-year-old Philip, a student at Columbia College, writes to his father to complain about the college president's critique of an oration that young Hamilton wrote and planned to orate. This previously published letter had been lost from view for more than a century. Now it will be preserved in the Gilder Lehrman Collection on deposit at the New-York Historical Society.

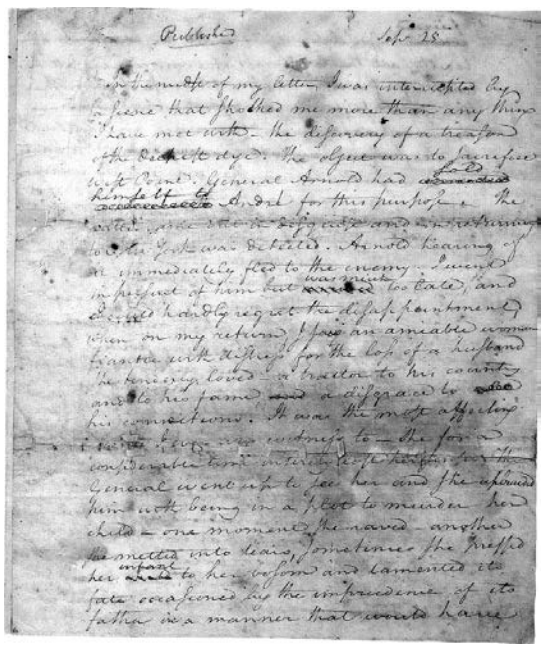
The Gilder Lehrman Institute of American History and the Rockefeller Foundation are sponsoring the Hamilton Education Program. Title I schools in New York City, Chicago, and other selected cities are being invited to see the musical and to integrate Alexander Hamilton into their classroom studies.

Kiffer said, "We have been thrilled to be part of the cultural movement that has reestablished this Founding Father's rightful place in history. The results of the sale are an indicator not only of the tremendous public interest in Alexander Hamilton, but also of the appetite among both new and established collectors to own historical documents."

For more information, see (www.sothebys.com).



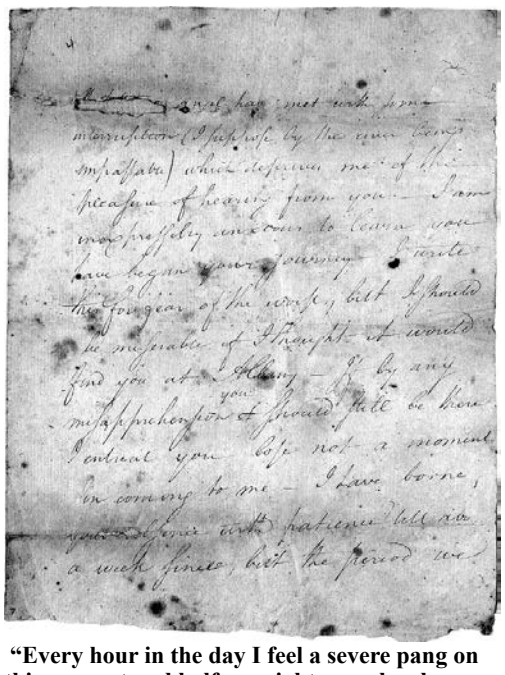
This autograph letter signed "AH" to Elizabeth Schuyler, "My Dearest girl…," is the earliest surviving love letter from Alexander Hamilton to his future wife. The five pages (7⅞" x 6⅜") were written in Amboy, New Jersey, "Thursday Forenoon" (March 17, 1780). There is an autograph address ("Miss Eliza Schuyler"); the letter is stained, has fold separations, was repaired, and has an expected seal tear, and the address leaf is detached. "You give me too many proofs of your love to allow me to doubt it and in the conviction that I possess that—I possess everything the world can give." The letter was written within a month or two of Hamilton and Elizabeth Schuyler's first meeting, while Hamilton was serving as a commissioner to arrange a cartel for the exchange of prisoners. Elizabeth Schuyler was at the time staying with Mrs. John Cochran, her aunt, near Washington's headquarters in Morristown. The letter sold on the phone for $118,750 (est. $40,000/60,000).



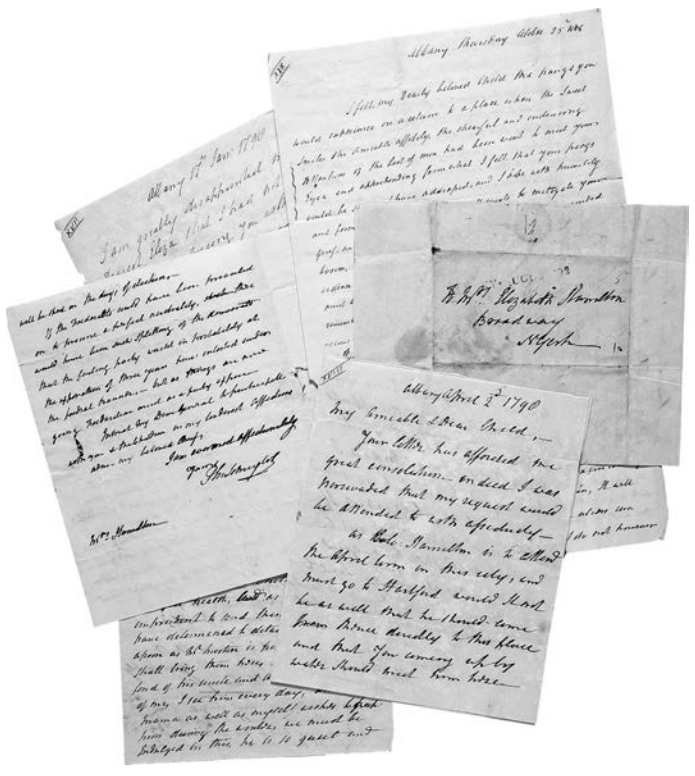
"In the midst of my letter, I was interrupted by a scene that shocked me more than anything I have met with—the discovery of a treason of the deepest dye. The object was to sacrifice West Point. General Arnold had sold himself to André for this purpose." Alexander Hamilton wrote this to Elizabeth Schuyler on September 25, 1780, announcing the treason of Benedict Arnold. The three pages, 8⅞" x 7⅜", were written from Robinson's House, Highlands (present-day Garrison, New York, opposite West Point). A half-inch strip was torn from the foot of the second leaf, costing Hamilton's signature and perhaps a final line of text. Other minor early repairs were made to fold separations; it has some stains, is tipped to a larger sheet, and is missing a signature. It sold for $81,250 (est. $35,000/50,000). Hamilton tells Elizabeth he went to see Peggy Shippen Arnold, and "Her sufferings were so eloquent that I wished myself her brother, to have a right to become her defender. As it is, I have entreated her to enable me to give her proofs of my friendship."

Hamilton misjudged Peggy Arnold; as the catalog notes, she "supported and assisted her husband's espionage." General Washington allowed her to return to her father's house in Philadelphia, and early in 1781 she was reunited with her husband in Loyalist New York. In December of that year they sailed to England, where they lived together until Arnold's death in June 1801. Major John André was hanged.

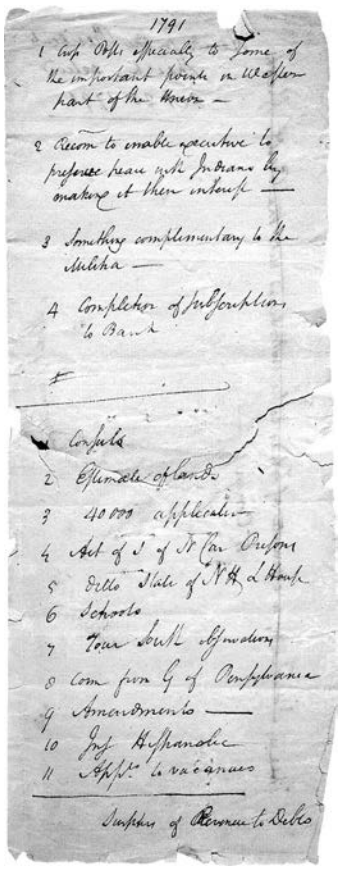
Autograph letter signed "A Hamilton" to Elizabeth Hamilton, written from Haverstraw, New York, August 22, 1781, announcing that the army is preparing to engage Cornwallis in Virginia but saying "dont mention [I am] going to Virgin[ia]." He tells his wife, "I am wretched at the idea of flying so far from you without a single hour's interview to tell you all my pains and all my love." Consisting of four pages, 7¾" x 6", addressed to Mrs. Hamilton at General Schuyler's, Albany, it sold on the phone for $106,250 (est. $30,000/50,000).



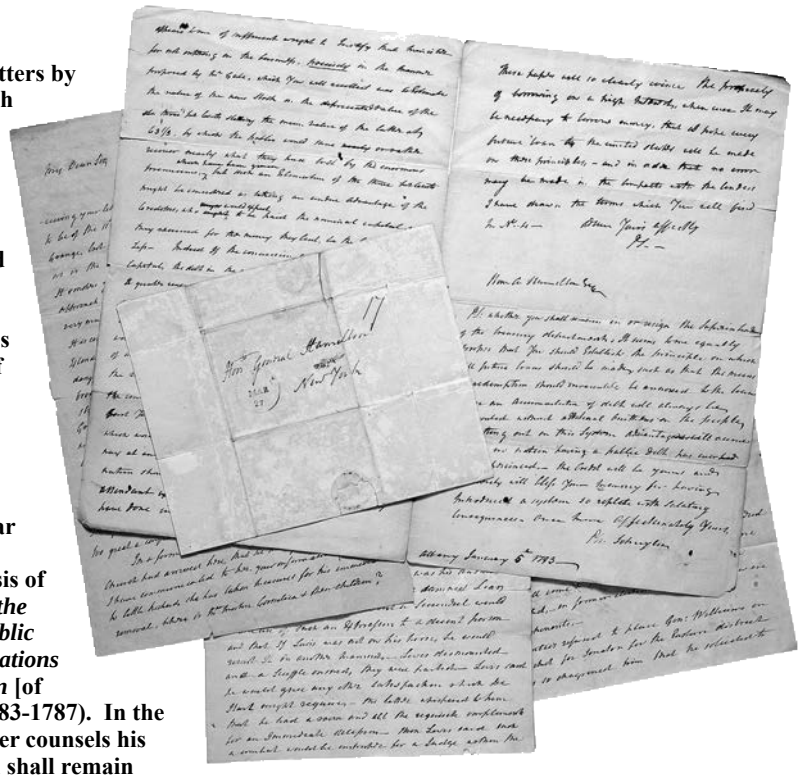
"Every hour in the day I feel a severe pang on this account and half my nights are sleepless—Come my charmer and relieve me. Bring my darling boy to my bosom. Adieu Heaven bless you & speedily restore you to yr. fond husband," writes Hamilton in Philadelphia in 1783 while serving as a delegate to the Congress of the Confederation. Hamilton urged his wife to bring their baby, who was about to mark his first birthday, and join him there. It is two pages written on January 8, 1783. There is a small hole costing about six words. Lightly browned, a little spotted, upper margin restored, and tipped to a larger sheet, it sold for $10,625 (est. $6000/8000).



A group of 34 autograph letters by Philip Schuyler, signed ("Ph. Schuyler"), various sizes, many with integral address leaves, 69 total pages, Albany, 1790-1804, to his daughter Elizabeth Schuyler Hamilton, some seal tears occasionally affecting text, fold separations (some repaired with cellophane tape), sold for $125,000 on the phone, underbid by New Jersey dealer Joseph J. Felcone in the salesroom. The letters show the concern of the patriarch of the Schuyler family for the Hamiltons during the outbreak of yellow fever in Philadelphia, where they lived when Hamilton was secretary of the treasury, and in New York. where he resumed his law practice in 1795. Both Eliza and Alexander did get yellow fever in the summer of 1793 and were attended by Dr. Edward Stevens, Hamilton's boyhood friend from St. Croix, and they recovered.


1791
1 Cursory Observations especially to some of the important points in Western part of the Union —
2 Recommendation to enable executive to prosecute peace with Indians by making it their interest —
3 Something complementary to the Militia —
4 Completion of Subscription to Bank
5
Consuls
2 Effumeration of Lands
3 40 000 Application
4 Act of 5 of St Tax Officers
5 Ditto State of N H & House
6 Schools
7 Four South Afsemblies
8 Com from G of Pensylvania
9 Amendments —
10 Inf. Hispanolia
11 Appt. Americanus
Surplus of Revenue to Debts

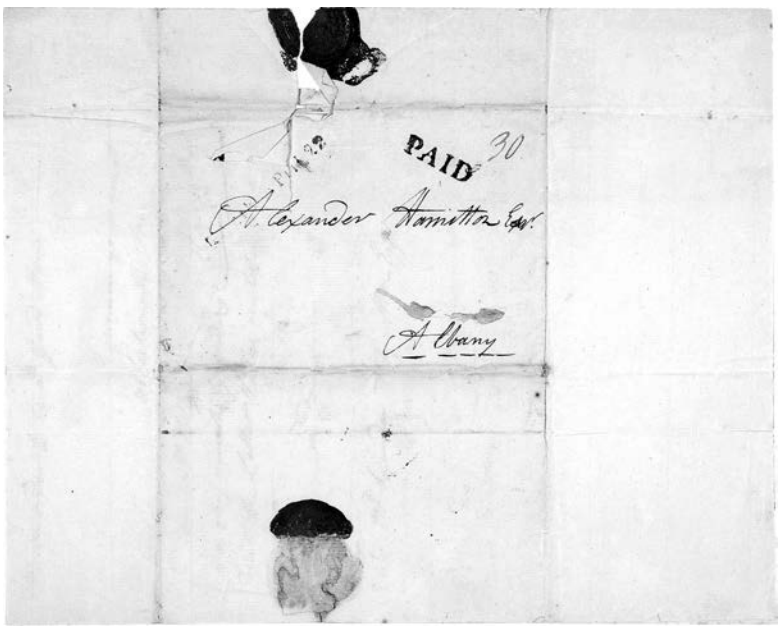
The catalog states: "Schuyler's letter of 5 January 1793 is of singular importance insofar as he provides a detailed analysis of Samuel Gale's essays *On the Nature & Principles of Public Credit, Containing Observations on a System of Redemption* [of public debt], (London, 1783-1787). In the letter's postscript, Schuyler counsels his son-in-law: 'Whether you shall remain in or resign the Superintendence of the Treasury Department, it seems to me equally proper that you should establish the principle in which all future loans should be made, such as that the means of redemption should invariably be annexed to the loans from an accumulation of debt will always be prevented without additional burthens on the people and setting out in this system advantages will accrue which no nation having a public debt has ever had yet experienced. The credit will be yours and posterity will bless your memory for having introduced a system so replete with salutary consequences.'"



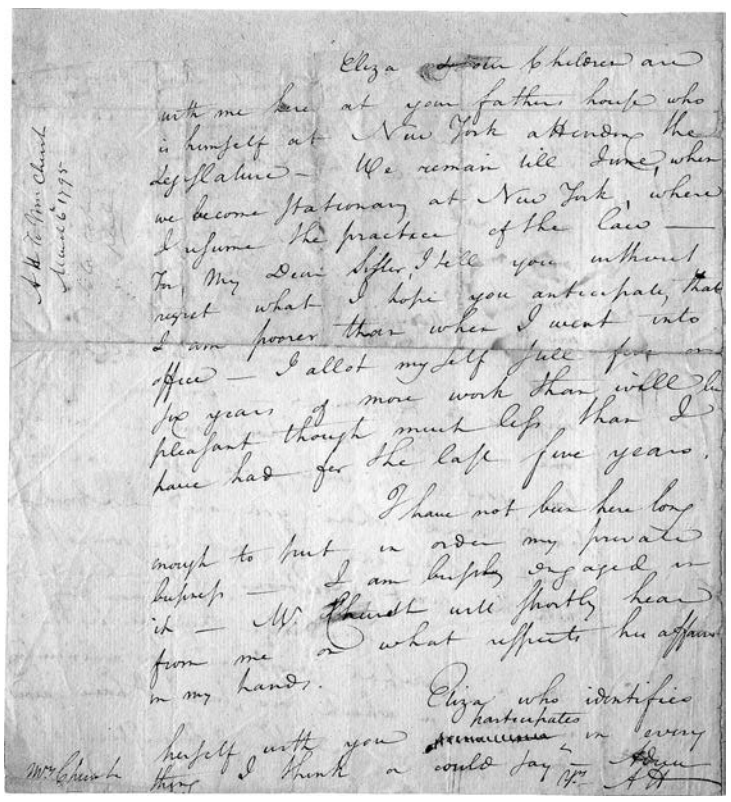
"...Two letters dated 17 and 19 April 1801 are devoted to the New York State gubernatorial race of 1801 in which his son-in-law Stephen van Rensselaer was running for Governor on the Federal ticket. He voices some concern about the race, but remains optimistic that the Federalists will win the majority vote."

He also writes that he wished the Hamiltons were at the Grange in the country and not in the city, exposing them to pestilence. Outbreaks of yellow fever plagued New York City between 1795 and 1803, costing thousands of lives, and Hamilton's offices on Robinson Street were close to the most infected area in the city.

The group of letters sold for $118,750 (est. $30,000/50,000) to the phone bidder who bought other Schuyler letters.


PAID 30
Alexander Hamilton Esqr.
Albany

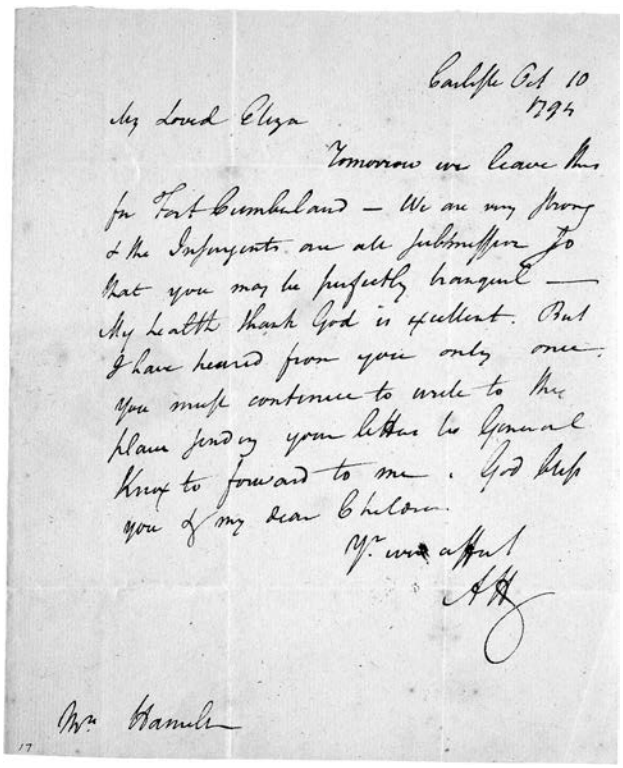
This is the only known letter extant in Philip Hamilton's hand to his father. It was lost from sight for more than a century and quotes his contention that the American Revolution kindled the "sacred fire of freedom." The catalog states, "The oldest child of Alexander and Elizabeth Hamilton was killed in a duel at the age of 19, little more than two years before his father met his fate in a similar contest of honor. In the present letter, 15-year-old Philip, who had demonstrated the same intellectual precocity as his father, complains of interference from William Samuel Johnson, president of Columbia College, with the text of a speech the young student was set to deliver." It sold for $40,000 (est. $8000/12,000) to the Gilder Lehrman Collection, which is on deposit at the New-York Historical Society.


Eliza & our Children are with me here at your father's house who is himself at New York attending the Legislature — We remain till June, when we become stationary at New York, where I resume the practice of the Law —
My Dear Sister, I tell you without regret what I hope you anticipate, that I am poorer than when I went into office — I allot myself full five or six years of more work than will be pleasant though much less than I have had for the last five years.
I have not been here long enough to put in order my private business — I am busily engaged in it — M. Church will shortly hear from me & what respects his affairs in my hands.
Eliza who identifies herself with you participates in every
Mrs Church

This letter signed "AH" to Elizabeth Hamilton, "My Loved Eliza," reports on preparations to put down the Whiskey Rebellion. The 7⅜" x 5⅞" page, written in Carlisle, Pennsylvania, October 10, 1794, has an autograph address "Mrs. E. Hamilton" and a large seal remnant on integral leaf. The fore-edge of the integral leaf is restored, and it is tipped to a larger sheet. This letter sold for $50,000 (est. $10,000/15,000).

The catalog states: "The Whiskey Rebellion—a revolt by western frontiersmen (many of whom were veterans of the Revolutionary War) against a federal excise tax on whiskey—had been festering for nearly three years until President Washington, urged by his Secretary of the Treasury, determined to use military force to bring it to an end. (In August and September of 1794, Hamilton had published, under the pseudonym "Tully," four letter-essays in the Philadelphia *American Daily Advertiser* denouncing the rebels and calling for military intervention.) Hamilton was instrumental in organizing and supplying the militia army that was, with some difficulty, raised for the action, and he accompanied the troops into the field. Here he informs Eliza of his imminent departure from headquarters at Carlisle Barracks:

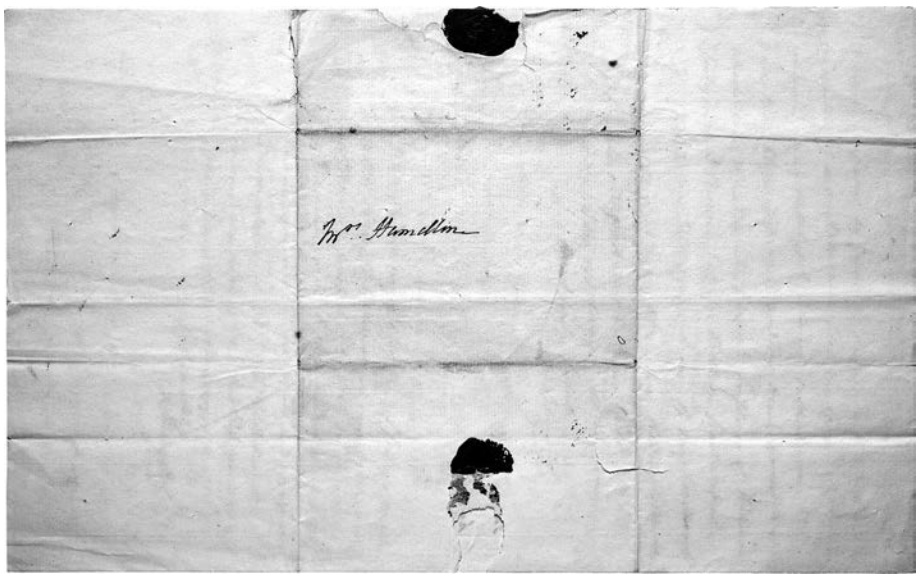
'Tomorrow we leave this for Fort Cumberland. We are very strong


Carlisle Oct 10
1794
My Loved Eliza
Tomorrow we leave this for Fort Cumberland — We are very strong & the Insurgents are all submissive so that you may be perfectly tranquil — My health thank God is excellent. But I have heard from you only once. You must continue to write to this place sending your letters to the Secretary of War to forward to me. God bless you & my dear Children.
Yrs. most affect
AH
Mrs Hamilton

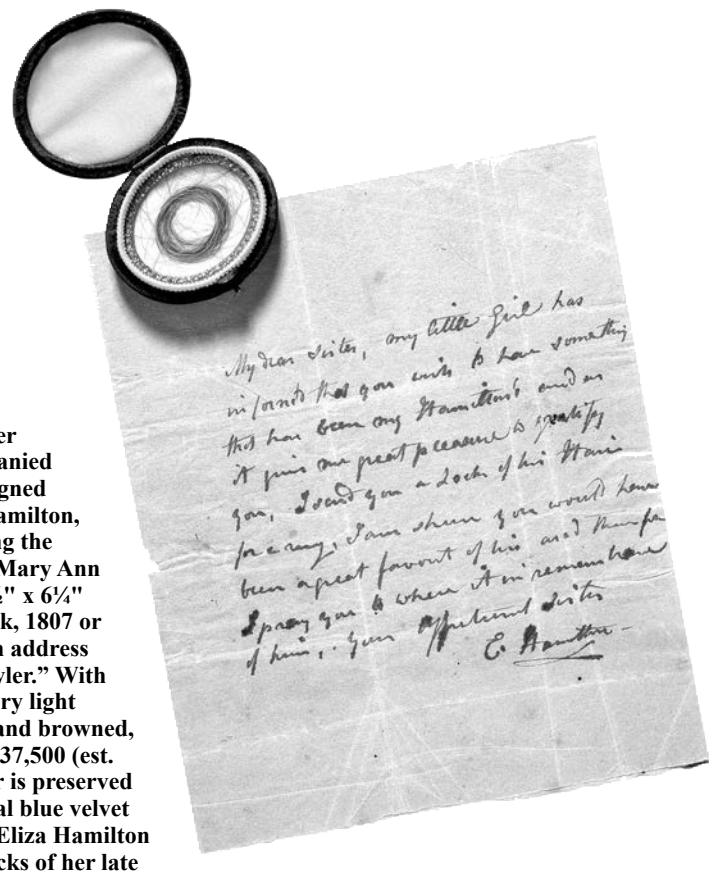
& the Insurgents are all submissive so that you may be perfectly tranquil. My health thank God is excellent. But I have heard from you only once. You must continue to write to this place sending your letters to [Secretary of War] General [Henry] Knox to forward to me. God bless you & my dear Children.'

"In this instance, Hamilton was correct to assuage Eliza's fears. The insurrection collapsed as soon as troops marched into western Pennsylvania, and most of its leaders evaded punishment."

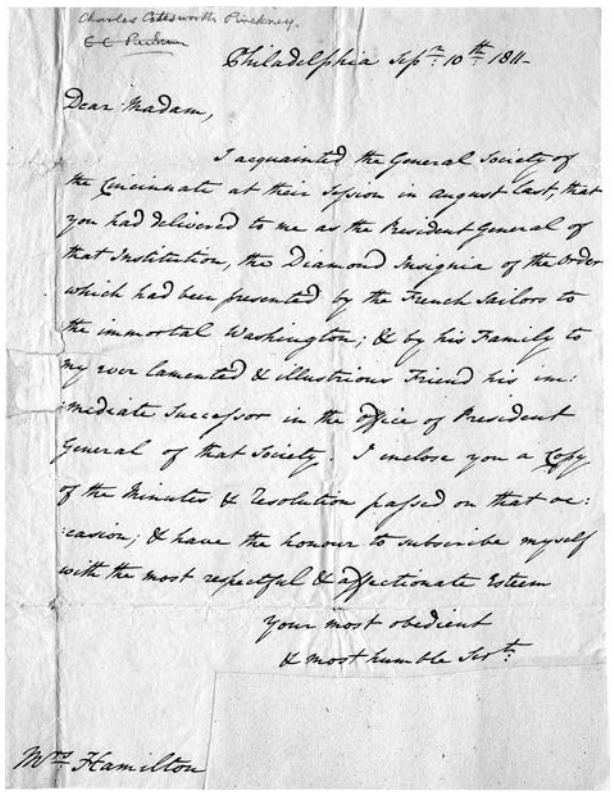
Alexander Hamilton autograph letter, signed "AH," to Angelica Schuyler Church, sending and requesting family news, two 8" x 7⅜" pages on a single sheet, Albany, March 6, 1795, address direction at foot "Mrs. Church," docketed in left margin of second page. It was remargined at the top, costing five words that had been quoted in Allan McLane Hamilton's *The Intimate Life of Alexander Hamilton*, p. 231. According to the catalog, "Hamilton writes to his sister-in-law during his transition back to private legal practice after resigning his position as Secretary of the Treasury, 'an office in which 'tis said I have gained some glory.'" It sold to an absentee bidder for $62,500 (est. $6000/8000). Again from the catalog, "Angelica's husband, John B. Church, was an English-born businessman who made a fortune supplying the French and American armies during the Revolution. After the war they moved to England, and while they spoke often of returning to America they did not do so until 1797." Hamilton was Church's lawyer.



This is the signed condolence letter from Philip Schuyler to his daughter Elizabeth Hamilton after Alexander's duel with Aaron Burr. It is signed "I am and I always will be your affectionate father." The two pages on a bifolium, 13" x 8", were written in Albany, July 20, 1804, and you can see the remnants of black sealing wax here. The letter states: "Extream as my distress is, and indisposed as I have been, and still unwell, it has pleased the divine being to support me in the severe tryals. Bishop Moore's account of the last moments of my dearly beloved son has conveyed great consolation to me and doubtless to you my dear afflicted child. My Hamilton's spirit is now in heaven and that of your parent hopes in God's due time to meet in the abodes of bliss. I have too long neglected the sacred ordinances directed by our Savior, but I hope soon to become a partaker...." According to the catalog, "Soon after Hamilton was conveyed to the Bayard household after the duel, he asked to see Reverend Benjamin Moore, the rector of Trinity Church, the Episcopal bishop of New York, and president of Columbia College, in order to receive last rites from him. At first, Moore balked at giving Hamilton holy communion, because he had not been a regular churchgoer and because he had engaged in the sinful and barbarous act of dueling.... With Hamilton's declaration of faith in God's mercy and admission that he never intended Burr any harm, Moore relented and gave him holy communion." The condolence letter sold on the phone for $43,750 (est. $15,000/25,000) to the buyer of the group of 34 Philip Schuyler letters that sold for $125,000.



This is a lock of Alexander Hamilton's hair, accompanied by an autograph letter signed by Elizabeth Schuyler Hamilton, "E. Hamilton," presenting the relic to her sister-in-law Mary Ann Sawyer Schuyler. The 7½" x 6¼" page, written in New York, 1807 or after, bears an autograph address on the back, "Mrs. Schuyler." With a small seal tear, some very light creasing and wrinkling, and browned, it sold on the phone for $37,500 (est. $15,000/25,000). The hair is preserved in a late 19th-century oval blue velvet locket case, 2⅛" x 1⅞". Eliza Hamilton made frequent gifts of locks of her late husband's hair, as was the custom of the day. The presentation reads: "My dear Sister, my little girl has informed that you wish to have something that has been my Hamilton's and as it gives me great pleasure to gratify you, I send you a Lock of his Hair for a ring. I am shur you would have been a great favourt of his and therefore pray you to wher it in remembrances of him. Your Affectionate Sister."



Charles Cotesworth Pinckney, president general of the Society of the Cincinnati, wrote this letter to Elizabeth Schuyler Hamilton, thanking her for entrusting the Society of the Cincinnati with its most precious emblem, Washington's jewel-encrusted insignia of the order. The letter sold in the salesroom for $25,000 (est. $10,000/15,000) to the Society of the Cincinnati. It is one page, 9¾" x 7½", written in Philadelphia, September 10, 1811, with address leaf; the signature is clipped, both leaves have been remargined and hinged together, a seal tear has been repaired, and it is tipped to a larger leaf. According to the catalog, "Pierre L'Enfant had returned to Philadelphia from Paris in 1784 with his first box of eagles and a special eagle ordered by Washington himself. But that particular badge was eclipsed by a splendid and unexpected gift from the French navy—an eagle set with 155 diamonds of all sizes, 28 emeralds, ten rubies, and one blue sapphire, for a total of 194 precious stones. Henceforth Washington wore this bejeweled decoration as his regular badge. Even as President of the United States he would appear at his birthday functions in his old buff and blue uniform wearing the diamond insignia. After his death, Martha Washington presented it to Alexander Hamilton, who in 1800 succeeded Washington as President General of the Cincinnati. Hamilton's widow in turn sent it to Charles Cotesworth Pinckney, who became President General in 1805; and in 1811 he gave it to the society as its official badge of office. It has been worn to this day by every subsequent President General."

☞

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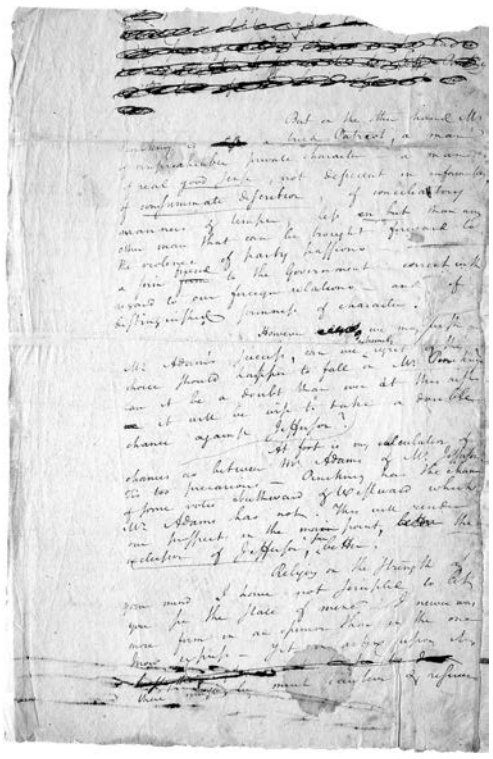
Draft of a letter to an unnamed recipient, possibly Jeremiah Wadsworth, regarding the presidential election of 1796, two pages on a single 13" x 8" sheet, New York, early November 1796, one paragraph of seven lines scored through with ink, some light stains, a few short marginal repairs, mounting stub at left margin. It sold for $56,250 (est. $25,000/35,000) to Seth Kaller, who said it was the most important political letter in the sale and now is part of his Hamilton collection that he will offer at the New York Antiquarian Book Fair at the Park Avenue Armory for $3.5 million (for the entire collection).

In the 19th century some of the text in this letter was expunged from the record in *The Papers of Alexander Hamilton*. The missing comments were highly critical of Jefferson. The complete text had not been seen for well over a century by historians.

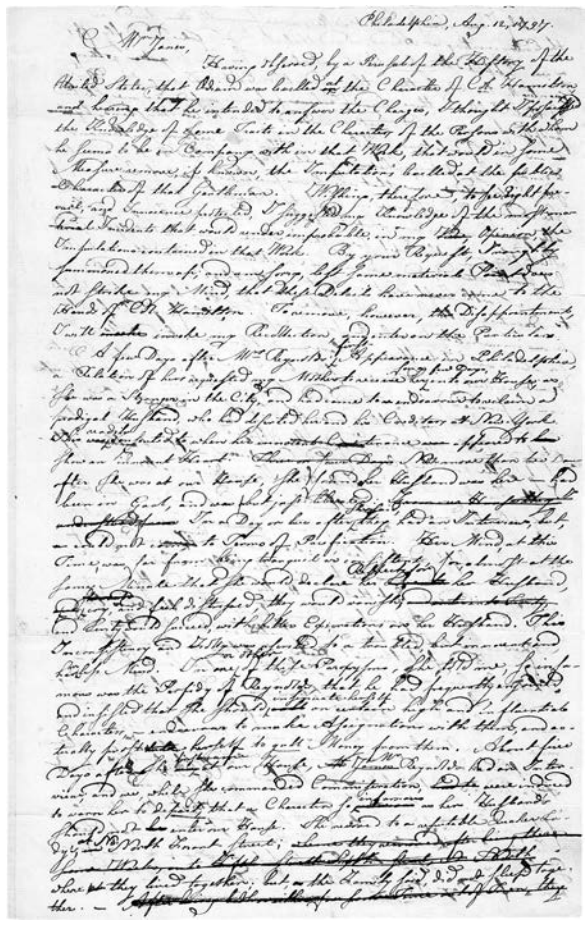
The rancor between Treasury Secretary Hamilton and Secretary of State Jefferson as well as the growing rivalry of the Federalists and the Democratic-Republicans had induced Washington to stay on for a second term. His refusal to serve a third term led to the first contested presidential election in American history. Federalist Alexander Hamilton supported a strong central government and backed John Adams and Thomas Pinckney of South Carolina for vice president. The Democratic–Republicans favored states rights and chose Thomas Jefferson and Aaron Burr of New York.

At the time, electors cast one vote for president and one for vice president, and the candidate with the most votes became president and the runner-up became vice president. Hamilton wrote, "All personal and partial considerations must be discarded, and everything must give way to the great object of excluding Jefferson." According to the catalog, on November 8, 1796, Hamilton sent a brief letter to Jeremiah Wadsworth stating, "A few days since I wrote you my opinion concerning the good policy of supporting faithfully *Pinckney* as well as *Adams*," so



it seems likely that this draft was for a letter sent to Wadsworth, a Hartford, Connecticut, merchant and politician who represented his state in both the Continental Congress and the United States House of Representatives. Hamilton was telling him to vote for Pinckney so that Jefferson would not be elected. Hamilton's maneuvering misfired because winning as vice president positioned Jefferson to win the presidency in 1800.

Among the 18 bidders at the Hamilton sale who had never bid at Sotheby's before was Zack Pelosky, who is in the in fifth grade at Friends Seminary in New York City. He came to the sale with his mother to spend money he had saved but was not successful. He tried to buy a manuscript copy of letters by George Washington and George Cabot to Timothy Pickering regarding who would be second in command of the army during the Quasi-War with France in 1798. The lot sold for $1875 (est. $2000/3000). Zack Pelosky said he has seen the musical *Hamilton* three times and has a passion for Hamilton, "not just the musical but the man and for the American Revolution." Solis-Cohen photo.

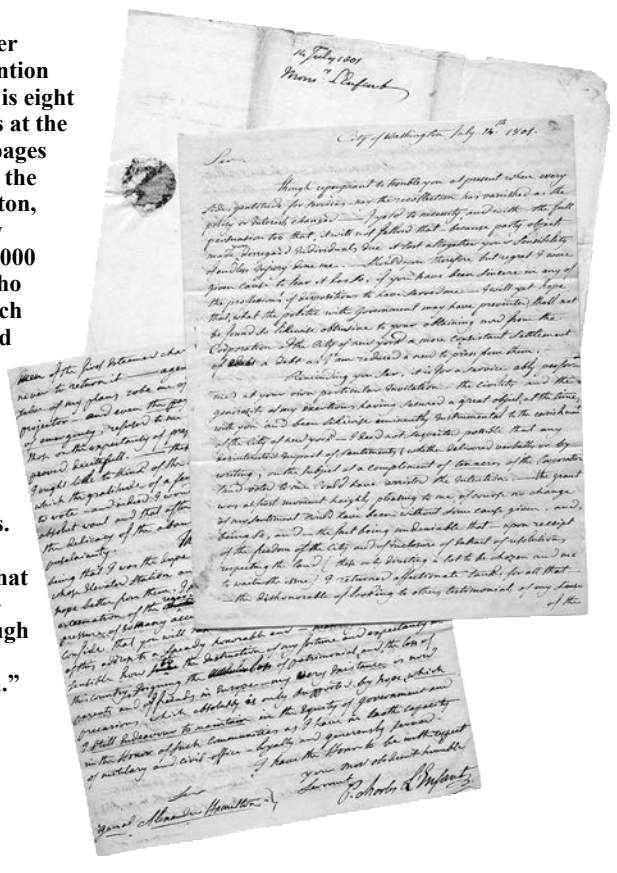


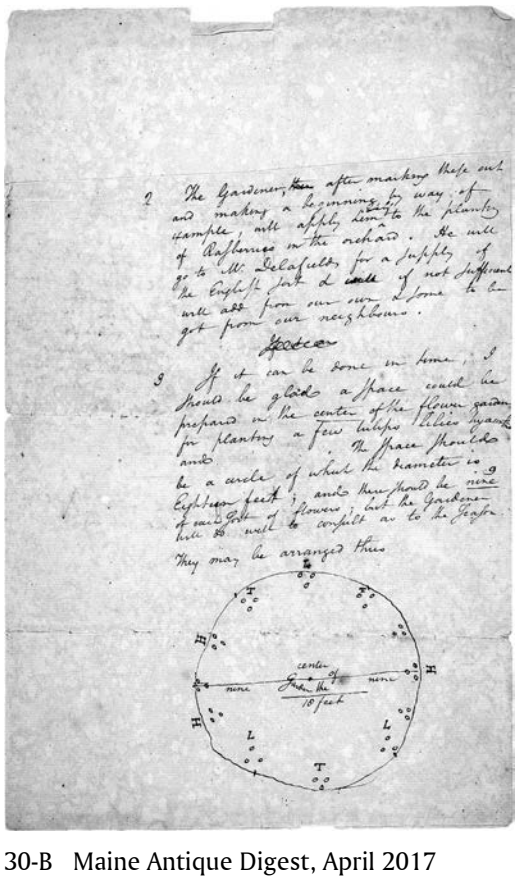
Letter signed by Richard Folwell, "Ricd. Folwell," to Edward Jones, providing background information, intended for Alexander Hamilton, on Maria Reynolds and a supposed conspiracy to entrap him, three pages, 16" x 10", Philadelphia, August 12, 1797. Reinforced at the central fold and with a few short marginal tears, it sold for $56,250 (est. $40,000/60,000).

This is one of the few surviving primary documents relating to the great scandal of Hamilton's life. It fully corroborates Hamilton's explanation of the origin of the episode. Folwell writes that Maria Reynolds's husband said she should insinuate "herself on certain high and influential Characters,—endeavour to make Assignations with them, and actually prostitute herself to gull Money from them."

According to the catalog, in the summer of 1791 23-year-old Maria Reynolds called on Hamilton, as a fellow New Yorker, asking him to help her relocate to Philadelphia. Hamilton's family was in Albany with his wife's parents. Hamilton later wrote in the "Reynolds Pamphlet" that something "other than pecuniary consolation would be acceptable" to Mrs. Reynolds. So the young woman became his mistress. In December her husband, James Reynolds, wrote to Hamilton and said he knew about the affair and proposed that Hamilton pay him $1000 to leave Philadelphia. Hamilton paid the blackmail and continued the affair. Hamilton continued to pay Reynolds other sums. Later, when Reynolds was imprisoned for forgery, Hamilton would not come to his aid. Subsequently, Reynolds met James Monroe, Hamilton's political enemy, and Monroe made copies of the Reynolds/Hamilton correspondence and shared it with Thomas Jefferson. Hamilton continued to attack Jefferson's policies and personal conduct. The affair came to public notice in two pamphlets by James Callendar. Facing ruin, Hamilton reasoned that he had to issue a pamphlet, in which he fully admitted to the affair with Maria Reynolds but disproved a charge of financial impropriety. The Folwell letter reveals the character of Maria Reynolds and the financial fraud of her husband and was used by those who rallied to Hamilton's support. The Hamiltons' marriage survived the Reynolds affair, and while his public life continued, the scandal ended any possibility of Hamilton's winning an elective office.

This is a letter by Pierre Charles L'Enfant to Alexander Hamilton in which L'Enfant seeks Hamilton's intervention with the Common Council of the City of New York. It is eight pages (10" x 7⅞"), dated July 14, 1801. The address is at the foot of the last page, "general Alexander Hamilton"; pages are numbered [1]–2–7[8], with an integral blank from the now-lost address leaf bearing endorsements by Hamilton, including "Compensation to Supervisors Bank of New York." With some very light browning, it sold for $25,000 (est. $10,000/15,000). The catalog states, "L'Enfant, who had served during the American Revolution as a French volunteer in the Corps of Engineers, redesigned the old Jacobean City Hall on Wall Street into Federal Hall, the first capitol of the United States government under the Constitution. The Common Council of the City of New York proposed giving L'Enfant ten acres of land in the city as payment; he refused the tract as inadequate. In 1801, he again sought payment and the Council proposed a stipend of $750 for his services. L'Enfant, on the other hand, sought a fee of $6000, which he reckoned was the value of the tract of land that he had originally been offered. In this lengthy letter—known to the editor of the Hamilton *Papers* only through a reference to it in Hamilton's response—L'Enfant wheedles and coaxes Hamilton to mediate a resolution."





Two autograph memoranda (one shown), one with a diagram, planning the gardens at the Grange, New York City, 1802. The first is two pages on a bifolium (12⅝" x 7⅞"); the second is 5¾" x 5½". These are Hamilton's plans for the gardens for his beloved Grange, the only house he ever owned. The catalog states, "The Grange was a handsome two-story Federal house designed by architect John McComb Jr. and named after Hamilton's family house in Scotland, as well as his uncle James Lytton's plantation in St. Croix. The house was originally the centerpiece of Hamilton's extensive estate in upper Manhattan. The Grange was completed in 1802, so Hamilton was able to live there for just two years prior to his death. The larger of the two memoranda focuses on flower gardens."

The letter requests raspberries in the orchard, with tulips, lilies, and hyacinths in the garden, with wild roses around the outside and laurel at the foot. The letter also said, "a few dogwood trees...along the margin of the grove would be very pleasant, but the fruit trees there must first be removed and advanced in front." The property was designated a National Historic Landmark in 1960. The Grange has been moved twice and is now a National Park Service site in St. Nicholas Park in Harlem. These garden plans sold for $40,000 (est. $15,000/25,000) to an absentee bidder.

Computer Column #340

Simple Is Best

by John P. Reid, <jreid@dca.net>

About 1960, the aerospace industry coined the acronym KISS for "keep it simple stupid" (no comma) and insisted it in no way implied the listener was stupid; rather the opposite (https://en.wikipedia.org/wiki/KISS_principle). We computer users need to remind ourselves of the KISS principle.

Keep It Simple

Keeping notes is an important part of antiquing. Appraisers are compulsive note takers. Auction-goers in specialized fields such as rare books once carried pounds of index cards listing past prices realized; now they carry a tablet or laptop. Restorers sometimes make detailed notes of a disassembly process to aid reassembly. Showgoers may keep notes as they go around the room to remember booths and objects to revisit.

Powerful note-taking software programs such as Evernote and Microsoft's OneNote (each available for iOS, Android, Mac, Windows, and web) are marvelous tools for organizing sources like text notes, pictures, videos, websites, and e-mail. But they take time and attention. Further, to convert speech to text notes requires setup and lengthy personalization.

"Keep it simple stupid."

Suppose we want to keep it simple. We want to make voice comments and have them recorded one after another in a simple text file without lugging around a computer. There are tablet and smartphone apps that will act as a hand-held speech-to-text recorder. Speechnotes for Android mobile devices is a good one. Others with similar names will be found for Apple iOS mobile devices. Check the reviews in the Apple iTunes app store.

Speechnotes works with online help as do most other mobile dictation apps. This makes it more accurate than many speech-to-text programs for desktop computers. The online server has massive computing power and vocabulary and phrase lists. It is interesting to see it work. After dictating a line, the note taker can say "new line." At first, the "new" appears as part of the note. When the app hears the next word, "line," with nothing immediately following, it jumps back, erases "new," and starts a new line. In some cases, a misspelled word is corrected when the context becomes obvious. However, Speechnotes still is far from perfect. There is an on-screen keyboard for difficult material, such as personal or geographic names. Simple punctuation can be entered by dictation. Several dozen languages are available.

The need for a simple speech-to-text app became apparent in a recent project. A local historical society in a typical New England mill town has a collection of diaries kept by a local farmer. Many buildings, artifacts, and photographs document the town's two-century industrial history. However, three centuries of the surrounding agricultural life are lightly documented. The diaries could hold clues.

The diaries consist of short phrases and are not narrative. The U.S. Census was used to find the names of those living on the farm during the period the diaries were written. Then the diaries could be skimmed with a smartphone in hand. A reader could review anything that looked like an interesting event—planting potatoes, catching eels for market, record cold, slaughtering lambs, repairing the truck, painting the barn, seemingly perpetual firewood chopping, birth, death—and dictate notes and tag them by dates. Notes could be recorded at an office desk, in an easy chair, or lounging on the patio. Sorted by topic and printed out, these notes might help researchers find entries related to specific areas of interest.

One of Speechnotes' features is the number of ways text files can be saved. They can be copied to a word processor or text editor on the mobile device, sent as an e-mail, transferred to Google Drive or Microsoft OneDrive cloud accounts for download to a desktop computer, added to OneNote or Evernote, stored on Google Keep, or converted to a PDF file. Speechnotes is not likely to lose notes: they will be there after an interruption such as a phone call or a recharging.

Keep It Simple 2

It is not necessary to use powerful or expensive software for every computer job. I looked for a shopping list application for years. It should be easy to use and automatically synchronize entries between desktop, tablet, and phone over the Internet. Multiple separate lists should be possible—grocery lists or auction items to bid on. Once entered in the system, entries still should be available on all devices.

The answer was the free Google Keep. The app is available for Android and Apple iOS devices. Windows, Macintosh, or Linux desktop and laptop computers can use it through their web browsers. Google assures us that lists are secure and device synchronization uses encryption. When a new list item is added on one device, synchronization with other devices happens in seconds, as long as the devices have Wi-Fi turned on. If one device is not on Wi-Fi, synchronization will happen next time it signs on. Voice dictation is possible in some cases, but it is not as useful as Speechnotes described above.

Keep It Simple 3

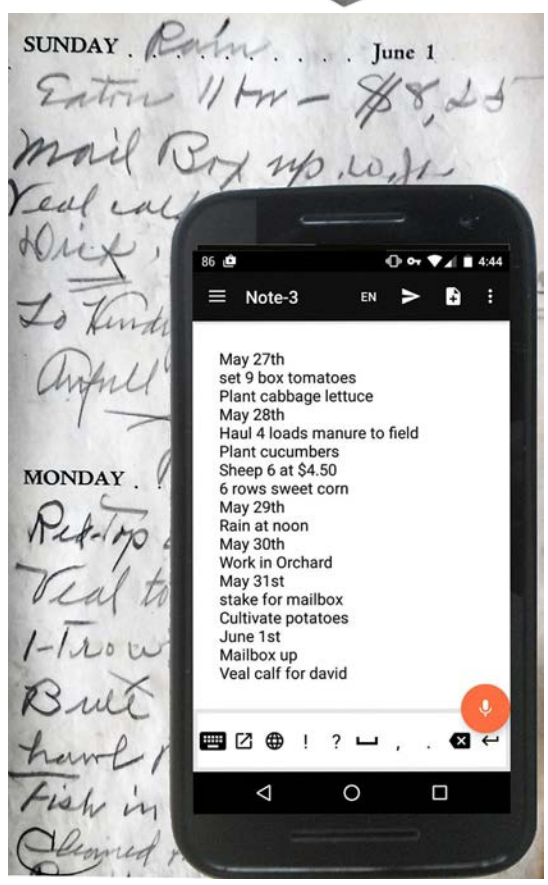
Back when computers were giant machines made of vacuum tubes, bankers urged the computer industry to consider helping banks. They said that an average of one in 500 banking postings was marred by human error. Well, the computer industry certainly responded. Banking today is totally computerized. This has led to several simplifications for us.

First, we can be aware almost minute by minute of account status, instead of waiting for a monthly statement in the mail. Just sign up on the bank's website or install its app on a smartphone. Here are two personal examples.

My wife and I ate at a restaurant, charging the bill on a bank debit card. Looking at the account online later in the day, we saw that the charge was three times the bill size. A call to the restaurant manager on Monday found that the server had waited until one cash bill and one signed credit card bill were in hand. The cash was pocketed, and both bills were charged to the credit card. There had been several similar frauds around town, and criminal charges were filed in at least one case. Our account was credited on Tuesday.

A direct withdrawal showed up for a three-month renewal charge of $60 from the online edition of a national newspaper. We thought that subscription had expired. A call to the paper was answered by a persuasive agent who convinced us to renew for three months at a $40 discount. The refund showed up in our account the next day.

Second, mobile deposit saves time and gasoline. Almost all banks have a smartphone app to record pictures of the front and back of a check. The deposit shows up instantly on the online account status, though it may be labeled "pending" for a day or so. If you tried mobile deposit a year ago and were disappointed, try again. It has been much improved. I have had problems only twice. One was a postcard-size rebate check that was physically too small for the app. The other was a dividend check from an investment that had a fancy fraud-prevention background that confused the online deposit system. Both had to be mailed.



Speech-to-text smartphone app taking notes from an old diary.

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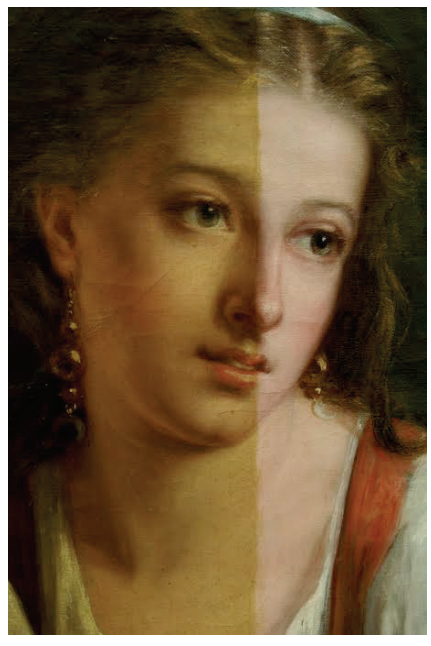

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For information and tickets visit: philadelphiaantiquesandartshow.com or call 215-573-2247.

Friday, April 21 at 11:30 AM

It's All in the Mix
The Art of Reinterpreting What Is Old and Making It New Again
Meg Braff
Noted Interior Designer and Author

Learn how to mix fine antiques and vintage items with unique modern pieces to create tasteful, fresh interiors. Book signing of *The Decorated Home* to follow.

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 and the FBI Art Crime Team's role in apprehending thieves who steal, defraud, loot, and traffic a surprisingly substantial amount of items annually.

Sponsored by Altus Partners

Saturday, April 22 at 2:00 PM

Banners of Liberty
Flags of the Revolution
R. Scott Stephenson, Ph.D.
Vice President of Collections, Exhibitions & Programming
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 | McNeil Curator Lecture

The evolution of the American flag and rare patriotic textiles from 1777–1920.

All lectures are included in the price of daily admission.

Each Day 10:00 to 11:00 AM

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Case Antiques, Knoxville, Tennessee

"C" Is for Collections

by Karla Klein Albertson
Photos courtesy Case Antiques

Collectors know what they are looking for—a chance to acquire outstanding examples from an extraordinary collection. For those interested in southern furniture, regional paintings, and Outsider art, the Case Antiques auction on January 21 was a perfect opportunity, as almost 950 lots crossed the block in a single day. Energizing the crowd was the presence of material from the living estate of Nashville collectors Dr. Benjamin H. Caldwell Jr. and his wife, Gertrude Sharp Caldwell. Visitors to the Kramers' Heart of Country Antiques Show, presented for many years at the Opryland Hotel, will remember Caldwell's cheerful presence on the floor, where he walked, talked, and pointed out show highlights.

"That's where the excitement in the market is right now."

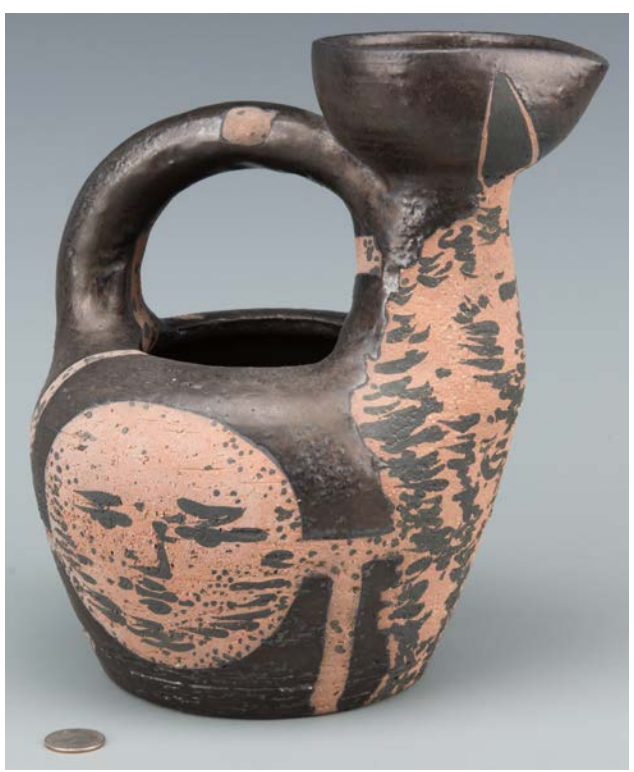
Caldwell is best known for his 1989 volume on *Tennessee Silversmiths*, part of the Frank L. Horton Series, published by the Museum of Early Southern Decorative Arts (MESDA), and pieces from his personal collection are on view at MESDA in Winston-Salem, North Carolina. But the couple were omnivorous and far-sighted collectors in numerous categories ranging from 18th- and 19th-century American and English antiques to 20th-century Outsider art. Brunk Auctions, based in Asheville, North Carolina, held a major sale of treasures from the Caldwell Collection on May 20 and 21, 2006, at Belle Meade Plantation in Nashville. This January, collectors once again had an opportunity to bid on pieces from the Caldwells' superb selection; five of the top ten lots were from their collection.

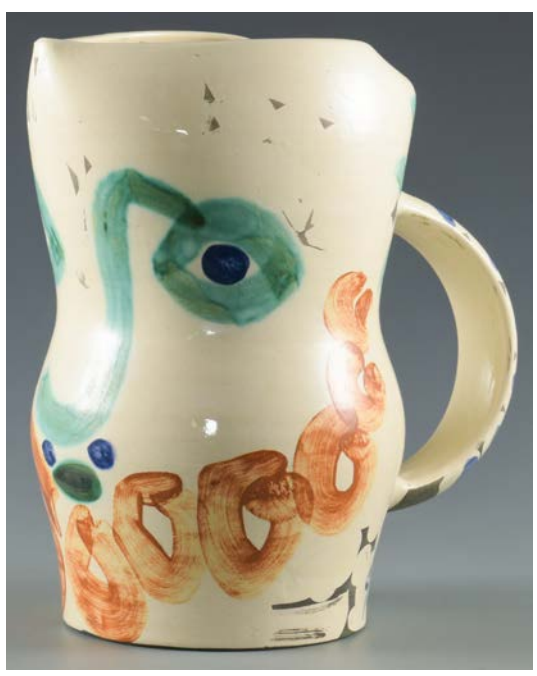
Before the sale, John Case noted, "These were the things that they held onto when they had that earlier sale; these were the things that they never intended to sell. Now there's a need, with their moving to smaller quarters. That desk-and-bookcase was featured in the *Art of Tennessee* exhibition at the Frist Center for the Visual Arts [2003-04] and in *The Art and Mystery of Tennessee Furniture* by Derita Coleman Williams and Nathan Harsh [Tennessee Historical Society, 1988]. All of this furniture has been extensively exhibited and illustrated. The cellaret, an example of a very rare Tennessee form, is also well

This 15¾" high stoneware two-handled jar with relief decoration, attributed to the Hedgecough Pottery, Putnam County, Middle Tennessee, 1890s to late 1930s, sold for $10,384 (est. $3000/3500). Pottery specialist John Case said before the sale, "Those examples are extremely desirable, but they're almost always damaged. This one is pristine, so for collectors of Tennessee pottery, this is an example to trade up to. That lot should get considerable play because it's really considered an iconic form."

***The Nursing Supervisor*, 13½" high, circa 1950, by Tennessee self-taught sculptor William Edmondson (1874-1951) was the top lot of the Caldwell collection and the January sale at $129,800.**

From the same Knoxville collection as the Hedgecough Pottery jar, a 16¼" high stoneware monument base attributed to Charles Decker of the Keystone Pottery in Chucky Valley, Tennessee, sold for $1298. This form is often used as a grave marker.





Strong prices were realized for an anonymous retired sculptor's Pablo Picasso ceramics from the Madoura Pottery. From left to right: *Visage Aux Cercles* sold for $7308; *Centaur Au Visages*, $10,148; and *Yan Barbu*, $7080. The dish with figures (above *Yan Barbu*) brought $2016.

☞

known. The Kentucky sideboard was featured in the 1971 article on the Caldwells' home in *The Magazine Antiques*, which noted what a fine example it was and how much they enjoyed having it." The lots from the estate in this sale were mostly art and furniture, but other works are expected to appear in Case's July event.

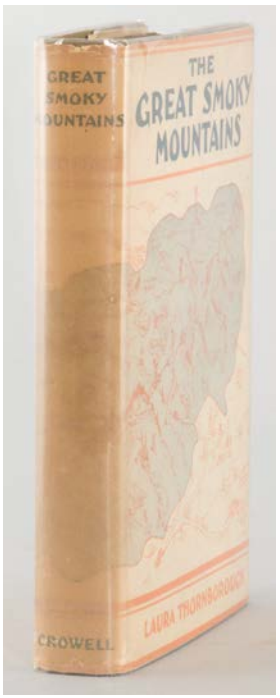
The top lot in the entire sale was the Caldwells' sculpture of *The Nursing Supervisor* by self-taught Tennessee artist William Edmondson (1874-1951). The 13½" high figure brought $129,800 (includes buyer's premium), won by an anonymous phone bidder in competition with a half-dozen determined participants. The same weekend in New York City, at Christie's sale called Courageous Spirits: Outsider and Vernacular Art, a much larger Edmondson *Lion*, 22" high x 37½" long, circa 1937, sold for $511,500, and a more comparable 14¼" tall *Schoolteacher* figure brought $52,500. Christie's published an informative feature on its website titled "10 things to know about Edmondson," the first of which is the fact that the sculptor was the first African American artist to have a solo show at the Museum of Modern Art; the article is illustrated with many examples of his early work. It is worth noting that another Edmondson carving, of a birdbath with figural support, sold for $207,000 and was the top lot at the May 2006 Brunk auction of Caldwell pieces.

John Case explained Caldwell's early interest in the artist: "He was collecting them in Nashville. He was picking them up locally in the 1960s. They were maybe in people's backyard or whatever. He was a visionary who recognized where the market was going, and he wasn't afraid to take chances. He has always had a strong collection of Edmondson, but this is the one he kept and prized. The carving is exquisite on this figure. It's obvious it didn't get the wear from exposure to the weather that you see on other forms. Limestone will weather, but the carving on this one is really crisp. This shows the connoisseurship and discernment that Caldwell had." Vice president Sarah Campbell Drury added, "We had international interest on the Edmondson. The buyer on the phone asked to be anonymous, but we had two serious bidders in the room who are actively collecting. I believe the underbidder was one of those local collectors. William Edmondson is not regional anymore—he's international."

Drury pointed out other important consignments to the sale, beginning with art from the collection of Charles and Ann Wells: "Ann was a dealer of rare maps and books in Nashville. At home, she and her husband had been accumulating this really wonderful art collection which had some very nice pieces. She had the Louis le Brocquy painting for which we had the capacity number of phone lines bidding—we were maxed out on international phone lines. The interest was almost all overseas." The abstract oil titled *Torso*, 11½" x 9¾", which had been purchased from the artist in 1957, sold for $16,520 (est. $2400/3400). As would be expected, there also were many lots of historic maps from the dealer's collection; an 1800 map of Kentucky by John Payne, published by John Low, New York, brought $2016.

A brilliant collection of 20th-century works by well-known artists, rather the "sleeper" of the sale, came from an unnamed collector with a great eye. Drury continued, "Although we were really thrilled to have the Wells collection, if you want to talk about art, the property of a retired Middle Tennessee sculptor who was also an art collector and art patron—he assembled a fantastic collection of twentieth-century art that did really well. He had the Salvador Dali lithograph that brought $12,980, the Picasso ceramics, the Marc Chagall lithograph for $8260, the 1964 bronze disk medallion *Bouche-Evier* or *Sink Stopper* by Marcel Duchamp for $7812. We were so thrilled about this collection—I wish I could go out and find five more just like it."

"That's where the excitement in the market is right now. It was these contemporary pieces that were attracting multiple bidders from all different sources, bidders that were willing to blow through the estimate to get these things, so we were beyond thrilled and the consignor was too. We did have good weather. That was another thing that was really unique about this auction. People are always saying, 'I can't believe how many people you get to come to your auction.' That was really the case this time, we had to bring in extra chairs. This was probably the strongest sale we've seen in a couple of auctions where the floor was doing so much of the buying—they were taking home a lot of the pieces."



In a group of documents and ephemera, this copy of *The Great Smoky Mountains* signed by author Laura Thornborough and owner Franklin Delano Roosevelt in 1937 brought $3776.

A selection of silver from a private collection in Knoxville included several circa 1925 lots in the Repousse pattern marked "S. Kirk & Son Inc." This set of ten sterling goblets sold for $6300. Not shown, a water pitcher sold for $2242 and a five-piece tea service for $4284.

The 56½" high walnut pie safe with each tin decorated with double pitchers and a cup, from Hawkins County in East Tennessee, 1840-50, had been in the collection of dealer Mary Jo Case, the mother of John and David Case. It brought $4248.

The 30" x 27½" x 16" southern sugar desk of cherry with poplar secondary, cataloged as "likely Kentucky," has a light wood inlay on the front panel of an urn with a floral spray. The regional piece had turned up in Connecticut and was sent back to its home territory for sale; it brought $8260, well above the $2800/3200 estimate.

The most expensive furniture lot in the sale proved to be this southern Pembroke mahogany drop-leaf table from the Caldwell collection that brought $27,140 (est. $2000/3000), a record for that form. According to the catalog, it had been "attributed by Luke Beckerdite to the Petersburg Guttae Foot Group" (*guttae* is Latin for "drops") and had been purchased in the Petersburg area of Virginia.

This inlaid cherry Federal sideboard has a well-documented chain of ownership that traces it back to Meade County, Kentucky. The piece had appeared as part of the Caldwells' furnishings in the "Living with Antiques" story in the September 1971 issue of *The Magazine Antiques*. It sold for $22,420.

John Case insists there is a scientific aspect to it all: "I study lot sequence, the number of lots, the number of categories, and I also look at how to best garner traffic, how to gather those people in, to get them into a sale where they'll stay in it. The key with that is diverse categories. It's a challenge and it's all day, but it also improves the probability that you're really a destination for a given bidder because there are so many categories represented and there's enough depth to be worth the trip. If you're going to plop down and monitor an auction that day, which one do you choose? You've got to be the big boy on the block out there. That's why I think it's important that we reach a critical number of lots so that we pull in the requisite traffic. Overall, we saw floor and phone bidding take a greater share of winning bids versus the Internet compared to sales in July and January of last year. I think it is encouraging to see we still have a strong contingency of buyers show up auction day to bid, bucking the trend of lower live bidding turnout noted by many auction houses across the country."

Check the website (www.caseantiques.com) or call (615) 812-6096 for news of the next on-site auction, July 15. The firm has a new, more spacious location for its Nashville office, which is headquarters for Sarah Campbell Drury, 2106 21st Avenue South, Suite 2, in historic Hillsboro Village.

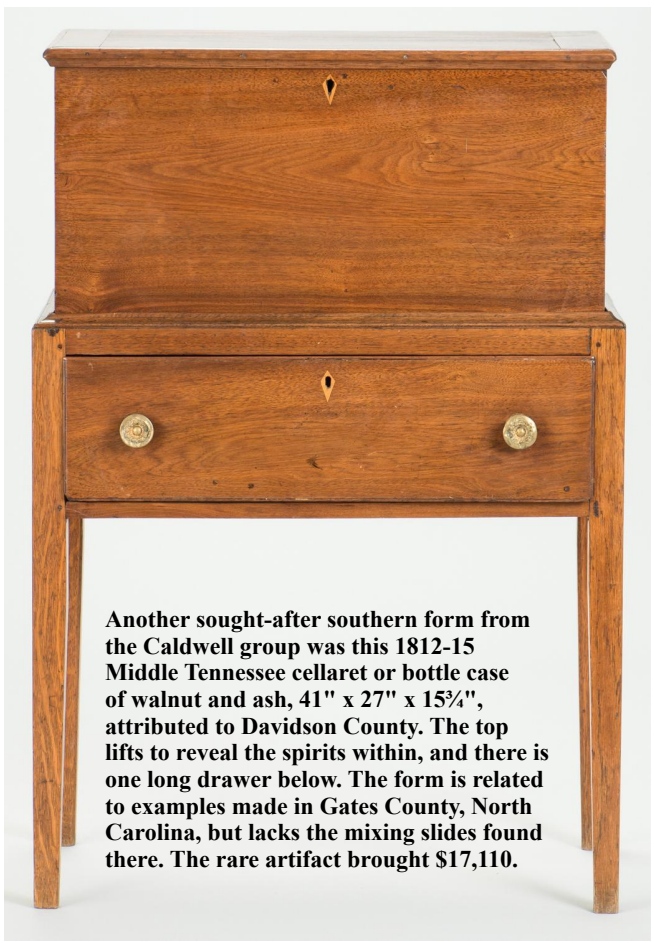
Well-known Tennessee artist Joseph Delaney (1904-1991) painted the New York cityscape *Around Henry Street, 1979* during his long midlife residence there. The large canvas (49¾" x 72"), which includes many New York City landmarks such as the Empire State Building and the World Trade Center, sold for $14,490.

This 47" x 37" portrait by an unknown artist of two children with their kitten was catalogued as "possibly southern," for it had been in a Charleston, South Carolina, collection several owners back. The sitters were charming, and cats do rule, so it more than doubled its estimate to bring $8260.

This 94" high walnut East Tennessee desk-and-bookcase sold for $17,110. It had been well documented, published, and exhibited during its time in the Caldwell collection. Dating to 1790-1810, it was probably made in Knox County, Tennessee. What appear to be the original brasses are stamped with images of cotton bales, a ship, and the caduceus, a symbol of the Roman god Mercury, who protected merchants and transporters of goods.

This unusual narrow cupboard with shelves, 61¼" x 12½" x 12½", certainly had been built to fit a particular space. The top edge is decorated with an inlaid berry and vine frieze, and the door contains five single panes of glass. Found in the Piney Flats area of Sullivan County, Tennessee, the case piece brought $1888.

Painter Gilbert Gaul (1855-1919) was born in New Jersey but spent stretches of time in Tennessee where he had inherited a farm. His trips out west yielded a number of works with Native American themes, such as this signed painting, *Indian Camp*, 17½" x 23½". From the Caldwell collection, it sold for $10,856.



Another sought-after southern form from the Caldwell group was this 1812-15 Middle Tennessee cellaret or bottle case of walnut and ash, 41" x 27" x 15¾", attributed to Davidson County. The top lifts to reveal the spirits within, and there is one long drawer below. The form is related to examples made in Gates County, North Carolina, but lacks the mixing slides found there. The rare artifact brought $17,110.

Arkansas-born artist Carroll Cloar (1913-1993) spent much of his career living and working in Memphis, Tennessee. He often painted scenes drawn from childhood memories, such as *The Watering Detail*, 23" x 34", which sold for $22,420 to a local collector on the phone.

An interesting property from a Nashville collection, this bronze of *La Danseuse Nattova*, 29¾" high, brought $16,520 (est. $5000/7000). The figure was made by Serge Yourievitch (1876-1969), who was born into Russian nobility but after the Russian Revolution moved to France, where he studied with Auguste Rodin and became a successful sculptor; Franklin Roosevelt and Thomas Hardy were among his subjects. Natacha Nattova (1905-1988) was an avant-garde Russian ballerina who became a stylish cabaret and burlesque performer in the West; photographs from the 1920s show her wearing not much more than she sports in the bronze.

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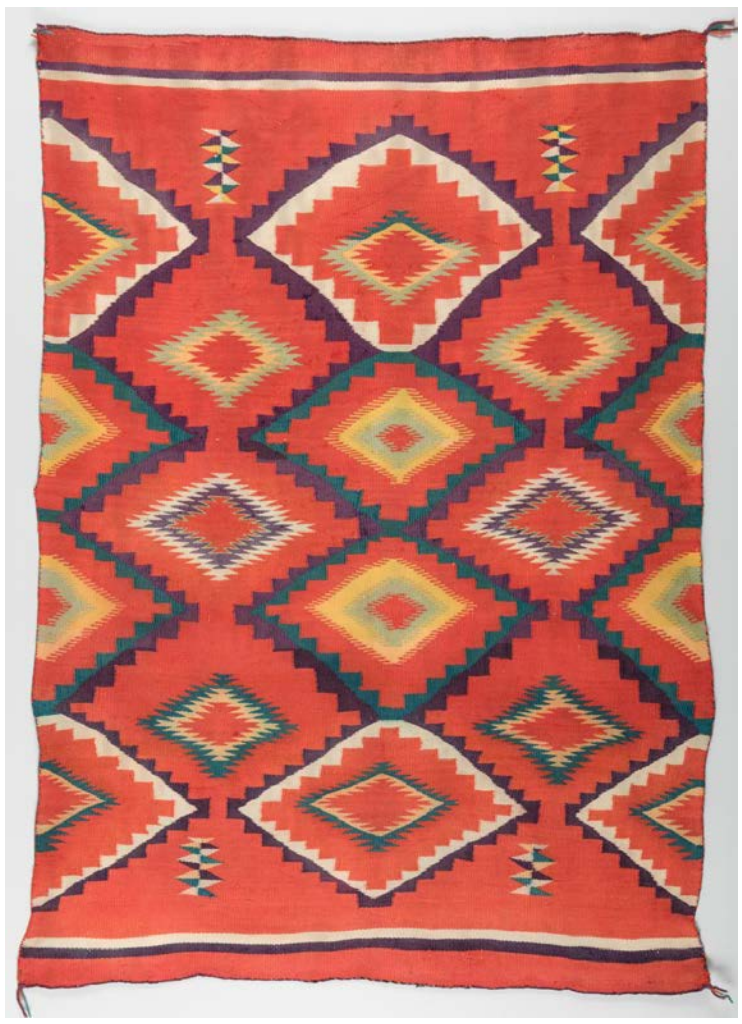
Case Auctions always contain pleasant surprises, such as a nice abracadabra group of early 20th-century posters advertising magic acts. These two for "Alexander," Claude Alexander Conlin, billed as "The Man Who Knows," sold for $1008.

A perfect piece from the Caldwells' collection was this 19th-century brass sundial by maker Henry Eichbaum of Nashville. The marker of sunny hours, 7⅝" diameter, brought $4248.

All Tennessee samplers are rarities. This example with flowers and a pair of figures, made in Maury County by Margaret A. Reaves in 1830, brought a strong $5192.

The offerings from the collection of a retired sculptor included *Pierrot Lunaire* by Sonia Delaunay (1885-1979), a limited-edition wool carpet, 11'3" x 8'6½", in bold color blocks that climbed to $8968.

Folk art from the Caldwell collection included this stone carving of Adam and Eve, 20½" x 27½", by Kentucky sculptor Tim Lewis (b. 1952) that brought $4032.



From the collection of Charles and Ann Wells of Nashville, this Navajo woven rug, similar to designs from J.B. Moore's Crystal Trading Post, sold for $2714.

A consignment of 20th-century art in various mediums from the collection of a retired sculptor and art patron in Middle Tennessee attracted serious bidding. This 23¾" x 28¾" abstract painting by Paul Jenkins (1923-2012), labeled twice on the reverse *Phenomena Cut Heather* and marked "Paris 1962," sold for $12,390 (est. $6800/7800).

Heritage Auctions, Dallas, Texas

Pitchers, Hats, and Light Bulbs Grab Collectors' Interest

by Susan Emerson Nutter
Photos courtesy Heritage Auctions

With a sale total of $1,777,834 and a sell-through rate of 93%, the December 3, 2016, Americana and political auction presented by Heritage Auctions' historical department was a solid success. It comprised two catalogs: one for the Scott W. Dolson collection of political Americana, and one for the numerous consignments of Americana items, both political and historical.

The Dolson collection was of special interest for several reasons. According to Tom Slater, Heritage's director of Americana auctions, Dolson's collecting concentrated on several specific categories: three-dimensional pieces such as glass and china, pewter rims, campaign shell badges, photographic campaign items (ferrotypes, etc.), lapel studs, and campaign tokens and medals.

The item of most interest from the Forbes estate came with a great story.

Unfortunately, Dolson's token and medal collection, thought to be the most comprehensive ever assembled, and numerous lapel studs fell victim to a burglary last year. Slater said, "Heritage is honored to have been selected to bring the balance of this important collection to market. "

Often political pieces are buttons, ribbon, banners, or flags, but several of the most desirable items in the Dolson collection were none of these. The 11⅜" high William Henry Harrison 1840 campaign pitcher is considered by many to be the best 19th-century ceramic political display item, and it was up for grabs.

Political ceramics created for the American market of this time period were often made in England or France. This campaign pitcher, however, was more celebrated for having been manufactured by the American Pottery Company, Jersey City, New Jersey. Because of this, collectors of historical political items were all in, as were those who desire American-made pottery.

The four transfer portrait panels that decorated this pitcher were surrounded by two stalks of wheat with images of log cabins above and patriotic eagles below Harrison's portrait. Additionally, the wording "The Ohio Farmer" was located above the portrait and "W.H. Harrison" below. One of perhaps five or six known, this example was estimated at $24,000/36,000 and sold for $37,500 (including buyer's premium).

"There was a great deal of interest in this pitcher and the other political ceramics," said Don Ackerman, Americana and political consignment director for Heritage Auctions. "The ceramic pieces were beautiful."

An 11" high Thomas Jefferson Liverpool creamware pitcher was an impressive 10" diameter if one included the handle. One side of this vessel bore an image of a standing Thomas Jefferson with his name below, while the other side was decorated with a color image of a packet ship flying an American flag. Further decoration included a Federal eagle and the name "W & E. Elms" under the spout. Thought to be a special-order piece because of the name, the pitcher sold for $12,500 (est. $8000/12,000).

A Paris porcelain demitasse cup with a stipple-engraved transfer portrait of James Monroe was the first of its kind that Heritage has handled. About half a dozen blue-on-white "Munroe" cups are known, and these bear a generic portrait that many people question whether it is indeed of Monroe. The 2⅜" high gold-leaf-embellished cup offered by Heritage clearly had Monroe's portrait, and it sold for $10,625 (est. $9600/14,000).

Non-porcelain historical/political items from the Dolson collection also brought good money and included an excellent Abraham Lincoln piece: a 2½" x 2 1/16" George Clark 1860 campaign ambrotype of Lincoln featuring the "Cooper Union" portrait by Mathew Brady. (Ambrotypes are created by applying the photographic emulsion to the underside of a sheet of glass, rather than a tin surface as with tintypes.) Not only is this example rare and highly regarded as being one of the earliest 1860 photographic campaign items, if not the first, it was in excellent condition; the Heritage catalog stated that it was "…essentially as fresh as the day it was made." Because most collectors of Lincoln items consider this to be the premier photographic piece from the 1860 election, it was no surprise that it sold for $20,000 (est. $16,000/24,000).

An oddity but definitely a campaign item—a companion piece picturing opponent Zachary Taylor was also produced—a cast-iron stove from the 1848 presidential campaign featuring a 14" high-relief likeness of Lewis Cass on the front sold for $10,312.50 (est. $12,000/18,000). Above the likeness was a streamer stating "Gen.l Lewis * * * Cass * * * Born 1782." The stove bore the logo of its maker, John Morrison of Troy, New York, and it had on the back "Patent Design 1848."

The remainder of this December auction was composed of numerous historical and/or political items. Don Ackerman was especially pleased with the consignment from the estate of Malcom S. Forbes. "Forbes collected in many different areas including presidential campaign items, especially those of political interest to the Forbes family."

The item of most interest from the Forbes estate came with a great story. Ackerman was given a bag of political buttons to value. "I was going through the buttons, turning them over to look at condition, and noticed a button whose front did not jibe with its back, which was paper and had the words 'St. Louis Button Company.' Upon further examination, I discovered that there was a button lodged inside another button. The one stuck inside was the Cox and Roosevelt photo button."

That button features the portraits of the 1920 Democratic nominees. With an eagle and shield above the portraits and an American flag below, all on a background of sun rays, the design is very well done. It was first introduced during the 1904 election, then used again for Roosevelt and Johnson in 1912, and then again for Cox and Roosevelt in 1920. The Heritage catalog stated, "As with all Cox & Roosevelt jugates, it rarely appears in the market." Because of its St. Louis Button Company paper back and the bold printing on the front, collectors were way beyond interested. The ⅞" diameter Cox and Roosevelt jugate sold for $17,500 (est. $16,000/24,000).

Other highlights of the December auction included a 67½" tall American cigar-store Indian that sold for $150,000 (est. $16,000/24,000). Hand carved in the manner of Julius Melchers, the figure wears a bear-claw necklace and a polychrome-painted medallion. Further enhancements include a pelt thrown over the figure's right shoulder and a block of tobacco in one hand.

An 1863-64 photo album with a Mormon connection sold for $35,000 (est. $16,000/24,000). The 9" x 6½" embossed and gilt leather volume contained numerous cartes de visite, including 61 examples dealing with Mormon leaders and Salt Lake City.

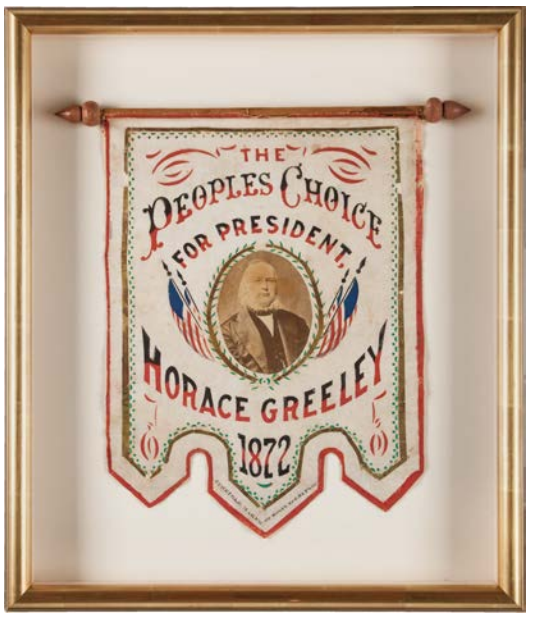
A silver cigarette box by Tiffany used by John F. Kennedy in the Oval Office during his presidency and engraved with the Presidential Seal on the lid sold for $45,000 (est. $32,000/48,000), while a 33" x 23" William Henry Harrison 1840 campaign poster with graphics featuring a portrait of Harrison, two log cabins, and two rampant eagles, one of which holds a Harrison and Tyler streamer, sold for $32,500 (est. $1600/2400).

Items that once belonged to Thomas A. Edison were fun additions. A lot of five light bulbs and one socket used in patent infringement lawsuits filed by the Edison Electric Light Company in the late 19th century sold for $30,000 (est. $8000/12,000), while Edison's personal hat sold for $10,937.50 (est. $1700/2400).

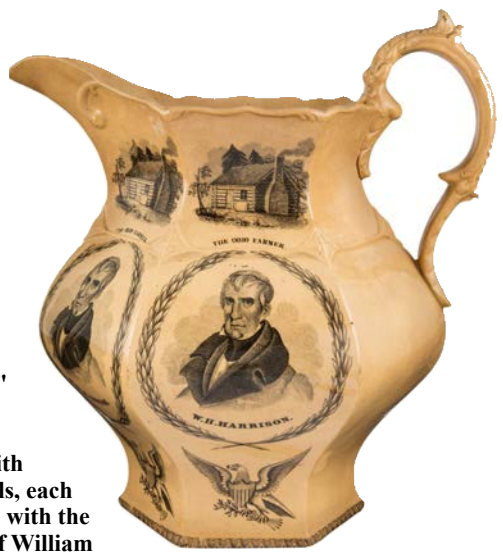
"We had hoped to appeal to a wide variety of collectors with this auction by including purely political pieces as well as some very interesting, historical items," Ackerman said. "I would say we succeeded."

For more information, see the website (www.ha.com) or call (214) 528-3500.

This 67½" tall American cigar-store Indian, hand carved in the manner of Julius Melchers, sold for $150,000 (est. $16,000/24,000). Its special attributes include the bear-claw necklace, the polychrome-painted medallion, and the animal pelt over the figure's right shoulder, all of which contributed to its appeal.



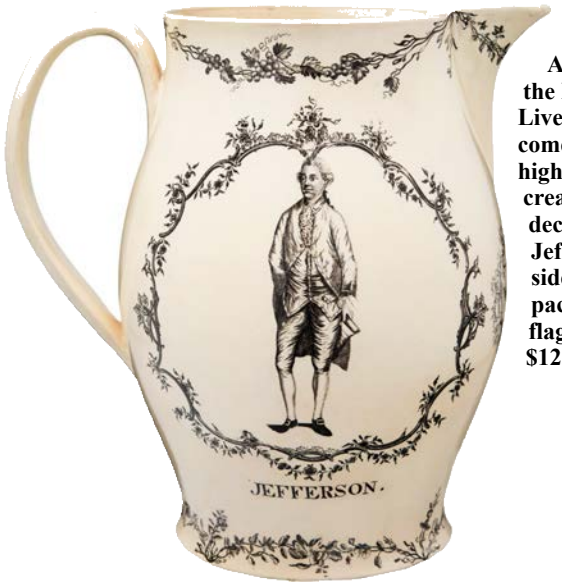
The Heritage catalog entry stated, "Horace Greeley items have always held a very special allure for collectors," and this red, white, and blue 1872 campaign banner with an albumen photo and gold-leaf trim was no exception. In 1999 it brought $25,300 out of the legendary U.I. "Chick" Harris collection. At this December 2016 auction, the 15" x 11½" banner in a 21" x 18" shadow box frame sold for $40,000 (est. $32,000/48,000).



This 11⅜" high 1840 campaign pitcher with four panels, each decorated with the likeness of William Henry Harrison, sold for $37,500 (est. $24,000/36,000).

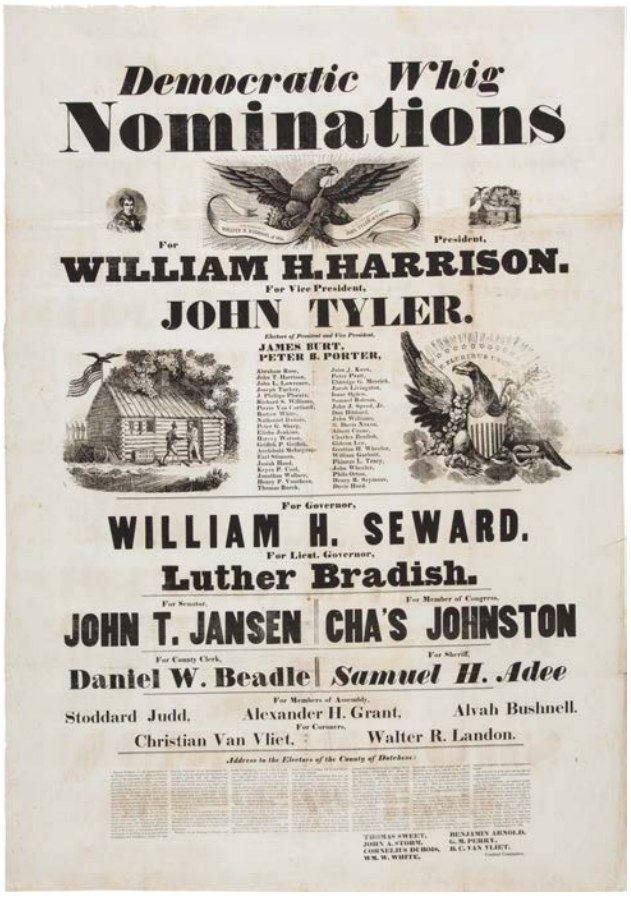
This simple 7½" x 3¼" x 2" sterling silver cigarette box by "Tiffany & Co. Makers" with the presidential seal engraved on the lid had been used in the Oval Office by John F. Kennedy. It couldn't have had much more going for it and brought $45,000 (est. $32,000/48,000). Accompanying it was a notarized statement on White House stationery, dated July 13, 1992, from the former owner, Martin E. Underwood, special assistant to Presidents Kennedy and Johnson.

According to Heritage Auctions, Underwood explains in the letter that "the box was used in the Oval Office and was removed with other personal belongings after the assassination in order to facilitate the transition to President Johnson. It was stored in his [Underwood's] office in the Executive Office Building and eventually gifted to him by Kenny O'Donnell and Charles Rotchford, head of the General Services Administration. Underwood sold the piece to noted Kennedy collector Robert L. White."



Said by Heritage Auctions to be one of the largest presidential Liverpool pitchers it has come across, this 11" high Thomas Jefferson creamware pitcher decorated with a standing Jefferson image on one side and a color image of a packet with an American flag on the other sold for $12,500 (est. $8000/12,000).

This Paris porcelain demitasse cup with a stipple-engraved transfer portrait of James Monroe sold for $10,625 (est. $9600/14,400).



A piece from the iconic Merrill C. Berman collection made its way into this December Heritage Auctions event. One of the final pieces that he chose to sell was this impressive 1840 campaign poster for William Henry Harrison. Great graphics, including a portrait of Harrison, two log cabins, and two eagles, great size (33" x 23"), and the great condition helped this beauty sell for $32,500 (est. $24,000/36,000).

A favorite remembrance of a loved one was securing a lock of his or her hair. This hefty lock (3½" long) of George Washington's light reddish-brown hair held together with blue thread sold for $32,500 (est. $16,000/24,000). It came with three pieces of period documentation:

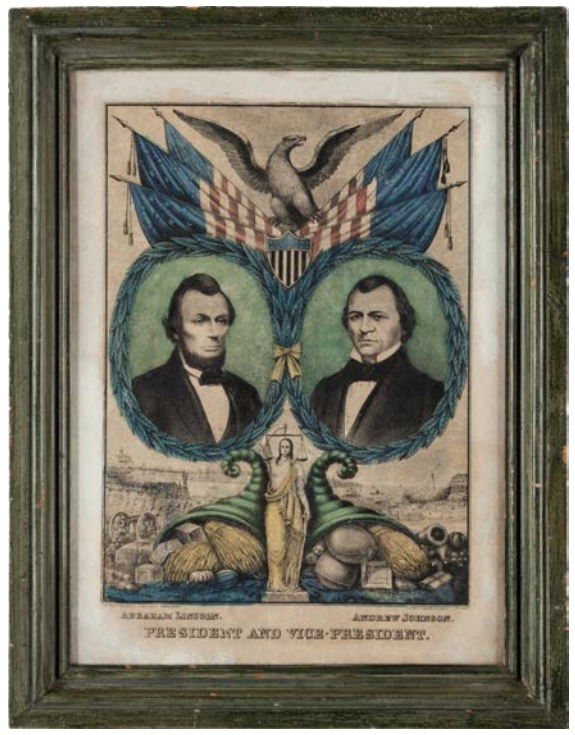
A 2¼" x 2" folded packet inscribed on the front with "General Washington's / hair. / H.F.P.C." (Harriet Frances Putnam Carnochan [1859-1905], a great-granddaughter of Declaration of Independence signer Lewis Morris), and on the reverse with "I only send you one / hair because I only had / three. F."

A 2½" x 1⅝" folded packet inscribed "The President Genl. Geo. Washington's / hair given by Eleanor Parke / Custis to Sarah Broome; by her / daughter Julia Livingston / and by her to Mrs. T. W. Ludlow— / Original date Feby. 10th 1789— / Given to Mrs. Ludlow at Grasmere / May 24th 1853."

A 2½" x 4¾" envelope (not shown) with similar inscriptions but dated January 1875.

This Abraham Lincoln 1860 campaign ambrotype sold for $20,000 (est. $16,000/24,000). According to Heritage Auctions, it is "almost certainly the first 1860 photographic campaign item."

Found hidden inside a lesser jugate campaign button, this Cox and Roosevelt St. Louis Button Company jugate sold for $17,500 (est. $16,000/24,000).



This 15" x 10¼" (sight size) Lincoln and Johnson 1864 jugate print by E.B. & E.C. Kellogg sold for $15,000 (est. $9600/14,400). There are two versions of this, one done by Currier Grand National Banners and this one, a framed Kellogg example.

To best understand the importance of this lever-action Henry rifle that also has a connection to Contention, Arizona Territory, the catalog entry put together by Heritage is a must-read. This rifle, which sold for $21,000 (est. $24,000/36,000), is considered by many to be the precursor to the legendary Winchester rifle. The New Haven Arms Company manufactured 14,000 of these before 1866. Of that total, 1731 were purchased by the United States Army, and about 90 were shipped to Fort Knox in Maine. This example bears a stamp of "57" on the underside of the receiver, as well as "Fort Knox, Maine" in block lettering.

This gray felt hat owned by Thomas Edison sold for $10,937.50. It came with a wonderful back story, as described by Heritage Auctions.

"On January 11, 1929, Edison was in his East Orange, New Jersey, laboratory along with longtime friend and business associate Edward Adams. Adams' daughter tells the story of the hat in a letter to Edison's daughter:

"'*After a long serious conference, my father joked about who had the biggest head and suggested that they exchange hats, to which Mr. Edison agreed. They found to their delight that the hats fit each other perfectly, and my father said, "Thank you, I am going to keep your hat," and he walked out the door.*'

"In another letter to Edison's daughter:

"'*Among the many household treasures that were moved into my home after Mr. Adams' death was a "KNOX" hat box with a gray felt hat in it and a card explaining that this hat belonged to Thomas Edison.*'"

That card was sold with the hat, as were photos of Edison wearing this same hat.

With a 3" long oval bowl and made up of slightly more than two ounces of silver, this tablespoon made by Paul Revere, 1790-1800, sold for $12,500 (est. $12,000/18,000). The handle is engraved "DMS," the initials representing Daniel Sargent (1731-1806) and Mary Turner Sargent (1743-1813), a prominent couple who lived in Boston in the 1770s.

Heritage's catalog entry states, "Daniel Sargent was a successful merchant, and Mary Turner Sargent was born in a house built by her grandfather that later was made famous by Nathaniel Hawthorne's novel [*The*] *House of the Seven Gables*. She was also the subject of a 1763 painting by John Singleton Copley, who is perhaps best known for his later portrait of Paul Revere."

A lot with a Mormon connection was this presentation gold pocket watch of Ezra T. Benson, an important figure in the early Mormon Church. Of 18k gold and 2" in diameter, the watch was presented to Benson, a member of the Quorum of the Twelve Apostles, while visiting England in 1856 doing church business. The dust cover is engraved: "Presented to the Apostle / Ezra T. Benson. / with the love & esteem / of his Brethren assembled in / Council at / Birmingham. / 23rd July, 1856." The watch's gilt movement is marked with the name of the maker, J.W. Benson of 33-34 Ludgate Hill, London. It sold for $20,000 (est. $16,000/24,000).

The graphic and historic appeal of flags cannot be denied. This 33-star antebellum example made of hand-stitched cotton, 32" x 46", sold for $18,125 (est. $2400/3600). The stars appear on both sides of the canton and are arranged in the "Great Star" pattern, one used from February 14, 1859, to January 29, 1861.

Numerous historical documents were sold at the Heritage auction, including this framed piece that records an aspect of John F. Kennedy's presidential race that helped him win the 1960 presidential election. The signed and notarized copy of acceptance by JFK for the nomination of New York's Liberal Party sold for $18,750 (est. $24,000/36,000).

According to the catalog entry, "The Liberal Party was formed in 1944 when an element of the American Labor Party withdrew because that organization had become openly pro-Communist. Throughout the next two decades the Party played an influential role in New York politics, extending or withholding support from candidates.

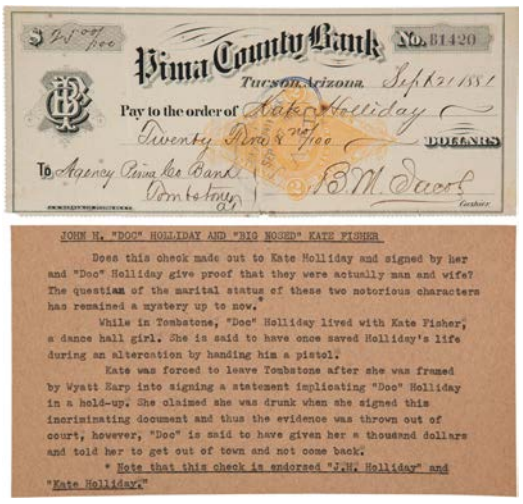
"…The Liberal party gave Kennedy enthusiastic support which would prove decisive in the election. Richard Nixon actually received more votes in New York than were cast for Kennedy in the Democratic column. Without the 400,000 Liberal votes, he would have lost New York—and the election!"

Several lots with connections to Thomas A. Edison were offered. This lot, which includes material related to the controversy and lawsuits of 1893 seeking to void Edison's patent of 1880 using the "Goebel Defense," sold for $23,750 (est. $3200/4800). Included, among other things, were one of Heinrich Goebel's (1818-1893) light bulbs, a circa 1893 cabinet card showing Goebel's storefront on Grand Street in Manhattan with family members posing with a telescope, and an 1882-dated four-page typed report titled "The Goebel Incandescent Light."

Heritage's catalog listing goes into great detail about the lawsuit, where it was decided that Edison, not Goebel, invented the first practical incandescent light, though loads of evidence seemed to point to the opposite conclusion.

Pictured are exhibits from yet another court case for patent infringement, this one filed in the late 19th century by the Edison Electric Light Company. Comprising five different light bulbs and one light socket, the lot brought $30,000 (est. $8000/12,000).

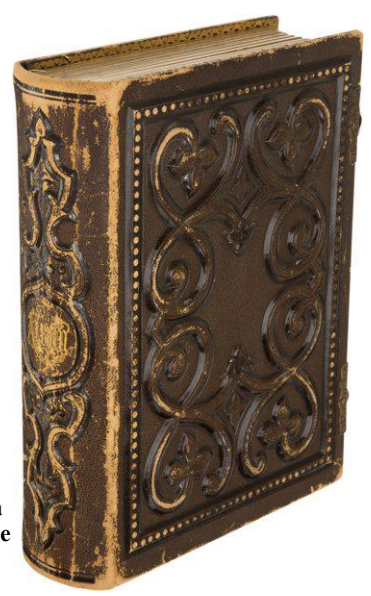
As the catalog entry points out, "Although Edison is often credited with inventing the incandescent light, this was not the case. Other public demonstrations, experiments and patents preceded him, but he made various improvements which, taken as a whole, made the invention practical for commercial use. These improvements involved the carbon filament (along with secure means of attachment), a high vacuum achieved through the Sprengel pump, and an integrated system of electrical supply. He began his experiments in October 1878, conducted his first successful test a year later, and applied for a patent on November 4, 1879, which was granted on January 27, 1880, [and] assigned number 0.223.898. This was just one of 424 patents Edison received dealing with electric light and power generation."



This September 21, 1881, check made out to and endorsed by Kate "Big Nose Kate" Holliday, and possibly endorsed by "Doc" Holliday, sold for $17,500 (est. $4800/7200). It is not known whether Kate and Doc were actually married when they lived together in Tombstone, Arizona, but the check at least indicates that she presented herself in public as his wife.

The check was made out to Kate and endorsed by her on the reverse, and below her signature is "J.H. Holliday" for John Henry "Doc" Holliday. There was some discrepancy as to whether this was actually Doc's signature, as the "y" in "Holliday" is a bit different from a known signature. Because of this, Heritage presented the check as bearing an authentic Kate Holliday signature and possibly having an authentic Doc Holliday signature. Its selling price seems to indicate that the buyer believed that Doc's signature was true.

Several important chapeaus sold at the December 3 Heritage event, including this pair, one owned by President Harry S. Truman and the other by his vice president, Alben W. Barkley. Truman's signature topper, a gray felt fedora style hat (top), an Air-Vac by Mac Lachlan, was stamped on the leather sweatband "Made Expressly for Harry S. Truman." Barkley's hat, a brown felt homburg style by Lee of Fifth Avenue, was stamped on the leather sweatband "The Veep," Barkley's nickname. The lot sold for $18,750 (est. $2400/3600).



Included in this 1863-64 photo album were numerous carte-de-visite images of Mormon leaders and Salt Lake City as well as a CDV of Kit Carson and four CDVs of Ute Indians. However, the Mormon-related pieces were the main draw that helped the album sell for $35,000 (est. $16,000/24,000).

Heritage's catalog entry identified some of the Mormon images, which included those of "Orson Pratt, Brigham Young, 1st Counsellor [*sic*] Heber C. Kimball, 2nd Counsellor [*sic*] Daniel Wells, Bishop Abraham Hoagland, Bishop Edward Hunter, Lorenzo D. Young, Porter Rockwell, George A. Smith, Willard Richards, Wilford Woodruff, Phineas Young, Lorenzo Snow, Erastus Snow, Orson Hyde, John Taylor, Franklin D. Richards, Ezra T. Benson, A.M. Lyman, Charles C. Rick, George L. Cannon, [and] H.B. Clawson (autographed).

"The identified women in the album are: Mrs. Vilale Kimball (wife of Heber C. Kimball), Mrs. Ezra Snow, Miss Alexander and Mrs. Adams. Eliza R. Snow was married to both Joseph Smith and Brigham Young. She was the second General President of the Relief Society, following Emma Smith."

Pictured here is the Colt Police Positive double-action revolver that Dallas Police Department officer Sgt. Gerald Hill used when he arrested Lee Harvey Oswald in the Texas Theatre hours after the assassination of John F. Kennedy. Not only did Hill arrest Oswald, he also found the sniper's perch, spent rifle casings, and the rifle used by Oswald in the Texas Schoolbook Depository building. After Oswald's arrest, Hill also acted as the police department's spokesman to the media. Accompanied by the sports jacket Hill wore that day (not shown), the revolver and holster sold for $12,500 (est. $6400/9600).

Pook & Pook, Downingtown, Pennsylvania

Americana and Fine Art

by Lita Solis-Cohen
Photos courtesy Pook & Pook

Pook & Pook held a winter sale on Friday, January 13, and luckily it did not snow. James Pook decided to sell 341 lots in one long Friday evening sale, knowing that many in the trade and some collectors were headed to New York City in the following days to face the daunting task of previewing about 2000 lots of Americana (1300 at Sotheby's and 750 at Christie's) and that a few of the regular dealers were setting up or attending the shows in Manhattan. The warmup auction for pre-Americana Week at Pook was followed by a 900-lot online auction the following Monday, January 16.

Provenance mattered in some cases and didn't matter at all in others.

After the usual reception with plenty of good food and wine, a sizable crowd filled all the seats in the salesroom, and the small battalion of dealers congregated at the back of the room. There was competitive bidding on the phones and plenty of action from Bidsquare. Of the 341 lots offered, 316 sold for a grand total of $954,275. That was 93% sold by lot and just about in the middle of the presale estimates. According to Deirdre Magarelli, a Pook & Pook vice president, of the 300 active bidders on Bidsquare on Friday night, 86 were successful. The following Monday the online Americana auction had 257 successful bidders who spent $238,661—making it a million-dollar-plus week for the auction house.

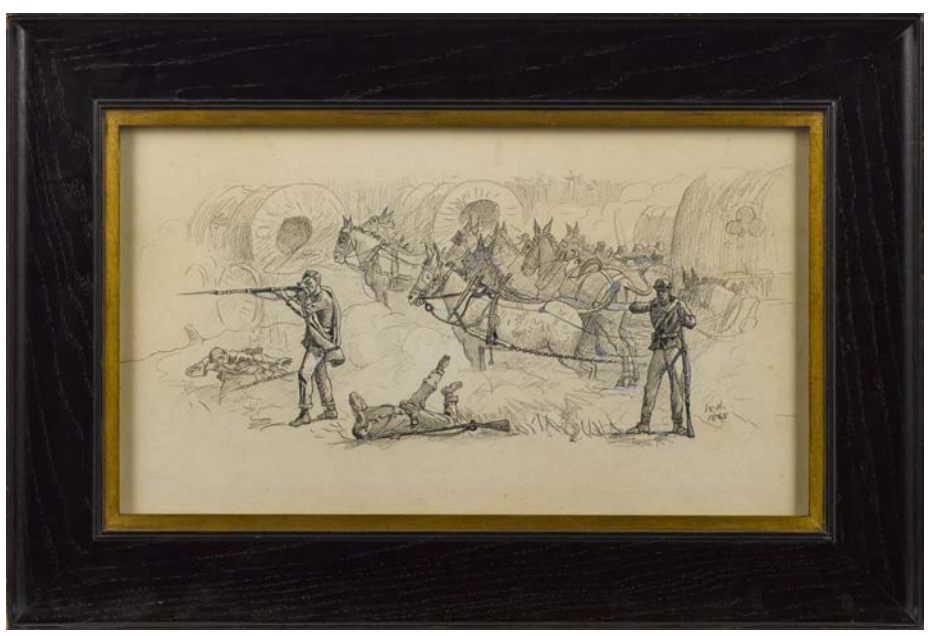
Some rare pottery, fraktur, a few paintings, and some painted furniture sold over estimates. A tall-case clock by Benjamin Chandlee of Chester County with its sarcophagus top intact, its center finial and base molding replaced, sold with buyer's premium for a $34,160 (est. $20,000/40,000). Quilts and furniture with new tops or new feet were ignored or sold at the low end of estimates. Provenance mattered in some cases and didn't matter at all in others. Southern pottery and a Virginia curly maple server once owned by Titus Geesey sold well over estimates. Titus Geesey (1893-1969), a York County, Pennsylvania, native, was the personal secretary for Pierre du Pont, president of the DuPont Company. Geesey was an enthusiastic collector of mostly Pennsylvania Dutch household gear. He filled his house outside Wilmington, Delaware, with Pennsylvania German pottery, furniture, metalware, and textiles and in 1953 gave a large part of it to the Philadelphia Museum of Art.

Although Pennsylvania collectors remembered Geesey, whose heir is a frequent consignor to Pook sales, they seemed to have forgotten about pioneer folk art collectors Stewart Gregory and Jean and Howard Lipman. A folk art carving of a group of musicians that had sold for $1900 at the landmark sale of the Stewart Gregory collection at Sotheby Parke Bernet in January 1979 sold for $1500 on Bidsquare at Pook & Pook in 2017. A Berks County painted blanket chest, attributed to Jacob Blatt (1801-1878) and illustrated in Dean Fales's *American Painted Furniture* (1975), where it was called New England, from the collection of Jean and Howard

Sledding **by Harry Leith-Ross (1886-1973), a 30" x 38" oil on canvas, depicts how children could use roads to enjoy sledding before the snowplow era. It is signed "Leith-Ross" and has a Golden Door Gallery label on the back as well as a secondary label "No. 23" with the artist's name and painting's title, and the original receipt dated 1974. It sold on the phone for $85,400 (est. $80,000/120,000).**

From a New Jersey collection came this clean 15" x 29" oil on board landscape, signed lower right by Ben Austrian (1870-1921), which sold on the phone for $5124 (est. $1000/2000).

Sold together, six mocha yellowware pepper pots with seaweed decoration, some with flakes and one with repairs, went for $2074 (est. $500/1000) to dealer Greg Kramer of Robesonia, Pennsylvania. Not shown, five pepper pots with banded decoration sold on the phone for $976 (est. $400/600).



All the bidding was on two phones for this gouache, pen, and ink on paper by Winslow Homer (1836-1910), ***Defense of the Baggage Train*****. The reverse is inscribed in two handwriting styles with the title and the presentation of it to A.B. Homer. The 9½" x 17½" drawing sold on the phone for $39,040 (est. $25,000/35,000). It is included in the catalogue raisonné of Homer's artworks compiled by Gerdts and Goodrich. A letter from Gerdts accompanied the lot, which has a Gavin Spanierman and Gerald Peters Gallery provenance.**

The Rain Barrel **by Jamie Wyeth (b. 1946), a signed watercolor, 19" x 24", sold on the phone for $26,840 (est. $25,000/35,000), underbid in the salesroom.**

Lipman, sold for $14,640 (est. $10,000/15,000). It seemed like a good buy for a piece with good color and form, well-shaped feet intact, and an abstract graining pattern.

A few paintings sold over expectations, but most sold within estimates. An oil painting by Harry Leith-Ross, *Sledding*, an appealing snow scene, sold for $85,400 (est. $80,000/120,000). Jamie Wyeth's watercolor *The Rain Barrel* sold for $26,840 (est. $25,000/35,000), and a James Peale still life sold for $24,400 (est. $20,000/30,000).

An oil on canvas landscape with a river and bridge by Carl Philipp Weber (1849-1922), titled on its stretcher *Germantown, PA* and signed lower left, 18" x 22", sold on the phone for $7930 (est. $800/1200). A portrait of the Reverend James Ross Reily by Jacob Eichholtz, dated 1814, sold for $9150 (est. $1000/2000).

A Schwenkfelder fraktur and a large wool Schwenkfelder needlework picture of a town that descended in the family of the consignor sold well. A wool needlework picture by Mary Ann Heebner sold for $26,840 (est. $5000/10,000), and two fraktur by Susanna Heebner, estimated at $800/1200, sold for $3172 and $2440. (There were five works on paper by Susanna Heebner.) A vorschrift (writing sample) by Susanna Heebner sold for $6710 (est. $2000/4000). Dealer Philip Bradley of Downingtown, Pennsylvania, bought several Heebner works.

The most heated competition was for a large English charger with allover yellow combed slip decoration. It sold toward the end of the sale (at 10 p.m.) for $7320 (est. $1000/2000) to a bidder who had left a bid with the auctioneer. Perhaps he had gone home to sleep. A few lots earlier, a miniature stoneware crock with cobalt trailing tulip decoration, 4⅛" high, sold for $4392 (est. $1500/2500).

See Bidsquare online for a priced catalog with all the condition reports included. The online-only sale of 900 lots, held the following Monday, can also be viewed on Bidsquare. All of it was on view during the preview of the January 13 sale. Pook & Pook's next Americana sale is scheduled for Friday and Saturday, April 28 and 29, and will be on view during the Philadelphia Antiques Show, beginning April 21 until sale time. For more information, see (www.pookandpook.com).

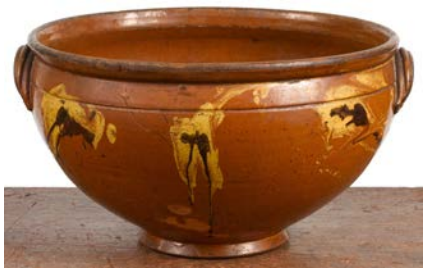
Susanna Heebner (1750-1818) of the Schwenkfelder community (Montgomery County, Pennsylvania) created this ink and watercolor fraktur with central potted tulips flanked by birds, 6¾" x 7¾", which descended in the Heebner family to the consignor. It sold for $3172 (est. $800/1200) to dealer Philip Bradley of Downingtown, Pennsylvania. It was the first of five fraktur by Susanna Heebner (and several attributed to her) in a collection of 11 Schwenkfelder fraktur offered at Pook & Pook. The following lot (not shown) a fraktur of similar design with tulips hearts but no birds and with the same estimate, sold to Bradley for $2440.

James Peale (1749-1831) signed and dated (1824) this oil on panel still life with fruit. The 14½" x 18½" painting, with a Kennedy Galleries 1972 provenance, sold in the salesroom for $24,400 (est. $20,000/30,000) to the underbidder for *Sledding* by Harry Leith-Ross.

This Connecticut River valley Chippendale tiger maple secretary desk, circa 1775, 94½" x 41", sold on the phone for $18,300 (est. $15,000/25,000).

Titled on one stretcher *Germantown, PA* and signed lower left by Carl Philipp Weber (German/American, 1849-1922), this 18" x 22" oil on canvas landscape with a river and bridge sold on the phone for $7930 (est. $800/1200).

Five phone bidders competed for this circa 1745 walnut tall-case clock by Benjamin Chandlee of Chester County, Pennsylvania. The Queen Anne sarcophagus bonnet has blind fretwork carved with birds and foliate scrolls and encloses an eight-day works, the brass face is inscribed "Ben. Chandlee / Nottingham," and the case has an arched door. It is 101" tall. The central finial and base molding have been replaced. The clock sold to a phone bidder for $34,160 (est. $20,000/40,000).



This 7" tall x 12¼" diameter redware bowl, 19th century, with yellow and brown slip splashes has pioneer collector Titus Geesey as provenance and sold to the trade in the salesroom for $4148 (est. $400/700) despite minor glaze loss. It is large and a rare form.

Depicting the *Natchez* and the *Eclipse*, this Currier & Ives color lithograph, *A Midnight Race on the Mississippi*, was published in 1860 and is 32¼" x 40¼". It sold for $2500 (est. $2000/3000). It has some stains and a tear. Condition counts.

This wrought-iron trivet from the 19th century with a heart motif, 17½" long, sold for $915 (est. $200/400) after 10 p.m. toward the end of the sale.

This circa 1805 Berks County, Pennsylvania, Chippendale walnut tall-case clock with an eight-day movement and painted face, signed "Samuel Breneisen Reading," has a case with an arched door and lollipop panel base, retaining an old dry finish. The 99" tall clock sold for $9150 (est. $4000/7000).

This circa 1800 Pennsylvania Federal cherry tall-case clock with an eight-day movement and a painted face has a case highly adorned with inlaid tulips, an oval, and a star. It stands 95½" tall and sold for $7930 (est. $4000/8000) in the salesroom to a buyer of major lots. ☞

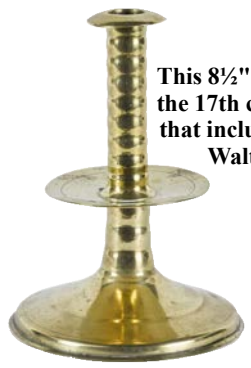
The rare horseman brandishing a sword that is painted at the bottom of the central panel pushed up the price of this Berks County, Pennsylvania, painted poplar dower chest. The 23¾" x 48½" chest is dated 1778 and was decorated by the so-called Black Unicorn Artist. The price went to $7930 (est. $3000/5000), despite the chest's lack of the till lid.

Of American interest, this circa 1876 Meissen porcelain cabinet cup and saucer has relief busts of George Washington and Benjamin Franklin and an American eagle. The cup is 5¼" tall; the saucer is 6⅞" diameter. They sold on the phone for $1342 (est. $300/400).

This 19th-century Shenandoah Valley redware figural bottle or flask, attributed to Solomon Bell of Strasburg, Virginia, is 7⅞" tall. Illustrated in Rice and Stoudt's *The Shenandoah Pottery*, fig. 17, and with a Titus Geesey provenance, it sold for $6710 (est. $1500/2500) despite minor chips to spout and glass flakes.

Probably made to commemorate General Winfield Scott's presidential candidacy for the Whig Party, this rare large Pittsburgh colorless glass ale bowl, dated 1848, is engraved with the cipher of Scott within a floral wreath. The reverse has a tiger in a tropical landscape. The 13¼" high x 7½" diameter ale bowl sold online for $3000 (est. $2500/3500).

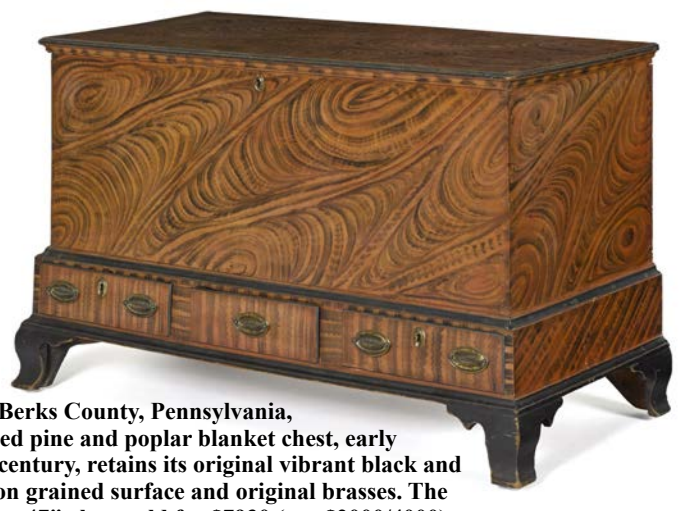
This Dauphin County, Pennsylvania, painted pine dower chest is inscribed "Susan / Kifer / d' 813" and retains its original decoration of three tombstone panels with stars and tulips within a red surround. The 24" x 50½" chest sold online for $3250 (est. $2000/4000).



This 8½" tall English brass trumpet candlestick from the 17th century has a mid-drip tray and provenance that included a private Missouri collection and John Walton. It sold for $5368 (est. $2000/3000).

This circa 1800 redware pitcher from Alamance County, North Carolina, with yellow and brown slip decoration is 9¾" tall and from the collection of the late Titus Geesey. It sold on Bidsquare for $5250 (est. $500/1000) despite rim chips and loss to decoration below spout. Not shown, the next lot was a Shenandoah Valley redware charger, dated 1829 and slip decorated with a bird, possibly by Peter Bell of Winchester, Virginia, or Hagerstown, Maryland. The 11¼" diameter charger, also with a Titus Geesey provenance, sold on the phone for $1708 (est. $400/700) despite rim chips and loss to decoration.

Attributed to Joel Palmer, this Fulton County, Pennsylvania, painted poplar diminutive dower chest is 19" x 33¼" and circa 1850. With original red surface with a central urn of flowers, flanked by potted tulips and initialed "R.M.," it sold online for $13,750 (est. $12,000/18,000).



This Berks County, Pennsylvania, painted pine and poplar blanket chest, early 19th century, retains its original vibrant black and salmon grained surface and original brasses. The 30½" x 47" chest sold for $7930 (est. $2000/4000).

This circa 1840 Berks County, Pennsylvania, painted pine blanket chest, attributed to Jacob Blatt (1801-1878), retains its original vibrant salmon fan and circle decoration. The 23¼" x 42" chest is illustrated in Dean A. Fales Jr.'s *American Painted Furniture*, fig. 347. Its provenance includes Jean and Howard Lipman. It sold on the phone for $14,640 (est. $10,000/15,000).

This Bucks County, Pennsylvania, painted pine blanket chest, 19th century, is decorated in the Deep Run Artist style and retains a vibrant salmon-colored surface with pinwheel top, cat's-eye front, and tulip sides with yellow moldings. The 25½" x 37" chest has some wear to the lid and sold for $6710 (est. $3000/5000).

Jacob Eichholtz (1776-1842) painted this oil on canvas portrait of the Reverend James Ross Reily. The 29" x 24" portrait is dated 1814 and referenced in Rebecca Beal's *Jacob Eichholtz*, pages 207 and 299. With an old (not original) lining, it sold on the phone for $9150 (est. $1000/2000).

John Frederick Peto (1854-1907) signed this 6" x 9" oil on board still life with a book and pipe and dated it "'89." With a Kennedy Galleries provenance, it sold online without competition for $11,250 (est. $9000/12,000).

Dated 1778 and initialed "HR" for Henry Roudebush of Montgomery County, Pennsylvania, this sgraffito redware charger with a large central bird surrounded by flowers within a swag border retains a green, orange, and yellow glaze. The 12¼" diameter charger with a Joe Kindig provenance sold in the salesroom for $20,740 (est. $4000/8000). It has some chips and flaking and has darkened and would benefit from cleaning.

A miniature (4⅛" tall) Pennsylvania or Virginia stoneware crock with cobalt trailing tulip decoration sold for $4392 (est. $1500/2500).

Three phone bidders competed for this large (25" x 25½") Montgomery County, Pennsylvania, wool Schwenkfelder needlework townscape, dated 1855 and wrought by Mary Ann Heebner, which descended in her family. It belongs to a small known group of townscape needlework pictures from the Schwenkfelder community. It sold for $26,840 (est. $5000/10,000). One of these townscape Schwenkefelder needlework pictures by Catharine Kriebel, dated 1856, sold at Freeman's on November 19, 2005, for $29,875. Others are in the collection of the Schwenkfelder Museum.

This late 19th-century folk art carved and painted musician group, featuring a standing figure with a cello and three others sitting on a bench, had sold at sale of the the Stewart Gregory collection (lot 77) at Sotheby Parke Bernet in January 1979 for $1900 (est. $400/500). It sold online at Pook & Pook 36 years later for $1500 (est. $1500/$2500). Did collectors forget that landmark sale, when folk art turned to gold? The musician figures range in height from 5½" to 7".

The 19th-century swell-bodied copper running horse weathervane with an old gilt and verdigris surface, attributed to the workshop of J. W. Fiske & Co. and 18¼" x 25", remains in good condition and sold on Bidsquare for $8750 (est. $1500/2500).

A bright spot for brown furniture. A phone bidder and a bidder in the salesroom wanted this Pennsylvania Chippendale mahogany drop-leaf dining table, circa 1770, with ball-and-claw feet. The 28" x 18" x 42½" table sold on the phone for $3660 (est. $1000/2000).

This New England painted pine blanket chest from the early 19th century, retaining an old surface, 34¼" x 42", sold online for $2000 (est. $800/1200). It is deep blue.

☞

This Schwenkfelder ink and watercolor fraktur vorschrift by Susanna Heebner (Montgomery County, Pennsylvania 1750-1818), dated 1807, 8" x 13¼", descended in the family and sold to dealer Philip Bradley for $6710 (est. $2000/4000).

This is a Virginia Record Book Artist fraktur for Mary Magdalene / Berkheimer, who "was born on ye 6th Day of July /...1804," together with its original opposing page with three birds perched on a vibrant floral tree. The pages, each 7½" x 6⅛", sold for $4148 (est. $2000/4000).

This circa 1800 Pennsylvania Federal walnut tall chest with three over five drawers, flanked by pilasters with whimsical, inlaid floral vines and barber pole edges, 66" x 42", sold for $5612 (est. $3000/5000). It had been offered before with a higher estimate and failed to sell.

Bearing the family names of Garling and Myers, this 83" x 68" Schoolhouse friendship quilt, early 20th century, sold online for $1500 (est. $800/1200) in a weak quilt market that saw most quilts selling under estimates.

If something is southern or has a Titus Geesey provenance, it brings a premium. This walnut server, probably Virginia, circa 1770, 37" x 34" x 21", has its original engraved brasses. It has yellow pine and cedar secondary woods and a slender patch above the lock, and its foot appliqués appear to be original. Overall in very good original condition, it sold on the phone for $14,640 (est. $5000/10,000).

This Sheraton mahogany sideboard is inscribed "James McDowell / Cabinet Maker / Smyrna, Delaware / May 8th, 1816" and is 40" x 57½". It sold on the phone for $4000 (est. $1000/1500). Signed furniture brings a premium.

This Pennsylvania walnut two-part Dutch cupboard, circa 1790, with a boldly molded cornice and base, raised-panel doors, and original rattail hinges, 88" x 65½", from a private collection in Douglassville, Pennsylvania, had been bought from dealer Harry Hartman of Marietta, Pennsylvania. It sold for $10,370 (est. $8000/ $12,000) to dealer Greg Kramer of Robesonia, Pennsylvania.

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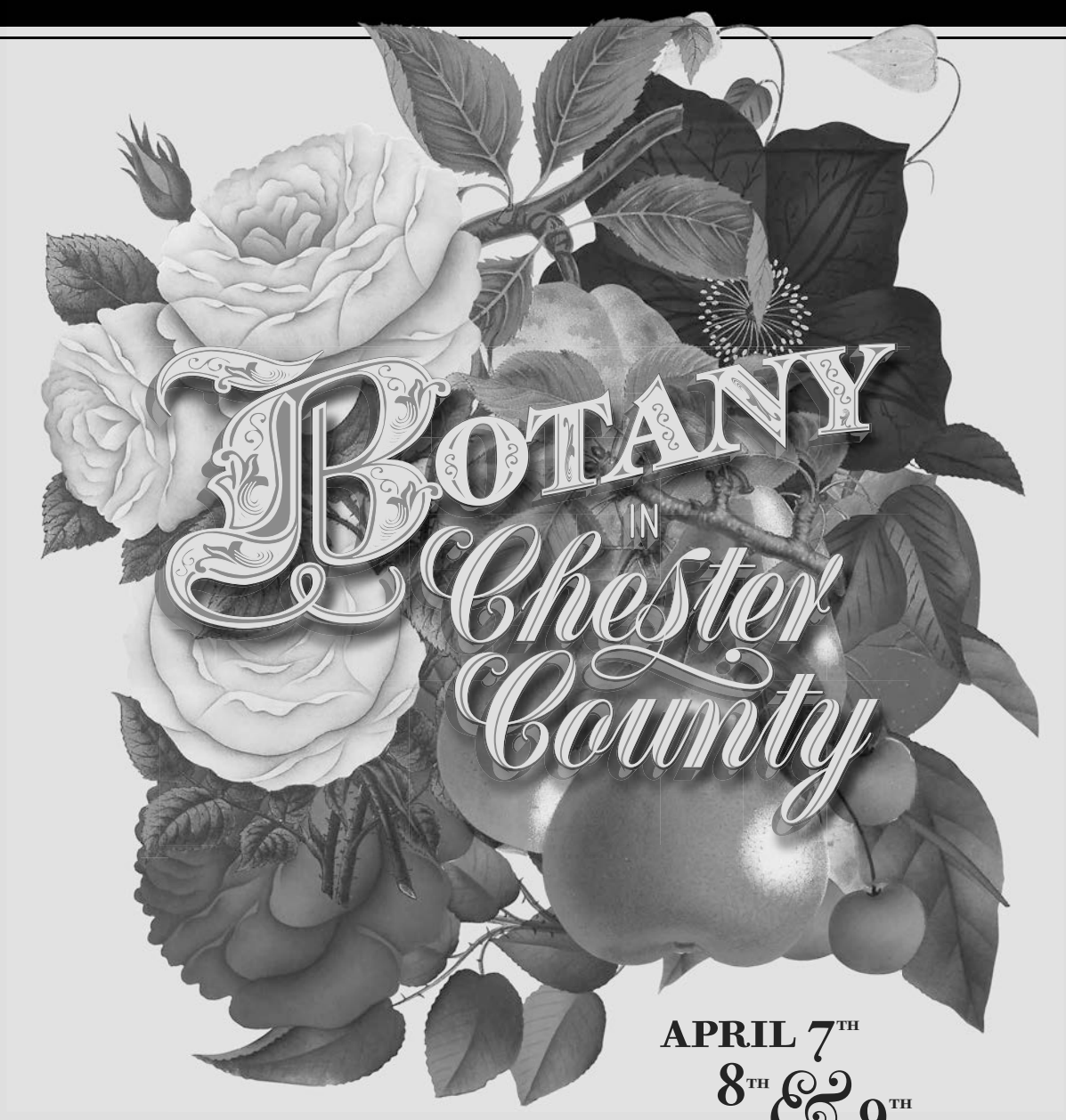

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A Lancaster County, PA Walnut Schrank of exceptional small size, attributed to Johannes Bachman of Pequea Township, Circa 1803.

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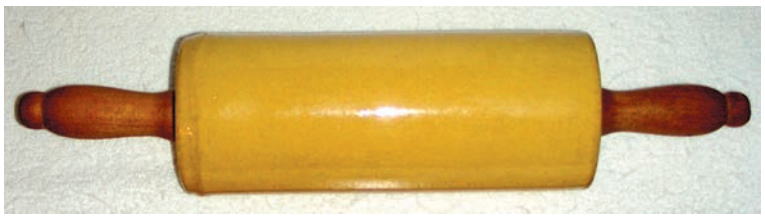
Pratt Decorated English Puppy Dog on a **Pillow Snuff/Pill Box** w/ ceramic screw lid, c. 1810-1820. Pillow is 1 ¾" x 1 ½" and overall height is about 2". Lid (which is on the bottom in the photo) is decorated with flowers and leaves.

Sophia Heywood's **Needlework Family Register**, c. 1833, Winchendon, MA. Silk on Linen w/Extremely elaborate floral border. Sophia was the daughter of Rial Heywood and Betsy Palmer, and although I have not been able to find it, there is probably a connection to the Heywood-Wakefield Furniture Company of Gardner, MA. 18 ½" x 15 ¼" (sight) in a contemporary frame.

West Pelham Antiques



Yellowware rolling pin with turned maple handles, 15" from handle to handle; drum is about 3" in diameter. About as nice an example as you will find!

Harriet Augusta Sibley's needlework sampler, Barre, Massachusetts, 1826, with two houses, 17" x 16½" (sight), 18½" x 18" (frame). Harriet was the daughter of Samuel Sibley and Rebecca Holden. She married Samuel L. Hunt in 1837, and they had three children.

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Dazzling, colorful geometric hooked rug, 28" high x 40" wide, American, circa 1900. For more pictures, please visit our website under Textiles & Samplers.

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Hudson, Ohio

Hudson Antique Show Provides Fresh Start to 2017

by Susan Emerson Nutter

It takes a brave soul to host any kind of event in northeast Ohio in January, let alone an antiques show. Dealers do not want to drive for miles cross country on ice or through snowdrifts with their precious cargo. There is no joy in loading and unloading merchandise in buffeting winds and pelting precipitation and then repeating the process

If the goal was to impress, the dealers did not disappoint.

to head home. Even die-hard would-be buyers will not show up in a blizzard or ice storm—both common occurrences in Ohio in January.

But if snow and ice are absent from the forecast, having the opportunity to get out and sell or get out and buy in January is mentally uplifting. When the items being offered are first-rate Americana, from the smallest pewter spoon to towering cabinetry, well, it doesn't get any better.

The 45th annual Hudson Antique Show, held Saturday and Sunday, January 7 and 8, at the Clarion Hotel right outside of Hudson, Ohio, enjoyed a "perfect storm," because there was no storm either day. Instead, sunny skies and clear roads made it so easy that travel was enjoyed by all.

Show manager Steve Sherhag hosts a beautiful event. This year he brought together 52 of the finest Americana dealers from the Northeast and the Midwest. Sherhag suggests that dealers save pieces to debut at this January show, and many do, bringing a fresh start feeling to the new antiquing year.

Though the high temps for the day never got out of the teens, the cold was not a factor. Thirty minutes after the 10 a.m. opening on Saturday, the show was packed with people, with more flowing in by the minute. My 30-year-old son met me at the show—this is a kid who attended his first antiques show in a baby backpack, so he's seen many—and he was impressed with the outpouring of interest. Better yet, there was so much great stuff that even with items being carted home, the show still had a full feeling as Saturday's opening was winding down.

If the goal was to impress, the dealers did not disappoint. Booths were filled with wonderful items, and the variety of pieces offered was staggering, making it so that several hours were needed to see it all.

The booth put together by Stephen-Douglas Antiques, Rockingham, Vermont, and Walpole, New Hampshire, contained a fantastic New England pine and maple refectory table tagged $12,500. The 1725-50 table was 27" high x 6' long, had breadboard ends, and was in original condition.

Dana Tillou of Buffalo, New York, featured an oil on canvas by Edmund C. Coates (1816-1871), *View of the Hudson from Fort Putnam*, priced at $4600, as well as an 18th-century cherry Chippendale chest with reeded half columns, line inlay on the front of the four graduated drawers, and ogee feet. It was tagged $2200. Other items in Tillou's space included a New York Empire gilded mirror attributed to Isaac

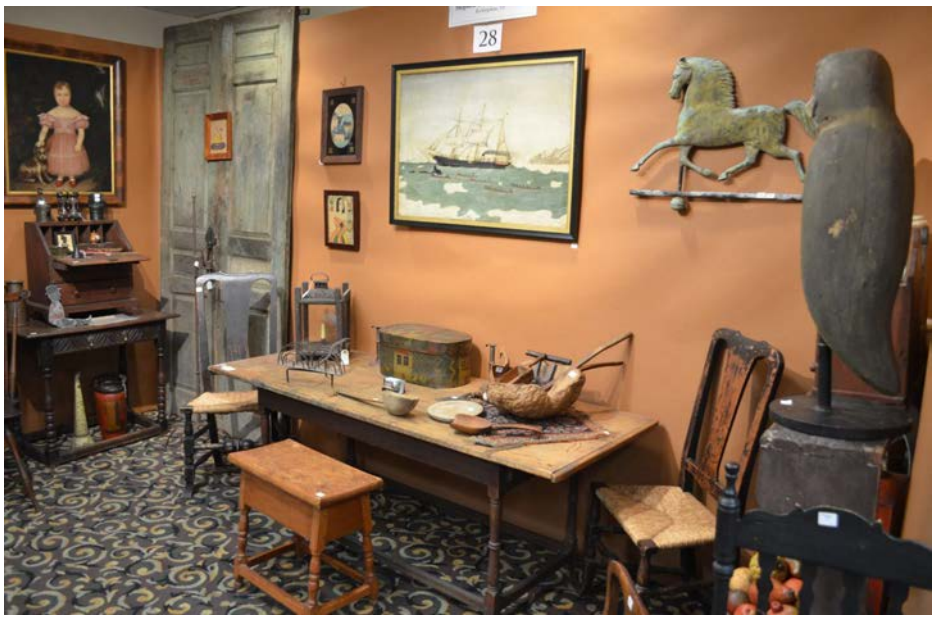
Dana Tillou of Dana Tillou Fine Arts, Buffalo, New York, stands by the Edmund C. Coates (1816-1871) oil on canvas *View of the Hudson from Fort Putnam*, priced at $4600. It hangs above a circa 1780 cherry Chippendale chest offered for $2200.

Lisa S. McAllister stands with some of her pleasing wares. Found in a store window in Pennsylvania, the "Hutton's For Pork" advertising figure has lines and labeling on the opposite side to indicate the various cuts of pork—loin, leg, spareribs, head, and belly. The two-board-top table in blue has breadboard ends and tapered legs. It was tagged $1150. The crocheted American flag on the wall was found in York County, Pennsylvania, and was priced at $395.

This circa 1900 colorful papier-mâché figural skittles set was believed to be either French or German and was priced at $4800 by Lisa S. McAllister of Clear Spring, Maryland.

The child-size Windsor chair ($550), mini stool ($495), and hooked mat ($135) were offered by Carol Schulman American Antiques, Chesterland, Ohio.

The work of John Haley Bellamy, this walnut Masonic folding shelf, dated 1840, was priced at $3500 by Axtell Antiques and The Rookery Bookery, Deposit, New York.



The booth of Stephen Corrigan and Douglas Jackman of Stephen-Douglas Antiques, Rockingham, Vermont, and Walpole, New Hampshire, was filled with great stuff including (far left) a set of 8' tall Connecticut River valley doors priced at $2500 for the pair. The child's or miniature cherry drop-leaf desk with two drawers and cutout feet was $3500. The portrait of a child in pink with her dog, thought to be from New York state, was tagged $5500. Centered in the booth was a 1725-50 New England pine and maple refectory table in original surface and condition with a $12,500 price tag. Above it hung a painting of ships, a Scottish work by J.T. Duncan, priced at $6800.

Platt, circa 1830, priced at $975, and a pair of Guangxu period (1875-1908) Chinese covered jars in famille rose tagged $850.

The whimsy found in the dealer space of Lisa S. McAllister of Clear Spring, Maryland, is always sure to please—so much eye candy! A favorite with many at the show was a French or German papier-mâché skittles set in the form of chickens. All the pieces could be housed in the oversize figural rooster. The complete set was priced at $4800.

Many chairs were available at this Hudson event. Several favorites were found in the dealer space of Carol Schulman of Chesterland, Ohio. A 19th-century child's Windsor was priced at $550, while a circa 1780 Windsor of Pennsylvania origin was $1200.

A pair of New Lebanon Shaker chairs was priced at $2200 in the booth of B.C. White Antiques, Wilkes-Barre, Pennsylvania. An 18th-century New England banister-back chair with delicate finials and curving arms was priced at $1695 by Scherre Mumpower of Troy, Ohio. Dan Freeburg Antiques, Wilcox, Pennsylvania, had a lovely set of four Pennsylvania country Sheraton chairs with half-spindle backs and great paint, tagged $595.

Unusual or possibly unique items are a mainstay at most antiques shows, and the Hudson Antique Show was no different. "I've never seen another one," Mike Christy of Comet Lake Antiques, Clinton, Ohio, said about the oak or chestnut baby tender he offered for $395. The ends, sides, and interior panel were all made of single wide boards. Two wooden slats per side created the bassinet effect.

Carved out of walnut by John Haley Bellamy, a Freemasonry folding shelf featuring numerous Masonic symbols could be purchased for $3500 from Axtell Antiques and The Rookery Bookery, Deposit, New York.

And then there was the broom maker. Found at a farm sale in Elizabethtown, Pennsylvania, this interesting contraption was made of beaded wood and hand-forged hardware. Wearing its old red paint, the broom maker was priced at $575 by Graybill's Antiques & Folk Art, East Waterford, Pennsylvania.

Sure, they can be found, but the circa 1890 boneshaker velocipede with a 48" diameter front wheel from Thomas Brown Antiques, Canonsburg, Pennsylvania, was from Ohio and retained its original surface. It was a beauty, and it was priced at $7500.

"I heard from many dealers and shoppers that this was the best the show has ever looked, which was very encouraging," Sherhag stated. And though the number of attendees was strong on Saturday, the gate on Sunday was a bit off.

"The show was a full weekend earlier this year since January first fell on a Sunday, which I'm sure had something to do with it," Sherhag explained. The show traditionally is held the second weekend in January.

Sherhag also pointed to the political climate with the inauguration a few weeks away. "I had the feeling lots of people were not spending money right now but were waiting to see what would unfold politically."

With that said, "There were some dealers that had a phenomenal show and just as many that did not, which is not uncommon," Sherhag stated. "Still, I want all my dealers to do well, but it is hard to predict. I think the dealers that had a good show were diligent in researching what buyers tend to look for at this venue, and they brought items priced across a wide range.

"Smalls were popular across the board. Two major paintings sold, as did folk art, but very little furniture walked out," Sherhag explained. "I was pleased with the show, but I always want it to be better, for the sellers and the buyers. My goal is to keep the integrity of the show at a high level, to set it apart from others, and that's what I plan to continue to do."

For more information, contact Steve Sherhag at (330) 207-2196 or go to the website (www.hudsonantiqueshow.com).

Carol Schulman stands behind a circa 1780 Pennsylvania Windsor that was priced at $1200. The early basket and its contents on the seat of the chair were priced at $385. The painted stool next to the Windsor was priced at $325, and the 18th-century lighting fixture with a heat shield could be had for $1100.

The 12 double-pinwheel punched tins made this pie safe ($1425) very attractive. It was offered by Comet Lake Antiques. The kneeling bench on top was $195; the top wooden boat hull was $295, while the example below it was priced at $295. The tiny chair with the decorated back hanging on the wall was affordable at $50.

B.C. White Antiques, Wilkes-Barre, Pennsylvania, knew how to catch the attention of shoppers by making this President's Wreath quilt a backdrop. The circa 1860 textile was found in Sunbury, Pennsylvania. The pair of New Lebanon Shaker chairs was $2200; the lovely Shaker basket, $875; the one-drawer stand with nicely turned legs, $975; an oval Shaker box, $1675; and a large squirrel windmill weight, $1650.

Mike Christy of Comet Lake Antiques, Clinton, Ohio, always has fun stories to tell. His booth never disappoints, but I think even he was surprised by the attention that this baby tender ($395) was receiving. The same thing was going on with a simple cutout fish coat rack (not shown) in old blue paint with three pegs for hanging coats, which had sold. Christy stated, "I could have sold that three more times, and the show has only been open an hour."

Ponzi's Antiques, Trumansburg, New York, offered this salmon and black paint-decorated blanket box with molding on the top and base. It was tagged $2295.

Found at a farm sale in Elizabethtown, Pennsylvania, and signed "DT" by the maker, this wooden broom-making machine wears old red paint and was priced at $575. The funky wood carnival game of an angry-looking clown with a gaping mouth was tagged $395. These items were offered by Graybill's Antiques & Folk Art, East Waterford, Pennsylvania.

Axtell Antiques and The Rookery Bookery, Deposit, New York, featured this colorful circa 1850 hearth rug from Kingston, New York. Hooked on a linen foundation, the 3' x 5' rug was priced at $5500. A highly carved Masonic cane hangs beneath the rug. Included in the carvings are various Masonic symbols such as an hourglass as well as the date "1879." The cane was tagged $3950. At right is a collection of five measures from New York state, with the smallest being a quarter pint and the largest a gallon. The set was priced at $250. The blue-painted flour bin with a sugar drawer, the work of Jacob Kurtz (whose name is printed boldly several times on the inside of the lid), was $3800. We loved its turned feet.

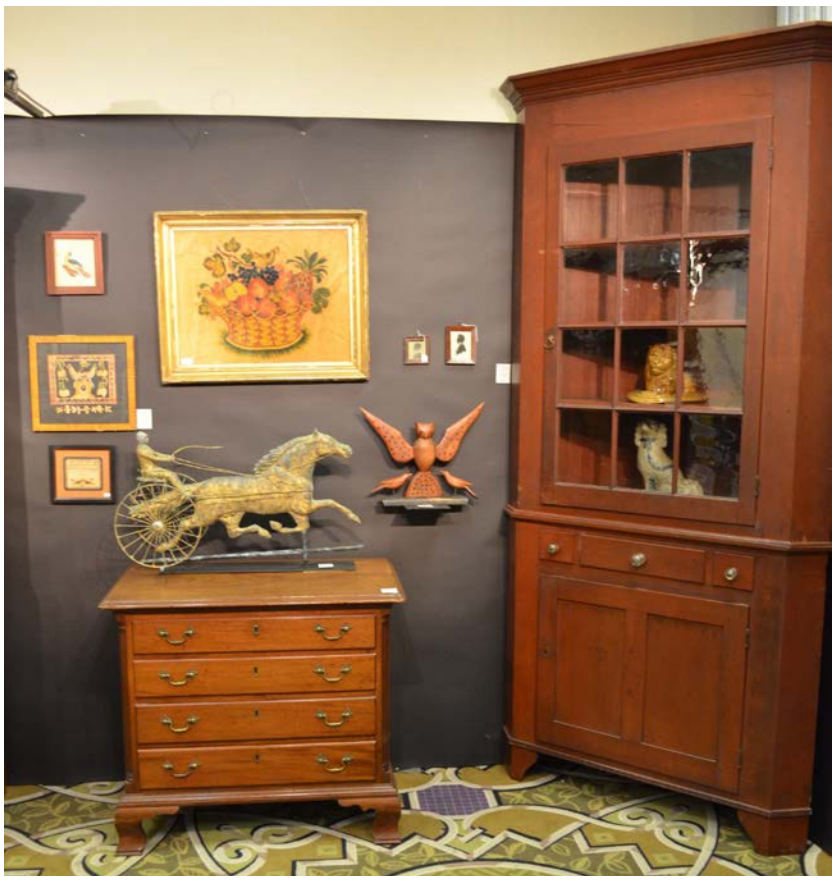
The child's highboy in the dealer space of Steven F. Still of Manheim, Pennsylvania, has lovely dovetailing and was priced at $2350. He also had a set of six paint-decorated chairs (tops of two partially seen lower left) signed "Daniel Mershon / Fine and Fancy Windsor Chair Manufacturer / 61 No. Front St. Philadelphia." The set was tagged $685. A courtship watercolor by Samuel Kedey, dated March 2, 1830, was probably created to woo Eleanor Yates, whom he married on November 4, 1830. Kedey was from Ireland, taught school in Wheeling, West Virginia, and moved to Illinois in the 1840s with his wife. The watercolor was priced at $1950. The full-body fish weathervane was tagged $1750, as was the miniature four-drawer comb-painted chest.

The booth of Dennis Raleigh Antiques & Folk Art, Wiscasset, Maine, and Phyllis Sommer of Pumpkin Patch Antiques, Searsport, Maine, had a sculptural feel with the number of weathervanes, trade signs, and decoys on display. The early 20th-century copper prancing horse weathervane with a cropped tail was $4500. The striding Black Hawk weathervane attributed to Harris & Son, Boston, Massachusetts, was tagged $5500, while the zinc horse-head trade sign for a butcher shop was tagged $2400. The dated 1902 28" diameter breadboard in its original blue paint was a winner at $795, and the apothecary chest with dovetailed case and drawers was priced at $3900.

☞

The sweet tavern table at left, with delicate legs, had found a new home, but there was plenty left to entice in the booth of Scherre Mumpower of Troy, Ohio. Want instant relatives? The pair of portraits could be had for $1595. The 18th-century New England banister-back chair was priced at $1695, while the 18th-century New England blanket chest with a paneled front and straight legs was tagged $695. The decorative bride's box on top was priced at $925.

As if in conversation, this pair of sewer tile eagles was found in the booth of Greg Kramer of Robesonia, Pennsylvania. Large in size, the pair was priced at $7500. They were presented on a paint-decorated Sheraton sideboard tagged $1950, and the doll-size settee with a spindle back was wearing a $1250 price tag.



The quality of items offered by Chuck White Antiques, Warwick, New York, never disappoints. The 18th-century Pennsylvania Chippendale walnut four-drawer chest with fluted quarter columns has a restored base and was priced at $4900. Attributed to Harris, the horse, driver, and sulky weathervane on top of the chest was $4800, as was the two-piece red-painted corner cupboard from Lancaster, Pennsylvania. The carved wood owl and bird group (left of the cupboard), attributed to Albert Zahn (1864-1953) of Door County, Wisconsin, was tagged $1800.

Dan Freeburg Antiques, Wilcox, Pennsylvania, used color and texture to bring buyers into his booth. The 19th-century wooden barber pole wearing old paint was priced at $575. The Amish Tumbling Blocks crib quilt (32" x 56") was tagged $250. The 19th-century weathered plank barn door was found in Pennsylvania and was priced to sell at $135. Items on top of the dry sink in electric blue paint ($2400) included a circa 1775 white flint flip glass, hand-blown and decorated, from the Manheim, Pennsylvania, glass house of Henry William Stiegel ($595) and two 1870-80 New York state two-gallon jugs. The one with a chip was $195; the other chip-free example was priced at $210.

There was much to see in the booth of Ponzi's Antiques, Trumansburg, New York. At front was a great New England country paint-decorated dressing table featuring black striping and a scroll-cut backsplash. The 1800 to 1840s piece was priced at $695. At left was a two-piece stepback cupboard with a molded cornice, a pie shelf, and 12 panes of glass in its upper doors with three drawers and two doors below. It was tagged $3850. The red and black paint-decorated apothecary boasts 30 drawers and was $2495. Over the apothecary hung an oil on canvas Hudson River scene that seems to glow with color. Depicting two deer drinking at a river's edge with mountains as the backdrop, this work was priced at $1195. Two wrought-iron pendant candleholder trammels hang to the right of the apothecary. The larger one is 1740-80 and was tagged $985. A Federal tiger maple two-drawer worktable with great-looking legs and a wonderful shelf underneath was priced at $1695.

Taking up one side of Graybill's Antiques & Folk Art's booth were a 15-drawer apothecary chest ($1850); an early Pennsylvania hooked rug signed "EL" ($2850); and an interesting whirligig ($1650) that features robbers that peek out of windows, the door, and chimney when the wind blows. Thankfully there is a police officer at the ready to arrest them.

This mid-19th-century pin-top Pennsylvania farm table with two drawers and great legs is beautifully balanced. It was priced at $995 by Dan Freeburg Antiques. The set of four paint-decorated Pennsylvania country Sheraton chairs with half-spindle backs was tagged $595.

Thomas Brown of Canonsburg, Pennsylvania, showed this circa 1890 boneshaker velocipede found in Ohio, priced at $7500. With a 48" front wheel, this two-wheeler retains its original surface.

With a top diameter of 48" (the same diameter as the boneshaker wheel shown left), this circa 1790 New England hutch table commanded attention. Made of mixed woods and having an older finish, it was priced at $2850 by Thomas Brown Antiques. On top of the table is a miniature oak desk that was found in England. Having ball feet and a hidden lock, this mini desk was tagged $1975.

Rush Antiques, Rochester, Michigan, was asking $4750 for this circa 1750 George II settee. The four-seater in original black paint has a crest rail that was carved from only one piece of wood.

Pratt's Antiques, Victor, New York, had this intricately worked embroidered homespun blanket, 96" x 73", priced at $1975. And check out the Pennsylvania folk art birdhouse! The blue house with red trim and with three gables and a front porch was a showpiece. The house could be had for $2150.

Missouri Plain Folk, Sikeston, Missouri, always presents a graphically pleasing display. The combination of the large finial found in New Jersey ($1450), the punched-tin panel ($695), and barrel lids ($195 each) was eye-catching, drawing patrons in to examine everything the dealer had to offer.

So much fun stuff, and this was just one wall of the dealer space of Thomas Brown Antiques. The circa 1820 mahogany shelf clock by M. Leavenworth, Connecticut, in original condition with a 30-hour movement, was $1650. The 31" high x 68" long x 20" deep dry sink ($3850) from Pennsylvania in its original red finish is made of cherry. The 36" high x 68" long mid-19th-century architectural window ($2800) was from Pennsylvania. And another Keystone State item, the circa 1830 "S Beck" long rifle, was priced at $1850.

Southern Folk Pottery Collectors Society, Bennett, North Carolina

Southern Folk Pottery Sale

by Marty Steiner
Photos courtesy Southern Folk Pottery Collectors Society

Approximately twice a year the Southern Folk Pottery Collectors Society (SFPCS) sends out a publication about southern history and geography in the form of a spiral-bound absentee pottery auction catalog. The 46th SFPCS sale, which closed on November 5, 2016, was a little larger than other SFPCS absentee sales, with over 400 lots. Two things that always set these auctions apart from others are the number of authentic older, historic, and iconic pieces offered and the amount of detail describing and providing provenance and context for each piece. There is always a wealth of reference material identified that is relevant to each example offered.

With an emphasis on the study and research into the history, techniques, and technology of southern pottery, this sale featured items from the Howard A. Smith study library collection. Smith is widely known for his essential *Index of Southern Potters* (1982), a 222-page listing of three centuries of potters, by states, with extensive biographical material on each. Smith visited each of the potters still living at the time to develop his information. This publication has served decades of collectors and historians with information such as the potter's process, glazes, and other details. It is the basic and essential reference to southern pottery.

The average collector looks for interesting, curious, unusual, or mainstream items at fair prices.

Fifty-three lots of books and photographs from Smith's study collection, each with two to seven items, were offered. In addition to the value of their contents, these items from Smith's personal library are a link to this notable individual. Every book lot included a copy of Smith's landmark *Index of Southern Potters*. The Smith lots sold for prices ranging from just $22 (the minimum stated bid for those lots) for a group of three books and for another three-book lot that featured Michael Cardew's *Pioneer Pottery* to a high of $247.50 for three books focusing on Texas pottery. (All prices include the 10% buyer's premium.) Many of these book lots included unique unpublished studies.

As always, the sale items were organized alphabetically by state and grouped by special potting areas within the state. South Carolina, North Carolina, and Georgia provided the bulk of the lots, but there were contributions from nearly every southern state.

Among the six Alabama offerings was an unusual, rarely seen form. Although face jugs and pitchers of many styles and from diverse sources are seen, only four open-top face planters are known. One of them attributed to the Norman Smith shop exceeded its estimate and sold for $3080.

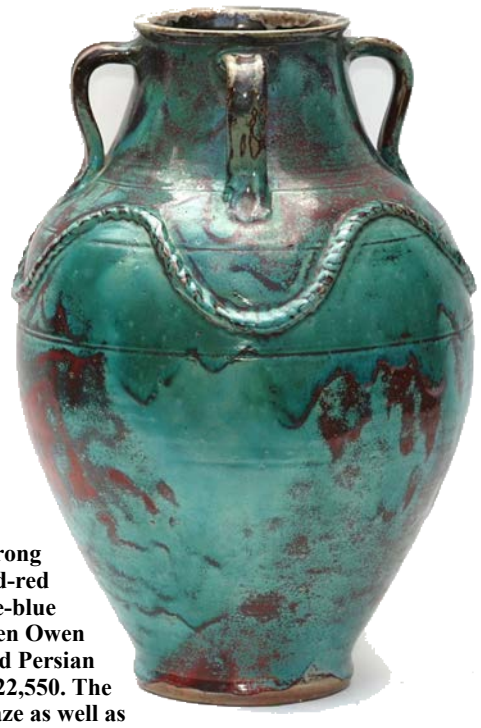
Two early Georgia production areas were Washington and Crawford Counties. A bulbous Washington County two-handled storage jar reached $385. Two Crawford County pots included a late 19th-century Columbus Becham two-handled beehive jug at $1650 and a first-ever-seen signed single-handled jug by Henry Averett, third quarter of the 19th century, signed "AH," that reached only $522.50.

At $28,600, a pot by the enslaved potter Dave won top honors again. It has an unusual "Mister Miles" signature rather than the usual "LM" markings and was perhaps a commemorative piece as it also bears a date, "October 15 – 1849." This five-gallon storage jar with two lug handles was described in the catalog as a jardinière because of its upper rounding.

The other pot by Dave in this sale was signed and dated vertically "Dave Decm 21 – 1859." This vertical signature coupled with a scarce mottled alkaline glaze rather than his usual slick, glossy, smooth finish made this an unusual example. Its price was somewhat disappointing at only $14,300, well below the low estimate of $20,000.

Ben Owen I, who worked at the Jugtown Pottery in the Jacques and Julianna Busbee era of the 1930s, produced Oriental and

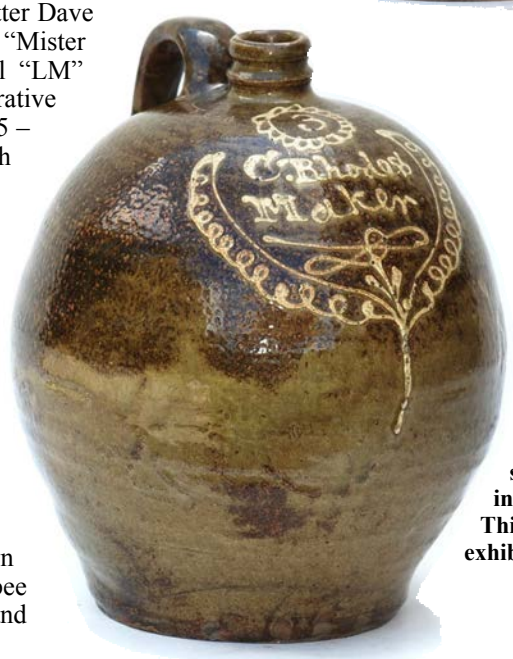
Any pot by the renowned enslaved potter known as Dave the Slave is rare and valuable. Examples with verse top the charts, with most bearing the "LM" mark of Lewis Miles, Dave's owner. This example, typical in form, handles, and every other aspect of a Dave pot, is signed "Mister. Miles Dave" for some unknown reason. It was the sale's top lot at $28,600, somewhat below its $30,000/40,000 estimate.



Exhibiting strong Chinese blood-red and turquoise-blue glazes, this Ben Owen I four-handled Persian jar sold for $22,550. The shape and glaze as well as the "JUGTOWN WARE" signature suggest that it dates to the 1930s or early 1940s.

Most redware seen in the SFPCS sales is from North Carolina, primarily from the Salem area, and frequently produced by the potters of that area who descended from German immigrants. Many of the examples are decorated with colored slip under a red lead glaze. Attributed to Solomon Loy in the 1840s or 1850s, this plate decorated in three colors drew heavy bidding and reached $19,800.

With professional rim restoration, this dated Dave storage jar features an unusual glaze. Signed "Dave Decm 21 – 1859 LM X," it sold for a respectable $14,300.



A scarce, somewhat bloated-looking one-handled jug signed "C Rhodes Maker" in kaolin slip sold for $14,850. This example has an extensive exhibition history.

The SFPCS catalog said that additional research needs to be done about the origin and maker of this particularly early (circa 1820) Edgefield, South Carolina, single-handled jug that brought $3850.

Persian forms with what are referred to as Chinese glazes, frequently blood reds, blues, greens, and turquoise. Vivid reds and blues appeared together on a four-handled Persian jar with a draped rope decoration around the shoulder that brought a strong $22,550. With the early 1930s impressed mark of an encircled jug, an Oriental ornamental two-handled jar by Ben Owen had white clay slip that was blended with salt glaze. The result was a $4730 sale.

Four lots of redware, all from an area known for its potters of German descent, included three from the Solomon Loy family of Burlington, Alamance County, North Carolina. Two of these featured multicolor lead-glaze decoration, including at $19,800 a deep plate, 11" diameter, with bottom decoration and two bands of side and rim decoration in three colors. A small pitcher, perhaps pint size, with encircling horizontal decoration below the handle and vertical decorative lines above reached $8800 in spite of old spout and rim damage.

Likely from the same area as the redware was one of the mystery lots in this sale, a lidded two-handled sugar jar. Nearly doubling its high estimate, this vessel reached $14,300. The puzzle begins with a form that is sometimes found in Alamance County, North Carolina, and with a glaze that is indigenous to England. The clay slip appears to be from the mid-Atlantic area and the glaze application similar to that of Bennington, Vermont, work. This piece had been broken but had been professionally restored, no doubt because of its rarity.

Kaolin slip decoration is an entirely distinct segment of the Edgefield, South Carolina, potting heritage. This decoration frequently includes dates and signatures along with swags, flowers, and other images. With significant professional repair, a circa 1850 three-gallon one-handled jug by Collin Rhodes, signed “C. Rhodes Maker,” brought $14,850. This jug has a significant publishing and exhibition history.

The work of Isaac Lefevers is seldom seen. He produced a small quantity after an apprenticeship under Daniel Seagle, and his production ended in 1862 when he enlisted in the Confederate army. He died in 1864. A rotund ovoid two-lug-handled storage jar by Lefevers bearing a crisp incised “I – L” mark on one handle top sold for $9075, well over expectations.

Many of the earliest examples in this sale, as in all SFPCS sales, are basic utilitarian forms such as storage jars. Handles are provided that are practical for moving filled and heavy vessels, not as ornaments to exhibit a potter’s skills. Capacities, expressed in gallons, are also for practical purposes. An 1850s-60s Daniel Seagle ten-gallon jar was clearly marked with “10” on one lug handle and “DS” on the other. It is remarkable that only a small chip under one handle had occurred over its many years of use. Exceeding estimates, it sold for $8800.

Storage crocks in general are squatter in form than storage jars. This sale featured a salt-glazed stoneware crock with two lug handles, impressed “J – W CARPENTER WILES NC,” that brought a strong $3960.

In cataloging the sale, the SFPCS researches its records to determine scarcity of a particular marking, signature, decoration, or other detail. In the case of a slave-made early Landrum family jug in this sale, an impressed “Y” mark at the base appears to be the first seen. The flared base, extreme bulbous shape, and oatmeal-color alkaline glaze lead one to date the one-handled jug to around 1820. It met the catalog high estimate at $3850.

History and pottery converge in a somewhat unusual pottery medicine bottle, impressed “J. Gibbs,” almost 6" tall, formed of dark brown clay and glazed with an iron clay slip. Jasper Gibbs was a medical doctor but also an investor in the Pottersville Manufactory and subsequent potteries from 1838 to 1843 in the Edgefield area. The bottle is the first such piece known, and it nearly tripled its estimate when it sold for $3520.

Salt-glazed pots are an entire universe unto themselves. As does redware, salt-glazed pottery has a Germanic and European origin, and many of these objects originated in the western North Carolina and Salem areas. With a crisp, nearly stencil-like precision, the “E.J.V. Craven” signature impressed on the shoulder of a 9" tall one-handled salt-glazed stoneware jug led to a strong $3410 price.

Another salt-glazed stoneware jug, considerably larger at over 14" tall, nearly doubled its high estimate at $3410. This example by Himer Jacob Fox features finely tooled lines inscribed around the shoulder and a sharply defined spout rim. This jug was impressed with “H FOX” and “2” for the two-gallon capacity.

This sale catalog included a significant description of South Carolina potter Thomas M. Chandler by Howard Smith. Chandler worked from 1837 until the early 1850s, primarily in the Edgefield area. Many of Chandler’s pots are attributed based on shards that have been recovered at his known pottery sites. Featuring a very dark olive alkaline glaze with kaolin slip chain decoration surrounding the “2” gallon capacity mark, a one-handled jug attributed to Chandler fetched $3300.

While headlines report the top items based on high or record sales prices, the average collector looks for interesting, curious, unusual, or mainstream items at fair prices. The SFPCS sales are filled with these items. In fact, 110 lots of the 425 sold for under $100, 63 sold for between $100 and $200, and 99 for between $200 and $500. That’s more than half the lots for $500 or less.

Look for the first SFPCS sale of 2017 sometime around May, and expect a well-documented and well-illustrated spiral-bound catalog with extensive descriptions and references. For information about its absentee auctions and other SFPCS events visit the website (www.southernfolkpotterysociety.com) or call (336) 581-4246.

North Carolina salt-glazed pots are not widely seen in most pottery sales. They represent the German influence and craftsmen found in specific communities in Pennsylvania and North Carolina. This example reached $3960.

Redware is scarce because of its fragility and intended everyday use. This small (6½" tall) decorated table pitcher, attributed to Solomon Loy, 1830-50, bears a variety of slip decorative patterns. It sold for $8800.

This outstanding early Daniel Seagle storage jar with two lug handles, signed “DS” and marked with the capacity “10,” brought $8800.

This 1930s curious combination of an Oriental form with Germanic salt glaze bears the Jugtown Pottery marking and is a work by Ben Owen I. It sold for $4730.

Every once in a while a mystery pot shows up. This two-handled sugar jar is just such an object. It is in a form that is sometimes found in Alamance County, North Carolina, and has a glaze that is indigenous to England. The clay slip appears to be from the mid-Atlantic area, and the glaze application is similar to that of Bennington, Vermont, work. At $14,300 it more than doubled its “best guess” catalog estimate. It had been broken but had been professionally restored.

Christie's, New York City

The Altmayer Sale

by Clayton Pennington
Photos courtesy Christie's

After the final tally was counted, it was clear that the family and estate representatives of the late Jay P. and Nan Altmayer had made a tough but profitable decision. They had turned down an offer of $4 million cash for the contents of Palmetto Hall, the Altmayers' antebellum home in Mobile, Alabama, opting to sell the contents at auction instead. It was a good call; the single-owner catalog sale at Christie's on January 19 totaled $5,364,625 (includes buyers' premiums).

"They assembled probably the best collection of Louisiana landscapes, Gulf Coast, and Deep South pictures in private hands at that time."

The total was actually higher. Three paintings with an Altmayer provenance were sold in the various-owners sale the next day, a sales tactic Christie's sometimes employs. Rembrandt Peale's portrait of George Washington brought $235,500 (est. $150,000/250,000); a painting of George Washington at Dorchester Heights after John Trumbull sold for $21,250 (est. $3000/5000); and *The H.M.S. "Macedonian" surrendering to the U.S.S. "United States" commanded by Captain Stephen Decatur* after Thomas Birch brought $11,250 (est. $2000/3000). Those three pictures added $268,000, making the total $5,632,625.

The $4 million offer had come in June 2016 from Robert C. Hicklin Jr., a Charleston, South Carolina, dealer who calls his business Charleston Renaissance Gallery. Hicklin had known the Altmayers since 1978 and was familiar with their collection. He was good friends with the Altmayers and had spent many nights at Palmetto Hall.

Hicklin was a major player at the sale, buying many lots and underbidding others. In addition, he had advised several collectors who bid for themselves.

"I made a $4 million cash offer last June and was turned down. My offer was contingent on nothing. No guarantees of provenance. No guarantees of authenticity. No guarantees of condition. Just as-is, where-is. Take my money, and let me bring my truck," said Hicklin.

Hicklin had bought from the family before. "There were two collections. The one that was at Palmetto Hall, which was the residence, and the other was at 75 St. Michael Street, which was the family business headquarters. I bought 78 or 79 paintings when the estate was settled. Some of those were some of the greatest southern paintings I've ever owned. Ever. And they are now in some major collections," said Hicklin.

"Because I had worked with the trust department at the bank with the acquisition of the 78 or 79 paintings in the family office, I had a very good rapport with the trust department—and the family—but they elected to go to Christie's," said Hicklin, who added that as far as he knew the choice for dispersal came down to him or Christie's—no other auction house was considered or made an offer.

"The estate gambled that they would do better than the offer, and I think they won. I think they came out ahead. I'm not embarrassed by my offer. Given the passage of time—and the time value of capital—it was a legitimate offer," he said.

"We were really good friends. I learned a lot from them about what made paintings interesting to them. How can you beat that? There are people who collect paintings because they're pretty. There are people who collect paintings for whatever reason, but Jay Altmayer was all about history, people, and waving the flag. I think that pretty well informed his collecting interest in paintings," Hicklin said.

"They assembled probably the best collection of Louisiana landscapes, Gulf Coast, and Deep South pictures in private hands at that time," he added. "It's perhaps the last great collection of southern paintings in private hands that is not headed to an institution.... The Altmayer sale is the end of an era."

The sale was led by Richard Clague's *North Shore of Lake Pontchartrain at Mandeville*, a 36⅛" x 60¼" oil on canvas. Estimated at $120,000/180,000, it sold for $1,627,500 to Amanda Winstead, an appraiser, broker, and consultant specializing in paintings from the South, bidding for a client. She was underbid by a private collector. It was the only million-dollar lot sold during Americana Week in New York City.

"It's his masterpiece," said Winstead. "Nothing else even comes close." Ex-Berry-Hill Galleries, the painting once hung at the entrance of the Oval Office during Jimmy Carter's presidency. According to Hicklin, the Clague hung in the ballroom of Palmetto Hall. "It commanded the room," he said. Altmayer had told people he bought the Clague for $10,000 in 1968 from Berry-Hill Galleries.

Altmayer, who died in 1999, was a developer, philanthropist, and art collector. His wife, Nan, an ex-model, died in April 2016.

The strength of the sale was the paintings, many of which had been off the market for years. Hermann Herzog's *Southern Hardwood Swamp Scene*, a 22" x 26" oil on canvas, sold for $487,500 (est. $60,000/80,000) to Hicklin, bidding for a client. James Henry Beard's portrait of Zachary Taylor, oil on canvas, 49" x 38¾", sold for $187,500 (est. $5000/10,000); Samuel King's *George Washington at Bunker Hill*, oil on canvas,

Amanda Winstead, an appraiser, broker, and consultant specializing in paintings from the South, paid $1,627,500 for *North Shore of Lake Pontchartrain at Mandeville* by Richard Clague (1821-1873). She was bidding for a client and was underbid by a private collector. The 36⅛" x 60¼" oil on canvas was estimated at $120,000/180,000 and was the only lot during Americana Week to crack the $1 million barrier. "It's his masterpiece," said Winstead. "Nothing else even comes close." Ex-Berry-Hill Galleries, the painting once hung at the entrance of the Oval Office during Carter's presidency.

This 30" x 24½" signed oil on canvas portrait by Louis M.D. Guillaume (1816-1892) of Irish-born Confederate Major General Patrick R. Cleburne, whom Jefferson Davis called the "Stonewall of the West," sold for $20,000 to an Internet bidder, underbid by the phone. It's the second-highest price ever paid for a Guillaume painting.

A "remarkable sideboard in an American private collection" is how H. Blairman & Sons described the circa 1815 Regency lacquered-brass-mounted and brass-inlaid rosewood, ebony, and ebonized sideboard by George Bullock (d. 1818) in a 1988 publication. Martin Levy of H. Blairman & Sons bought it for $68,750, under the $70,000/100,000 estimate. "I'm thrilled," said Levy about the marble-top sideboard, which measures 37" x 80" x 21½". Bullock began his business in London in 1812, and by 1815 he advertised as "Sculptor, 4 Tenterden Street, Hanover Square, Mona Marble and Furniture Works, Oxford Street," where he worked until his death in 1818, according to the 1986 book *Dictionary of English Furniture Makers: 1680-1840*. The sideboard once belonged to scholar and author Helena Hayward, who was a director and instructor of the Attingham Summer School. The sideboard may have been purchased from Hayward directly, as the Altmayers and Hayward were friends.

Dealer Robert M. Hicklin Jr. paid $487,500 (est. $60,000/80,000), underbid by the phone, for *Southern Hardwood Swamp Scene*, this 22" x 26" oil on canvas by Hermann Herzog (1831-1932). We couldn't find any higher prices paid for a Herzog painting. Herzog painted over 1000 canvases during his lifetime.

44" x 32½", $118,750 (est. $30,000/50,000); Joseph Rusling Meeker's *Near Bayou Lafourche*, oil on canvas, 24" x 20", $68,750 (est. $25,000/35,000); a Severin Roesen still life, oil on canvas, 30" x 40", $65,000 (est. $30,000/50,000); Charles Giroux's *St. Tammany Parish*, oil on canvas, 14" x 24", $60,000 (est. $5000/7000); James Walker's *The Battle of Chapultepec*, oil on paper laid to canvas, 14½" x 35½", $50,000 (est. $10,000/15,000); Martin Johnson Heade's *Red Rose in a Standing Vase*, oil on board, 16" x 8", $50,000 (est. $50,000/70,000); Thomas Hill's view of Glacier Peak (cataloged as *Crater Lake, Tacoma, Washington*), oil on canvas, 32½" x 48¾", $43,750 (est. $30,000/50,000); James Hamilton Shegogue's *The Zouave Que Vive*, oil on canvas, 38½" x 35½", $40,000 (est. $30,000/50,000); Nicola Marschall's portrait of General Ulysses S. Grant, oil on canvas, 27" x 22", $37,500 (est. $5000/10,000); Thomas Addison Richards's *Indian Ceremony*, oil on canvas, 21½" x 32", $37,500 (est. $20,000/30,000); Alexandre Alaux's "*City of East St. Louis*" *(Riverboat)*, oil on canvas, 22" x 27", $37,500 (est. $5000/7000); and Gilbert Gaul's *Confederate Calvary Scouts in the Wilderness*, oil on paper laid down on canvas, 25" x 30", $32,500 (est. $15,000/25,000). Looking carefully at the paintings shown in the interior photos of the home published in the catalog shows clearly that the family kept some paintings.

Five pictures by William Henry Buck (1840-1888) sold, led by *Lookout Fishing Club*, a 12" x 20" oil on canvas, executed in 1880, at $162,500 (est. $50,000/70,000). Buck's *Bay St. Louis Plantation Scene*, a 22¼" x 36" oil on canvas laid down on board, brought $106,250 (est. $70,000/100,000); *Louisiana Bayou with Deer*, an 18" x 30" oil on canvas signed and dated 1881, $81,250 (est. $25,000/35,000); *Camp on a Bayou*, oil on canvas, 15" x 20", $27,500 (est. $12,000/18,000); and *Cows in a Pasture*, oil on canvas, 9¼" x 12¾", painted in 1880, $21,250. Some felt that the Buck paintings would have done better in New Orleans, where they typically bring six-figure prices.

"If you had the opportunity to see that house—furnished as it was—you would be pretty impressed," said Hicklin. "Christie's did a good job. I commend them."

For more information, contact Christie's at (212) 636-2000 or check the website (www.christies.com).

"Nice to find something from near your hometown," said a collector who lives near Bay St. Louis, Mississippi, shortly after winning *Bay St. Louis Plantation Scene* by William Henry Buck (1840-1888). The collector paid $106,250 (est. $70,000/100,000) for this 22¼" x 36" oil on canvas laid down on board.

Thomas Hill's 32½" x 48¾" oil on canvas was originally cataloged as *Crater Lake, Tacoma, Washington*. The description was altered to possibly Glacier Peak in Washington by sale time. A phone bidder paid $43,750 (est. $30,000/50,000) for it.

The collector who underbid Clague's *North Shore of Lake Pontchartrain* was the buyer at $162,500 of William Henry Buck's *Lookout Fishing Club*, this 12" x 20" oil on canvas that was estimated at $50,000/70,000. He was underbid by the phone.

"It's the earliest life portrait of Winfield Scott," said dealer James Kochan of Wiscasset, Maine, of this 43¼" x 33¼" oil on canvas wartime portrait cataloged as in the manner of Thomas Sully (1783-1872). Kochan paid $10,625 (est. $2000/3000) for it, underbid by the phone.

James Kochan paid $27,500 for the patinated metal sculpture of *General Andrew Jackson on Horseback* after Clark Mills (1810-1883). The 23¾" x 19" x 7¾" sculpture is stamped "Patented / May 15 / 1855 Cornelius and Baxter / Philadelphia" on the base. The underbidder was Robert Hicklin Jr.

***Near Bayou Lafourche* by Joseph Rusling Meeker (1827-1887), oil on canvas, 24" x 20", signed and dated 1882, ex-Hirschl & Adler, sold for $68,750 (est. $25,000/35,000) to a phone bidder, underbid by a collector. The next lot, *Atchafalaya River Swamp* by Meeker (not shown), oil on canvas, 14" x 18", sold to another phone bidder for $21,250 (est. $15,000/25,000).**

A telephone bidder made a dramatic jump bid from $130,000 all the way to $150,000 and ended any competition for James Henry Beard's 49" x 38¾" oil on canvas portrait of Zachary Taylor. With buyer's premium, the phone buyer paid $187,500, well above the $5000/10,000 estimate. Beard (1811-1893) was born in Buffalo, New York.

Opinions varied wildly about a set of eight American Chippendale-style brass-inlaid and carved mahogany eagle shield-back decorated dining chairs (four shown). Were they centennial or earlier? All Christie's said in the catalog was "19th century." Seth Kaller, bidding for a client, paid $68,750 (est. $5000/10,000) for the set of 43½" high chairs. According to Hicklin, the chairs lined a marble-floor hallway at the back of the house going to the ballroom.

Exhibited at the National Academy in 1861 in New York City, *The Zouave Que Vive* by James Hamilton Shegogue (1806-1872), a 38½" x 35½" oil on canvas, signed and dated 1860, sold for $40,000 (est. $30,000/50,000) to a phone bidder, underbid by Robert Hicklin Jr. It was the first painting Hicklin ever sold the Altmayers.

***Indian Ceremony*, 1845, oil on canvas, 21½" x 32", by Thomas Addison Richards (1820-1900) went to a phone bidder for $37,500 (est. $20,000/30,000). It was exhibited at Knoedler Gallery in 1971 and possibly at the Canadian National Exposition in 1954. The same phone bidder bought the preceding lot, *A Red Indian Hunting Buffalo*, oil on canvas, 30½" x 50", by Astley David Montague Cooper (1856-1924) for $27,500 (est. $8000/12,000).**

The Women's Loyal National League sold antislavery badges inscribed "In Emancipation Is National Unity" in solid silver ($3), silver filled ($2), and Britannia metal ($1) to finance a petition campaign to end slavery. Marked "Women's L.N.L., New York, 1863," this one in solid silver is only 2" long but brought $3000 from a phone bidder.

This 27" x 22" oil on canvas of General Ulysses S. Grant, done by Nicola Marschall (1829-1917) in 1862, sold for $37,500 (est. $5000/10,000) to a phone bidder, underbid by Seth Kaller. German-born Marschall served in the Confederate Army under the Stars and Bars flag that he is credited with designing.

This 44" x 32½" (sight) oil on canvas of *George Washington at Bunker Hill*, ex-Hirschl & Adler, by Newport artist Samuel King (1749-1819), best known for his portrait miniatures, went to a phone bidder for $118,750 (est. $30,000/50,000).

This still life by Severin Roesen (1816-1872), oil on canvas, 30" x 40", went to a phone bidder for $65,000 (est. $30,000/50,000).

This 1828 oil on canvas portrait, 18" x 15", by Thomas Sully (1783-1872) of a woman, presumably Elizabeth Sully, the daughter of the artist, went for $21,250 to an Internet bidder from Virginia.

***Confederate Calvary Scouts in the Wilderness* by Gilbert Gaul (1855-1919), a 25" x 30" oil on paper laid down on canvas, ex-Kennedy Galleries, went to Robert Hicklin Jr. for $32,500 (est. $15,000/25,000).**

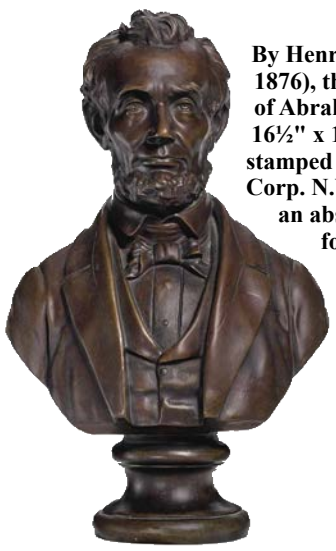
This circa 1860 Tiffany & Co. silver vegetable dish and cover, with a pivoting cannon final, was presented to Francis H. Gregory for his "Valuable Service Rendered to His Country." Gregory (1789-1866) rose to the rank of rear admiral and had two U.S. Navy ships named after him. He served in the War of 1812, the Mexican-American War, and the Civil War. The dish has the mark of Edward C. Moore and is numbered 356-469. It is 5½" high x 11" long, and it sold for $15,000 (est. $2000/3000).

***The Battle of Chapultepec*, this 14½" x 35½" oil on paper laid to canvas by artist James Walker (1819-1889), dated 1857, ex-Kennedy Galleries, sold for $50,000 (est. $10,000/15,000) to Robert Hicklin Jr., bidding for a client. He was underbid by Wiscasset, Maine, dealer James Kochan. The engagement took place September 12 and 13, 1847, when American marines attacked the Chapultepec castle, also known as the Halls of Montezuma, a fort being used as a Mexican military academy. Living in Mexico City at the outbreak of the Mexican War, Walker served as an interpreter and was present at the battles of Contreras, Churubusco, and Chapultepec. Walker's *Entrance into Mexico City* (not shown), a 10" x 14¼" oil on paper laid to canvas, went to Hicklin for $18,750 (est. $4000/6000) later in the sale.** ☞

A phone bidder paid $37,500 (est. $5000/7000) for "*City of East St. Louis" (Riverboat)* by painter and copyist Alexandre Alaux (1851-1932), oil on canvas, 22" x 27".

***St. Tammany Parish* by Charles Giroux (c. 1828-1885), oil on canvas, 14" x 24", went to a phone bidder for $60,000 (est. $5000/7000).**

Seth Kaller was the successful bidder for *Henry Clay Making His Great Speech* by John B. Neagle (1796-1865), paying $27,500 (est. $20,000/40,000). This 54¾" x 37" oil on canvas laid down on board was executed in 1843. Kaller bought it for a client who owns Clay's original speech.



By Henry Dexter (1806-1876), this bronze bust of Abraham Lincoln, 16½" x 10½" x 5", stamped "Roman Bronze Corp. N.Y.," went to an absentee bidder for $18,750 (est. $2000/4000).

This Benjamin Franklin bronze bust by French sculptor Ferdinand Barbedienne (1810-1892), signed "Houdon 1778 - F. Barbedienne. Fondeur," 22" high, sold for $22,500 (est. $5000/7000) to the absentee bidder who bought Dexter's Abraham Lincoln.

***Red Rose in a Standing Vase* by Martin Johnson Heade (1819-1904), 16" x 8", oil on board, signed and dated 1883, went to a phone bidder for $50,000 (est. $50,000/70,000). Ex-Berry-Hill Galleries, it appears in *The Life and Works of Martin Johnson Heade* and *The Life and Work of Martin Johnson Heade: A Critical Analysis and Catalogue Raisonné* by Theodore E. Stebbins.**

A phone bidder paid $6875 (est. $5000/8000) for this 1815-25 Classical ormolu-mounted, marble, and parcel-gilt rosewood pier table, probably New York.

This pair of Regency ormolu wine coolers is from a set of six that Christie's said was "almost certainly commissioned for Thomas, 1st Viscount Anson (d. 1818), for Shugborough, Staffordshire or his St. James's Square home and bearing his coat-of-arms." The pair went to a phone bidder for $65,000 (est. $70,000/100,000). Four of the six sold on November 27, 1941, at Christie, Manson & Woods for £231. Each urn-form body has a removable collar. The rim has three Bacchic masks and a grape and leaf band above three spread-wing eagle supports. The dished plinth is engraved with the arms of Anson quartering Adams, Sambrooke and Carrier impaling Coke, and with the motto "*Nil desperandum*."

Exhibitions

Count Bernard de Claviere d'Hust (1934-2016), *Dant Vires Gloriam (Strength Gives Glory)*, oil on canvas, 38" x 51".

—Through March 25
—Charleston, South Carolina

Dog and Horse Fine Art is honoring one of its artists with the exhibition *Tribute to Foremost Animalier, Count Bernard de Claviere d'Hust*. The artist described his equine and canine paintings as "modern from a classical perspective." He said, "The world of animals is very essential to me. They create some kindness in our lives, and to paint them gets one closer to a sweetness in life that is disappearing every day."

Dog and Horse Fine Art is located at 102 Church Street in Charleston. Hours are Monday through Saturday, 10 a.m. to 5 p.m. For more information, call (843) 577-5500 or visit (www.dogandhorsefineart.com).

Alex Majoli (b. 1971), *Scene #0435, Republic of Congo*, 2013.

—Through April 1
—New York City

Howard Greenberg Gallery presents *SKĒNĒ*, an exhibition of the photography of Alex Majoli. According to the gallery, Majoli "documents the thin line between reality and theatre," and his photos "explore the human condition and call into question darker elements of society." The photos were taken in Congo, Egypt, Greece, Germany, India, China, and Brazil between 2010 and 2016. The title of the exhibit, *SKĒNĒ*, refers to a structure forming the backdrop of an ancient Greek theater.

Howard Greenberg Gallery is located in the Fuller Building at 41 East 57th Street, Suite 1406. Hours are Tuesday through Saturday, 10 a.m. to 6 p.m. For more information, call (212) 334-0010 or visit (www.howardgreenberg.com).

Jay Moore, *Clean, Clear, and Pure*, oil on canvas, 24" x 36".

—Through April 8
—Scottsdale, Arizona

Trailside Galleries presents *A Life Outdoors*, an exhibit of new works by Colorado naturalist Jay Moore, who portrays the grandeur of the American West. According to Moore, "As an artist, a painting is like a conversation: I hear what the terrain says to me and respond on canvas." In addition to Moore's artworks of Colorado, this exhibit features scenes of Hawaii, the California coast, and Glacier National Park.

Trailside Galleries is located in Suite 100 at 7330 East Main Street, Civic Center Plaza, in Scottsdale. Hours are Monday through Saturday, 10 a.m. to 5 p.m. For more information, call (480) 945-7751 or visit (www.trailsidegalleries.com).

Childe Hassam (1859-1935), *Washington Arch, Spring*, circa 1893, 26⅛" x 21⅝". The Phillips Collection, Washington, D.C.

—Through May 21
—Chadds Ford, Pennsylvania

The Brandywine River Museum of Art is hosting *From Homer to Hopper: Experiment and Ingenuity in American Art*, organized by The Phillips Collection of Washington, D.C. The collection, founded in 1918 by Duncan Phillips, has always championed Modernism and American artists. Fifty-four paintings are included in the exhibition, which presents a thematic chronological journey of Duncan Phillips's broad collecting interests.

The museum is located on Route 1 in Chadds Ford. It is open daily, 9:30 a.m. to 5 p.m. Admission is $15 for adults, $10 for seniors, $6 for students and children age six and up, and free for children five and under and for Brandywine Conservancy & Museum of Art members. For more information, call (610) 388-2700 or visit (www.brandywinemuseum.org).

Prayer bead with the Adoration of the Magi and the Crucifixion, the Netherlands, early 16th century, boxwood, open 4½" x 3¼" x 1⅛". The Metropolitan Museum of Art, New York, gift of J. Pierpont Morgan, 1917.

—Through May 21
—New York City

The Metropolitan Museum of Art presents *Small Wonders: Gothic Boxwood Miniatures*, featuring nearly 50 intricately carved prayer beads and diminutive altarpieces on view at the Met Cloisters. The artists' techniques for creating these delicate works have defied comprehension for centuries, but now, through collaborative study by conservators at The Met and the Art Gallery of Ontario, their secrets have been unraveled. The conservators' findings will be presented in the exhibition through video documentation and the display of a disassembled prayer bead.

The Met Cloisters is located 99 Margaret Corbin Drive in Fort Tryon Park in New York City. It is open daily, 10 a.m. to 5:15 p.m. Admission is $25 for adults, $17 for seniors, $12 for students, and free for children under 12 accompanied by an adult and for members. For more information, call (212) 923-3700 or visit (www.metmuseum.org).

Marc Chagall, *Springtime in the Meadow* (detail), from "Daphnis and Chloe," 1961, lithograph. Collection of the McNay Art Museum, gift of Mrs. Jerry Lawson. © 2017 Artists Rights Society (ARS), New York/ADAGP, Paris.

—Through May 21
—San Antonio, Texas

The McNay Art Museum presents *Sur Papier: Works on Paper by Renoir, Chagall, and Other French Moderns* to complement the recently released book *French Moderns: Monet to Matisse, 1850-1950*. The exhibition traces the development of modern French art from Realism to Impressionism and is drawn entirely from the McNay Art Museum's collection. Some of the paintings have not been on public view for over 25 years. Later the exhibition will travel to the Baker Museum in Naples, Florida; the Winnipeg Art Gallery in Manitoba, Canada; and the Figge Art Museum in Davenport, Iowa.

The McNay Art Museum is located at 6000 North New Braunfels Avenue in San Antonio. Hours are Tuesday, Wednesday, and Friday, 10 a.m. to 4 p.m.; Thursday, 10 a.m. to 9 p.m.; Saturday, 10 a.m. to 5 p.m.; and Sunday, noon to 5 p.m. Admission is $10 for adults, $5 for seniors, students 20 and over, and active military, and free for teens, children, and members. For more information, call (210) 824-5368 or visit (www.mcnayart.org).

Giovanni Battista Piranesi (1720-1778), *Temple of Saturn*, 1774, from the series "Vedute di Roma," etching and engraving.

—Through July 9
—Wellesley, Massachusetts

The Davis Museum at Wellesley College presents *Reframing the Past: Piranesi's Vedute di Roma*, a series of approximately 30 scenes of Rome that artist Giovanni Battista Piranesi created between 1747 and 1778. The prints were produced for visitors to the city as souvenirs of their travels as part of the grand tour.

The Davis Museum is located at 106 Central Street in Wellesley. Hours are Tuesday through Sunday, 11 a.m. to 5 p.m. Admission is free. For more information, call (781) 283-2051 or visit (www.wellesley.edu/davismuseum).

Jacob Frymire, portrait of Daniel Clarke, Franklin County, Pennsylvania, probably 1791, oil on canvas. Courtesy the Art Museums of Colonial Williamsburg.

—Opens May 6 (long-term exhibit)
—Williamsburg, Virginia

The Abby Aldrich Rockefeller Folk Art Museum will show approximately 40 folk art portraits from its collection to celebrate the 60th anniversary of the museum. *We the People: American Folk Portraits* will include paintings done by artists with little or no formal training. Some of the works that will be on view have been recently added to the museum's collection.

The Abby Aldrich Rockefeller Folk Art 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.

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A GEORGE III MAHOGANY SERPENTINE DISPLAY CABINET
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Inspection dates are:

Sunday, March 19th - noon - 5pm Monday, March 20th -10am - 5 pm

Tuesday, March 21st - 10am - 5pm Wednesday, March 22nd - 9am to sale time

Below: Madoura Picasso Ceramic Seagull Plate & Vase | Bottom Row: Marion Greenstone Abstract O/C, Andy Warhol Marilyn Monroe WC, Pr. Milo Baughman Chrome Base Salon Chairs, H. Azuz Modern Bronze Sculputre Reclining Lady, Kerry Vesper, Modern Wooden Bowl, Harold Harris Modern Bronze Sculpture 1992

20th Century Decoration & Design Auction – Various Fine Estates

Wednesday, March 29, 2017 · 11AM

This is a live auction comprising over 400 lots and features Mid-Century Modern and other 20th Century Design items from several important collections, including items from 35 Sutton Place in New York City; a collection from Scarsdale, New York; a private collection from White Plains, New York; and a design collection from Southbury, Connecticut. The auction includes items by name designers and retailers such as Tommy Parzinger, Lorin Marsh, Eero Sarninen, Milo Baughman, and Melchiorre Bega. Also included is a large selection of modern sculpture, modern fine art, and contemporary decorative accessories and carpets.

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

English, French & Continental Fine Estates Auction

Wednesday, June 14, 2017 · 11AM

Right: Early Italian Carved Miniature Chest | Below, Left to Right: Continental Silver Covered Vegetable Dish, Early English William & Mary Walnut Veneered Chest, English School Large Portrait Gentleman, Pair George III Inlaid Knife Boxes

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Letter from London

by Ian McKay, <ianmckay1@btinternet.com>

This month's selection contains something a little out of the ordinary in the form of a heavily illustrated piece on a sale of vesta cases that took place far from the London rooms—but sales in the capital are certainly not forgotten.

A spectacular ivory table centrepiece known as the "Rothschild Nef," a trio of fine English watches, a blooming reminder of the "Tulip Fever" years of 17th-century Holland and a superfast marble Iris are also to be found. Quoits that served a particularly brutal and bloody purpose are also featured, together with some "broken" cabriole front legs, while a couple of Breughels also come into the mix, along with a sprinkling of snowy ski posters.

Summer Beauty Is a Reminder of Those Long-ago Days of "Tulip Fever"

Some time has yet to pass before the tulips start to appear in my garden, but one special specimen deserves a mention before it becomes a dry, pressed specimen in my older catalogue files.

Sold by Christie's for $1,022,575 on December 8 last year, Balthasar van der Ast's *Zomerschoon Tulip*, an oil on panel measuring roughly 10½" x 8", was until fairly recently thought to date from 1636—but an earlier date of circa 1625, a time when the artist was working in Utrecht rather than Middleburg, is now thought more likely.

Balthasar van der Ast's *Zomerschoon Tulip* was sold for $1.02 million by Christie's.

It was in the 1620s and '30s that what we now call tulip mania was rampant in the Netherlands and absurdly high prices were paid for new and/or rarely coloured specimens. Fortunes could be made and lost overnight in an extraordinary era that was the subject of Deborah Moggach's 1999 novel, *Tulip Fever*.

So-called "broken tulips," those infected with a virus that resulted in the sort of variegated colours seen in this single bloom, were the most popular new varieties and the *Zomerschoon*, or Summer Beauty, usually showing red or pink streaks on a white or cream petal, was a highly sought-after variety that commanded exorbitantly high prices.

It also remains one of the few varieties of tulip cultivated in Holland in the 17th century that still exist today.

To what extent the artist was influenced by "Tulip Fever" in his choice of subject cannot now be known, but something that is of special significance about this well-documented picture is its minimalist approach.

While the portrayal of single blooms or plants was common in watercolours and botanical book illustration at the time, it was "highly original for a work in oil" and this picture was seen as marking a novel departure in van der Ast's work.

Each element of this Summer Beauty, said the cataloguer, "…is highlighted by the dark background… [and] Van der Ast's expertly applied glazes of oil paint allow him to render the subtle modulations of shadow on the flower, the shine of the round glass vase and the small, bright highlights which distinguish three small drops of water against the dark leaf and background."

This tulip, it is suggested, is not merely a flower, but a highly precious object and one with a veiled, underlying message for the viewer.

"The perfect tulip stands unblemished but will wilt and eventually die now that it has been cut from its roots." The water droplets, one of which is about to fall from the tulip's leaf onto the ledge below, symbolize the transience of life, and the two insects, it is suggested, can be regarded as a symbolic representation of man's eventual end.

The butterfly (an Adonis blue in this instance, the lepidopterously minded will know) was a common symbol of resurrection and redemption, while the fly, it seems, was frequently symbolic of the Devil.

And if all that is too feverish a view, just think of it as a very nice, but rather expensive flower picture.

Also Blooming: A Gravity-Defying, Superfast *Iris*

Described by Sotheby's as "the most important Italian Romantic sculpture to come to auction in recent years," this life-size white marble sculpture of *Iris*, the "Messenger of the Olympian Gods," certainly lived up to the billing when in their December 14, 2016, sale of 19th- and 20th-century sculpture she sold for a treble estimate $542,895.

Signed and dated Milan 1873, Metello Motelli's *Iris* was said by the auctioneers to epitomise the ambitious imagination and technical virtuosity of Lombard marble carvers in the second half of the 19th century, and in its exuberance and technical accomplishment should be considered the sculptor's masterpiece.

Iris was also seen as a personification of the rainbow and was thought to travel across land and sea at the speed of wind—qualities depicted so that "…in a gravity-defying tour-de-force, the goddess—personified as a graceful young girl—is seemingly lifted by a torrent of foliage and cloth, which, leaning forward, she suspends above her head as a billowing veil."

Ivory Nef Pulls Away Once More from a Sotheby's Shore

Known as the "Rothschild Nef" after one of its 20th-century owners, Baron Guy Édouard Alphonse Paul de Rothschild (1908-2007), the 17th-century ivory model seen here was first sold by Sotheby's in 1975, in one of their Monaco sales.

It reappeared in their London rooms in 1996, when it emerged that it had been acquired by the British Rail Pension Fund (whose advisors were Sotheby's) during the years 1974 to 1980 in which that experimental art investment project operated.

At the 1996 sale it was bought by Alfred Taubman, who was of course the owner of Sotheby's from 1983 to 2005. Then on December 6 last year it voyaged once more back to the New Bond Street salerooms and this time sold for $438,830.

Taking their name from a type of medieval sailing vessel, nefs are probably more familiar as silver table ornaments, often with wheels—but this one is rather different in form.

A 15" tall model, it is attributed on the grounds of its "virtuoso technique…ambitious scale and complexity" to one of the most talented ivory carvers of the age, Georg Pfründt (c. 1603-1663). A South German craftsman, Pfründt was also known as a modeller in wax, a medallist, and an engraver.

Employing what was at the time an expensive and exotic material and the services of a master craftsman, this nef must have been a major commission.

The vessel's sides are carved with men and idealised young women, perhaps river gods and nymphs, who are entwined by billowing, wave-like drapes. The stem is formed of a trio of figures representing the rape of one of the Sabine women, a composition broadly inspired by Giambologna's monumental marble of the same subject in the Loggia dei Lanzi in Florence. The foot of the nef is encircled by frolicking infant tritons and putti playing with dolphins.

The "Rothschild Nef," a 17th-century piece that that has become closely associated with Sotheby's over the last 40 years, sold for $438,830.

An ivory masterwork, it may have been intended for display in a princely or noble *kunstkammer* or *wunderkammer*. Such cabinets or rooms had long been devoted to natural and artificial wonders, from fine bronzes and paintings to uncarved gems and animal specimens, but the 17th century saw a vogue for adding superbly worked pieces in amber, rhinoceros horn, and, in particular, objects modelled from elephant or marine ivory.

"Remember that the most valuable antiques are dear old friends."

~H. Jackson Brown, Jr.

Nothing is really work unless you would rather be doing something else.

J.M. Barrie

Letter from London continues on page 6-D ☞

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Fairfield Auction (online)-March 24-29, 2017-www.fairfieldauction.com*
Gallery 95 Auction (online)-closes March 26, 2017-www.gallery95auction.com*
Guyette & Deeter (online)-weekly-www.decoysforsale.com.....23-E
Heckler (absentee)-March 6-15, 2017-Woodstock Valley, CT*
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Monday, March 13, 2017

AUCTIONS

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AUCTIONS

New York, NY-Roland Auctioneers & Appraisers*

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AUCTIONS

Biddeford, ME-Saco River Auction Co.....16-E

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AUCTIONS

New York, NY-Swann Auction Galleries*

Friday, March 17, 2017

AUCTIONS

Dallas, TX-Heritage Auctions*
Lambertville, NJ-Rago*

SHOWS

Lyndora, PA-GFWC Intermediate League of Butler Antiques Show & Sale*

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Lambertville, NJ-Rago*
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Philadelphia, PA-Material Culture*
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Sarasota, FL-William A. Smith, Inc.*

SHOWS

Lyndora, PA-GFWC Intermediate League of Butler Antiques Show & Sale*
New Oxford, PA-New Oxford, PA One-Day Antique Show & Sale*
West Lebanon, NH-Lebanon Antiques Show & Sale*

Monday, March 20, 2017

AUCTIONS

Chicago, IL-Leslie Hindman Auctioneers*

Tuesday, March 21, 2017

AUCTIONS

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Thursday, March 23, 2017

AUCTIONS

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Friday, March 24, 2017

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Raleigh, NC-Raleigh Antiques Extravaganza*

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Augusta, ME-Maine Antiques Show & Sale*
Carmine, TX-Carmine Dance Hall Antiques Show*
Columbus, OH-Scott Antique Markets.....8-E
Hartford, CT-Connecticut Spring Antiques Show*
Hingham, MA-Hingham Antiques Show & Sale 24-E
Raleigh, NC-Raleigh Antiques Extravaganza*

Monday, March 27, 2017

AUCTIONS

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SHOWS

Carmine, TX-Carmine Dance Hall Antiques Show*

Tuesday, March 28, 2017

AUCTIONS

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SHOWS

Carmine, TX-Carmine Dance Hall Antiques Show*

Wednesday, March 29, 2017

AUCTIONS

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SHOWS

Carmine, TX-Carmine Dance Hall Antiques Show*

Thursday, March 30, 2017

AUCTIONS

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Hatfield, PA-Alderfer Auction*
New York, NY-Swann Auction Galleries*

SHOWS

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SHOWS

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AUCTIONS

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Tuesday, April 11, 2017

AUCTIONS

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Celebrating the English Watch—Time for Three More Cheers

Thomas Tompion's watchmaking skills feature among the three timepieces I have selected from the third sale that Sotheby's have now mounted to disperse a distinguished collection of English watches. This is just as well, really, as this part of that "Celebration of the English Watch…" series of auctions, held on December 15 last year, was subtitled "The Genius of Thomas Tompion."

Dating from the years 1708/09 and numbered 307, the gold, pair-cased, quarter repeating verge watch seen in the illustration at right was sold for $234,380.

It was not, however, the most expensive watch of the day. That honour went to the large gold, open-face, minute repeating, split seconds, keyless chronograph watch seen below.

A watch by Charles Frodsham of London that dates from 1902, it is one linked with the maker's most famous clients, the Morgan banking family of New York. That association began when Junius Morgan became a business partner in the English branch of the banking house George Peabody & Co. in 1854, but the purchase and maintenance of fine clocks and watches was continued and taken to a new level by John Pierpont Morgan (1837-1913).

The Charles Frodsham watch of 1902, inscribed as a gift from J.P. Morgan to William Gould Harding, sold for $370,945.

In 1883 J.P.M. presented a complicated watch to his personal valet, George William, on the occasion of William's marriage and that watch was the forerunner of the series of fine Frodsham watches ordered for presentation to close friends or partners by the Morgans—a tradition that continues to this day.

Made between 1897 and 1931, some 25 of those Frodsham watches—state-of-the-art, open-face tourbillons with minute repeating, split second chronograph, minute register and constant seconds—are known, either as extant examples or from archive records. And ten of them have made auction appearances.

They were at the time of manufacture one of the most complicated and expensive English production watches available, retailing at what in the early decades of the last century would have been the equivalent of around $800 to $1200.In 2016 this latest example to come to auction sold at $370,945.

The third watch in my selection is an eight-day gold, enamel and split-pearl- and diamond-set duplex watch that was made around 1800 by William Anthony of London.

Specialising in watches for the Chinese market, Anthony is famous for such elaborately decorated oval watches, the rarest of which feature expanding hands that are articulated to follow the oval line of the dial.

"The sumptuous yet tightly ordered decoration to the case of the present watch," say Sotheby's, "is complemented by the wonderful clarity of the white enamel dial which is divided into two equal sections, with hours and minutes above subsidiary seconds."

This watch is part of a small group of fewer than ten similar watches by Anthony, which seem originally to have been made in pairs. In 2001 one matched pair, numbered 1913 and 1914, was sold (though as separate lots) as part of the Sandberg collection.

In that same Antiquorum of Geneva sale was a further William Anthony watch that had similar design elements to the present watch, but that one was numbered 1935, and the more recent Sotheby's example is numbered 1931.

On its own, the Sotheby's watch sold at $265,630.

The early 18th-century Tompion watch sold for $234,380.

Two views of the oval William Anthony watch of circa 1800 that sold for $265,630.

A Snowy Start to the New London Season

Ski poster sales at Christie's South Kensington have traditionally been one of the earlier, if rather isolated, events of the new year auction calendar in London, where sales—or at least those held by Christie's, Sotheby's, and Bonhams—tend to kick off rather later in the year than is the case in New York City. (Three lots from another early season event held by Sotheby's, a January 19 sale called "Of Royal and Noble Descent," feature elsewhere in this month's selection.)

These early season poster sales at the South Kensington saleroom do add a welcome dash of colour to winter and five litho posters from that lonely event, held this year on January 11, are featured here.

Alex Walter Diggelmann, born in Switzerland in 1902, was not just one of his country's more celebrated graphic designers, he was an adept orienteer, a balloonist, and a toxophilite—though as a fellow countryman of William Tell, you will not be surprised to learn that he favoured the crossbow rather that the longbow.

Sold for $33,410, Diggelmann's Gstaad poster (A), a condition-A- example, dates from 1934 but when the Winter Olympics resumed in St. Moritz after World War II, he was made official designer for the 1948 winter games, creating the event poster and special celebratory stamps.

Though it seems a little curious nowadays, right up until 1952 Olympic medals were also awarded for paintings, sculpture, architecture, literature, and music inspired by sport. In 1936 and 1948 Diggelmann's artwork brought him a total of three Olympic medals—one gold, one silver, and one bronze.

Otto Baumberger, born in 1889, had been one of the earlier Swiss artists to work as a full-time poster designer, creating more than 200 designs, and is sometimes referred to as the "spiritual father" of the Swiss poster. He produced some of the earlier examples of tourism-focussed posters in the country, though the example seen here is promoting a different sort of cold experience—the delights of Firn ice cream (B), which was apparently a favourite among the fashionable set of the 1920s.

A: Alex Diggelmann

B: Otto Baumberger

C: Emil Cardineaux

Graded as condition B+, the poster sold for $3040.

Although he initially studied law at university in his native Bern, Emil Cardinaux left for Munich in 1898 to pursue his artistic training and there studied under the German Symbolist painter Franz Stuck, whose other pupils included Klee and Kandinsky. Cardinaux further broadened his artistic studies in Italy and France but he returned regularly to his homeland and built a studio overlooking the Bernese Alps.

Cardinaux's poster designs, say Christie's, are notable for their style and simplicity, though the Davos poster of 1918 featured here (C) seems rather more traditional. Graded condition B-, it sold at $25,820.

Born in Munich in 1878, Carl Moos moved to Zurich in 1916, creating striking posters advertising resorts ranging from Davos to St. Moritz. In 1928, the year in which the *St. Moritz Skirennen* poster seen here (D)—now considered a classic Moos design—was produced, his work promoting the country's Winter Olympics won him a silver medal. This condition-B+/A- example was sold at $22,780.

D: Carl Moos

E: Roger Broders

A Parisian, Roger Broders (1883-1953) became one of the most prolific poster designers of the 1930s, best known for sun-soaked advertisements for French resorts as well as others aimed at luring the viewer farther afield to Italy and North Africa—but his depictions of Swiss ski resorts are no less celebrated. Dating to 1930, *Les Sports d'Hiver à St. Pierre de Chartreuse* (E), graded B/B+, was sold for $12,150. ☞

Anyone for Quoits?—Not with These Nightmarish Examples!

In his 1818 *Memoir of the Late War in India*, the soldier and military historian Sir William Thorn (1781-1843) describes the terrifying impact that the very destructive weapons known as Chakkar Quoits had on cavalry.

"Besides the matchlock, spear, the scimitar, which are all excellent in their kinds, some of the Seiks are armed with a very singular weapon…. It consists of a hollow circle, made of finely tempered steel, with an exceedingly sharp edge, about a foot in diameter, and an inch in breadth on the inner side.

"This instrument the horseman poises on his fore-finger, and after giving it two or three swift motions, to accelerate its velocity, sends it from him to the distance of some hundreds of yards, the ring cutting and maiming, most dreadfully, every living object that may chance to be in its way."

Mounted in a later glazed and velvet-lined ebony wall cabinet, the three gilded steel Chakkar Quoits seen upper far right are of different sizes, the largest 9" (23 cm) in diameter.

Probably presented as trophies following the successful conclusion of the Second Sikh War (1848-49), they were either acquired by or presented to James Andrew Broun-Ramsay, Marquess of Dalhousie (1812-1860), for his arms and armour collection.

Far removed from the quoits that have in some form or another a very long history but are probably best remembered as deck quoits and a game that could be played on the decks of ocean liners to pass the time on long sea passages, these fearsome weapons were estimated at around $2000/3000 but sold instead for $39,955 at Sotheby's "Of Royal and Noble Descent" sale on January 19.

The fearsome Chakkar Quoits sold for $39,955 at Sotheby's.

And now for something completely different, as they used to say on *Monty Python's Flying Circus*, a very smart, "German Empire" cradle that sold for $16,905 in the same sale.

Dated to around 1825, the gilt-brass-mounted, green-painted mahogany and carved giltwood rocking cradle of boat form seen below is thought to have been made in Leipzig. The buttoned green silk upholstery is a later replacement.

No royal or noble pedigree was offered for this lot—though the craftsmanship suggests that the tiny occupant would have been well born—but my third choice from the Sotheby's sale has a history.

The pair of Queen Anne walnut and marquetry side chairs seen below are known to have been commissioned, circa 1705, by Sir John Trevor (circa 1637-1717). They were initially installed at Trevor House, but later moved to Powis House in Knightsbridge, and then in the mid-18th century were removed from London to the family's country house, Brynkinalt, in the Welsh border county of Denbighshire.

The pair of Queen Anne side chairs from Brynkinalt made $92,200 at Sotheby's.

This early 19th-century German rocking cradle sold for $16,905.

Sold for $92,200, they are believed to have been part of a suite of furniture in the latest, fashionable taste commissioned from the royal chair-makers Thomas Roberts and his son and successor, Richard.

Standing on French-inspired "broken" cabriole front legs and with exaggerated "hoof" feet, they show fine seaweed marquetry inlay work and have needlework upholstered backs and seats.

The chairs are similar in design to those in a large suite supplied by Roberts to Sir Robert Walpole, later 1st Earl of Orford, for Houghton Hall in Norfolk.

Lobsters and Luscious Lips Define a Surreal Legacy

It is a while now, I think, since I included a telephone in these "Letter from London" pages, but a December 15, 2016, Christie's sale called "A Surreal Legacy: Selected Works of Art from the Edward James Foundation"* prompts me to call up another—one that was an absolute must for a Maine-based journal.

The extraordinary *Lobster Telephone (white aphrodisiac)* seen here was one of the creations that resulted from an interior decorating plan hatched by James and his friend Salvador Dalí, a plan that would "…transform the everyday into an eclectic, imaginary environment."

Dalí's *Lobster Telephone (white aphrodisiac)* sold for $1,058,785 at Christie's.

They collaborated, said Christie's cataloguer, on a range of highly theatrical, surreal interior schemes, objects and pieces of furniture, transforming the rooms of James's country home, Monkton, into fantastical Surrealist visions. A sofa became a pair of scarlet red lips inspired by a photograph of Mae West, a pair of lamps was created from a tower of golden champagne glasses, and a telephone metamorphosed into a lobster.

Eleven such "lobster phones" were commissioned from a London firm, Green & Abbott, in 1938—seven of which were white, like the one seen at Christie's, and the other four black with red lobsters. Other examples of that limited lobster run are now to be found in museums across the world, among them one in the Minneapolis Institute of Art in Minnesota.

Consisting of a white Bakelite telephone with a white plaster lobster shell encasing the receiver, the idea was seemingly inspired by an event that took place while Dalí and his lover, Gala, were staying with James in his Wimpole Street, London residence in 1936.

James recalled that he, Dalí, and some other friends were sitting on the bed in his room eating lobster. When they finished, these sophisticated but reckless diners threw the shells off the side of the bed, one of which, it is said, landed on top of the telephone.

Amongst other objects to evolve from James's fertile imagination and his collaboration with Dalí was the Mae West "Lips Sofa" seen at right.

The initial inspiration for this creation was Dali's 1934-35 gouache *Mae West's Face which May Be Used as a Surrealist Apartment*, a deconstruction of a photograph of Mae West in which her facial characteristics are dismantled and reconceived as furnishing components within an interior—her lips rendered as a sofa.

In all, five such sofas were made for James's own use in 1938. The present example is one of a pair that was designed specifically for the dining-room at Monkton House. Upholstered in bright red Melton wool fabric, it is principally distinguished by a heavy black worsted fringe to the green wool apron, and in being slightly more elongated than the other versions.

James's correspondence with John Hill of Green & Abbott reveals fastidious attention to this detail—the fringe was to be specially woven and, according to James, needed "…to look like the embroidery upon the epaulettes of a picador, or the breeches and hat of a toreador."

James subsequently chose to further ornament this pair of sofas by the careful positioning to the seat and backs of both examples of three delicate felt appliqué shapes, suggestive of caterpillars.

In the London sale, the "lobster phone" was sold for $1,058,785 and the Mae West sofa for $908,425, but then on February 28 that other sofa from Monkton House turned up in yet another Christie's sale, this one drawing on various properties and called "The Art of the Surreal."

It just edged past the low estimate to sell at $587,940.

**As the only son, Edward James, aged just 25, had inherited the West Dean Estate in Sussex following the death of his father, William Dodge James, whose considerable wealth had originated in the U.S. copper mining and railroad industries. More detail on his life (and this sale) can be found on the Christie's website.*

The Mae West sofa sold at $908,425.

Familiar and Unrecorded Works by Pieter Breughel the Younger

Two very different Breughels are featured here—both of them the work of Pieter Breughel II, or "the Younger"—which sold in London old master sales of last December.

One is a beautifully preserved version of one of Pieter Breughel the Younger's most popular compositions, *Return from the Kermesse*, a merry and boisterous band of villagers on their way home from a country fair. In a December 7 sale at Sotheby's the oil on oak panel, just over 19½" x 31", was sold for $3,256,210—a sum which showed a loss of over $1.3 million for the consignor, who had paid $4,562,500 for the picture in the auctioneers' New York salerooms in January 2011.

The other, seen at Christie's on the following day, is a previously unknown portrait of the great humanist scholar and thinker Erasmus—the artist's only known portrait of an identifiable sitter.

Erasmus had died some three decades before Breughel was born and this little oil on panel, just under 9" x 6¾ ", appears to be based on Hans Holbein the Younger's portrait of circa 1523 that now hangs in the Louvre in Paris, a portrait in which Erasmus is depicted working on his translation of the Gospel of St. Mark.

That portrait had been sent to England soon after it was painted, but while another version was purchased from the artist's wife in 1542 by Bonifacius Amerbach, a humanist writer and admirer of Erasmus who lived in Basel, it seems most likely that Breughel's posthumous portrait was based on a Holbein woodcut (after a medal by Quentin Massys) that was published in Gilbert Cousin's 1533 *Effigies Des. Erasmi Roterodami*.

Estimated at $50,000/75,000, Breughel the Younger's portrait of Erasmus sold at $340,015.

The McKenzie Collection of Vesta Cases (or Match Safes)—Strike One

Something out of the ordinary for this month's "Letter from London," starting with the fact that it is not a London sale at all, but one held by Lawrences of Crewkerne in the West Country county of Somerset.

On January 16 they offered a collection of vesta cases that has been building since the 1960s. It began when John McKenzie's father left him two vesta cases (one of vulcanite, the other of gold) but it was only after reading an article called "Collecting on a Shoestring" that John and his wife, Patricia, really got down to some serious collecting.

By the 1980s, their buying had slowed down somewhat—they must, after all, have more and more often been coming up with examples they already had in their collection—but they carried on collecting and in the end amassed some 2700 vesta- or match-related items.

The recent Lawrences sale offered roughly half of them in an auction comprising 1300 vesta cases (in 497 lots) of all types and styles, and a second sale is at present scheduled for next winter.

The saleroom's silver specialist, Alex Butcher, told my old friend and *Antiques Trade Gazette* colleague Terence Ryle, "The thing about vesta cases, or match safes* as Americans call them, is that unlike, say, snuffboxes, they appeal to so many people, not just those interested in silver or bijouterie."

Butcher notes that they were made in all sorts of materials and depict a wide variety of subjects. "Every sport, every sort of pet, animals, politics, the theatre, music, every interest is catered for in either the shape or in the enamelled decoration of vesta cases."

Collecting seems to be a worldwide enthusiasm and Lawrences recorded bids from collectors in 26 different countries for an auction that Butcher said "comes along only once in about twenty years," making reference to a sale that he had conducted at Christie's South Kensington in 1998.

Picking my way through the catalogue, I selected some 24 vesta cases that include a number of the best-selling examples and, I hope, demonstrate something of the variety of the collection. Most of the vesta cases or match safes illustrated are around 1½" to 2" tall or long, sometimes a little more, but where dimensions are significantly different, they are noted in the description.

**Probably a more apt name, given the uncertain incendiary nature of early matches.*

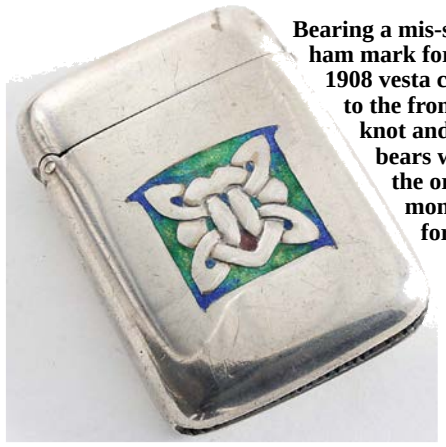
Like the "Old Friends" case, this case was made by Horton & Allday of Birmingham, but in 1910. A "Sirius" patent case, it is enamelled to the front with a scene from an 18th-century cricket match and brought a double estimate winning bid of $1391.

Bearing the 1898 London mark of Sampson Mordan & Co., this unusual case takes the form of a smiling (man in the moon?) face with glass eyes. It sold for $995.

Enamelled to the front with a gentleman riding a penny-farthing bicycle, this late Victorian case bears the 1881 maker's mark of J.H. Thomas of Birmingham. It sold for $673.

This Edwardian novelty vesta case in the form of a pig, realistically detailed and textured, was made by Adie & Lovekin Ltd. of Birmingham in 1908. It sold for $761.

The rare, late Victorian brass "Go to Bed" vesta case in the form of a lantern, complete with suspension ring, almost 3" high, brought $644.



Bearing a mis-struck Birmingham mark for W(?)H, this 1908 vesta case is enamelled to the front with a stylised knot and to the reverse bears what may be the original owner's monogram. It sold for $556.

Of Continental European origin and bearing French duty marks for the period 1910-15, this vesta case is enamelled with a scene from a veteran car race or rally. It sold for $732.

Formed as a stack of old English sixpence pieces and bearing uncertain maker's marks, E J & S(?), this circa 1888 Birmingham case made considerably more than expected, $732.

The "Old Friends" referred to on this 1903 vesta case by Horton & Allday of Birmingham are the bottle of beer, glass and pipe on the enamelled front. It sold for $395.

The enamelled flags on the front of this 1894 vesta case signal "I will carry a light," according to Lawrences. Bearing the registered design No. 59781, the case was made by Fredrick Edmonds of London and sold at $644.

Two and a half inches long, this unusual late 19th-century brass vesta case in the form of a leather glove sold for $454.

Enamelled on both cover and base to resemble a first-class return rail ticket between Nice and Monte Carlo, this French brass vesta case from the late 19th century sold at $337.

The inscription on the cover of this 9k gold vesta case with embossed and scrolled borders, and bearing the 1897 Birmingham mark of H. Matthews, reads "Tod Sloan / April 11 / 1903" and refers to James Forman "Tod" Sloan (1874-1933), a famous American jockey who rode the winners of a number of the big race events in England, among them the 1000 Guineas Stakes and the Ascot Gold Cup. It sold for $996.

My favourite—and always expected to do well by the auctioneers—was this 1889 vesta case by Sampson Mordan of London, the flip cover enamel-decorated with a racing yacht. It sold for $1464.

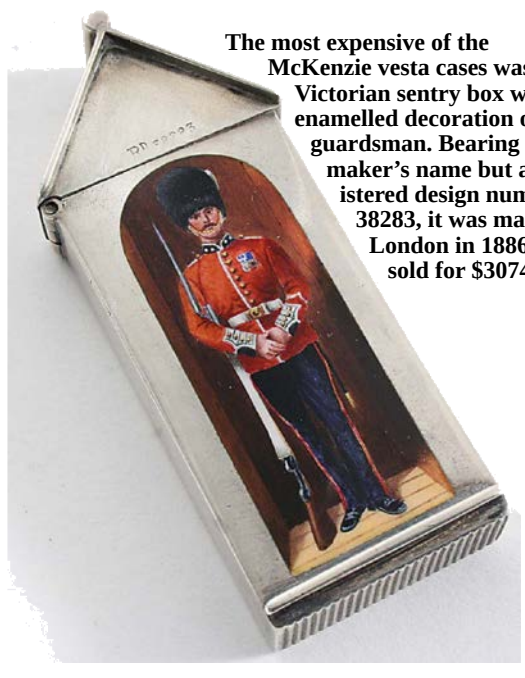
Dating to the early 20th century and made in Vienna, 1910-20, this vesta case by George Adam Schied is enamelled to the front cover with mistletoe. It sold for $556.

One of the two vesta cases seen here bears the 1881 marks of J.H. Taylor of Birmingham and is enamelled to the front with the portrait of another well-known flat racing jockey, Tom Cannon. It was lotted with an 1892 Birmingham case of unknown age, reputed to have been the jockey's own, that has a scene of a horse race modelled in relief on the cover. The two sold for $952.

Catalogued as a "Naughty Nineties" model and though bearing no maker's mark, this vesta case was thought to date about 1890-95. The cover with simple diagonal fluting hinges outward to reveal a masked dancing girl who makes a half-hearted attempt to cover herself with an ill-positioned cloak and tambourine. It sold for $878.

Dating from 1910 or thereabouts, this nickel-plated German vesta case takes the form of a veteran car. It sold for $761.

This rare, 3" long Edwardian combined vesta case and butt marker, incorporating a paper roll that is visible through a slot and numbered one through ten, bears the 1906 London mark of J.C. Vickery. It sold for $849.



The most expensive of the McKenzie vesta cases was this Victorian sentry box with enamelled decoration of a guardsman. Bearing no maker's name but a registered design number, 38283, it was made in London in 1886 and sold for $3074.

"Resembling a Havana cigar box," to quote the catalogue description but bearing the name of a variety of chili pepper on its side, this German enamelled vesta case was dated to circa 1900 and sold at $805.

The novelty vesta case in the form of a miniature gold cricket bat, inscribed "E.C.C.C. / 1900" (for Essex County Cricket Club?), sold for $703.

Bearing the 1896 mark of Deakin & Francis of Birmingham, this vesta case shows a girl in a striking black dress or costume descending or dancing her way down a large flight of steps. It sold for $586.

Modelled as an ear of maize or corn, this Japanese patinated copper vesta case with gilded highlights was dated to circa 1900. It sold for $1347.

The Potomack Company, Alexandria, Virginia

Society of the Cincinnati Plate Leads at Potomack

by Walter C. Newman
Photos courtesy The Potomack Company

The Potomack Company held its midwinter catalog sale in three stages. The gallery sale took place on January 28 at the firm's facilities in Alexandria, Virginia. On January 31, an online-only sale was conducted. That sale highlighted items from the estate of best-selling author Tom Clancy (1947-2013). On February 1 a second, broad-scope online-only sale rounded out the long weekend. In all, more than 1000 lots crossed the block.

A single plate from a set decorated with the Society of the Cincinnati emblem brought $81,250.

The gallery sale offered a wide variety of lots from all categories and began with a run of Chinese export porcelain. With but a few exceptions those lots came from a single private collection, and each carried with it an Elinor Gordon provenance. The high lot of the weekend sales came from among that group. A single plate from a set decorated with the Society of the Cincinnati emblem brought $81,250 (includes buyer's premium), slightly over its high estimate. That plate is detailed in the accompanying photos.

Also among the porcelain with an Elinor Gordon provenance was an oval serving platter with a simple blue and gilt-trimmed rim and a central Chadwick family coat of arms. The 11⅜" wide platter displays what appears to be a period inscription in English on the reverse, "Canton / in China / 24th Jany. 1791." The platter sold for $2500 (est. $1500/2500).

Once again, the furniture category began to creep back into the picture. There were relatively few pieces, but they held their own. A Pennsylvania Chippendale carved walnut tall chest of drawers made $4062.50, nearly double its high estimate. An American cherry two-piece corner cupboard with a 12-pane upper door brought $2000 against an estimate of $1000/1500; and a circa 1800 Federal bowfront sideboard, possibly from Baltimore, with crossbanded top and side edges and ebony inlay made a respectable $4687.50, midway within estimate.

The Potomack sale offered a number of lots from the estate of James Conway Rees IV (1952-2014). Rees served as president and chief executive officer of George Washington's Mount Vernon. During his tenure, Rees oversaw fundraising totaling more than $250 million earmarked for numerous projects to further the preservation of Washington's estate as well as to promote education and research regarding the nation's first president.

This sale included a large number of lots of Native American artifacts. The Potomack Company enlisted the assistance and expertise of Linda Dyer, a well-known appraiser and *Antiques Roadshow* regular, to evaluate and catalog those articles. The lots ranged from the expected array of moccasins and baskets to more unusual items such as a 19th-century bead-decorated hairbrush, fashioned from a porcupine tail, and a painted parfleche box. The brush sold for $687.50 (est. $300/400), and the storage container brought $812.50 (est. $300/400).

The Tom Clancy estate material sold well, but very little of it evoked memories of the action-packed post-Cold War and political intrigue of the author's novels. The high lots from among the Clancy lots were two large dining tables, each constructed from a single slab of petrified wood resting on a heavy iron base. One brought $8750 and the other $10,625. Each had been estimated at $800/1200.

For additional information, contact The Potomack Company at (703) 684-4550 or visit (www.potomackcompany.com). For additional information related to the Society of the Cincinnati porcelain, see (www.societyofthecincinnati.org).

The high lot of the Potomack sales was this Chinese export Society of the Cincinnati plate from the late 18th century. The society was formed in 1783 by officers of the Continental Army along with their French counterparts and is the nation's oldest patriotic organization. Among its goals is the perpetuation of the ideals, courage, and character of those who had risked so much in the struggle for independence. There are several Society of the Cincinnati porcelain patterns, but examples of this one, the so-called Washington service, are the most prized. According to society publications, only one 302-piece service was created in this pattern, which was purchased in 1786 by George Washington, the society's first general president. This 9⅝" diameter plate has the wide deep blue underglaze band in the Fitzhugh pattern, and the center is decorated with the winged and trumpet-wielding personification of Fame. From her left hand, she suspends the bald eagle badge of the society. With an Elinor Gordon provenance, this plate sold to a telephone bidder for $81,250 (est. $60,000/80,000).

This striking landscape is by Paul Weber (German/American, 1823-1916). The 19" x 27" oil on canvas laid on board probably depicts the Hudson River. With a sailboat and dramatic sky, this signed and dated 1856 landscape sold to a telephone bidder for $9375 (est. $2000/3000).

This Native American beaded cloth hood dates from the third quarter of the 19th century and is from the James Bay Cree Nation of northern Manitoba, Canada. The headpiece was folded and sewn on two sides to approximately 20" x 10". The inside of the hood is striped silk fabric; the outside is wool decorated with glass beads sewn in various floral patterns. There is evidence of beaded fringe. The tassel is heavy thread. The hood sold to a telephone bidder for $10,625 (est. $6000/9000).

Shown here is one of two 9½" x 14¾" Chinese underglaze blue and white tiles, sold as a single lot. The tiles are from the late 19th-century period of the Qing Dynasty (1644-1912). This tile is decorated with pairs of cranes and mandarin ducks amid stands of flowering lotus. Each framed tile has a velvet mat. The two tiles sold to an Internet buyer for $3750 (est. $400/600).

This assembled group of tin sconces is American. Included is a pair of diamond-shape single-socket examples with a punched heart-shape design on the back panel; an oval three-arm sconce; and a single-socket piece with an arched back panel and a large drip base. The sconces are 16", 16", and 14" in height respectively. The group brought $687.50 (est. $150/250).

The two larger pots of this group of three Native American blackware are by Santa Clara Pueblo artist Teresita Tafoya Naranjo (1919-1999). The larger pots measure 7½" and 5¾" tall. Each displays a deeply carved stylized band and is clearly marked with the artist's identification. The small pot is not clearly marked. The group sold for $1062.50 (est. $600/800).

This Hopi kachina is carved from a single piece of wood and is paint-decorated with wide horizontal stripes. The facial features and foot coverings are also painted. The 10" high kachina wears a coarsely woven fabric breechcloth, a tight-fitting cap that appears to be made of animal skin fixed with tufts of hair, and a bead necklace. Both of the figure's hands are damaged. The clown kachina sold to a telephone bidder for $3125 (est. $600/800).

These high-top woman's moccasins with hard soles are from a Southern Plains tribe and date from the late 19th century. The hide moccasins have extensive beadwork depicting geometric and animal designs. The leggings extend above the beaded area, and there is a row of German silver buttons at the ankle. The moccasins sold to a telephone bidder for $1125 (est. $600/800).

This 89¾" x 68" x 22" walnut stepback cupboard from Pennsylvania probably dates from the mid-19th century. The molded cornice features a narrow, carved matchstick frieze above the upper case with two 12-pane doors enclosing four shelves and flanked by decoratively reeded stiles. The lower case features the same reeding on the case but appears to have been reconfigured; it is now fitted with 15 apothecary-style drawers below three drawers. The cupboard is raised on dovetailed bracket feet with a center brace and sold for $1125 (est. $600/900).

This 29½" x 24¾" oval oil on canvas was cataloged simply as a "Portrait of a Lady." The painting depicts a finely dressed young woman wearing a pearl necklace, pearl earrings, and pearls in her hair. Her dress is also decorated with pearls. Modern notations on the back indicate that the subject may have been a member of the Harbord family. An old, perhaps period, label indicates that the painting spent at least some time with a framer in the East Anglia city of Norwich. The portrait sold to an Internet buyer for $6250 (est. $1500/3000). Rees estate.

This example of the several fine miniatures offered at the Potomack sale is by Catherine Caroline Cogniet (French, 1813-1892). The watercolor depicts a finely dressed lady with a wide-brim flowered hat seated in front of a drape and distant landscape. The portrait is signed and presented in an oval frame set into a fitted surround. This miniature portrait sold to a telephone bidder for $812.50 (est. $300/500).

This grain-painted mule chest, constructed of white pine, features two full drawers below the upper hinged-lid storage well. The surface displays extensive paintwork, and the drawers and faux drawers have framed faces and molded edges. The top is trimmed with an applied molding, and the skirt is shaped, as are the side panels. The 37" x 44¾" x 17½" chest sold for $406.25 (est. $300/600).

This colorful image is a large-format screenprint by Andy Warhol (1928-1987) on opaque acrylic. It depicts a ticket with attached stub to the fifth New York Film Festival at Lincoln Center, 1967. The 45" x 24" ticket is signed by Warhol and numbered 1/7. It sold to a telephone bidder for $7500 (est. $7000/9000).

This gilt-silver powder box was among the lots that were formerly the property of Wallis Warfield, who became the Duchess of Windsor. The oval box stands ¾" high and is decorated with machine-turned wave designs as well as a stamped floral leaf border. The little box was purchased by an Internet buyer for $1625 (est. $600/800).

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This group of eight copper food/gelatin molds is representative of the copperware lots at the Potomack sale. These examples are in various sizes and shapes. The group sold for $1062.50 (est. $400/600).

This lot consists of three similar pieces of silver. The two George IV open salts date to 1820 and are by a London maker. The salts display a pierced-work body with cobalt liners and are raised on cast ball-and-claw feet. The larger piece with a swing handle appears to be a small open sugar and has a similarly pierced body above a pedestal base and also is fitted with a cobalt liner. This group sold to a telephone bidder for $375 (est. $200/300).

Clearly marked "Edition Picasso / 7 / 500 / Madoura," this is a copy of one of Pablo Picasso's designs. Picasso (1881-1973) worked closely with the Madoura pottery in southern France and created many original decorations for pots manufactured by Madoura. This is an example from the series of "head" designs. While the edition ceramics were likely never touched by Picasso, they remain popular. This Madoura plate sold to an Internet buyer for $5937.50 (est. $400/600).

Here is a portable medicine chest, probably for use on a ship or during a military campaign. The chest is constructed of mahogany and when closed forms a 10¼" cube. The interior is fitted with drawers and compartment of various sizes, many with inlaid faux faces. The chest is fitted with brass handles and a lock and contains associated bottles and containers. It sold to a telephone bidder for $1062.50 (est. $400/800).

This Meissen pentafoil dish excited intense bidding. The shallow 11¾" diameter dish displays an underglaze blue Meissen crossed swords mark as well as underglaze base supports. The decoration includes a central exotic bird figure surrounded by flowering shrubs. The gilt-edged rim features five different chinoiserie scenes, alternating with molded masks of a smiling, horned figure. The masks are connected with applied grape and vine swags. The dish has an old break, repaired with staples. The Meissen dish sold in the room for $7500 (est. $800/1200).

This vintage brass searchlight by Francis Searchlights, Ltd. of Bolton, England is mounted on a steel tripod base and has been electrified. It sold for $2500 (est. $300/500). Estate of Tom Clancy.

These circa 1800 Italian looking glasses have carved giltwood frames. Each crest is decorated with a plumed canopy drape element with a flower basket and scrolled base below, and the lower frame decoration features a small flower basket suspended within scrolling floral carvings. The pair of 63" x 18" mirrors sold to an Internet buyer for $5000 (est. $1000/2000).

This nice 27¼" tall cast-iron Victorian figural umbrella stand from the mid-19th century has various foliate patterns, a riding helmet, and a fox mask overlooking riding boots, and it features a removable base tray. The stand brought $250 (est. $100/150).

This Soviet army wool overcoat was the one item from among the Tom Clancy estate lots that appeared to be closely associated with the author's novels. The coat features a patch of the Soviet Signal Corps insignia as well as buttons with the Soviet hammer and sickle emblem within a star. The attached medal is very "Red Octoberish." It reads *Slava Sovetskim Podvodnikam* (Glory to the Soviet Submariners). The coat sold for $281.50 (est. $300/500).

This 36" x 14½" Chinese ink and color on paper landscape surprised many by selling for $13,750 (est. $60/80). The image shows a lone figure watching as a second figure plows a field. There is a dwelling in the distance with mountains beyond. There are two red seals, which evidently sealed its high bid.

The well-proportioned 4" high American redware jar dates from the early 19th century and is in excellent condition. It sold for $75 (est. $50/75).

This American coin silver pitcher is marked Canfield Bros. (Baltimore, active 1850-81). The body and domed base display grape and vine decoration as do the handle and rim edge. The 15¼" high vessel is monogrammed and sold to a telephone bidder for $1375 (est. $400/600).

This rectangular giltwood chinoiserie mirror features a distinctive pagoda-form pediment. The frame's sides are carved to resemble bundles of bamboo. The mirror brought $1187.50 (est. $200/400). Rees estate.

The top surface of this large petrified wood dining table is brightly striated and has been sealed. The table rests atop an iron trestle base with a pierced diamond design stretcher. There is no maker's mark, but it is believed that the table is from Gibson's Studio at West Virginia's Greenbrier Resort. The tabletop measures 77" x 36". There is no indication of what it weighs. It sold for $10,625 (est. $800/1200). Estate of Tom Clancy.

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>.

Edward Sheriff Curtis (1868-1952), *Out of the Darkness—Navajo, Canon de Chelly*, 1905, orotone, 7½" x 9½" (15¾" x 19" with frame), $10,710. Clars Auction Gallery, Oakland, California, January 14 and 15.

***Before the Rain: Mono Lake, High Sierra, U.S.A.* by Chiura Obata (American/Japanese, 1885-1975) set a new global record for the artist. This 10¾" x 15½" (17½" x 22" with frame) woodcut print brought $10,890. Clars Auction Gallery, Oakland, California, January 14 and 15.**

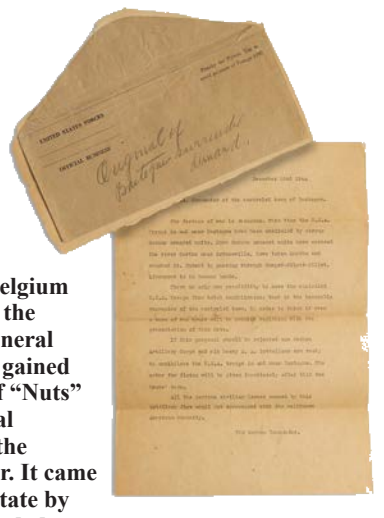
Designed by Italian medallist Costantino Affer (1906-1987) and struck by Lorioli Brothers, this gold medal issued for the Cortina 1956 Winter Olympics in Italy sold for $23,882. Cortina is best remembered for the debut of Soviet athletes in a Winter Olympiad, as well as for the first instance in which the Olympics was internationally televised. RR Auction, Boston, Massachusetts, in an Internet auction that concluded January 19.

This Cortina 1956 Winter Olympics torch sold for $26,950. RR Auction, Boston, Massachusetts, in an Internet auction that concluded January 19.

St. Moritz 1948 Winter Olympics silver medal, $20,828. RR Auction, Boston, Massachusetts, in an Internet auction that concluded January 19.

Only 470 proof dollars were struck during 1864. This rare $1 coin (1864 PCGS PR66 CAM CAC) sold for $47,000. Legend Auctions, Las Vegas, Nevada, January 26.

This 10" high S. Kirk & Son Co. sterling silver presentation pitcher has idyllic scenes of Bastogne, Belgium and is engraved "Presented to the hero of Bastogne, Maj. Genl. Anthony C. McAuliffe as a token of esteem by his friends in the City of Baltimore and the State of Maryland, Theodore P. McKeldin, Mayor and Herbert R. O'Conor, Governor, June 24, 1945." It sold for $3875. Witherell's Auction, Sacramento, California, January 11-25.



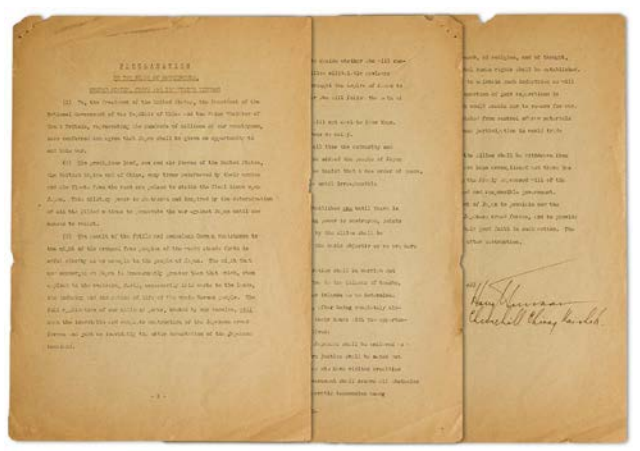
This World War II document is a surrender demand from the German commander at the siege of Bastogne, Belgium during the Battle of the Bulge, for which General Anthony McAuliffe gained fame for his reply of "Nuts" to the threat of "total annihilation" from the German commander. It came from McAuliffe's estate by family descent. Included was the envelope marked "United States Forces / Official Business" and with "Original of Bastogne surrender demand" handwritten in pencil. The one-page, 11.62" x 8.25" document realized $23,125. Witherell's Auction, Sacramento, California, January 11-25.

This Marina B. 18k gold and diamond choker necklace sold for $8740. Direct Auction Galleries, Chicago, Illinois, January 10.

Ingots or slugs such as this one were struck at the U.S. Assay Office in San Francisco under the direction of Augustus Humbert. This $50 Humbert (PCGS AU50) with reeded edge brought $61,687.50. Because of Humbert's reputation for honesty, his operations put many other assaying and minting firms that opened after the discovery of gold in California out of business. Legend Auctions, Las Vegas, Nevada, January 26.

Seaman Schepps 18k gold and pearl sea horse pin, $4025. Direct Auction Galleries, Chicago, Illinois, January 10.

This antique California double-barrel percussion shotgun is marked "Villegia & Slotterbek, Makers, Laminated steel, San Francisco" on the 28" long barrel and "Villegia & Slotterbek" on the locks, which are also engraved with game birds and dogs. It sold for $3375. Witherell's Auction, Sacramento, California, January 11-25.



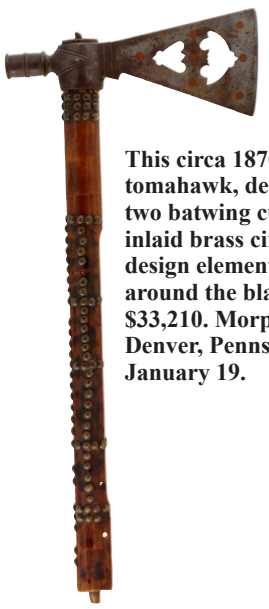
At $23,750, this mimeographed copy of the Potsdam Proclamation, signed by President Harry S. Truman—with Winston Churchill's and Chiang Kai-shek's names added in Truman's hand—was the top lot at Witherell's Auction in Sacramento, California, January 11-25. The World War II document, dated July 26, 1945, was collected by Secret Service agent Elmer R. Hipsley and hidden in an accompanying map of Berlin. The Potsdam Proclamation called for Japan's unconditional surrender and threatened "prompt and utter destruction" for noncompliance with the terms. Copies of associated photographs and identification were included in the lot.

Elmer Greene (1907-1964), *Study*, 11¾" x 8¾", oil on canvasboard, $4880. John Moran Auctioneers, Monrovia, California, January 24.

Joseph DeCamp (1858-1923), *Lady in a Black Hat*, 14" x 11", oil on canvas laid to canvas, $12,200. John Moran Auctioneers, Monrovia, California, January 24.

Pablo Picasso (1881-1973), *Viva la Paix*, 25" x 19½" (sight), lithograph on Lana paper under Plexiglas, $10,980. John Moran Auctioneers, Monrovia, California, January 24.

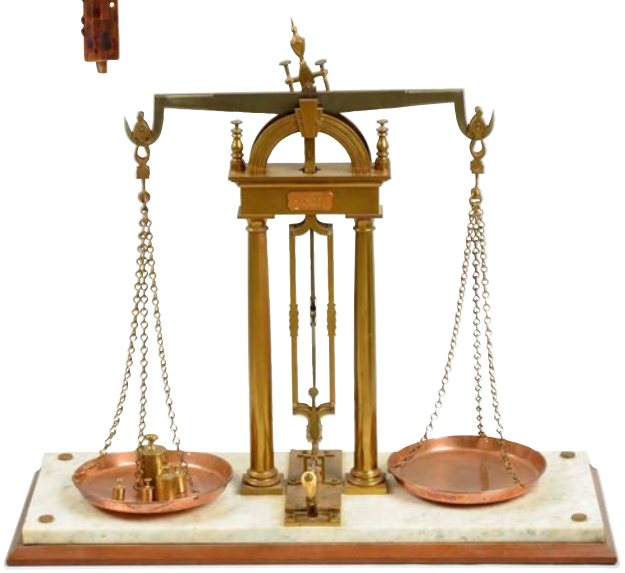
Jules B. Dahlager (1884-1952), *Mt. Eccles, Cordova, Alaska*, 16¾" x 12", oil on board, $3050. John Moran Auctioneers, Monrovia, California, January 24.



This circa 1870 Plains pipe tomahawk, decorated with two batwing cutouts, seven inlaid brass circles, and design elements punched around the blade, brought $33,210. Morphy Auctions, Denver, Pennsylvania, January 19.

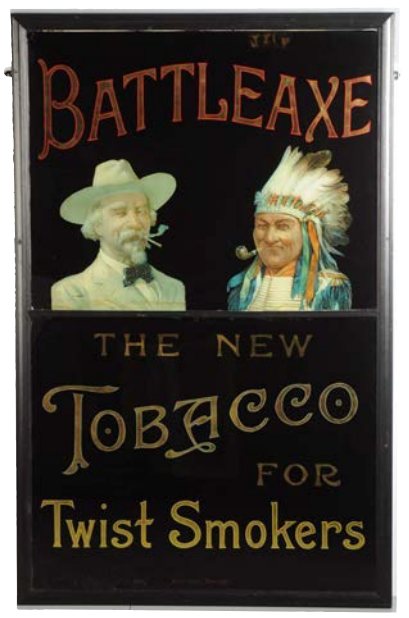
This circa 1835 Philadelphia bowie knife, stamped "Schively 75 Chestnut Street Philad.," one of fewer than two dozen by Schively known to exist, realized $43,050. Morphy Auctions, Denver, Pennsylvania, January 19.

This solid gold pocket watch, made and signed by the Illinois Watch Company, came with a highly desirable watch chain and sold for $45,510. Morphy Auctions, Denver, Pennsylvania, January 19.



Early Howard & Davis gold scale, $36,900. Morphy Auctions, Denver, Pennsylvania, January 19.

This 1898 advertisement for California's Golden Jubilee and Mining Fair brought $41,820. Morphy Auctions, Denver, Pennsylvania, January 19.



This Battleaxe tobacco reverse-painted glass advertising sign realized $73,800. Morphy Auctions, Denver, Pennsylvania, January 19.

☞

Emile A. Gruppé (1896-1978), *Winter Forest*, oil on canvas, 25½" x 30", $5000. Lotus International Auctions, LLC, Guilford, Connecticut, December 3, 2016.

Paul Bernard King (1867-1947), *Summer Afternoon*, an oil on board painting of the Camden, Maine, harbor, 25" x 30", sold for $10,000. Lotus International Auctions, LLC, Guilford, Connecticut, December 3, 2016.

William Trost Richards (1833-1905), *Nellie's Birthday*, oil on panel, 5⅜" x 9⅛", $4500. Lotus International Auctions, LLC, Guilford, Connecticut, December 3, 2016.

- FEATURE -

Barbara Morgan (1900-1992), *Martha Graham, Letter to the World* (*The Kick*), silver gelatin print, 9.4" x 12.9", $1187. Lotus International Auctions, LLC, Guilford, Connecticut, December 3, 2016.

This 15" tall white two-handled earthenware vase by Pablo Picasso, 1952, from an edition of 400, with knife engraving and partial brushed glaze, brought $37,200. Philip Weiss Auctions, Lynbrook, New York, January 29.

Martin Brothers salt-glaze tobacco jar, 12" tall, modeled as a dog, 1895, $18,080. Philip Weiss Auctions, Lynbrook, New York, January 29.

Dines Carlsen (1901-1966), *Mountain Laurel in an Imari Bowl*, oil on board, 20" x 16", $1187. Lotus International Auctions, LLC, Guilford, Connecticut, December 3, 2016.

Charles Henry Seaforth (1801-1872), 1862, 14" x 31½", oil on canvas, $3120. Philip Weiss Auctions, Lynbrook, New York, January 29.

Clarice Cliff circa 1930 demitasse set in a sunburst pattern of brown, red, orange, and yellow geometrics, $2340. Philip Weiss Auctions, Lynbrook, New York, January 29.

Leonard Tsuguharu Foujita (1886-1968), *Girl and Cat*, lithograph, 155/200, 19" x 13", $4062. Lotus International Auctions, LLC, Guilford, Connecticut, December 3, 2016.

Edward Moran (1829-1901), 19½" x 29½", oil on canvas, New York seascape with Castle Williams on Governors Island in the background, $5750. Philip Weiss Auctions, Lynbrook, New York, January 29.

TWO-DAY CIVIL WAR, HISTORICAL, SPORTING & DECOY AUCTION

SATURDAY, MARCH 25th 9:30 a.m.
& SUNDAY, MARCH 26th 10:00 a.m.

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Lt. John Sinnot 13th VT KIA Gettysburg hat.

Rare 9th VT Co. K issued Enfield Rifle with bayonet and sixth plate ambro. of Pvt. WM Aiken holding the rifle.

Half plate tintype of Green Mountain Guard Militia men.

Captain John M. Thatcher 13th VT presentation sword with CDV of Thatcher from citizens of Barre, VT.

Prewar photo of William Y.W. Ripley (Col. 1st U.S. Sharpshooters) in Rutland Light Guard militia uniform.

Rare Engraved Sharps 1851 Boxlock Carbine mfg. by Robbins and Lawrence Windsor, VT (est. 20,000-40,000).

M 1860 Colt Revolver 4th VT belonging to Rev. John L. Roberts.

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Antique Jewelry & Gemology

A Virtual Visit with Attos Antique and Estate Jewelry, Portland, Maine

by Mary Ann Brown
Photos courtesy Attos Antique and Estate Jewelry

This month we view the antique jewelry market from the perspective of a jeweler and store owner, Attos Santana, and his company, Attos Antique and Estate Jewelry in Portland, Maine.

During the February storms that happened in Maine the week of Valentine's Day (when traveling to Portland from the midcoast area was not an option), I visited the store via the website (www.attosestatejewelry.com) and found a wide variety of jewelry available for sale in the following categories: Victorian, Edwardian, Art Deco, retro, mid-century, and modern.

"Curating an estate jewelry store is creative and exciting work."

By the time you read this, spring will practically be arriving in the Northeast, and a visit to Portland, Maine, will be a wonderful idea. Though we don't usually find ourselves saying, "Thank heavens for the Internet," it did come in handy in this case. I e-mailed questions, and Santana and employee Nicole Souter answered them in a comprehensive way that lent itself to a question-and-answer format for this column.

Q: What is your favorite aspect of the jewelry business?

A: Our favorite aspect of the jewelry business has to be a tie between buying and working with our clients. Buying is great fun. Curating an estate jewelry store is creative and exciting work, and there's nothing like seeing an unusual piece of antique jewelry for the first time. It's like holding a beautiful piece of history in your hands.

But just as important and enjoyable to us is our relationships with our clients. As small, local estate jewelers, much of our business comes from repeat customers with whom we have built strong relationships over the years. We get to know folks in such a unique way, working with young couples looking for engagement rings and bridal jewelry, all the way up through 30th wedding anniversaries. It's a truly unique view into someone else's love story, and we feel honored to be a part of that.

Q: How long have you been in Portland? Is there anything you'd like to say about your background?

A: Attos got his start in the jewelry business almost 30 years ago, and our shop has been in the same location in Portland for 17 years. Attos Estate Jewelry is a small family business, and Attos Santana holds it all together. He is owner, curator, and designer-by-request. The company exudes his vision, and his wealth of knowledge cannot be overstated. Nicole started working with Attos over ten years ago. As she learned more and more about estate jewelry, she found it especially fascinating how the history and culture of a time period was reflected in the jewelry. Soon she found herself reading every book she could find on the subject, and today she is certified in diamonds and diamond grading.

Q: How do you think the antique jewelry market is doing? Is there a specific period that is more popular with your clients? Are your customers a range of ages?

A: We feel blessed to work in the estate jewelry market. Though our pieces tend to be in a higher price range, they hold their value tremendously well in comparison to most modern jewelry. This means that even though it is a luxury item, folks know that estate jewelry is a sound investment. That makes our market a bit different than other luxury items.

This pair of 2" long Victorian 14k yellow gold and banded agate earrings is priced at $475.

This pair of antique 18k yellow gold and coral earrings with openwork shield-shaped chandeliers suspending coral pieces is $925.

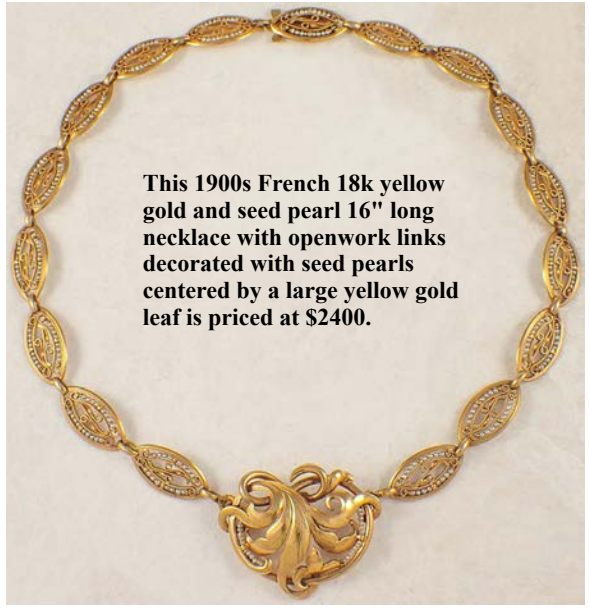
This silver over gold circa 1860 shield-shaped Georgian brooch is set with 80 old-mine- and rose-cut diamonds weighing approximately 3.50 carats total. It is priced at $4250.

This 2" x 2" Art Nouveau ruby, pearl, and diamond gargoyle pendant with French hallmarks is set with an oval Burmese ruby measuring 6.75 x 5.5 mm. The pendant suspends from a fine cable chain measuring 19" long. The pendant necklace is priced at $15,000.

This 14" long Victorian 14k yellow gold bead necklace, the gold beads measuring 5.5 mm wide, is priced at $295.

This Victorian 14k yellow gold, enamel, pearl, and diamond ring is centered with a 5.6 mm cultured pearl, surrounded by 13 old-mine-cut diamonds weighing approximately 1.00 carat total. It's priced at $2500.

This Victorian 14k yellow gold, pearl, and diamond mesh-style 7½" long bracelet is set with two European-cut diamonds weighing approximately .40 carat total and one cultured pearl. The clasp is decorated with bead- and wirework. It's $2500.



This 1900s French 18k yellow gold and seed pearl 16" long necklace with openwork links decorated with seed pearls centered by a large yellow gold leaf is priced at $2400.

This 1830s 14k yellow gold and amethyst 18" long necklace, with 13 graduated oval amethysts, measuring from 20 mm x 15 mm to 12 mm x 10 mm, set within an openwork twisted wire and granulated frame, is priced at $8750.

As for popular time periods, Art Deco is a runaway favorite. It is delicate, geometric, and handcrafted, with both stunning minimalist and statement pieces. The popularity of that time period has endured for a long time, and we expect it will for years to come.

Our customers range in age just like our pieces do!

Q: Are you noticing any new trends in the antique and vintage jewelry markets?

A: After years of white gold and platinum reigning supreme, yellow gold is on a major upswing. We've also been very happy to see folks get more and more creative with the engagement rings they select. Colored stones, especially sapphire, make a beautiful alternative to the classic diamond center stone, and we've seen a lot more clients happy to wear their wedding band on the right hand so that they can wear a bold engagement ring with an unusual shape on their left.

Q: Do you want to say anything about people coming to you to sell their jewelry or jewelry they've inherited?

A: Buying is one of our favorite things to do, and it's important to us that sellers feel comfortable and like they are being treated fairly. Always make sure you feel respected during any transaction involving your valuables, and trust your gut if you don't feel quite right about what someone is telling you. There's nothing wrong with getting a second opinion!

But most of all, when you meet with an estate jeweler to sell your pieces, bring EVERYTHING with you. Sometimes folks are shocked by what holds value.

Getting in touch

Attos Estate and Antique Jewelry also offers jewelry repair, antique jewelry restoration, and professional appraisals. Contact Attos at (207) 613-9222 or e-mail through the contact page on the website (www.attosestatejewelry.com). The store is located at 50 Exchange Street, Portland, Maine.

This circa 1910 Arts and Crafts 18k yellow gold, moonstone, and sapphire 6¾" long flexible floral bracelet is priced at $5750.

This 18k yellow gold Art Nouveau pearl necklace, featuring a flying bat with a pearl in its mouth, suspended from a fancy gold chain decorated with pearls, is priced at $5750.

This 18k yellow gold, enamel, pearl, and diamond 2" round shield brooch, circa 1900, has a blue enamel center decorated with half seed pearls and small rose-cut diamonds. It is priced at $2500.

This 14k yellow gold and amethyst Arts and Crafts ring with an oval center stone measuring 21 mm x 16 mm is tagged $900.

This Art Deco platinum, diamond, onyx, ruby, sapphire, and emerald brooch with a bird and a flower is set with 79 round diamonds weighing approximately 3.50 carats total. The brooch measures 1½" x 1½". It is priced at $6250.

This Art Deco platinum and diamond Lacloche brooch measuring 1" x 2" is set with one collet-set European-cut diamond weighing approximately 1.40 carats, surrounded by 104 round diamonds weighing approximately 7.00 carats total, and four baguette-cut diamonds weighing approximately .40 carat total. The brooch has French hallmarks and is stamped "La Cloche Paris." It is priced at $21,000.

This Victorian 14k yellow gold and enamel 7" long snake bangle bracelet is decorated with emerald eyes and has a black enamel body. It is priced at $2500.

This circa 1925 Edward Everett Oakes Arts and Crafts silver over gold, citrine, and pearl 7" long bracelet is stamped "Oakes." It is priced at $4850.

This silver over gold Georgian diamond brooch from the 1880s measures 1½" x 3½" and is set with one approximately .95-carat cushion-cut diamond. The flower and leaves are pavé-set with 151 rose- and old-mine-cut diamonds weighing approximately 7.00 carats total. The brooch is tagged $5750.

This Art Deco platinum and diamond engagement ring is centered by a 2.18-carat old European-cut diamond and accented by two marquise- and 20 small single-cut diamonds weighing approximately .60 carat total. The ring is priced at $15,000.

This approximately 1" long antique 18k yellow gold, emerald, and diamond frog brooch, pavé-set with 63 old-mine-cut diamonds weighing approximately 3.50 carats total, has small, round emerald eyes. It is priced at $4500.

New York City

The New York Ceramics & Glass Fair

by Lita Solis-Cohen

The opening moments of the five-day New York Ceramics & Glass Fair on the fourth and fifth floors of the Bohemian National Hall at 321 East 73rd Street in New York City on Wednesday afternoon, January 18, were as competitive as at an auction. The major collectors and curators who had received e-mails with images of some of the treasures on offer made a beeline for their favorite stands, hoping their competition hadn't gotten there first.

By the end of the three-and-a-half-hour preview, London dealer Garry Atkins had sprinkled red "sold" dots in all his cases. New York City dealer Alan Kaplan, who had a selection of early English salt-glazed and creamware ceramics from the collection of Mr. and Mrs. Henry Weldon (the things they bought after they gave to Colonial Williamsburg all the pieces illustrated in the two books published on their collection), sold quickly to collectors and to museums.

North Adams, Massachusetts, dealer Leslie Ferrin, who has been showing contemporary ceramics at this fair since its earliest days, said the preview gives artists and collectors a deadline. "Artists need to send their best work in time for this show, and collectors rush to in to see it, not knowing who they might be competing against," she said. That is why there is excitement in the opening moments of the ceramics and glass fair, the last of the specialized, narrowly focused fairs to survive.

Like the London Ceramics Fair, launched by Anna and Brian Haughton in London in 1981 and which continued until its demise in 2009, the New York Ceramics & Glass Fair offers a series of free lectures every day. Generally well attended by scholars and collectors, it is where discussions about the latest research, the latest finds, and the next exhibitions take place and where a limited number of advance copies of *Ceramics in America* were for sale. Ferrin led a lively round-table discussion on "What do you do when the children don't want it." The conclusion: this is a good time to collect because so much is coming on the market at the same time in a generational shift.

The ceramics and glass fair was smaller this year, with just 28 dealers. More than half of the exhibitors offered 17th-, 18th-, and 19th-century wares; the rest offered contemporary studio ceramics and glass. Museum curators from across the country come to this show, and they set in motion acquisitions for the year. The 33 museum curators who shopped at the fair, according to a post-sale press release, bought antique and contemporary works and put works on reserve that must be approved by acquisition committees.

This fair is still weighted toward the old, but it would not survive without the contemporary. The two galleries offering the work of several contemporary craftsmen sold more than the eight craftsmen who represented themselves. There is generally a turnover of individual craftsmen that keeps the show fresh. The exceptions were ceramic artists Cliff Lee of Stevens, New Jersey, the Taiwanese neurosurgeon turned potter who has been prominent in the crafts world since his inclusion in the White House Collection of American Crafts in 1993, and Hideaki Miyamura, the Japanese-born American potter who works in Kensington, New Hampshire. His work, like Lee's, is in major museum collections. Boston artist Katherine Houston, who makes porcelain still lifes of fruits, vegetables, and flowers, is a regular at this show and has a following. Museums have also acquired her work.

This fair is still weighted toward the old, but it would not survive without the contemporary.

The dealers in earlier wares were busy. For some, such as Alan Kaplan of Leo Kaplan Ltd., New York City, this is the only show he does (he has a gallery on the sixth floor of a building on 57th Street where he carries on business). Garry Atkins comes to New York City from London just once each year and saves his rarest early earthenware, delft, and creamware for this fair. Martyn Edgell of Cambridgeshire, England brings a large stock of mostly British ceramics from the 17th though the early 19th century. He came to the U.S. twice this season and showed at the Delaware Antiques Show in November because his major clients are Americans. Martine Boston of Limerick, Ireland brought Victorian majolica to the fair. Her husband, Nicholas, who used to exhibit at the fair, said he is working on a major museum majolica exhibition to open in the U.S. in 2018 and is still a partner in yearly majolica auctions in the U.S.

English ceramics are the strong suit at this fair. Robert Prescott Walker of Waccabuc, New York, who has been exhibiting for the past three years under the name Polka Dot Antiques, said he had his best fair so far. "Historical Deerfield purchased two of my rarest items—a triple-colored transfer-printed salt-glazed stoneware plate, 1756-60, one of only five known to exist—but more importantly they bought the unique hand-drawn estate plan of Thomas Whieldon's estate, dated 1794. It was discovered a few months ago in the U.K. at an auction of a solicitor's office that closed." Walker said he could have sold it to several other museums, but Deerfield got there first. He also sold lead-glazed "Landskip" ware, salt-glazed agate animals, early English delftware, and Moorcroft pottery.

Baltimore dealers Marcia Moylan and Jacqueline Smelkinson, specialists in Japan pattern English porcelain and Georgian and Victorian jewelry, moved their stand upstairs this year and loved their new location on the

During the election season, Ferrin Contemporary, North Adams, Massachusetts, showed Justin Rothshank's *Dinner with the Presidents* and *Know Justice*, handmade commemorative tableware with transfer prints of presidents and justices of the Supreme Court, as a way of creating dialogue about politics. At the Ceramics & Glass Fair, Ferrin offered Rothshank's plates and mugs with the Obamas and with Supreme Court Justice Ruth Bader Ginsburg for $60 and $70 each. Rothshank works in Goshen, Indiana. Individual settings and complete sets are available for purchase and for special exhibitions at historical societies and museums.

Ferrin said she sold every Rothshank piece she had, but she did not show his Trump plates because of the protests in New York City and Washington, D.C., during the fair, even though the artist said if Ferrin had sold any Trump plates, he would donate all proceeds to Planned Parenthood.

Leslie Grigsby, curator of ceramics and glass at the Winterthur Museum, makes beaded sculpture. This teapot of wood, glass, wooden beads, and thread, 11½" x 15" x 8½", is from her water and fish "Water Ways" series. Some of her sculptures were available for purchase, priced from $1000 to $12,000. She sold four.

Early in the show, London dealer Garry Atkins sold this unusual 11" diameter English Staffordshire slipware dish attributed to Thomas Toft, circa 1675, the rim with radiating oak leaves with human faces and with a stylized leaf in the center with more human faces. The decoration is thought to be symbolic of Charles II hiding in the Boscobel oak, and the buff clay was given a coating of black slip before the leaves with human faces were applied. A similar plate in the Fitzwilliam Museum in Cambridge, England is signed Thomas Toft.

The 12½" diameter London delftware plate with the arms of the Tobacco Pipe Makers' Company, 1670-90, is painted in tones of blue on a pale blue ground. A tobacco plant is depicted on a shield supported by a pair of blackamoors; the crest is a blackamoor holding a clay pipe. It was sold by Garry Atkins of London.

Part of the loan exhibition, this hard-paste porcelain bowl was probably made at the Bonnin and Morris porcelain works in Philadelphia, circa 1772. Measuring just 5½" diameter, it was among the 85,000 artifacts recovered from the site of the new Museum of the American Revolution that is to open in Philadelphia in April. Discovered in 2014 and first analyzed by Dr. J. Victor Owen, an expert on the geochemistry of archaeological ceramics and glass, and his colleagues, the bowl was identified as being true porcelain, most likely manufactured in Philadelphia in the 18th century.

Archaeologist and ceramic historian Robert Hunter believes that the bowl is made of aluminous-silica paste and reflects experiments with Cherokee clay (kaolin) sent to Bonnin and Morris in 1771 by Henry Laurens of Charleston, South Carolina. The findings of Dr. Owens and his colleagues, along with an article by Robert Hunter and Juliette Gerhardt, are presented in the 2016 volume of *Ceramics in America*, published by the Chipstone Foundation.

balcony. “Everybody came upstairs; it is more intimate and relaxed,” said Jackie Smelkinson. “We sold porcelain, including Derby figures, and glass [paste] and ceramic jewelry to regular clients and to new collectors. We left smiling.”

Brooklyn, New York, dealer Jill Fenichell offered late 19th-century ceramics and glass from an illustrious collection and said the Corning Museum of Glass, Corning, New York, had purchased a pair of Imperial Russian glass vases from one collection, and that she sold a large Royal Doulton floor vase from another collection. “This was my best show yet,” she said. “There was such energy. I sold everything from a seventy-five-dollar glass paperweight to the really rare Russian glass vases made in Russia in 1911 when Nicholas and Alexandra had brought French craftsmen to Russia to make Russian porcelain and glass.”

Polly Latham of Boston and John Suval of Fredericksburg, Virginia, were the only specialist dealers in Chinese export porcelain, and Suval also offered Native American pottery. A.J. Warren of Wilton, Connecticut, who sells more English ceramics than Chinese ceramics, sold a large Chinese famille verte punch bowl and a Chinese export tea service, plus English creamware. Paul Vandekar of Maryknoll, New York, who sells mostly English ceramics and Fornasetti limited editions, offered some China trade porcelain as well. Lynda Willauer of Nantucket, Massachusetts, sold a selection of blue-and-white China trade porcelain along with Staffordshire figures and Victorian majolica.

Leslie Grigsby, curator of ceramics and glass at the Winterthur Museum, whose woven beadwork sculpture was part of the loan exhibition, sold four pieces. She began working with glass beads and threads about ten years ago and soon began adopting off-loom weaving techniques to undulating forms, some of them figural teapots. Each piece takes from six to 18 months to make. Her husband, Lindsay Grigsby, helps with the woodworking and assembly.

Just four dealers specialized in antique glass. Ian Simmonds of Carlisle, Pennsylvania, offered the finest lacy glass from 1820 to 1850. “No one molded glass like this since ancient Rome,” he said. The museum curators he meets at this show keep him busy all year.

Every year since this show was launched 18 years ago, Mark J. West of Surrey, England has offered a broad range of 17th-, 18th-, 19th, and 20th-century glass from the U.K. and the Continent, including Val Saint Lambert Art Deco glass from Belgium. Martin Chasin of Fairfield, Connecticut, brings English and Irish decanters and tableware. Mt. Crawford, Virginia, auctioneer Jeffrey Evans specializes in American glass and glass lighting. Contemporary glass artists Carrie Gustafson of Cambridge, Massachusetts, and Michael Schunke and Josie Gluck of West Grove, Pennsylvania, who call their collaborative Vetro Vero, offered decorative and useful colorful glass tablewares.

The New York Ceramics & Glass Fair, produced by Meg Wendy of MCG Events LLC and Liz Lees of Caskey Lees Inc., was busy from the time the preview opened at 5 p.m. on Wednesday, January 18, until it closed on Sunday, January 22, at 4 p.m. Small and compact, it has a lot to see. The pictures show just a fraction of what was there.

For more information, call (929) 265-2850 or visit the website (www.nyceramcsandglass.com).

There were all sorts of finds at the fair. Pictured are four from a set of six extremely rare lacy pressed drawer pulls, New England or Philadelphia, 1829-40. Ian Simmonds of Carlisle, Pennsylvania, asked $4250 for the six.

This important example of White House glassware, a 5" diameter wine rinse from the table service of President Franklin Pierce, the engraving by Haughwout and Dailey of Manhattan on a blank made by the Brooklyn Flint Glass Company, Brooklyn, New York, 1853, was $27,500 from Ian Simmonds. “I am claiming for New York what was made here,” said Simmonds about his stand.

Martyn Edgell of March, Cambridgeshire, England asked $3800 for this creamware pitcher hand painted with a girl with birds and a dog in the background

Martin Chasin Fine Arts LLC, Fairfield, Connecticut, asked $600 for this pair of circa 1790 blue decanters made in Bristol, England.

Hideaki Miyamura of Kensington, New Hampshire, asked $25,000 for this group of 18 vessels.

This crater-glazed vessel with a lychee nut on the lid by Cliff Lee of Stevens, Pennsylvania, was priced at $8000.

Michael Wainwright of Great Barrington, Massachusetts, offered flag platters priced from $475 to $2000, depending on size. ☞

This monumental (48½" high) English Aesthetic Movement Doulton Lambeth faience floor vase painted by Florence Lewis, circa 1885, with impressed marks and painted monogram and shape number on the underside, with some restoration, was $50,000 from Jill Fenichell of The Bespoke Porcelain Company, Brooklyn, New York. It was once in the Harriman Judd collection.

"I finally figured out how to show things out of a showcase, and I had my best show yet," Fenichell said. "Every dealer plays a different role, and we all end up complementing each other," she observed, thus explaining why this small show has a big place during Americana Week in New York every January.

The 16" high Royal Worcester Japanesque vase with a matte ivory ground has an applied full-bodied dragon and printed marks in puce and is dated 1895. In very good condition, with one minute chip to a leg joint, it was $9200 from Jill Fenichell.

Alan Kaplan of Leo Kaplan Ltd., New York City, said a museum purchased this rare brown sgraffito salt-glazed mug with the name John Shaw and the date 1742. He said the earliest brown salt-glazed pottery is from 1732, and ten years later it was patented by Ralph Shaw. The mug may have been made for a Shaw relative.

Alan Kaplan of Leo Kaplan Ltd., New York City, sold this scratch blue salt-glazed mug, dated 1753, and lots of other mid-18th-century ceramics.

Martine Boston Antiques, Limerick, Ireland, asked $28,000 for this Minton majolica centerpiece or champagne cooler designed in the 1870s by Albert-Ernest Carrier-Belleuse. His work was shown at the Universal Exhibition in Vienna in 1873 and at the U.S. International Centennial Exhibition in Philadelphia in 1876.

Robert P. Walker of Polka Dot Antiques LLC, Waccabuc, New York, asked $12,500 for this 6¼" high Royal Worcester Parian Aesthetic Movement teapot and cover, 1882, designed by R.W. Binns and modeled by James Hadley. One side depicts a flamboyant young man wearing a sunflower, while the other side depicts a young woman wearing a lily. It has a puce factory mark V (1884), gilt registration mark (21st December 1881), and factory mark 1882 with the inscription "Fearful Consequences -Through The Laws Of Natural Selection And Evolution Of Living Up To One's Teapot." In "greenery-yallery" colors, it relates to the Gilbert and Sullivan comic opera *Patience* and was intended to satirize the idea that if you surround yourself with beautiful objects, you become beautiful yourself.

Michael Boroniec of Lanesboro, Massachusetts, asked $4200 for the white earthenware *Bouquet* and $4200 for the bronze earthenware *Bouquet.* The spiral was priced at $3600.

Christopher Dresser designed this 14½" diameter majolica centerpiece for Wedgwood, circa 1870, and the price was $15,000 from Martine Boston Antiques. Martine Boston Antiques photo.

Katherine Houston of Boston, Massachusetts, asked $20,000 for this amber porcelain mantelpiece.

Antoinette's, Clifford Chambers, Warwickshire, England, asked £900 ($1115) for this limited-edition Greek-inspired Wedgwood ceramic vessel.

Paul Vandekar of Earle D. Vandekar of Knightsbridge Inc., Maryknoll, New York, had a dog to show. He asked $5800 for it.

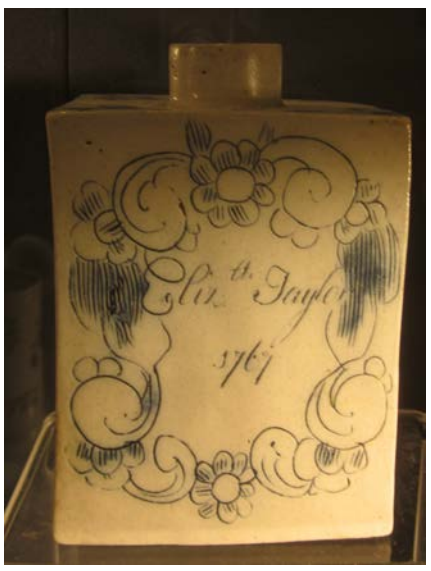
The Venetian *cristallo* glass center bowl with a blue cane rim and foot, circa 1580, was $9750 from Mark J. West of Purley, Surrey, England.

Pictured is one of a pair of *façon de Venise* glass candlesticks from the Low Countries, possibly Liège, circa 1680. Mark J. West offered the pair at $16,000.

These Coalport Fruit Cake pattern plates, 1810-30, were $400 and $500 from Moylan-Smelkinson/The Spare Room, Baltimore, Maryland.

John Suval of Philip Suval, Inc., Fredericksburg, Virginia, asked around $10,000 for these Chinese export porcelain famille rose Ho Ho boys.

This Fazackerly delft punch bowl made in Liverpool, England was $9500 from A.J. Warren of Maria and Peter Warren Antiques, Wilton, Connecticut.



Elizabeth Taylor's scratch blue tea caddy, dated 1767, was $3500 from A.J. Warren of Maria and Peter Warren Antiques.

Appropriate for Americana Week, Ferrin Contemporary, North Adams, Massachusetts, offered this platter by Mara Superior, with text that reads "Americana / Blue Salt-Glazed Stoneware / A Collection," 2016, porcelain, glaze, and gold leaf, 15" x 19" x 2", priced at $4800.

Jeffrey S. Evans & Associates, Mt. Crawford, Virginia, asked $425 for the Gillinder & Sons, Philadelphia, glass plates with portraits of candidates James Blaine and John A. Logan for the 1884 presidential campaign. The pair of goblets was $350, and the pair of wine glasses, $125. The pressed-glass tableware in the Cable pattern (not shown) ranged from $2500 for a water pitcher to $650 for an 8"diameter compote with a chip to the edge of the foot and a chip under the rim of the cover.

This Chinese export porcelain teapot with a depiction of Hope leaning on her anchor while watching a departing ship flying two American flags, all under a gilded inscription "He is Gone" on the front and back, has a double-strap handle, and the cover and shoulder have a blue wave border. Polly Latham of Boston, Massachusetts, who priced the teapot at $7500, said it was probably from a special-order tea service and that she has seen just one other example.

Michael Schunke and Josie Gluck of Vetro Vero, West Grove, Pennsylvania, asked from $250 to $650 apiece for these elegant colored glass bottles.

Steven Young Lee's 2017 *Vase with Dragon* of porcelain, cobalt inlay, and glaze, 11" x 11" x 21", was bought by the Newark (New Jersey) Museum from Ferrin Contemporary, North Adams, Massachusetts. According to the gallery, "Steven Young Lee is a Korean American, who recently had a career survey show at the Renwick [Gallery of the Smithsonian American Art Museum in Washington, D.C.]. His is the perfect immigrant story. He has been the resident artist director of the Archie Bray Foundation for the Ceramic Arts in Helena, Montana, since 2006. He has taught at universities in China as part of a cultural exchange program in Jingdezhen, Shanghai, and Beijing." Ferrin photo.

Garth's Auctions, Delaware, Ohio

American Antiques and European and Asian Furniture and Decorative Arts

by Don Johnson
Photos courtesy Garth's

The first sale each year for Garth's Auctions in Delaware, Ohio, tends to be not only a mixed affair but also a mouthful. Described by the company as offering "American Antiques and European & Asian Furniture & Decorative Arts," the January 14 event included all the above, but the day belonged largely to the American side of things. That's not surprising, considering that country antiques and Americana are still the company's strong suit.

Even so, the top lot of the day wasn't what most bidders might have expected. It certainly wasn't a stereotypical piece of Americana. *Trophy Wives* by Terry Rodgers (b. 1947), a large oil painting of nude men and women at a pool party, sold within estimates for $10,800 (includes buyer's premium).

A resident of Columbus, Ohio, Rodgers is known for his oversize works of nudes. *Trophy Wives* probably comes from an earlier series of paintings, since it featured a few overweight, middle-aged men surrounded by numerous younger, slenderer females. More current works pictured on the artist's website tend to portray seminude and nude young women and men in party settings, although the subject matter can vary.

According to that website, "Rodgers's current work focuses on portraying contemporary body politics. His rendering of an imaginary leisure life stands as an iconic vision of the tensions and confusions endemic to today's society. These images are not snapshots or slices of life, but rather a compression and dissection of our rampant imaginations and mediated influences. The seductive and marvelous glamour of the outer world jars against the vulnerability and delicacy of our inner and private selves."

However one describes the work, it deviates from the type of material Garth's has traditionally handled. While the auction house hasn't abandoned painted country furniture for contemporary paintings of nudes, *Trophy Wives* suggests a willingness to accept a broader spectrum of material. The painting wasn't an isolated case. The company's annual Thanksgiving sale in November started with more than 100 lots of artwork that included a number of abstract pieces.

Then again, there's more to the story of *Trophy Wives*. It wasn't originally intended to be sold at the auction house. Amelia Jeffers, president of Garth's, said the consignment came from a collector in Columbus, Ohio, who had acquired the painting ten to 15 years ago at a gallery show. When Jeffers first saw the work, she immediately knew it was a better fit at Selkirk, Garth's sister auction house in St. Louis.

The painting was shipped to St. Louis, where it was offered at the auction on September 24, 2016, estimated at $15,000/20,000. "It drew no bids," said Jeffers. "We bring it back, put it in the very next Garth's auction." The estimate was lowered to $8000/12,000, and the painting sold.

"It was so interesting to me," Jeffers added. "Sometimes we think we know the salesroom, but at the end of the day all you need are two people looking."

The European and Asian material in the auction played a relatively minor role during the sale, highlighted by a Continental image of the Crucifixion that realized $3360 against a conservative estimate of $400/800. In watercolor and gilt on vellum, the work had portrait medallions of the 12 disciples surrounding the main image.

"Western Pennsylvania is always hot with us, too. It falls right into our sweet spot."

Jeffers noted that Tom Porter, former owner of Garth's, used to say there are two things auctioneers can't sell—religion and politics. That has changed. "We've had other religious artifacts over the past few years that have done very well," she noted. "Jeff [Jeffers, CEO of Garth's] always says we're not running the same business we bought. It's a totally different business, both Garth's and the industry itself."

One thing hasn't changed over the years—the demand for Americana and paint at Garth's. The best of the American furniture was a country pewter cupboard in pine with old red paint, 1830s-40s, 94" x 49½" x 16½" , that sold for $3720. The simple one-piece form had an open top with shelves, all over a narrow, plank door.

"Paint is so strong," said Jeffers. Buyers were clearly seeing red, not just on the pewter cupboard but also on an American hutch table in pine, the base and underside of the top having worn, old red paint. Dating to the mid-19th century, the piece sold for $2520, more than four times its upper estimate.

"It's a form that people like. When they were made they were so functional," she added. "It's a popular form because of that flexibility."

Brown furniture, which has seen a slight uptick at Garth's, continued to do well. Leading the way was a Hepplewhite chest of drawers in cherry with inlay, western Pennsylvania origin, late 18th or early 19th century, that realized $2400.

"My goodness, that's a happy day. It's not often right now you're seeing brown furniture go so well," Jeffers noted. "This had a great look, great figure. The inlay was fun. It was just a good country piece of furniture. Western Pennsylvania is always hot with us, too. It falls right into our sweet spot."

Among the other material in the auction were quilts, led by a Diamond in the Square pattern in rust, green, and blue-gray. From Lancaster County, Pennsylvania, and dating to 1920-40, it sold for $2160.

"The quilt market, I was thrilled," said Jeffers. The quilts did well overall, considering that textiles have been less than robust in recent years. The slow turnaround might have something to do with ease of handling.

***Trophy Wives* by Terry Rodgers (b. 1947), oil on canvas, depicting a nudist pool party, signed, 58" x 109", unframed, the tacking edge painted, $10,800.**

Pennsylvania decorated blanket chest in walnut, Deep Run Valley, first half of the 19th century, attributed to the Mennonites, six-board dovetailed case with original grain decoration, turned legs, 25" x 44" x 19½", age split, stains, fading, $780.

American carnival sign, "Spin A Drum / Players Please," first half of the 20th century, two hinged wooden boards with original paint, edge wear, 36" x 48", $600.

Portraits of a husband and wife identified as Mr. and Mrs. Daniel Runyon of Lexington, Kentucky, oil on canvas, American, unsigned, 30" x 25" (sight), late frames, backed on masonite, tears, repairs, and inpainting, together with two half-plate daguerreotypes (not shown), $1800.

"I think it goes back to this whole concept of heavy versus not heavy. Heavy and bulky and hard to move, it's definitely impacting value. Quilts are not any of that," Jeffers said.

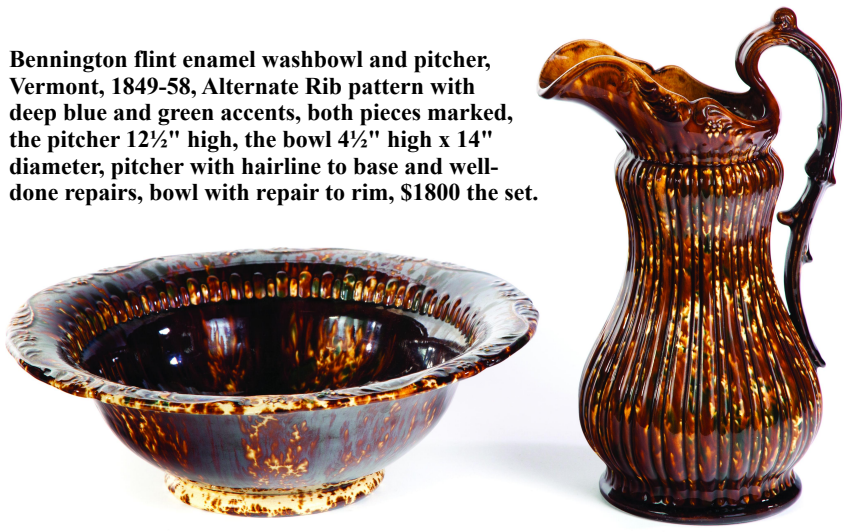
Physical characteristics are not the only considerations; eye appeal is also coming into play. "You can get a great pop of color in a room and great design and artistry in a room without breaking your back or having to move a four-foot by eight-foot painting," she added.

Coverlets were also offered. "That's a little more of an academic market," Jeffers noted. "There is some condition, color, design, but I don't think that's a market that translates as readily as quilts." Coverlet buyers still tend to be a scholarly bunch, with much of their interest on makers and regions.

Also of note were a number of pieces of Bennington pottery, one of which was a set, a washbowl and pitcher, 1849-58, in the Alternate Rib pattern and having deep blue and green accents that realized $1800.

The auction had more passed lots than is normally the case at Garth's. "If they want it, they want it. If they don't, they don't," said Jeffers. Freezing rain in the forecast didn't help, but conditions turned out OK, and there was a large crowd in the showroom. In the end, weather wasn't a factor.

For more information, phone Garth's at (740) 362-4771 or visit (www.garths.com).



Bennington flint enamel washbowl and pitcher, Vermont, 1849-58, Alternate Rib pattern with deep blue and green accents, both pieces marked, the pitcher 12½" high, the bowl 4½" high x 14" diameter, pitcher with hairline to base and well-done repairs, bowl with repair to rim, $1800 the set.

Contemporary five-gallon stoneware churn impressed "R. & B. Diebboll, Washington, MI," late 20th century, the cobalt decoration depicting a snake wrapped around a tree, 18" high plus dasher, with old lid, $875.

Cast-iron butcher's sign depicting a bull and tools of the trade, the central plate embossed "Gloekler's Patent / Oct. 18, 1887 / J.P. Pfeiffer & Son / Baltimore, MD," the bull finial removable, late 19th or early 20th century, 20" x 24", good condition, $875.

Newcomb College art pottery vase, Louisiana, first quarter of the 20th century, marked, with typical decoration of trees in blue, 2½" high, good condition, together with wooden stand, $1560.

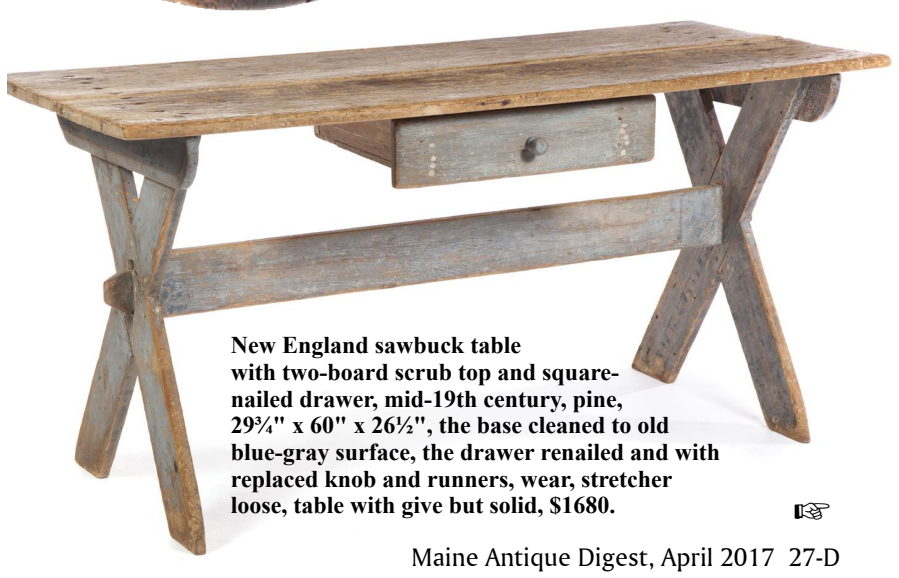
Amish quilt, Lancaster County, Pennsylvania, 1920-40, wool, Diamond in the Square pattern in rust, green, and blue-gray, printed backing in black and white, hand quilted in feathered plumes and diamonds, 76" x 77", a few spots and small holes on or near the binding, $2160.

Sailor art carved coconut, New England, mid-19th century, pinwheels and other designs, treen base and lid, 8½" high, in-the-making hole in the side, chip to base, $360.

Burl container in the form of a bucket, American, the side incised 1793, the carved lid a later addition, 6½" x 5¼" diameter, age splits, $1125.

Curly maple stand on turned legs, American, 1830s, old refinish, top slightly warped and with age split and puttied-over tacks, scratches and dings, $780.

Bennington flint enamel pitcher in an unusual swirled design, Vermont, 1849-58, 9½" high, handle tip repaired, tiny glaze flake to rim, $1200.



New England sawbuck table with two-board scrub top and square-nailed drawer, mid-19th century, pine, 29¾" x 60" x 26½", the base cleaned to old blue-gray surface, the drawer renailed and with replaced knob and runners, wear, stretcher loose, table with give but solid, $1680. ☞

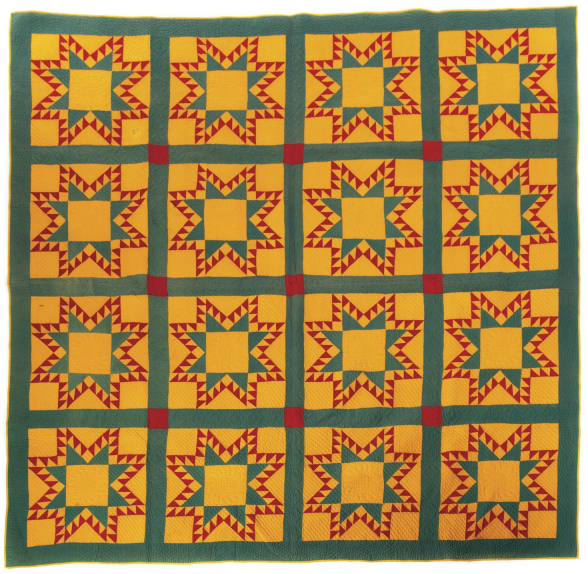
Amish quilt, Rainbow Bar pattern, probably Pennsylvania, first quarter of the 20th century, cotton, printed backing, hand quilted in diamond and chain design, 82" x 84", several small stains, some color loss, $360.

Bar pattern pieced quilt in bright red, yellow, and blue, American, cotton, the corner embroidered "This is the jubilee decorating of Emaus in 1909 From August 1st to Seventh," hand quilted in red thread, 75" x 74", a few stains, $531.

"Hemfield Railroad" coverlet, American, mid-19th century, red, blue, and natural, wool and cotton, the double border depicting an early locomotive with engineer and a "No. 240" tender, each corner block having a man's profile within circular text, 80" x 84", wear and losses, top quarter very worn, $1000.

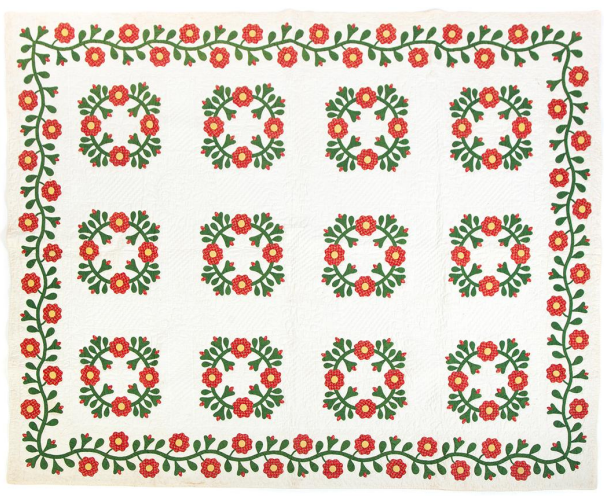
"Liberty" coverlet dated 1854, red and white, wool and cotton, each corner with a shield-breasted eagle under an "E Pluribus Unum" banner, the center with a floral medallion, two pairs of American flags and four profiles of Lady Liberty, "Woven At Palmyra N.Y. By Ira Hadsell" and "Delia Curtice" along one edge, 84" x 88", slight toning, some white spots and stains, $510.

New York jacquard coverlet, the corner block picturing a shield-breasted spread-wing eagle and lettered "Olivia P. Lewis / Jefferson. Co. NY. / 1845," the borders showing fruit trees and a fence, blue and white, wool and cotton, 80" x 83", a few stains near the center, $813.



Twinkling Star pattern pieced quilt in red and green on an orange ground, checked backing, American, late 19th or early 20th century, cotton, hand quilted, 78" x 82", stains and soiling, $720.

Patriotic quilt, American, first half of the 20th century, red, white, and blue stars and bars design, pieced construction with appliquéd machine-sewn stars, hand quilted, muslin backing, 72" x 74", light stains, $813.



Wreath of Roses pattern appliquéd quilt with vining border, red and green with yellow accents, American, mid-19th century, 65" x 80", skillfully handsewn, bright colors, small tear to a flower, a few small spots, light discoloration at edges, $1020.

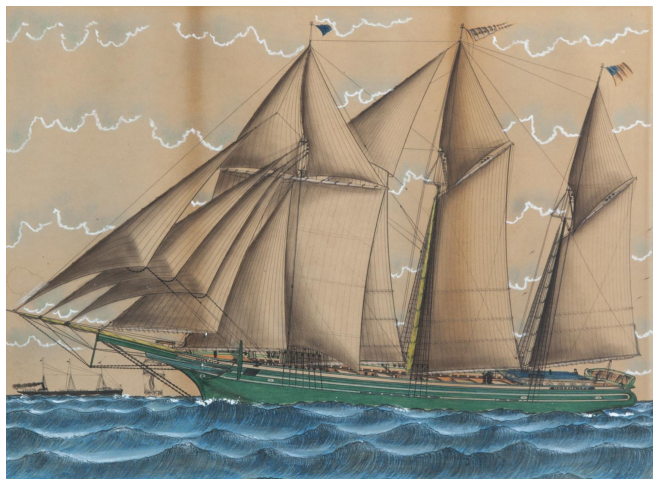
Coverlet, Jefferson County, New York, 1837, the lion corner block the same as that used by weaver Harry Tyler, blue and white, wool and cotton, 76" x 88", some discoloration, worn edges, $938.

Blazing Star pattern pieced quilt with double zigzag border, red print with solid blue and orange, American, mid-19th century, cotton, hand quilted in plumes, feathered wreaths, and diamonds, the binding machine sewn, 74" x 75", a few minor stains, $750.

Sawtooth Square in a Square pattern pieced quilt in red and yellow, American, 20th century, hand quilted in cable and diamond design, 81" x 82", small stain, two possible ink marks, $510.

Sample quilt made up of 49 different hand-quilted pattern blocks, cotton prints and solids, American, late 19th century, printed backing in black and gray, 83" x 84", small stains, some toning, greens faded, $480.

Continental image of the Crucifixion, watercolor and gilt on vellum, portrait medallions of the 12 disciples surrounding the central image, 20" x 15½", wear and edge loss, $3360.

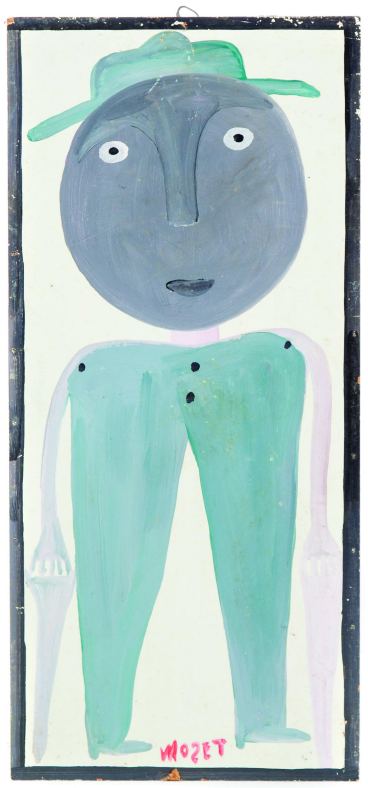


Unsigned pencil and pastel drawing of the Great Lakes schooner *Queen City*, 27" x 33" with frame, overall dark toning, two vertical stains, taped to underside of mat, together with a letter from the captain's daughter, $1020. Launched in 1873, the ship was built for the iron ore and grain trade and cost about $60,000. In September 1869 the *Queen City* was driven onto Hog Island Reef in Lake Michigan and sank.

Wilhelm Lehmbruck (German/ French, 1881-1919) bronze nude of a standing woman, signed and with H. Gonot foundry mark, 24" high, good condition with no scratches, dents, or repairs, $1680.

Hutch table with scrub top and cutout feet, American, mid-19th century, pine, 29" x 66" x 38", worn old red paint, $2520.

Mose Tolliver (1919-2006) of Alabama, painting of a figure with hat, acrylic on masonite, signed, a Carl Hammer Gallery label on the reverse, 30" x 13½", unframed, $420.



Peaseware
pepper po
Ohio, seco
half of the
century, 5
high, $438

Painted dry sink, American, 1840-60, 32" x 55" x 17½", replaced knobs and latch, repairs and wear, the gray wash a later surface and purposely weathered, $840.

Bennington flint enamel paperweight depicting a recumbent spaniel, Vermont, 1849-58, marked, 4½" long, minor colored-in flake on back corner, $510.

Classical figure group after Auguste Joseph Carrier (French, 1800-1875), bronze, depicting a seated woman flanked by two young children, 22" high, $1320.

Hepplewhite chest in cherry with inlay, western Pennsylvania, late 18th or early 19th century, 38½" x 40½" x 21½", refinished, age splits, replaced brasses, repairs, $2400.

Country pewter cupboard in old red paint, American, 1830s-40s, pine, one-piece construction, 94" x 49½" x 16½", $3720.

New York City

The Winter Antiques Show 2017

by Lita Solis-Cohen

The Winter Antiques Show, the grande dame of antiques shows, now in its 63rd year, was bedecked with giant digital snowflakes high on the walls and with real flowers on the floors and chandeliers. The show is like a dowager—elegant and traditional. The energy of her youth, when Americana collectors would rush in to their favorite stands at the 5 p.m. preview, is a memory of a decade or two ago. This year the smaller crowd was more deliberate and less impatient than in the old days. They seemed cautious and bought thoughtfully. Dealers said buyers were more willing to open their wallets this year than in the recent past and that the market had reached its bottom and was on the uptick.

Because *M.A.D.* is the "The Marketplace for Americana," this review will cover only Americana at the show. Even though each year it has less of a presence, Americana is, nonetheless, the focus for a passionate group of collectors and curators. The loan show celebrates Americana Week, while auctions continue to attract a significant audience for Americana.

Folk portraits and formal American furniture from the 18th and 19th centuries sold.

Some Americana dealers sold well, others did just OK, and all of them said they will keep on selling long after the show closes. American paintings were a strong suit. New York City dealer Michael Altman sold two paintings by William J. McCloskey and one each by John Singer Sargent, Martin Johnson Heade, and Maxim Gorky. Philadelphia dealer Robert Schwarz sold paintings by George Cochran Lambdin, Hermann Herzog, Adolphe Borie, and William Hart and a pair of portraits by Samuel F.B. Morse. Both dealers had interest in other works. The four other American painting dealers and two dealers in American prints reported good sales as well.

The Abby Aldrich Rockefeller Folk Art Museum celebrated its 60th anniversary with a glorious loan exhibition that challenged the folk art dealers to meet the museum's high standard. The folk portraits for sale at the show were far better than those sold at the week's auctions; some sold, and some were still available after the show closed.

The elephant in the room, pun intended, was the election of Donald Trump. There was a smaller crowd than usual at the January 19 preview, the night before Trump's inauguration. A few old-time collectors made a quick run through this show before heading to Washington for the inauguration. Others had left for Washington and went to the show later in the week. Protests in New York City on both weekends of the show did not help attendance, nor did the fact that the long auctions took time and money away from the show. Moreover, the *New York Times* gave four times the space to the Outsider Art Fair, including the cover story, which in the past has gone to the Winter Antiques Show.

Nevertheless, folk portraits and formal American furniture from the 18th and 19th centuries sold, and some of it was bought by young collectors, according to Frank Levy of Bernard and S. Dean Levy and Elizabeth Feld of Hirschl & Adler, even though these buyers were not the group that the powers that be targeted with a video on social media released on the eve of the show proclaiming that the show was "not your grandmother's brown furniture," to the disgust of those who sell it. Very little painted or country furniture was embraced. Americana dealers say the show has been diminished by the inclusion of more 20th-century material as well as 21st-century material that can be ordered new. They say it might bring in the decorators, but it does not bring in a young crowd. On the other hand, Stephen Score of Boston, showing for the first time, said, "The things that excite me about American folk art are the gestural qualities that you find in contemporary art. I like the fact that some twentieth-century things are at the Winter show. It enables viewers to see folk art the way the American painters of the 1920s first discovered it. I like to see American folk art shown near things that challenge what we are seeing so we can see old things in a new way."

Dealers and collectors cite the brilliance of TEFAF (The European Fine Art Fair), which arrived in the U.S. last fall to rave reviews, for scheduling two shows, one for antiques and antiquities in late October, and another for modern design and tribal art in May. TEFAF also made the cultural programs produced at the Park Avenue Armory, along with Memorial Sloan Kettering Cancer Center, the beneficiaries of the opening night reception, assuring its place on the armory's calendar.

To be fair, the Winter Antiques Show is the last charity show to survive in New York City. All the proceeds from the preview party and the ten-day gate benefit East Side House Settlement, which has celebrated 125 years of community, educational training, and assistance to people in the South Bronx.

"It is unfair to compare the Winter show with TEFAF; they are very different," said Liz Feld of Hirschl &Adler. "We do a gallery exhibition with pedestals at the fall TEFAF and a homey interior at the Winter show. The Winter show is still the leading market for Americana for those who live with it and for museum curators. Our customers are all ages and from all parts of the country, and we keep in touch with them all year. We tell them what we have, and they come to New York to see it. The Winter Antiques Show is where Americana dealers show the best they have saved for the show all year long. Only two of us are New Yorkers; the rest come from the middle of nowhere, and they meet their clients and curators in New York."

There is no question that the Winter show is a crossroads, and collectors and curators from all parts of the country check it out. Kelly Kinzle of New Oxford, Pennsylvania, said that late on the last Sunday afternoon of the show a curator asked for pictures, history, and the price of something on his stand. Others said they made sales to museums or to collectors who will give what they bought to a museum. Moreover, all the dealers said that the Winter show is just the beginning of sales and that people who have seen things continue to negotiate purchases in the months that follow. The prices, which seem high, are generally asking prices. Dealers said they are high in order to factor in negotiations, not only museum discounts, but the fact that everyone wants a deal, 10%, or sometimes 20% or 30% off.

Collectors and dealers complain about the shortage of masterpieces and the competition of auctions. Nevertheless, the Winter show is always a treasure hunt full of surprises. For example, this year there were some rare early topographical views of Georgetown and Washington, D.C.; Natchez, Mississippi; and Boston, Massachusetts, seen from Bunker Hill.

This is not a show where booth design is enormously inventive. Some booths look the same every year, but a few stands, all London dealers, showed up the Americans. Cohen & Cohen, dealers in China trade porcelain, demonstrated how to artfully display porcelain without glass cabinets. Didier created a Giorgio de Chirico-inspired setting for jewelry designed by painters, sculptors, and architects, and Apter-Fredericks showed English furniture in a modern library setting with painted books on backlit glass panels. All should have won prizes for booth design, if there were prizes.

Among the dealers in American material, Hirschl & Adler is the perennial winner. This year the gallery's booth was a dining room with an architectural mantelpiece and a large dining table from the Seymour shop in Boston, and it was crammed with glass decanters, Tucker porcelain, Bennington animals, and wine coasters. Frank Levy employed Ralph Harvard to design his stand, and he sold eight pieces of furniture.

The pictures and captions show only Americana for *M.A.D.*'s focused audience and just a fraction of what was there from January 19 to 29.

Go to (www.winterantiquesshow.com) for more about the show.

Sally Apfelbaum photo.

This patriotic quilt commemorates the signing of the armistice of the First World War. It was made by Mrs. C.F. Shank of Meyersville, Maryland, in 1918. Shank signed the quilt upside down at the top, and she also stitched "War Declared on Germany by the US April 6, 1917, ended Nov 11, 1918. Peace was signed in this car" at the top. The railroad car represents the private carriage of French Marshall Ferdinand Foch where the armistice was signed. The full-length figure of Uncle Sam, a flag, and patriotic banners as well as a cannon and stack of cannonballs complete the theme. Barbara Pollack of Highland Park, Illinois, asked $45,000, and it sold.

These portraits of a young couple seated in red chairs are attributed to George G. Hartwell (1815-1901) of the Prior-Hamblen school. Oil on academy board, circa 1840, the 24" x 20" (sight size) portraits have provenance that includes Mary Allis of Southport, Connecticut. The pair was priced at $49,500 by Barbara Pollack.

This miniature six-drawer chest, probably southeastern Pennsylvania, 1810-15, cherry, poplar, and white pine, with reeded drawer fronts, turned quarter columns, and a crest with applied bosses cut out for a pocket watch, had small repairs. It was $39,500 from Barbara Pollack.

Sheldon Peck (1797-1868) painted this portrait of *Miss Dodge* in 1845, possibly in Glen Ellyn, Illinois. The 30" x 26¾" oil on canvas was priced at $425,000 by Stephen Score of Boston, Massachusetts, who was exhibiting at the Winter Antiques Show for the first time. "It is a portrait which must have been a 'speaking likeness' and all without a single word," wrote Score on his label. On April 30, 1981, at Sotheby's, the portrait sold along with another portrait of Miss Dodge wearing a tortoiseshell comb. The portraits had been owned by John and Marjorie Schorsch, who had bought them from dealer Richard McCabe Murray of Chadds Ford, Pennsylvania. Score purchased them at that time and sold this one to a private collector in 1981. Score just reacquired it this year.

This commemorative quilt, appliqué and needlework, 86" x 86", by Mrs. Charles G. Fox of Womelsdorf, Pennsylvania, was $65,000 from Stephen Score, who said the quilt has the visual aspect of a four-page scrapbook. Among the people depicted are Franklin Roosevelt, Ernest Shackleton, Admiral Robert Peary, Charles Lindbergh, William Penn, Uncle Sam, Betsy Ross, and Benjamin Franklin.

Maquette for a Harry Bertoia fountain, 1968, $140,000 from James Elkind of Lost City Arts, New York City.

Man with Top Hat by Elie Nadelman (1882-1946), bronze, 27½" tall, cast in 1980-81, one of an edition of six, Modern Art Foundry, Massachusetts, was $175,000 from Michael Altman of New York City.

Apples in a Basket by William McCloskey (1859-1941), 1895, oil on canvas, 8" x 18", signed and dated lower left, $185,000 from Michael Altman, sold to a collector.

This card table with a lyre base is attributed to Thomas Seymour (active 1801-17) of Boston. Of rosewood, chestnut, mahogany, and poplar, it has brass inlay, gilt-brass paw caps and casters, and die-stamped mounts. The 29½" high x 16" wide x 17⅞" deep table opens to 36" x 35¼". It was $125,000 from Hirschl & Adler, New York City. On the table are a Tucker vase-shaped pitcher with floral decoration, 9⅜" high, inscribed "LER" in gold within a wreath under the spout; a Tucker urn with caryatid handles in the Empire taste with a floral bouquet and a landscape *en grisaille*, 11¾" high; and a Tucker pitcher with floral decoration, 9¼" high. They were priced from $11,000 to $35,000.

Elliott and Grace Snyder of South Egremont, Massachusetts, offered this folk art masterpiece hooked rug, unusually large at 95" x 96", for $65,000. There are pairs of roosters, peacocks, small birds, and blue cats, and there is a white horse under a red vase decorated with a heart from which grows a flowering tree. The sundial on the table, signed "T. Heath, London," has a coat of arms and was made for Hampton Court. It sold. Thomas Heath (1698-1773) was a leading London instrument maker at the sign of the Hercules and Globe in the Strand during the reigns of George I and George II, the last of the kings to reside at Hampton Court. The dial is marked with the leading trading posts in England, 1720-53. The Shaker worktable from Enfield, New Hampshire, has four drawers. It was $55,000. The corner chair and the iron chandelier with heart-shaped drip pans sold.

Elliott and Grace Snyder asked $32,000 for *View of Nahant, Massachusetts* by Thomas Chambers (1808-1869), done 1843-50 when the artist was living in Boston. It is 22¼" x 30" (sight), and it sold.

The Weiss twins, Leon and Steven, of Gemini Antiques, Oldwick, New Jersey, and Ray Haradin stocked a stand that was reminiscent of FAO Schwarz at Christmastime in the old days. Their stand was constantly busy, as if Christmas were only a week away. The cast-iron cutter sleigh by Ives (left), 1890, was $95,000. The Hubley iron sleigh with two Palmer Cox Brownies was $28,000. The still bank in the form of the tower of Independence Hall was $1850, and the red-painted elephant still bank, $475.

Tillou Gallery offered this desk from the Connecticut River valley, probably Hartford, circa 1760. In cherry and white pine, it is 93" high (to top of finial) x 38¾" wide x 22½" deep, with tombstone paneled doors that open to a fitted interior. The slant-lid desk has an amphitheater with valances above blocked drawers. With original bracket feet, it was $185,000.

The Gemini Antiques booth was the busiest at the fair. Sally Apfelbaum photo.

Tillou Gallery, Litchfield, Connecticut, asked $68,000 for this 91" x 79½" x 26" Pennsylvania walnut schrank with tombstone panels. The interior has all its original shelves and pegs. There are two drawers in the bottom, and its well-defined bracket feet are intact. The 13 graduated blown chestnut bottles, New England or New York, each in olive green or amber, range in height from 4⅜" to 10⅝". The set was priced at $11,000. The transom, from the second half of the 19th century, 37" high x 111½" wide, was $2450.

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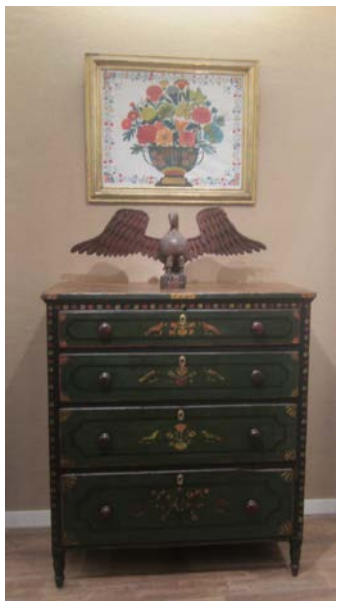

Olde Hope Antiques, New Hope, Pennsylvania, asked $178,000 for the 49¼" x 43½" x 22½" four-drawer painted chest attributed to Johannes Mayer (1794-1883) with painted decoration attributed to the Reverend Isaac Stiehly (1800-1869), Mahantongo Valley, Northumberland or Schuylkill County, Pennsylvania. It is dated 1830 across the top front. It is poplar and pine with its original painted and polychrome surface. The spread-wing eagle is by Aaron Mountz of Cumberland Valley, Pennsylvania. Carved in 1893, the 14¼" high x 36½" wide x 9¼" deep eagle is one of the largest carvings by Mountz; it was $215,000. The floral still life with floral border, watercolor on paper, related to the work of Schwenkfelder Sarah Kriebel of Montgomery County, Pennsylvania, and with an Edith Halpert Gallery label on the back, was $48,500.

Olde Hope Antiques asked $385,000 for *The Old Covered Bridge* by Anna Mary Robertson "Grandma" Moses (1860-1961), signed lower left. The mixed media and mica on canvas is large at 35½" x 44¾". Formerly it was in the collection of Barbara Johnson. The spread-wing eagle with banner and shield wall plaque by John Haley Bellamy (1836-1914), Kittery Point, Maine, last quarter 19th century, carved pine in original red, white, and blue paint, 11½" x 57½", was $54,000.

The Bradlee-Fulton family mahogany tea table with slides, Boston, circa 1750, 27" x 29" x 19", was $425,000 from Bernard and S. Dean Levy, New York City, and it sold. Sarah Bradlee Fulton owned the table originally. She is known as the "Mother of the Boston Tea Party." It is said that she helped some men, including her husband and brother, at her house as they dressed as Native Americans before the Boston Tea Party. She was a leader for the Daughters of Liberty. It is also reported that she carried a message through enemy lines to George Washington. The table was shown at the Museum of Fine Arts, Boston in the exhibition *Paul Revere's Boston* in 1975 and in Wendy Cooper's *In Praise of America* at the National Gallery of Art in 1980.

David Schorsch and Eileen Smiles asked $485,000 for this Punch figure by Samuel Robb, New York (1851-1928), ex-collection Jeff and Anne Miller of Baltimore. It is a first-rate piece of folk sculpture. On the wall are portraits of members of the Pierson family by Milton W. Hopkins (1789-1844), priced at $150,000 for the three. The drop-leaf table, 6' long, is made of solid bird's-eye maple, and it was $36,000. The railroad cane is from the Barbara Johnson collection, and it sold. The Rhode Island Windsor chair was painted in two colors—it has a yellow seat—and was $22,500. The owl carving from New York state was $45,000.

This blockfront desk, 43½" x 38½" x 23¼", with inlay on its lid and prospect drawer was made and signed by Richard Walker, Boston, circa 1735, of walnut, white pine, and oak. An article about this desk is in the March 1995 issue of *The Magazine Antiques*. Other pieces by Richard Walker are in the collections of Winterthur and the Art Institute of Chicago. It was $475,000 from Frank Levy of Bernard & S. Dean Levy, New York City. It was on hold for a museum.

This portrait of a young woman in a pink dress by Charles Burton, probably Virginia, 1830-40, watercolor and pencil on paper, 10½" x 8", was sold by David Schorsch and Eileen Smiles of Woodbury, Connecticut. It is considered a Burton masterpiece. It is in the tradition of Italian Renaissance profile portraits and would stand up as an evocative parallel, as Jean Lipman might have pointed out.

This cherry serpentine chest of drawers with freestanding fluted columns, New London, Connecticut, 1775-80, white pine secondary wood, 34" high x 37" wide (including top) x 19" deep, was $60,000 from Nathan Liverant & Son, Colchester, Connecticut. It sold. The pair of carved Ayrshire oxen with leather tails, probably New England, 1875-1900, 9¼" x 5½", was $5740. The marine landscape of a ship in a storm and survivors on the beach, 1860-85, oil on canvas, 29⅛" x 33⅜" including frame, was $25,000.

Karl Ferdinand Wimar (1828-1862), *The Abduction of Daniel Boone's Daughter by the Indians*, painted in Dusseldorf, circa 1853, oil on canvas, 15½" x 18¾", depicts an incident that took place on the Kentucky River. It was $1.5 million from Alexander Gallery, New York City. A preparatory sketch for the painting is in the Saint Louis Art Museum.

This Native American trade hat, mid-19th century, 7½" high, beaver felt, has a mark of a Philadelphia hat maker inside, silvered tin roundels mounted on the sides, a metallic thread embroidered eagle on the front with floral designs, and grouse or pheasant feathers attached to the back. It was $7500 from Maureen Zarember of Tambaran, New York City, who had sold a scale model of a nine-passenger stagecoach by Ben Wagner, made in Montana circa 1950, during the first few minutes of the show.

Alexander Acevedo of Alexander Gallery asked $385,000 for this small Thomas Cole oil on paper mounted on panel, *Temple of the Sun and Moon*, circa 1832, 10¾" x 13⅜", and signed lower left "T.C. / Roma." It is a preparatory sketch for a painting in the collection of the Detroit Institute of Arts Museum. It sold.

Kelly Kinzle of New Oxford, Pennsylvania, asked $68,000 for the sandstone mantel that came from the Cochran homestead at Oak Dale Farm, Cadiz, Ohio. It is signed and dated 1827 by the stone carver William V.S. Roberts (1789-1859) of Short Creek Township, Harrison County, Ohio. It is 64" high x 74" wide. The carved figure of the greyhound, Portsmouth, Ohio, 1840-60, 19" high x 45½" long x 16" wide, descended in the Farmer family of Portsmouth, Ohio. It is believed to have been carved by an ancestor who arrived there from Virginia in the mid-19th century; it was $40,000. The Lady Liberty weathervane, attributed to a New York maker, circa 1880, copper and zinc with traces of gilding and paint, 39" tall, was $145,000.

John James Audubon painted *View of Natchez* in 1823 while he was in Natchez to paint birds for his *Birds of America* project. The 29⅜" x 48⅜" oil on canvas has been well documented and is the only landscape painting by the naturalist. It is historically significant as a document of life along the Mississippi. Adelson Galleries, New York City, asked $5 million for it. Audubon spent a total of 19 months in Natchez, and while there he painted over 30 birds for his *Birds of America* project. Audubon was commissioned by a Mrs. Griffith of Natchez to paint the scene, but she died before the painting was completed. The view is from a bluff overlooking the Mississippi River, and in the center are two figures painting, possibly depicting Audubon and his son Victor. The painting has a surprising history. It has been owned by several families in Natchez. When Audubon left for New Orleans, he left the painting with Henry and Samuel Postlethwaite, brothers who ran a general store. They finally sold it in 1825 to the French silversmith Louis Emile Gustave Profilet (1801-1868), who took it to France to show his relatives where he lived. The painting remained in France until 1855 when Profilet returned to Natchez. His son sold the painting to George Malin Davis of Natchez, and it descended in that family until the present day. Adelson Galleries photo.

Arader Galleries, New York City, offered George Beck's earliest views of Georgetown. Left: *The View of Georgetown and the City of Washington*, 1795, 15¼" x 20½", was $375,000. Right: *A North View of the City of Washington*, 1795-98, 15" x 19½", was $200,000. Both are gouache and watercolor on paper. Beck (1749-1812) immigrated to the U.S., landing in Norfolk, and he spent time in Baltimore before moving in the late 1790s to Philadelphia, where William Hamilton commissioned a painting of The Woodlands, the Hamilton house in Philadelphia. Later he spent time in Cincinnati and then moved to Lexington, Kentucky, where his wife opened a girls school and he opened a boys school. He remained in Lexington until his death in 1812. He has sometimes been called the first landscape painter to work in the United States. George Washington purchased at least two views of the Potomac River by Beck.

Jonathan Boos of New York City asked $675,000 for *Spirit of '76* by Archibald Willard (1836-1918). The 24" x 18" oil on canvas is signed lower right. It is thought to be Willard's initial composition done circa 1875. It was shipped to Buffalo for chromolithographic reproduction. Willard painted a larger version, 10' x 8', for the 1876 Centennial International Exhibition in Philadelphia. It now hangs at Abbott Hall in Marblehead, Massachusetts. Originally called *Yankee Doodle*, it was given the title *Spirit of '76* when it toured the country. Willard painted several different versions of the work. Preliminary sketches depict a Fourth of July parade; however, following the death of his father, the model for the drummer in the center, Willard took a more reverent approach. The patriotism appealed to the public.

Harry S. Newman of The Old Print Shop, New York City, sold a panoramic view of Boston harbor and part of Charlestown with Bunker Hill done by George Heriot (1759-1839) on June 15, 1815. It was priced at $75,000. It is 7⅜" x 114½". Heriot was the deputy postmaster general of British North America and the author of *The History of Canada from Its First Discovery* (1804) and *Travels through the Canadas* (1807).

***Off Atlantic City, NJ*, 20" x 36", oil on canvas, by William H. Willcox (1831-1919), signed and dated 1874, was $35,000 from Schwarz Gallery, Philadelphia. It is inscribed on the reverse, "Off Atlantic City / WH Willcox / PHIL 1874." Willcox moved from Brooklyn to Philadelphia in 1850, lived in Germantown, and exhibited at the Pennsylvania Academy of the Fine Arts from 1852 to 1868 and from 1880 to 1917. His style is similar to that of his friend William Trost Richards, and the two artists frequently worked together. Schwarz Gallery photo.**

Gerald Peters Gallery, New York City, asked $450,000 for *Studio Window*, 1966, by Andrew Wyeth (1917-2009), watercolor on paper, signed lower left, 21¼" x 30¾", in a contemporary frame.

The silver camp cups by Joseph Anthony, Philadelphia, were $6500; the Philadelphia silver creamer by Joseph and Nathaniel Richardson was $12,500 from S.J. Shrubsole, New York City.

This large (32¼" x 38¼") silk embroidered memorial was worked by Sarah Kuhn at age 19. It depicts three figures dressed in mourning costume. The figures probably represent Sarah and her parents. The plinth is inscribed "In Memory of Daniel Kuhn who died Oct. 23d. 1810 AEt 7 years." Sarah, who lived on Cambridge Street in Boston, was the oldest of ten children born to John Kuhn and Sarah Lapham. She completed this elaborate memorial to her younger brother in 1812, two years after his death. She also was married the same year to George Fuller, and they had eight children. The silk and watercolor on silk was $22,000 from Stephen and Carol Huber of Old Saybrook, Connecticut. Huber photo.

A pair of Galloway stoneware urns (one shown), made in Philadelphia, circa 1915, 54" high x 22" wide x 21" deep, was priced at $17,500 by Barbara Israel Garden Antiques, Katonah, New York. Established in 1810, Galloway was the leading manufacturer of terra cotta throughout the 19th century and won prizes at world's fairs in 1876, 1893, and 1904. The company was founded by William Galloway, who was later joined by John Graff from 1868 to 1889. Galloway produced a wide range of decorative objects. The vases are a copy of the Townley Roman marble vase discovered in 1773 by Gavin Hamilton, a Scottish antiquities dealer, that was named for Charles Townley, who purchased it from Hamilton.

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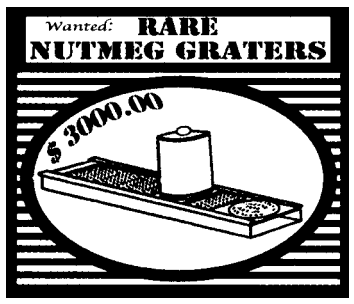

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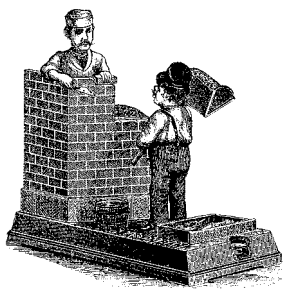

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Celebrating our Fifth Year!

THE 2017 PENN DRY GOODS MARKET

At the Schwenkfelder Library & Heritage Center

Friday, May 19, 2017, 10:00 am-5:00 pm and
Saturday, May 20, 2017, 10:00 am-4:00 pm

Bring in this ad for $1.00 off general admission
General Admission $6.00

An antiques show and sale with a textile focus featuring these quality dealers

***Asterisk indicates a new dealer for 2017:**
Ani DiFazio Antiques, Silver Spring, MD • Antique-A-Day Plus, Nazareth, PA • Carlson & Stevenson, Manchester Center, VT • Chestnut Hall Fine Antiques, Asbury, NJ • *Colette Donovan, Merrimac, MA • Country Things, Bowie, MD • David Tuttle, Oley, PA • Gene Bertolet Antiques, Oley, PA • Julie Silber Quilts and Labor of Love, Berkeley, CA • Margaret Schenck Antiques, Ulysses, PA • Nailor Antiques, Shiremanstown, PA • Neverbird Antiques, Surry, VA • Old Farm Antiques, Reading, PA • *Peacock Collection, Lansdowne, PA • Rose B. Berry, Richmond, VA • RSG Antiques, Hanover Township, PA • Sandy Elliot Country Antiques, Brentwood, NH • Serapi Antiques, Huntingdon Valley, PA • Small Wonder Antiques (Frizellburg Antique Store), Westminster, MD • Tex Johnson & Son Antiques, Adamstown, PA • The Cat Lady Antiques, Bangor, PA and Anderson-Breish Antiques, Fort Washington, PA • The Gatchellville Store, New Park, PA • The Norwoods' Spirit of America, Timonium, MD • Van Tassel Baumann American Antiques, Malvern, PA

Visit us online for more information on the Market and registration for our Textile History Lecture Series!

Visit our website at www.schwenkfelder.com/Penn-Market for more information
Fully Handicapped Accessible • Lunch Available on Premises • Free Parking

Schwenkfelder Library & Heritage Center
105 Seminary Street, Pennsburg, PA 18073 • (215)679-3103
info@schwenkfelder.com

CLARKE
ClarkeNY.com
Auctioneers • Appraisers

Fine Art, Mid-century Modern & Antique Auction
Sunday, March 26th at 12 pm

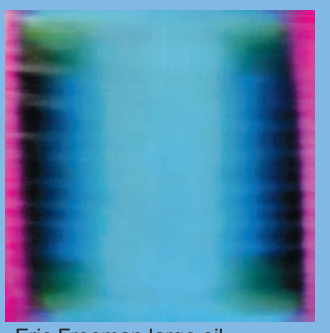
Preview: Friday & Saturday, March 24th & 25th from 12 pm to 6 pm and Sunday, March 26th (sale day) from 10 am to 12 pm (sale start)

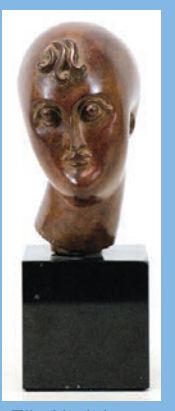
View 400 lots at ClarkeNY.com
Internet bidding: Bidsquare & Live Auctioneers

Sigmund Menkes oil

Meindert Hobbema oil

Fanny Holtzman oil

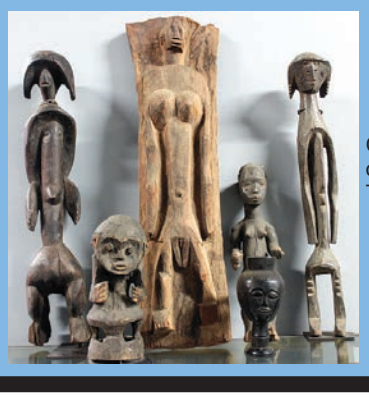

Eric Freeman large oil


Elie Nadelman bronze

Robert Goodnough oil

Pair of Gio Ponti chests

Estate Jewelry including Cartier and Chaumet


Collection of African Tribal art

Paul Evans table

Clarke Auction

2372 Boston Post Road, Larchmont, NY 10538
Ph: (914) 833-8336 • Fax: (914) 833-8357 • Email: info@clarkeny.com

Website: www.ClarkeNY.com

RAGO

RAGO UNRESERVED AUCTION

Friday, April 7 @ 9am | Early 20th C. Silver. Estate goods. Fine Art. Scandinavian Design.

Saturday, April 8 @ 9am | 20th/21st C. Modern. Post-War and Contemporary Art.

L. & J. G. Stickley

Florence Knoll

Jacques Adnet / Lusca

Dimitri Omersa / Abercrombie & Fitch

Andy Warhol

Merrimac

Style of Fredrik Kayser

Otto + Vivika Heino

Neolithic Period pottery

Gerardus Boyce

Ronson lighter – from a large collection

Pierre Cardin

Keith Haring

Fritz Breuhaus De Groot

Charles & Ray Eames / Herman Miller

Stickley / E.J. Audi

CATALOGUE ONLINE MARCH 20

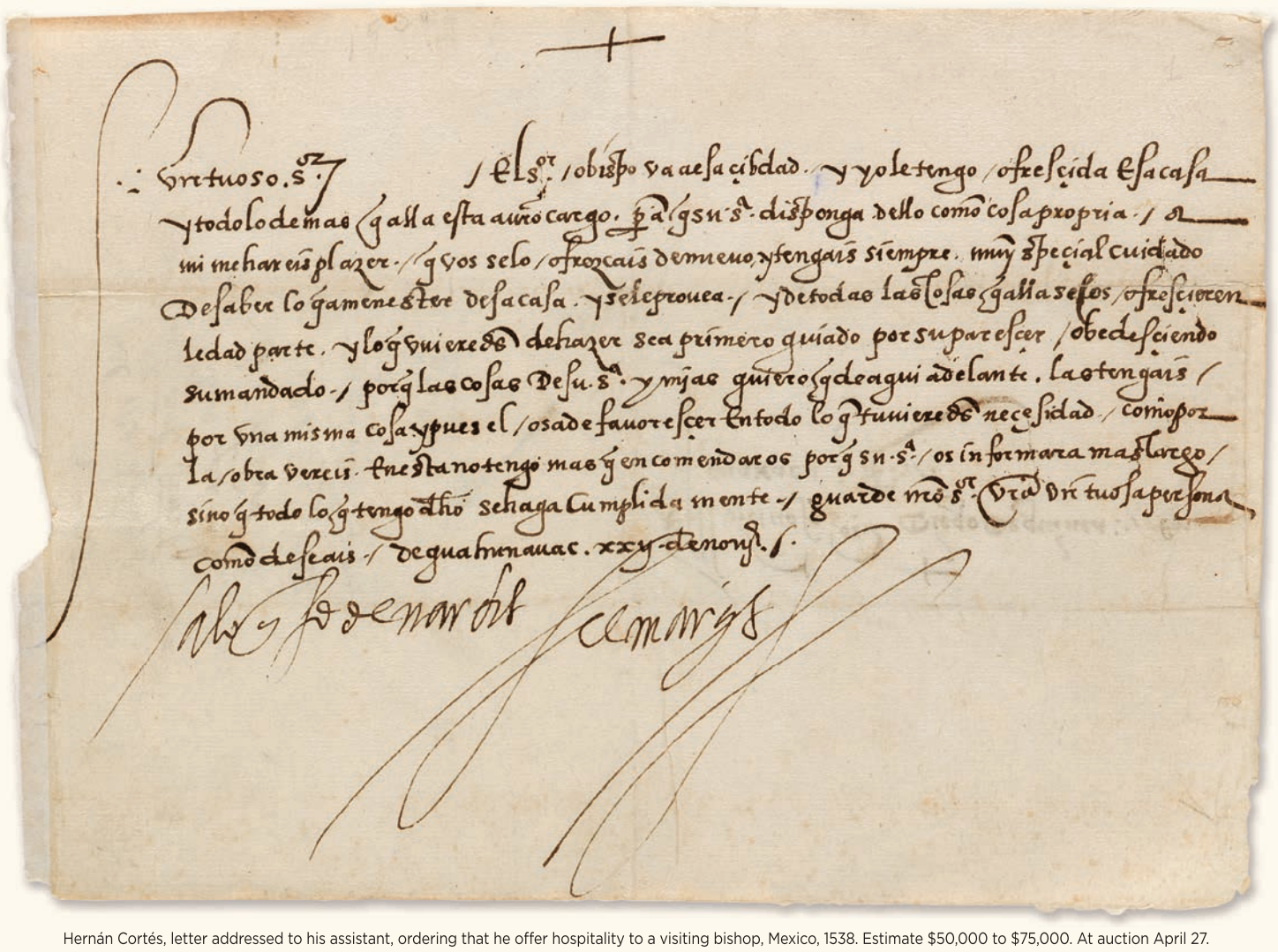
ragoarts.com | exhibition from April 1

SWANN

75 YEARS OF AUCTIONS

Robert S. Duncanson, *Untitled (River Landscape)*, oil on canvas, 1863. Estimate $50,000 to $75,000. At auction April 6.

Lewis W. Hine, *Powerhouse Mechanic*, silver print, 1920-21. Estimate $10,000 to $15,000. At auction April 20.



Hernán Cortés, letter addressed to his assistant, ordering that he offer hospitality to a visiting bishop, Mexico, 1538. Estimate $50,000 to $75,000. At auction April 27.

UPCOMING AUCTIONS

African-American Fine Art Apr 6
Nigel Freeman • nfreeman@swanngalleries.com

Images & Objects: Photographs & Photobooks Apr 20
Daile Kaplan • dkaplan@swanngalleries.com

Printed & Manuscript Americana Apr 27
Rick Stattler • rstattler@swanngalleries.com

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Americana, Paintings & Marine Art

April 6-8, 2017

1

2

3

4

5

including
Session II of the Mittler Scrimshaw Collection

6

1 Frederik Tudgay "City of Corinth"
Est. $6,000 - $9,000

2 Michael Keane "Sandbaggers"
Est. $30,000 - $50,000

3 A. Elmer Crowell Killdeer
Est. $10,000 - $15,000

4 J.J. Audubon "Carolina Parrot"
Est. $65,000 - $85,000

5 Emile Gruppe
Est. $7,000 - $10,000

6 Lady Wellington Engraver
Est. $25,000 - $35,000

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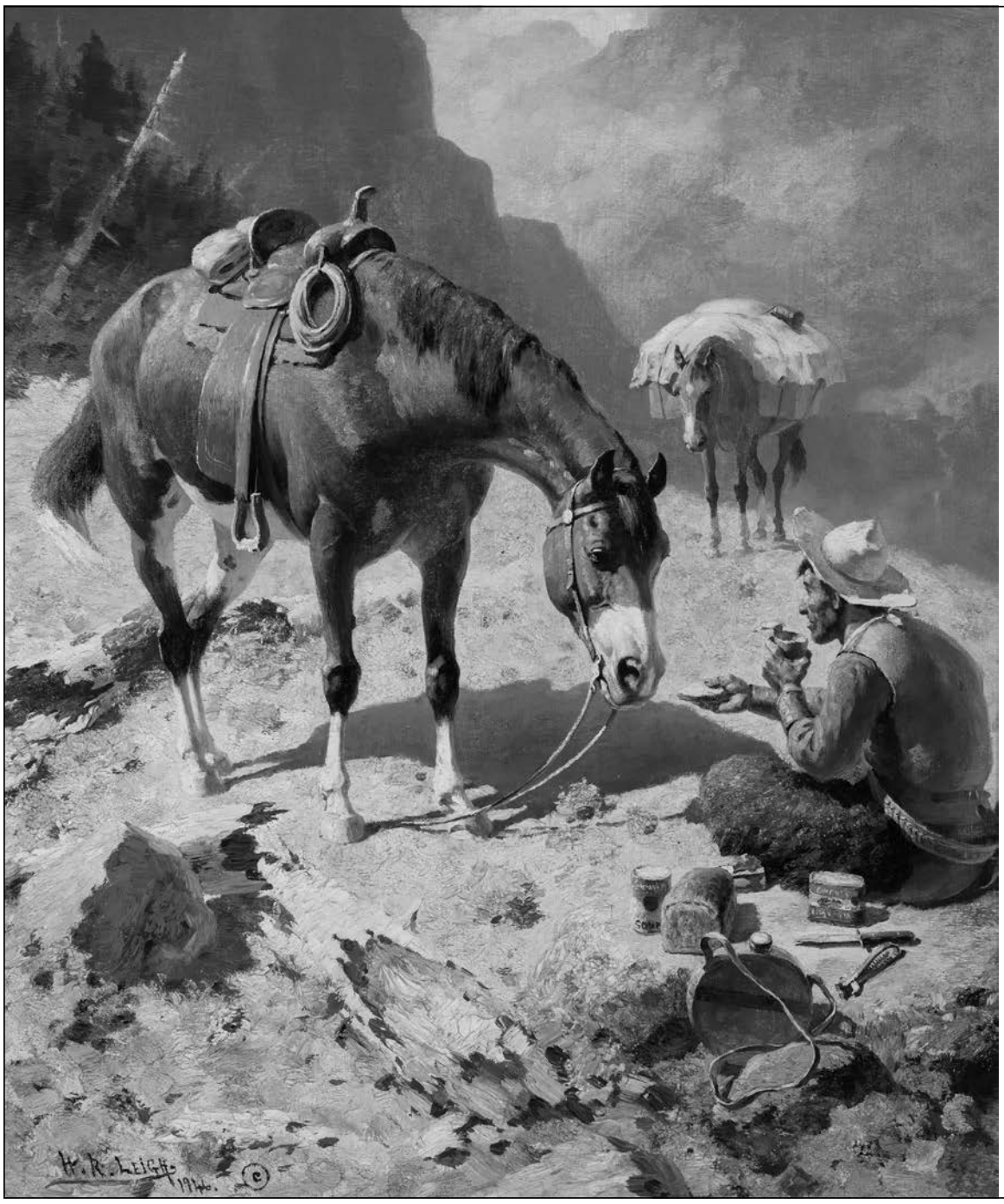

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Fine Western & American Art

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We are now accepting a limited number of quality consignments for our 2017 Auction to be held July 29 in Reno, Nevada.

Visit our website at www.cdaartauction.com

William R. Leigh (1866–1955)
Tidbits (1946)
oil on canvas, 28 × 22 inches
Estimate: $250,000-350,000
To be sold at the 2017 Coeur d'Alene Art Auction

THE COEUR D'ALENE ART AUCTION
8836 North Hess Street, Suite B
Hayden, Idaho 83835
TEL: 208-772-9009
E: info@cdaartauction.com

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41st Anniversary

Collectors Glass and Ceramics Show and Sale 2017

Greenwich Civic Center
Old Greenwich, Connecticut
90 Harding Road
(Exit 5 off I-95, Follow signs)

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Saturday, April 8 (10-5) and Sunday, April 9 (10-4)

SHOW FEATURES

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Researcher
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Adams7562@att.net Jrussell9431@sbcglobal.net

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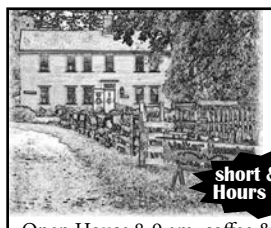

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Equal Opportunity, dealers & buyers
Field opens at 9 am, no set-up before
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$45 set-up fee, antiques only
No pre-registration, call for availability

2017 DATES
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Questions? Call Ian 860-208-7809 or Kris 508-341-6870

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e-mail: fitzwilliamantiqueshow@gmail.com

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August 5 - 6, 2017
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$4 admission, (seniors 65+ - $3, under-12 get in FREE)

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Dutchess County Fairgrounds
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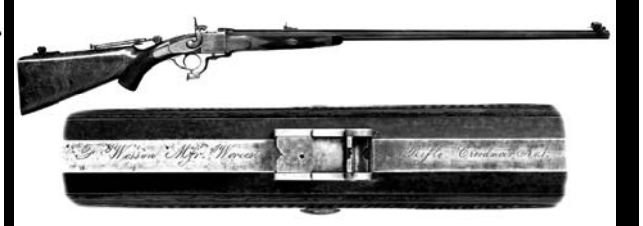

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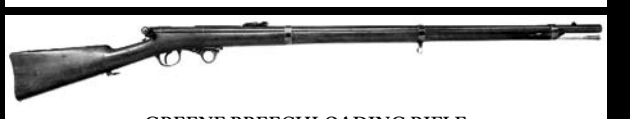
SWISS SCHMIDT RUBIN 1955 SNIPER RIFLE

WINCHESTER-HOTCHKISS MODEL 1879 BOLT ACTION MUSKET



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Champagne Preview Party
Friday, March 31, 2017

Honorary Chair: Christopher Spitzmiller

Show Hours
Saturday, April 1 10 - 5
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$15 admission at the door

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Online Bidding April 14-30, 2017

Philos Blake: 1st U.S. pat. corkscrew (1860) sold in recent auction for $8000.

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Details for April Auction at
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Old Barn Auction is proud to present a "2-Day Gun & Ammo Auction"

Sale is Friday – April 7, 2017 - Starts at 9:30 AM
Sale is Saturday – April 8, 2017 – Starts at 9:30 AM
Doors Open at 8 AM on Sale Date
Preview is on Wednesday and Thursday, April 5 and 6, 2017 – 9:00 AM to 5:00 PM

Old Barn Auction is proud to announce our 2-Day Gun and Ammo Sale, April 7th and 8th, 2017, featuring the late Bob Rogers, Catawba Island Gun Store Part I, lifetime collection of Gary Bondy, Senecaville, OH, items from the collections of Ronald English, Tipp City, OH, also Bob Wilt, Clark Frazier, and others. Highlights include an engraved Henry, a fabulous collection of conversion Colts including Richard Masons, Thuers, Richards conversion and other percussion Colts including a 1862 Police factory engraved with ivory grips SN# has IE, 1851 London Navys, 1 with 80% original finish, 3rd model Dragoon, an 1853 Navy, 1855s, Navys and Armys. 4 black powder S.A.A.s, including 1 engraved with factory letter. 2 Colt 1871 open-tops, 1 nickeled and 1 with carved ivory grips, 2 Baby Dragoons. Unmodified 1st model 1873 carbine, an 1866 Carbine, and an 1876 Carbine. Civil War firearms including muskets, carbines, revolvers, 2 Harpers Ferrys, a fine Colt 1863 musket, Smith carbine, and a full leather Sharps and Hankins Navy Carbine. Plains rifle by Gemmer, large dog head Remington cane, Colt 1911s, Colt Match Target, Targetsman, Challenger, Woodsman, Huntsman, and many other Colt models. Rare cased commemorative Thompson submachine gun 45 "Law Enforcement." Ohio percussion rifles including Siebert, W. Barnhart, N. Barnhart, Hapgood, rare Herring, and a Clark. Great vintage advertising: Winchester, DuPont, and others. A large selection of modern firearms including pistols, revolvers, rifles, and shotguns. Many new in box Remingtons, Colts, Berettas, Winchesters, Stevens, Rugers, Taurus, and more. Incredible collection of cowboys, gunfighters, cap pistols and Hopalong Cassidy-type items, guns, holsters, and unique items such as a rare gold foil holster set. Extensive variety of ammo for pistols, rifles, and shotguns including hunting, target, and self-defense. Great selection of vintage and new knives, American Indian beadwork and collectibles as well as Western and Americana collectibles. As always, many unique and collectible items for the beginner to advanced collector. This is one auction you don't want to miss! We are always accepting quality consignments and will get top dollar for your items. We also have Indian relic and antiques auctions. Do not hesitate to call us if you have questions. **This will be a 2-Day sale:** There will be approximately 1400 Lots. A fully illustrated catalog will be available a month before auction for $25.00, or get a one-year subscription for $60.00 or for an early look check our photos out on www.auctionzip.com ID #4807. **Phone & Absentee Bidding:** You may bid by phone, or absentee. If you plan to phone bid, please make arrangements during the week. **Please don't wait until the day of the sale to send or call in your bids. WE WILL NEED TO HAVE ALL ABSENTEE AND PHONE BIDS TO US BY THURSDAY, APRIL 6, 2017.** You can call in your bids or fax. If you need a better description of an item, please call up to two weeks prior to the sale.

There will be a 10% Buyer's Premum in Effect

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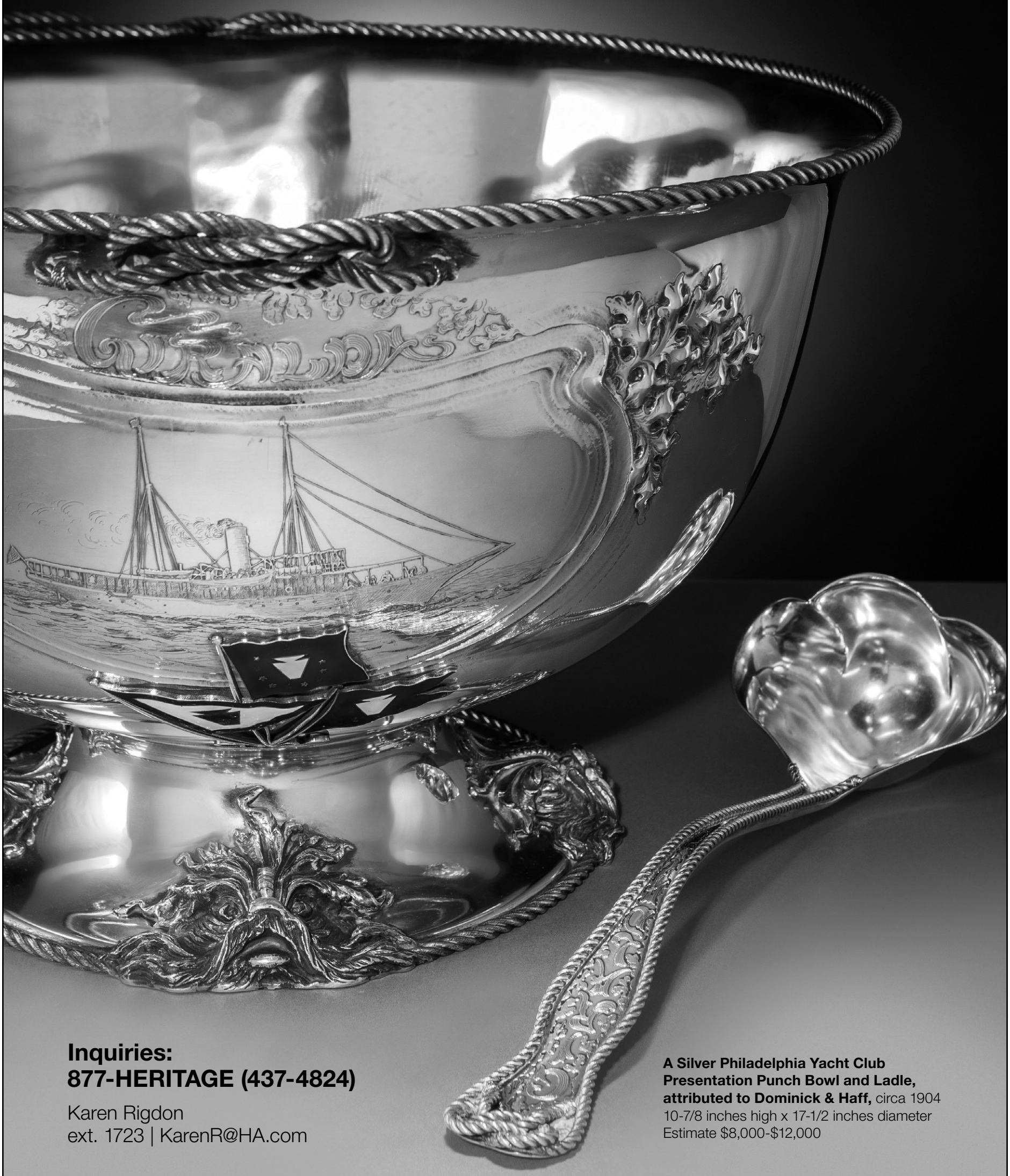

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MAY 11, 12, 13 & 14
- **Hours:** Thurs. 10:45am-6pm, Fri. & Sat. 9am-6pm, Sun. 10am-4pm
- **Directions:** 3 miles East of Atlanta Airport, I-285 at Exit 55

3650 & 3850 Jonesboro Rd. SE
Atlanta, GA 30354

Ohio Expo Center - Columbus, OH *800 Booths!*
2017 SHOWS:
NOVEMBER 25 & 26
DECEMBER 16 & 17
- **Hours:** Sat. 9am-6pm, Sun. 10am-4pm
- **Directions:** I-71 Exit 111 (17th Ave.) to Ohio Expo Center

717 E. 17th Ave
Columbus, OH 43211

Antique Extravaganzas Washington Court House, Ohio
213 Fairview Ave.
Washington Court House, OH 43160

2017 SHOWS:
APR. 28 - 30
JUN. 23 - 25
AUG. 25 - 27
SEPT. 29 - OCT. 1

Show Hours:
Fri & Sat 9am-5pm
Sun 10am-4pm
Directions: I-71 to Exit 65, East on US 35, 12 miles to WCH. The Fayette County Fairgrounds is at the intersection of US 35, US 22, and US 62

Like us on Facebook
For more info, call: **740.569.2800**
www.scottantiquemarkets.com

Winter Associates
Auctioneers & Appraisers

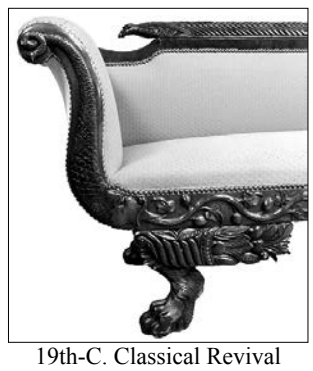
Auction: March 27th, 2017, 6:30 pm

Preview: March 26th, 2-4 pm; March 27th, 3-6:15 pm or by appt.
******Heavy Snow Date: March 28th - call to confirm***

D. J. Maguire, oil, 46" x 70"

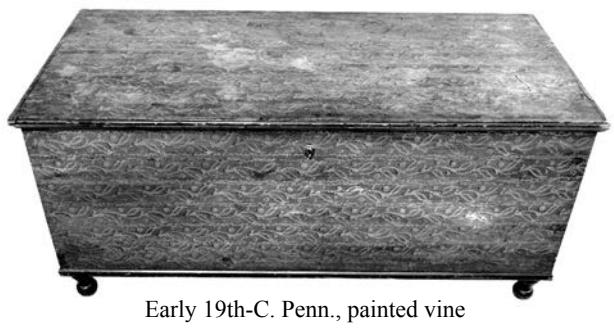
Mythologique sterling 103 pcs.

A.F. Tait, signed and dated 1866


19th-C. Classical Revival

Tavern table, NE, c. 1740

Highboy, c. 1690-1720


Early 19th-C. Penn., painted vine

Americana, Paintings, Prints, Fine Porcelain and Glass, Asian, Books, Clocks, Garden, Etc.

View catalog online at **www.AuctionsAppraisers.com**
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The Ellis Tech
Parent Faculty Organization
presents

The Twenty-Sixth
Country Antiques
In Connecticut's Quiet Corner

Saturday, April 1, 2017
10:00 a.m. - 3:00 p.m.

Admission $8.00
($7.00 with ad/card)

Early Buyers admitted at 9:00 a.m. for $18

H. H. Ellis Technical High School
613 Upper Maple Street
Danielson, CT 06239
860-774-8511

www.countryantiqueshow.com

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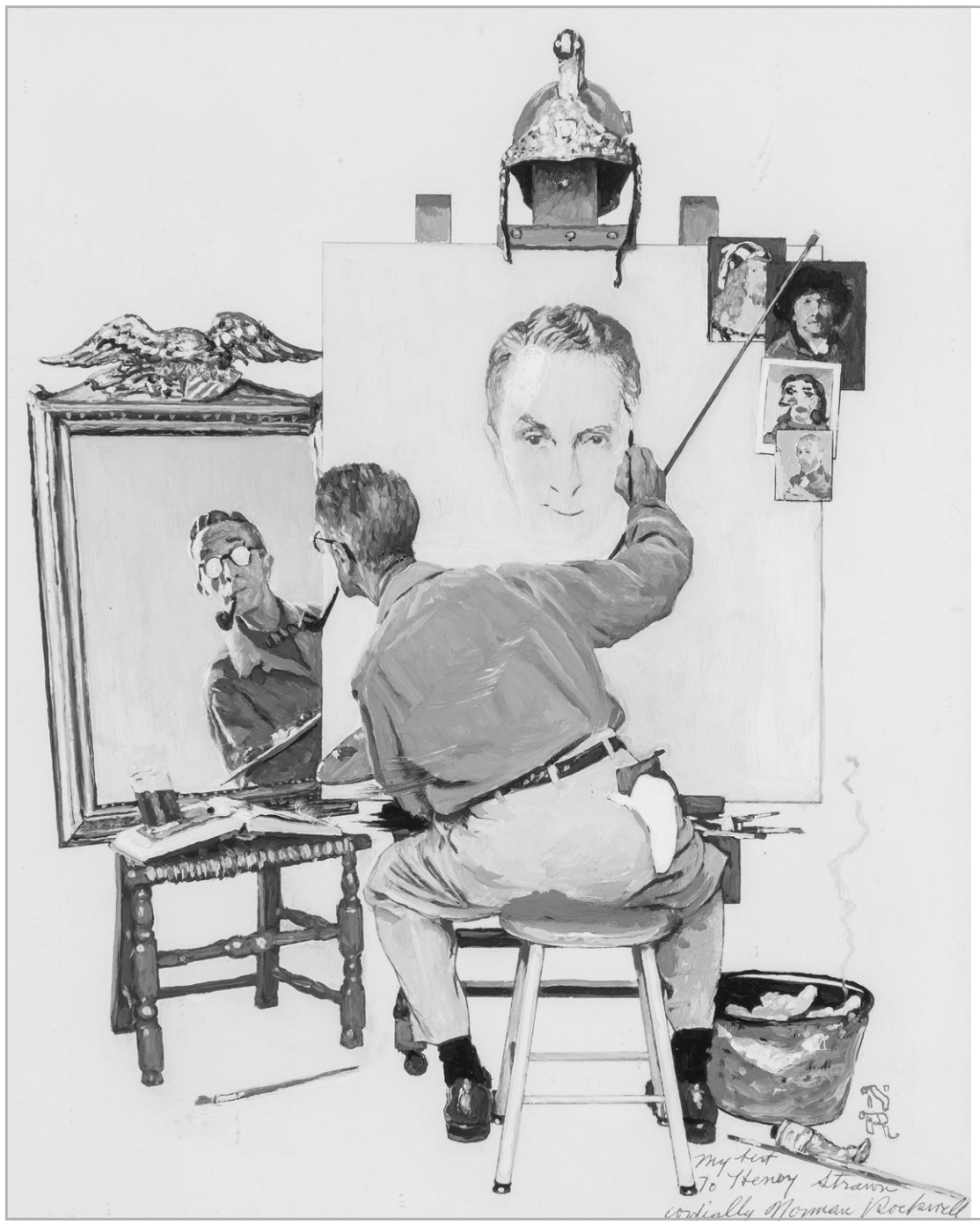
from New England and beyond!
Follow the signs from exit 41, I-395



AMERICAN ART

May 3, 2017 | Dallas | Live & Online

Norman Rockwell (American, 1894-1978)
Study for Triple Self Portrait, 1960

Oil on photographic paper laid on panel
11-1/2 x 9-1/4 inches (29.2 x 23.5 cm) (sheet)

Estimate: $150,000-$250,000

Inquiries: 877-HERITAGE (437-4824)

Aviva Lehmann
ext. 1519 | AvivaL@HA.com | New York

Ariana Hartsock
ext. 1283 | ArianaH@HA.com | Dallas

Alissa Ford
ext. 1926 | AlissaF@HA.com | San Francisco

Ed Jaster
ext. 1288 | EdJ@HA.com | Beverly Hills

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AUCTIONS

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Paul R. Minshull #16591. BP 12-25%; see HA.com 44988

FINE EUROPEAN ART

May 24, 2017 | Dallas | Live & Online

Consignments Invited
Deadline: March 29, 2017

Inquiries: 877-HERITAGE (437-4824)

Ariana Hartsock
ext. 1283 | ArianaH@HA.com | Dallas

Marianne Berardi, Ph.D.
ext. 1506 | MarianneB@HA.com | Midwest

Janell Snape |
ext. 1245 | JanellS@HA.com | San Francisco

William Adolphe Bouguereau
(French, 1825-1905)
La leçon de flŭte, 1868
Oil on canvas
46 x 35 inches (116.8 x 88.9 cm)
Estimate: $400,000-$600,000

HERITAGE
AUCTIONS

Always Accepting Quality Consignments in 40 Categories

Paul R. Minshull #16591. BP 12-25%; see HA.com 45000

Rockport Art Association & Museum
Annual Art Auction 2017
Saturday, May 6th, 2 PM

12 Main Street, Rockport, Massachusetts

Historic American Artists
Primarily Cape Ann School
Hibbard, Thieme, Gruppé,
MacRae, Strisik, Kuehne,
Cirino...and many more.

More Info: 978.546.6604
rockportartassn.org
auction@rockportartassn.org

A photo catalog of auction lots will be posted on our website in April.

Bidding also available
via LiveAuctioneers.com

Rockport Beach
by Emma Fordyce MacRae (1887-1974)

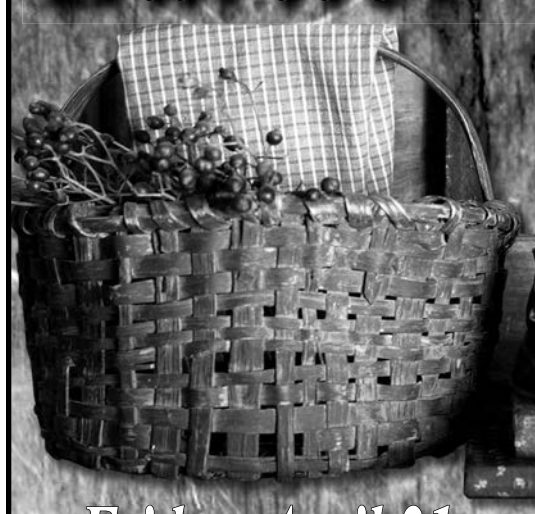
AUCTION
Tuesday, March 28, 5:00 p.m.
at Elks Lodge, Rte. 108, Dover, NH

Early American and Continental furniture, custom mahogany and Victorian furniture, country display cabinets, paintings, glass and china, Liverpool pitcher with Constitution as is, English silver, Stieff silver bowl, selection unculled coins, large selection ephemera includes documents, postcards, trade cards, stereo views, daguerreotypes, hundreds of later photos, early leather-bound books, banner weathervane, C.W. items, Oriental rugs, early paisley shawls, compass quilt, sextant, Waltham 9-tube grandfather clock, early smalls include wedding cake candle lantern, silhouettes, painted boxes, hooked rug, farm sign, advertising window shades, bottles, Victorian lamps, chandeliers, bronze, cast-iron garden bench, large oyster shell, early marbles, percussion cap pistol, and much more. Also posted on www.auctionzip.com #3526

Preview: 2 p.m.
Terms: Cash or check 15% BP or credit card 18% BP

Leo P. Legare, Auctioneer
Licensed in NH #2528 and MA #149
Tel.: 603 595-9625 Day of sale: 603-325-7270 Catered
Web address: www.legare-auctions.com

Earlier Times
Antiques and FOLK ART Show



Friday, April 21st, 4 PM to 8 PM
Saturday, April 22nd, 9 AM to 1 PM

Partial Dealers List

Hart's Country Antiques
Hanover, Pa.

Ye Country Mercantile
West Brookfield, Ma.

Blacksmith Hill Primitives
Chillicothe, Oh.

Alechia's Early House Collection
Munch, Pa.

Early Homestead Primitives
Tullahoma, Tn.

Jacob's Cabin Antiques
Somerset, Ky.

Country Textiles
Lancaster, Oh.

Richmond House
Ashford, Ct.

Strawbroom Primitives
Greenwood, SC

Early Homespun Textiles
Springfield, Tn.

Western Reserve Antiques
Canfield, Oh.

Home in the Country Antiques
Trafalgar, In.

Needled in the Pine
Blissfield, Mi.

Arnett's Country Store
West Frankfort, Il.

Tinker's Wagon
Flint Hill, Va.

Kent and Cheryl Williams Antiques
Pickerington, Oh.

Dan and Debbie Schrum
Granville, Oh.

Early American Life
Shaker Heights, Oh.

Susan Wirth & Molly Wirth
Union , Ct.

Diana Darnell & Dan Smith
Ft. Thomas, Ky.

Everlastings
Wake Forest, NC

The Country Gentlemen
Ann Arbor, Mi.

David Noll
Deer Park, Il.

Mary deBuhr
Downers Grove, Il.

Mustard House Antiques
Greenfield, Oh.

Linda Grier Antiques
Langhorne, Pa.

Unique Antiques
Nicholasville, Ky.

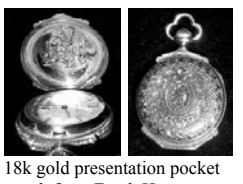
Eagles
1936 E. Main St., Lancaster, Ohio
For info call Stacee at 618-932-6633

Estate and Antiques Auction
Saturday March 18, 2017 at 8:30 am
Located at 2741 Biggs Hwy, North East, Maryland 21901

Selling several local estates with an additional array of American, Chinese, Japanese - Decorative Arts, Furniture, Sculptures, Paintings, Ephemera, Jewelry, Porcelains, and more.

Gustave Baumann signed in pencil lithograph, dated 1913, "The Washington Barnes Cabin," with copyright mark.

Partial Listing: Gustave Baumann signed litho 1913 "The Washington Barnes Cabin"; David Reyam etching "Washington Bridge on Brandywine" 1915; Marsha Lega 1990 folded stainless steel sculpture; Asian, ca. 1890 portrait on silk; 2 Qing Dynasty embroideries; 3 carved wall sculptures; 3 "The Progression of a Man" studies; signed Chinese table screen; Chinese jue wine vessel; 2 Chinese cloisonné Qilin horse dragons, ca. 1915; 19th-c. bamboo brush pot; Pung Chow game; bronze censer foo dog; Japanese garden seat; charger w/bats; bronze Chinese umbrella stand wood base embossed w/sea turtles and dragon; Art Nouveau peacock beaded purse; 1818 bell; Stieff Baltimore reverse painting; 2 James Monroe signed 1815 and 1818 land grants; Talbot County, MD land abstract, ca. 1806 Chance Ridge; U.S.S. *Zeilin* sailor certificate; old school sports photos; iron workers photo; 1818 Bible printed Fredrick, MD; 1850 *The Complete Works of Flavius Josephus: The Antiquities of the Jews Translated*; 1950's autographed original comics art created for Mickey Russell, includes 1955 newspaper article about his collection at age 13. Cartoonists include: Mort Walker, Hal Foster, Jimmy Hatlo, Ted Key, Chic Young and others; primitives; glassware; china; and much more will be sold.

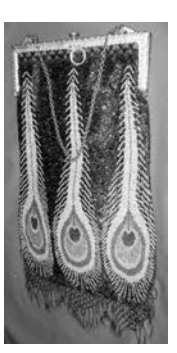


18k gold presentation pocket watch from Frank Hume, Confederate Civil War soldier, to his wife.

Preview on line at www.JimRacineAuctions.com
Inspection Friday, March 17th - 3 pm till 5 pm
Doors open 8 am day of sale

Bronze Chinese umbrella stand with relief dragon wrapped around with sea turtles.

Large Chinese jue wine vessel.



Art Nouveau beaded purse with peacock feather design.

Terms: 13% Buyer's Premium. Cash, Check, MC & Visa accepted, 6% MD Sales Tax.

Jim Racine Auctioneers and Appraisers
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The Professional Show Managers Association is a group of well-respected producers of various types of antique, collectible and consumer shows. If you're looking for a specific show in a particular locale, visit our Show Calendar at www.psmashows.org. If you produce consumer shows, consider the benefits of joining this outstanding organization.

For more information contact us at
860-243-3977 or www.psmashows.org

ASIAN ART

April 2, 2017 | Dallas | Live & Online

View All Lots & Bid at **HA.com/5290**

A Large and Magnificent Japanese Cloisonné-Enameled Cockerels Vase, Meiji Period, circa 1900
Marks: Sakigake mark Indicating Studio of Namikawa Sosuke (1847-1910)
16-1/4 inches high (41.3 cm)
Estimate: $30,000-$50,000

Inquiries:
877-HERITAGE (437-4824)

Richard Cervantes
ext. 1927
RichardC@HA.com

Moyun Niu 牛默耘
ext. 1864
MoyunN@HA.com

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HERITAGE AUCTIONS
AMERICA'S AUCTION HOUSE

Paul R. Minshull #16591. BP 12-25%; see HA.com. 44668

NADEAU'S
AUCTION GALLERY

Attributed to McIntire, ht. 22 in., wd. 33 in.

Important Annual Spring Antiques, Fine Art, Mid-Century, and Asian Auction
March 25, 2017 at 11:00 am

Currier large folio (1 of 27)

18th c., attributed to Booth, Woodbury, CT

Featuring American Antiques; stoneware collection, Folk Art, decoys; Mid-Century Furnishings; Fine Victorian oak and walnut; Chinese porcelain plaques, vases, jade, and furniture; Margolis and Fineberg, Fine Art, Paintings & Prints, collection of large Currier & Ives prints; several large outdoor sculptures; pair of iron life size dogs; Persian Book (probably 17th-18th century hand written with hand done watercolor paintings); Louis Vuitton luggage; Silver, Bronzes, Canton collection; Oriental rugs and carpets and more including property from the Estate of Dr. Steve Leder, Estate of R. Donald Bassette of West Hartford, and property from the Credit Suisse Americana Collection.

Plus many items from a fine home in Southampton, Long Island.

*****Two cars from Theodore Wanatowicz, Torrington, CT - 1983 Mercedes 380 Roadster and 1989 Rolls-Royce S*****

Preview Times
Wednesday, March 22 - 12 p.m.-4 p.m.
Thursday, March 23 - 12 p.m.-6:30 p.m.
Friday, March 24 - 12 p.m.-6 p.m.
Saturday, March 25 - 9 a.m.-11 a.m.

Hart's Fulton, ht. 17 in., part of rare collection

Edward & Barnard silver, ht. 42 in., 362 troy oz.

Louis Vuitton (1 of 4 pieces)

Visit Our Website for a Fully Illustrated Catalog
WWW.NADEAUSAUCTION.COM

This auction will also be held live on www.invaluable.com, www.bidsquare.com, and www.liveauctioneers.com

Herter or associated artist (1 of a pair)

ABSENTEE AND PHONE BIDS ACCEPTED (860) 246-2444 or 524-8666 EMAIL: info@nadeausauction.com

25 MEADOW RD., WINDSOR CT 06095

ETHNOGRAPHIC ART:
AMERICAN INDIAN, PRE-COLUMBIAN AND TRIBAL
June 23 | Dallas | Live & Online

Consignments Invited
Deadline: April 28

A Tonto Polychrome Bird Effigy Jar
c. 1250 - 1450 AD
Sold for: $8,750 | December 2016

Inquiries:
877-HERITAGE (437-4824)
Delia Sullivan | ext. 1343
DeliaS@HA.com

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HERITAGE AUCTIONS
AMERICA'S AUCTION HOUSE

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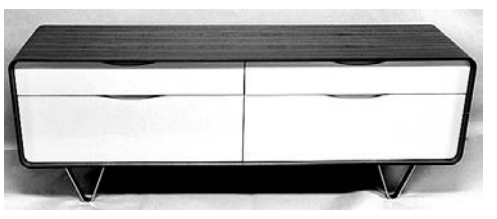

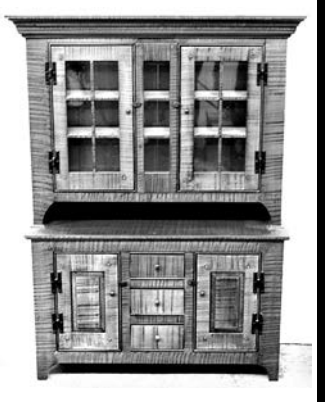

Marvelous March Multi-Estate Auction
Contents of Magnificent Malvern Estate
Saturday, March 18th - 9:00 A.M.

Pre-Catalog Sale - 9:00 A.M.
LiveAuctioneers Catalog Sale - 11:00 A.M.
Preview: Friday, March 17th - 1 to 4 P.M.
Saturday, March 18th - From 7:00 A.M. until sale

20 Bonnie Brae Road, Spring City, PA 19475

Directions: Route 724 to Bonnie Brae Road, follow signs.

Fritz Bultman oil painting, three Gary Weisman life-size bronze statues, Tiffany and others Sterling flatware and hollowware, Biedermeier furniture, antique, mid-century and modern furniture, estate jewelry, inlaid music box w/bells, bees, two Abner Zook multidimensional painting and sculptures.

ART: Fritz Bultman mid-century Abstract Expressionist oil painting, three Gary Weisman life-size bronze statues, "River God," "Intend" and "Unasking Whispers," Picasso giclée print, Frederic Rondel Sr., Bror Nordfeldt mid-century watercolor, Roger Bolzonello "The Roses in the Garden" oil painting, 19th-century portraits, landscapes and floral paintings, Hudson Valley landscape with bears and elk, I.W. Naya Balinese traditional painting, Curtis Jere Skiers sculpture, Edwin Russel lobsterman statue, 19th-c. marble bust, two Abner Zook paintings: "Summer Wheat Harvest" 35" x 59" (1973), "Stagecoach Travel," 29" x 27", (2002) the last year he did old pictures, G.A. Reid Native American oil painting titled, "Coming of the Whiteman"; he is considered the National painter of Canada.

SILVER: Tiffany sterling 95-piece Chrysanthemum flatware, repoussé compote, repoussé covered vegetable dish, repoussé water pitcher, salt dishes and butter plates, George V three-piece Monteith bowl set, large Victorian loving cup, Howard S&P, Gorham inkwell, trumpet vase, 2 Judaica spice towers, Lunt 100-piece flatware set, Arrowsmith candlesticks, Towle 45-piece Old Provincial flatware set, and others.

MID-CENTURY MODERN: Large group of Adrian Pearsall for Craft Associates Brutalist furniture including sofa, hanging disc bar, étagère, dining room table and chairs, faux fireplace, armchairs, credenza, wall hangings and end tables, Thayer-Cogin chairs, large Fritz Bultman Abstract Expressionist oil painting, pair sofas, chrome and glass desk, Bror Nordfeldt watercolor, Outsider art, bar, sofa, chairs, chest, George Nelson coffee table, rattan table and chair.

DESIGNER FURNITURE: Stickley #70 music cabinet, custom upholstered king bed frame with coverlet, Rossi Bros. Cabinetmakers tall cabinet, four red upholstered side chairs, La Barge Rococo mirror, modern triple dresser, upholstered armchairs and side chairs, glass table lamps, Drexel Pembroke table, faux crocodile ottoman, black leather four-piece sectional sofa, two armchairs and four Ottomans, reproduction Welsh cupboard, mahogany dining room table with six extensions, Set of 6 upholstered dining room chairs, chrome and glass desk, red leather corner chairs, pair of upholstered loveseats, Drexel slate-top coffee table, four contemporary round end tables, upholstered wrought-iron three-piece seating set, pair of modern bird's-eye maple tables, brass end tables, 12 vintage *Esquire* framed pin-up girl calendars, Lucite and glass lamps, polychrome tile mirror, bronze elephant lamp, iron and copper floor lamps, custom made child-size curly maple stepback cupboard and corner cupboard, both in perfect condition, multipurpose pewter cupboard, game wheel, Restoration Hardware brown leather sofa, and more!

ANTIQUES: Biedermeier walnut side table, Biedermeier lyre-base sewing table, Biedermeier Russian elm round hall table, French mahogany upholstered armchairs, American mahogany Neoclassical writing desk, Chippendale-style low chest, Adam-style paint-decorated secretary desk, New England tilt-top candlestands, Edwardian inlaid burlwood sewing stand, several sets of andirons, large French walnut armoire converted to bar, magic lantern slides, Wedgwood Adam's rose pitcher & bowl, antique French and Polish, Spode dishes, chintz dishes, Royal Winton dishes, and much more. Beaded handbags, Ansonia mantel clocks with Royal Bonn cases, 19th-c. portraits and landscapes, stained glass lamps, table lamps, 21-2 Singer sewing machine, inkwells, advertising mail pouch thermometer, tintypes, daguerreotypes, much more.

JEWELRY: Estate jewelry 14, 18kt. diamond and gemstones, diamond butterfly, diamond and emerald necklace, Victorian pins, cameos, pocket watches, diamond and ruby ring, fancy wrist watches, Tiffany, Rolex, Piaget, many other estates.

PRE-SALE: Designer lamps, cherry dining room suite, Designer bedroom suite, decorative prints, linens, needlework scene, Lenox, Beleek, Heisey Glass, Limoges, vintage Boy Scout items. Many vintage parts, frames, door pulls, buttons, pocket watch parts, purses, fans, Staffordshire dogs, Indian baskets, so much more!

18% Buyer's Premium • 21% Internet Bidding

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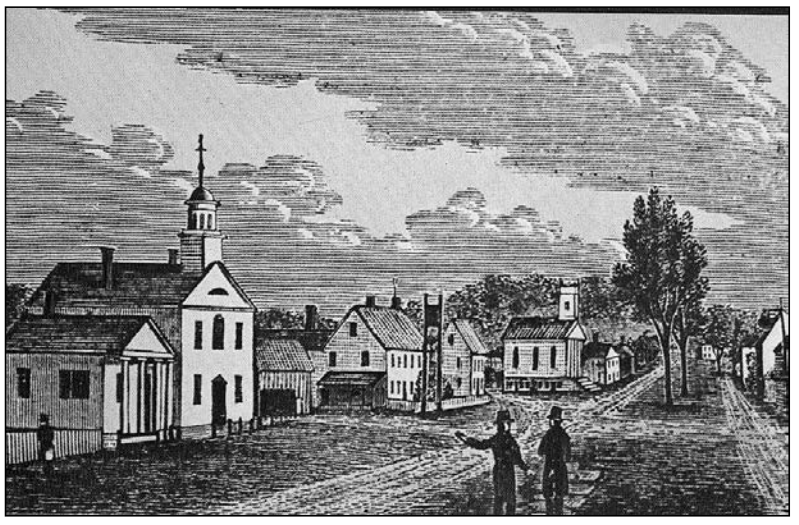


The 51st Antiques Show

NEW SPRING DATE
Sunday, April 23, 2017
9 a.m. to 4 p.m. Admission $9

A Benefit for the Tolland Historical Society, this distinguished show features 18th- and 19th-century American furniture, accessories, textiles, rugs, prints, folk art, paintings, redware and early iron. Many items are of museum quality. Over sixty-five dealers from throughout New England, Pennsylvania, and New York make this show one of the premier events dealing in early Americana.

Proceeds from the show support the Old Tolland County Courthouse, the Old Tolland County Jail & Museum, and the Daniel Benton Homestead. Proceeds also support the many programs that the society sponsors in the community and curriculum-related programs in the schools.

Tolland Historical Society Antiques Show
Dealer List for 2017 as of March 1

CONNECTICUT
Glenn Allard-Patina Art & Antiques
Barbara Ardizone Antiques
Brian Bartizek
Ron Chambers Antiques
Joseph Collins Antiques
John A. Doig-Karen Alexander Antiques
Michael Flynn
Suzanne G. Gray Antiques
Bruce Henley-New England
Home Antiques
Jay Kohler-West Hill Farm Antiques
Tom Landers-Palisades
Trading Company
Ian McKelvey
Derik D. Pulito
Michael Rouillard-Quiet Corner Antiques
David & Susan Ryan Antiques
Lewis W. Scranton
Judi Stellmach-Blue Dog Antiques
Carol Wojtkun Antiques

MAINE
Martin Ferrick Antiques

MASSACHUSETTS
Martha & Pam Boynton
Don Broderick
Brian Cullity Antiques
Colette Donovan
Matt King
David & Donna Kmetz
Bob & Sue Kozub-Ester Gilbert Antiques
Emily & Irma Lampert-
Wenham Cross Antiques
Paula Patterson
Perkins & Menson
Doug Ramsay-DBR Antiques
Sheila Robbins
David Thompson Antiques and Art
Michael A. Weinberg-
West Pelham Antiques

NEW HAMPSHIRE
Hollis Brodrick-The Antiquarium
Nancy Cummings
Thomas & Beverly Longacre
Kenneth & Robin Pike
Sharon Platt-American Antiques
Thomas M. Thompson

NEW YORK
John D. Gould
Daniel & Karen Olson

RHODE ISLAND
Richard Lawrence Greene
Charles Muenchinger
Denise Scott Antiques

VERMONT
Stephen Corrigan & Douglas Jackman-
Stephen-Douglas Antiques
Richard Fuller Antiques
Joseph Martin
Michael & Lucinda Seward

For more information contact show director, Mary-Pat Soucy @ (860) 803-0034

Visit our website at: www.tollandhistorical.org

RALPH FONTAINE'S
Heritage Auctions, Inc.

High Quality, Fast Pace,
Honest Auction Gallery
announces a

Super Estate Auction
on
Sunday, March 26, 2017
at noon

Previews: Saturday: 11 a.m. - 5 p.m.
& Sunday: 10 a.m. - 12 p.m.

Location: Route 22, Canaan, New York
Less than 3 miles north of the Mass Pike
and New York Thruway (Exit B-3)
(1 mile south of Route 295) • (6 miles south of Route 20)
(413) 442-2537 • (518) 781-3650 Gallery

We will be selling over 400 lots of estate-fresh Mission including several pieces of Gus, L&JG, Limbert, Quaint, Harden, Lifetime, (over 100 pieces). Also several pieces of Handel, Tiffany, Loetz, several great paintings including two estate-fresh "Karel Appel," two estate-fresh Asahel Powers, 35" x 25" E.T. Hurley. Plus a large selection of estate-fresh Danish Moderne, retro, and related items.

Terms: Cash, good check, Visa, MC, Discover or AMEX. 18% buyer's premium, 15% for cash or good check. Absentee or phone bids accepted (no Internet bidding). For more information, call Ralph – 413-442-2537 or 518-781-3650 (gallery).

Check the web for over 500 photos.
www.fontaineheritage.com

Asahel Powers (Griswold)
1813-1841

2 Estate-fresh signed
"Karel Appel"

Signed Handel

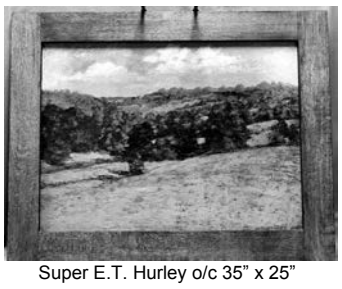
Signed Handel

Signed Handel

Awesome horn chair

Lots of Danish and retro

Signed Gus #430



Super E.T. Hurley o/c 35" x 25"

L&JG #399

Signed Gus

L&JG
#229

Signed Gus
#544

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RARE Signed Albert Einstein Wax Figure

Pa. OnSite Auction Co.

Randy Dickensheets, Auctioneer Lic. #AU-003539-L

SATURDAY, MAY 13

Starting at 9:00 a.m. Sharp

Another Chance to Own
A Piece of American History!

Follow the Leader Wax Museum Cataloged Auction
from Warm Springs, Georgia
To be Held at Eisenhower Hotel & Conference Center
In the Eisenhower Ballroom
2634 Emmitsburg Road
in Historic Gettysburg, Pa. 17325

Signed Stained-Glass Window

Wurlitzer Speaker

Outstanding One-of-a-Kind, Circa 1947, Signed Wax Figure of Albert Einstein: this is the only known wax rendition in the world of Albert Einstein created by Katherine Stubergh (The Madame Tussaud of America), signed by Albert Einstein which makes this a one-of-a-kind piece. Signed on the nape of the neck "Katherine Much Thanks Albert Einstein" with letter of authenticity. Do not miss the opportunity to bid on this one-of-a-kind item to be sold at this auction. This item was a very lively topic of conversation as it drew world attention back in 2011 when it was sold on an eBay auction and was deemed among the most unique pieces to come to auction that year. The excitement of the auction was shared worldwide with an astounding final bid. Information may be verified on the archives of eBay.

Approximately 60 Life-size Wax Figures mostly created by Katherine Stubergh including 10 presidents, 4 first ladies, Civil Rights figures including Martin Luther King Jr. & Ralph Bunche, cowboys and American Indians, famous people including Dolly Parton, Rudolf Valentino, military General Patton and General MacArthur, scary figures including Wolfman and Barnabas Collins from *Dark Shadow*s.

Outstanding Wurlitzer: Chase & Baker Nickelodeon Wurlitzer from an Oklahoma Cowboy Saloon in complete wonderful working excellent condition.

Very Nice Items Used in Museum Displays and Quality Antiques: including antique presidential partners' desk, various antique furniture, signed stained-glass window, old barber pole, antique clocks, advertising pieces, old Coca-Cola advertising, movie posters, Vogue picture records, antique toys, Wurlitzer speaker, music boxes including 1 cylinder player and 2 tin disc players, lighting, large Oriental vase, porcelain Pa. license plates, two antique handguns, antique beaded purses, plus much more. This is a very brief listing of items to be sold. Watch our website and AuctionZip for full sale catalog.

Please Note: All items will be on display at the Eisenhower Ballroom. All items in this auction to be sold for Preston and Lauretta Evans from Newnan, Georgia. Auction will also include many RARE antiques from the private collection of Preston and Lauretta Evans. After many years of collecting from all over the country, Lauretta Evans decided to also include many quality antiques from their home and private collection.

Antique Clocks

Abraham Lincoln Early Framed Print

Antique Toys

Dolly Parton Wax Figure

Music Boxes

Sale Preview: Friday, May 12, from 12 p.m.-7:00 p.m.
Doors Open day of sale at 7:30 a.m.
Approximately 1 hour drive from BWI and Harrisburg airports.

Call Eisenhower Hotel at (717) 334-8121 for room reservations
and mention this auction for discounted rate.

Watch our website for information on reserve seating for day of auction, full sale catalog and shipping options. There will be NO internet live bidding. Absentee bids or phone bidding will be available. Please call for more information on absentee or phone bidding.

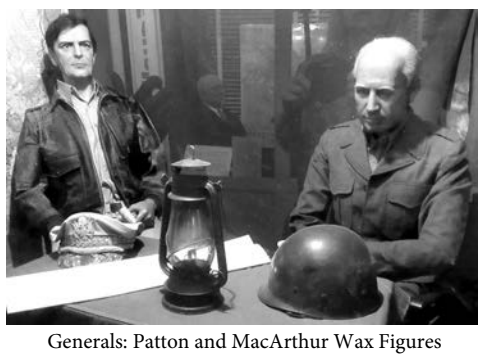
Payment Terms: 10% Buyer's Premium. Cash, MasterCard, Visa, LOCAL PA CHECKS ONLY.

Pa. OnSite Auction Co. reserves the right to hold merchandise purchased by any check until check has cleared the bank if auctioneer deems such action necessary to protect his interest. Your bidding acknowledges your acceptance of these terms of sale.

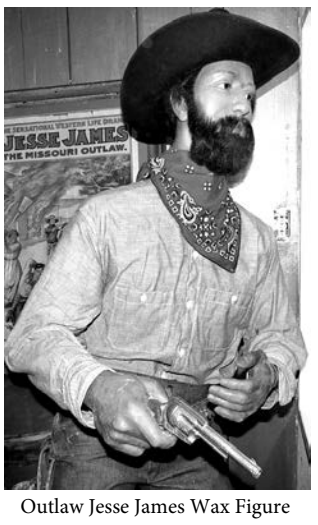
For More Information Please Call (717) 630-9349 or (717) 451-5999

Coca-Cola Advertising

Martin Luther King Jr. Wax Figure



Generals: Patton and MacArthur Wax Figures



Outlaw Jesse James Wax Figure

Presidents and First Ladies Wax Figures

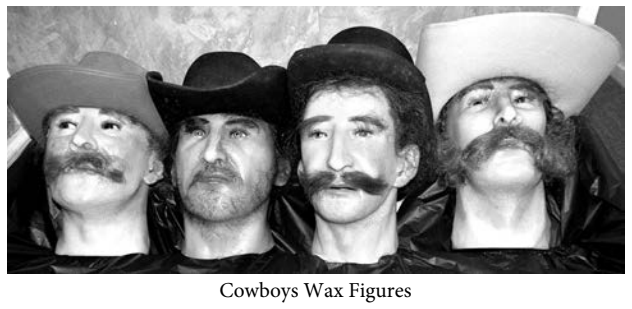
Wolfman Wax Figure

Will Rogers Wax Figure

Ralph Bunche Wax Figure

Barnabas Collins Wax Figure

Outstanding Wurlitzer



Cowboys Wax Figures

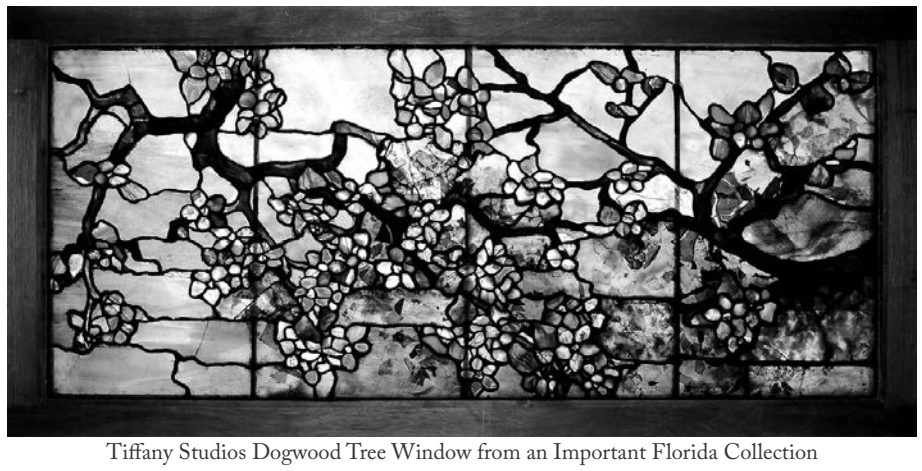
JAMES D. JULIA Inc.

Consignments Wanted

Rare Lamps, Glass & Fine Jewelry Auction | June 2017

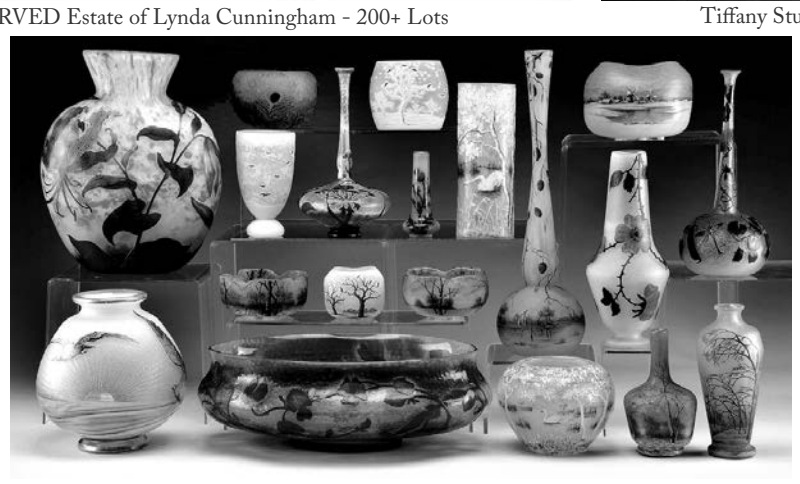
James D. Julia, Inc. invites you to consign to the upcoming June 2017 Rare Glass and Lamps auction. Following a record-breaking 2016, we are accepting consignments for what is sure to be another exceptional sale, with several outstanding collections already in-house. With our far-reaching marketing program, our reputation for honest and fair dealings, the most competitive seller's commission in the industry and a history of proven results, James D. Julia, Inc. is the best venue to bring your collection or single high-value item to market. Do not miss this opportunity, contact us today!

From the UNRESERVED Estate of Lynda Cunningham - 200+ Lots



Tiffany Studios Dogwood Tree Window from an Important Florida Collection

Monumental Steuben Moss Agate



Samples from an UNRESERVED Texas Estate - Steuben, Daum, Tiffany and more.

Contact Mike Fredericks or Julie Killam | lg@jamesdjulia.com | Tel: + 1 207 453 7125 | www.jamesdjulia.com
Fairfield, ME | Boston, MA | Auctioneer: James D. Julia | Lic#: ME: AR83 | MA: AU1406 | NH: 2511

Seller's Commission Rates on High Value Items as low as... **0%**

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Antiques Estate Auction March 15th 2017 @ 5 pm
Preview Mon-Weds 9-4

Antique Oriental Rug

Antique Powder Horn

Piedmont Chairs

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Ship's Model

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AMOSKEAG AUCTION COMPANY INC.

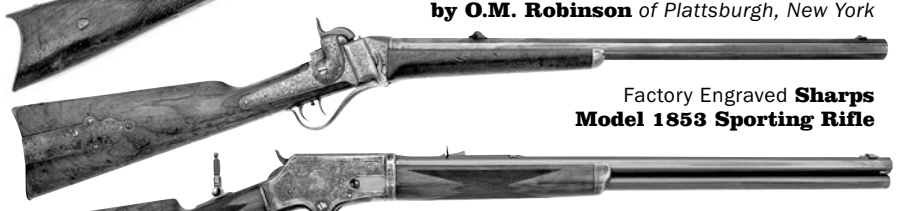
Auction No. 113

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" RAUCH**

CATALOGS: $50 UPS Ground / **$60** Overnight Like us on *Facebook for auction updates!* *For the complete auction listing visit:* **www.amoskeagauction.com**

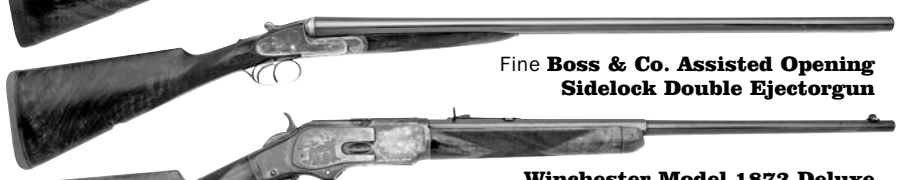
Rare **Engraved Adirondack Repeating Rifle by O.M. Robinson** *of Plattsburgh, New York*



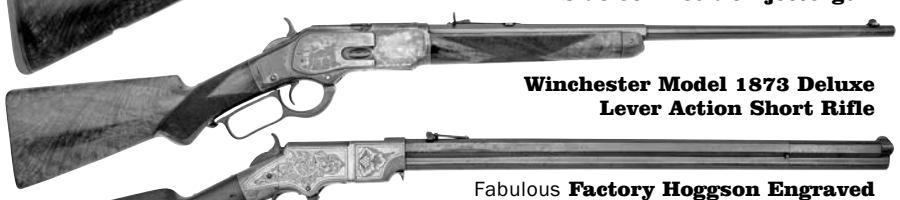
Factory Engraved **Sharps Model 1853 Sporting Rifle**

Marlin Model 1881 Deluxe Factory Engraved Rifle

Superb **W.J. Jeffery Sidelock Double Ejectorgun**

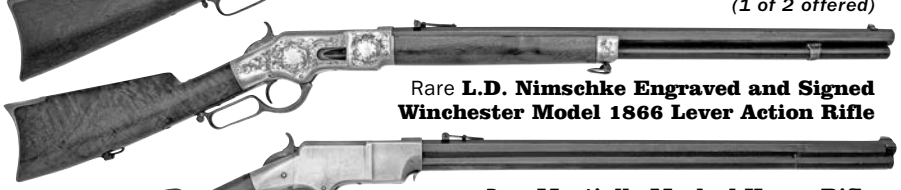


Fine **Boss & Co. Assisted Opening Sidelock Double Ejectorgun**

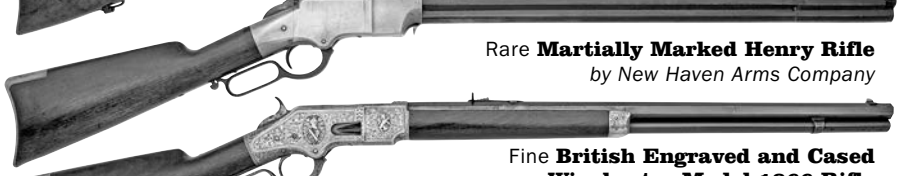


Winchester Model 1873 Deluxe Lever Action Short Rifle

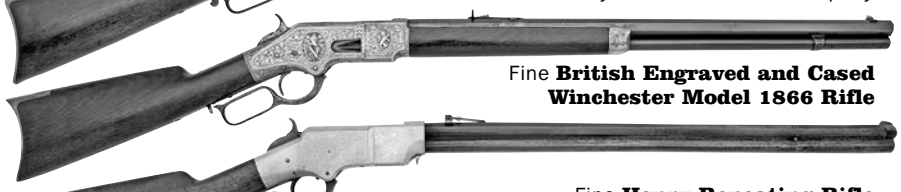
Fabulous **Factory Hoggson Engraved Henry Rifle** *by New Haven Arms Company* ***(1 of 2 offered)***



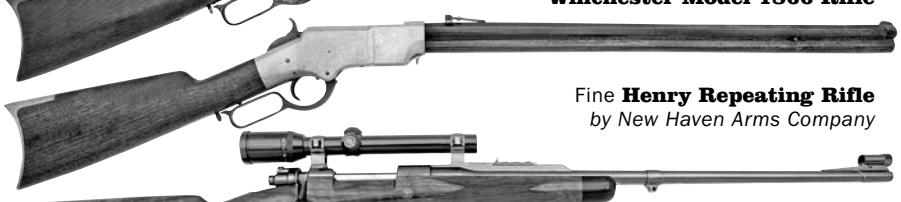
Rare **L.D. Nimschke Engraved and Signed Winchester Model 1866 Lever Action Rifle**



Rare **Martially Marked Henry Rifle** *by New Haven Arms Company*



Fine **British Engraved and Cased Winchester Model 1866 Rifle**



Fine **Henry Repeating Rifle** *by New Haven Arms Company*

Exceptional **Square Bridge Mauser Magazine Sporting Rifle** *by Classic Arms*

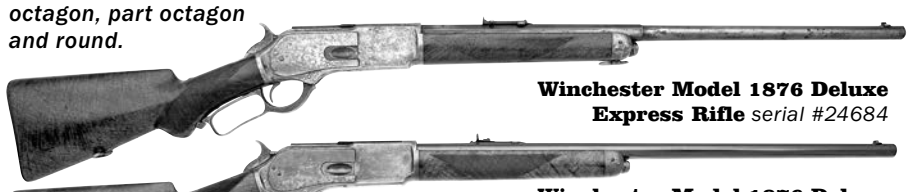
Rare **German G41 (M) Semi Auto Rifle** *by Mauser Oberndorf*

Winchester Model 1892 Trapper Carbine

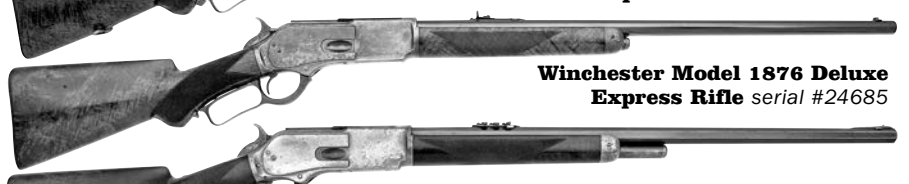
Exceptional **Palmer Bolt Action Carbine**

Winchester 1897 "Double W" Cartridge Board

The following three Deluxe 1876 Express Rifles all bear consecutive serial numbers and all have factory matted barrels in each of the three barrel configurations: octagon, part octagon and round.



Winchester Model 1876 Deluxe Express Rifle *serial #24684*



Winchester Model 1876 Deluxe Express Rifle *serial #24685*

Winchester Model 1876 Deluxe Express Rifle *serial #24686*

Stevens Ideal Model 51 Factory Engraved Schuetzen Rifle *on No. 44 1/2 Action*

Rare **Winchester Model 1873 Factory Engraved Rifle** *made for the Paris exhibition of 1889*

Rare **U.S. Smith & Wesson First Model Schofield Revolver** *with Kelton Safety Device*

Krieghoff Luftwaffe P.08 S-code Luger Semi-automatic Pistol

DWM Model 1902 American Eagle "Fat Barrel" Luger Semi-automatic Pistol

DWM Model 1900 American Eagle Luger Semi-Automatic Pistol *in the U.S. Trials*

Rare **U.S. Model 1911 Semi-automatic Pistol by Remington UMC**

U.S. Model 1911 Navy Contract Pistol *by Colt*

Complete **DAK Field Uniform Grouping**

One of many excellent and very rare uniform groupings from the Craig Brown Collection

Stunning **Cased Colt 1849 Pocket Model Revolver**

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To view a complete listing of featured items visit **WWW.AMOSKEAGAUCTION.COM**

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Fantastic April Dollhouse & Miniature Auction

Friday, April 21st and Saturday, April 22nd

Discovery Auction Friday April 21st - 11:00 A.M.

Catalog Sale Saturday April 22nd - 10:00 A.M.

Friday, April 21st - 9:00 A.M. to 4:00 P.M. & Saturday 22nd - from 8:00 A.M. to sale time

20 Bonnie Brae Road, Spring City, Pa. 19475

Directions: Route 724 to Bonnie Brae Road, follow signs.

Presenting an exciting auction to include the incredible collections of artist Renee T. Wilson of Connecticut, and the prestigious and noted miniature authority Gloria Hinkel, et al.

Dollhouse Miniatures: Extensive miniature sterling collection, Aquisto, Cini, Meyer, Obadiah Fisher, Kupjack, English, German, European pieces, all styles of vintage ormolu, clocks, figures, tables, mirrors, all shapes and all styles, Biedermeier, bone, German, wicker, many created by Renee T. Wilson who was a master of design and paint, two sofas and chairs in Aubusson tapestry .. a masterpiece, Victorian vintage furniture, German animals, cases of Erzgebirge figures: cars, wagons, figures, many pewter cupboards filled with vintage pewter, and artist copper, bronze figures, fretwork pieces, showcases of miniature glassware, porcelains, Debbie McKnight Chinese export dish sets, Carolyn Curran blue decorated crocks, sewing items, needlepoint rugs, chandeliers, Jean Stump needlepoint, Walter decoy, Littlestuff working clock by Usher 1982, quilts, coverlets, Mexican pieces, country wooden accessories, many Oriental dolls and furniture, showcases full of porcelains, bathroom accessories, heaters, books, Bespaq, Nic Nicholas Victorian living room suite, J. Ferguson highboy, floral pieces, artisan selections, entire double roombox of George Hoffman, many early Natasha pieces: screen, cabinet, tables, chairs, wonderful Belter Table and chairs by Warner, metal and bronze by Colin and Yvonne Roberson, England, Partelow Piano, John Hodgson Blackamores, Rodger Gutheil furniture: cellerate, Hepplewhite sideboard Chestnut Hill and Norton drop-leaf tables, Krupick birdcage, Hank Miller drysink, collection birdcages, Davey MG 1980 blue cottage bedroom set, Schnegass, garden statuary, small China dolls, mounts, Coursin, fish by Lewis, ¼ Scale, ½ Scale, many dollhouse dolls, accessories, Therese Bahl, Saltarelli commissioned paintings, Schlosser Nantucket steamer in cover, fabulous Biedermeier parlor set, other pieces, great German living room set, Red Stain German, an extraordinary collection of Victorian miniature portraits on porcelain, early painted portraits, gilded frames, gilded accessories, foods, flowers, hundreds of pieces. Renee Wilson was incredibly talented and was a noted artist, the scenes, and furniture she painted and created are simply exquisite. Her collection is one of a kind. Miniature Maharaja Palace, Large Victorian mansion St. George, room boxes, entire room box created by George Hoffman and filled with his furniture. So much more....

Vintage Dolls: Jumeau, French bisque, many small bisque dollhouse dolls, composition, early Madam Alexander, early Barbies and clothing in original packs, Shasha, china, papier-mâché, great collection Steiff bears.

Discovery Auction will include parts, pieces, all kinds of miniature items, smalls, dollhouses, room boxes, rugs, kitchen accessories, building items, boxes and boxes of great items, and much more!

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April 8th Live Auction

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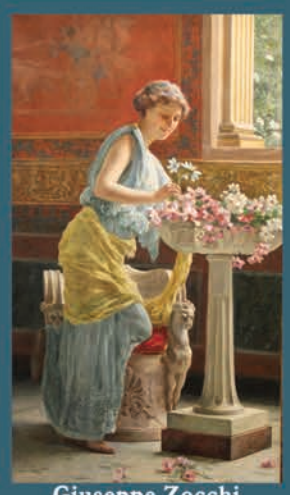
After Sandro Botticelli
(Italian, 18th/19th C.)
Madonna of the Magnificate
Tempera on panel: 15 ¼ in.



Giuseppe Zocchi
(Italian, 1711-1767)
Young Woman at Fountain, signed
Oil on canvas: 31 ¾ x 18 ½ in.

Henri Joseph Harpignies (French, 1819-1916)
Landscape, oil on canvas: 34 x 54 in.

Georges Michel (French, 1763-1843) *Landscape*
Oil on canvas: 28 ¾ x 42 ½ in.

Felix Saturnin Brissot de Warville
(French, 1818-1892) *La Bergere*, signed
Oil on canvas: 20 ½ x 28 ½ in.

John Moore of Ipswich (British, 1820-1902)
Shipping Off the Coast, signed, oil on canvas: 16 x 12 in.; *Fishing Boats*, signed, oil on canvas: 16 x 12 in.

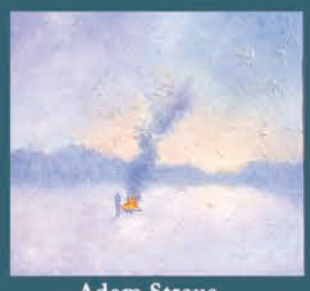
Sino-Tibetan Thang-ka,
Possibly Vajrapani

Pair of Chinese
Large Famille
Baluster Vases

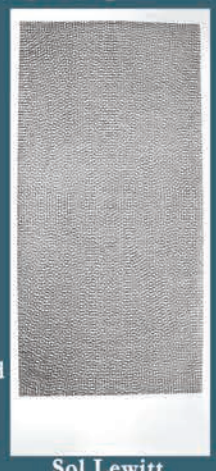
Sino-Tibetan Thang-ka

Christian Adolf Schreyer
(German, 1828-1899)
Arabs on Horseback, signed
Oil on canvas: 20 x 33 in.

Sophia Vari (Greek, 1940-)
Reclining Figure
Bronze, blue patina: h: 10 in.



Adam Straus
(American, 1956-)
Man Trying to Keep Warm, signed
Oil on paper: 14 x 13 ¾ in.



Sol Lewitt
(American 1928-2007)
Arcs Circles & Grids,
Signed, 50/144
Screenprint: 68 x 36 in.

Jennifer Losch Bartlett
(American, 1941-)
At Sands Point #23, 1985-6
Oil on canvas: 48 x 24 in.

Julio Larraz (Cuban, 1944-)
The Magic Eye, 1989
Etching and aquatint:
41 x 29 ¾ in.

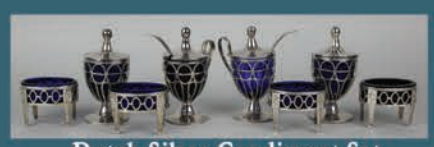
Tom Otterness
(American, 1952-)
Mother and Daughter, 1984
Bronze: h: 18 in.

Kees van Dongen
(French, 1877-1968)
Maud, 1927, signed
Lithograph:
14 ½ x 10 ¾ in.

Eugene Delacroix
(French, 1798-1863)
Figure Studies
Graphite: 5 x 13 ¾ in.

Lucas van Leyden
(Dutch, 1494-1533)
Putti Holding up a Coat of Arms, 1527
Engraving: 3 x 4 ½ in.

Gorham Sterling Silver
Trophy Cup with Antler
Handles



Dutch Silver Condiment Set,
Including Mustard, Pepper Pots,
Open Salts with Spoons

Pair of George III
Inlaid Mahogany
Knife Boxes

Federal Mahogany
Miniature Chest of
Drawers, with Schiffer
Antiques Label

Collection of Faience
Steins

Clement Massier
Majolica Jardiniere on
Pedestal, Late 19th C.

Pair of Large Minton
Majolica Jardinieres, 19th C.

Italian Rococo Style Parcel
Gilt Green Painted Lacca
Povera Chest of Drawers

Oak and Bentwood Trestle Table, Possibly
Josef Hoffmann by J.J. Kohn, Vienna

George III Inlaid Mahogany
Triple Top Games Table

Fine Chippendale Carved
Cherrywood Bonnet Top Chest
on Chest, ca. 1780

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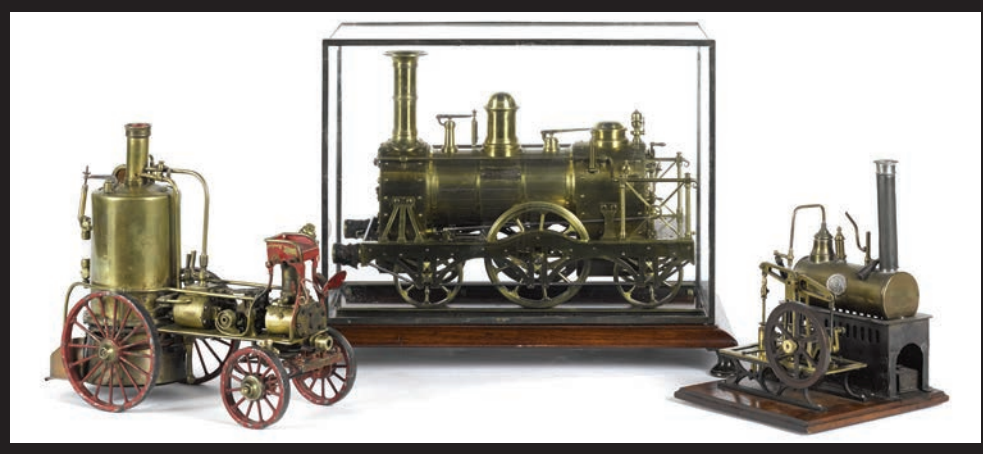
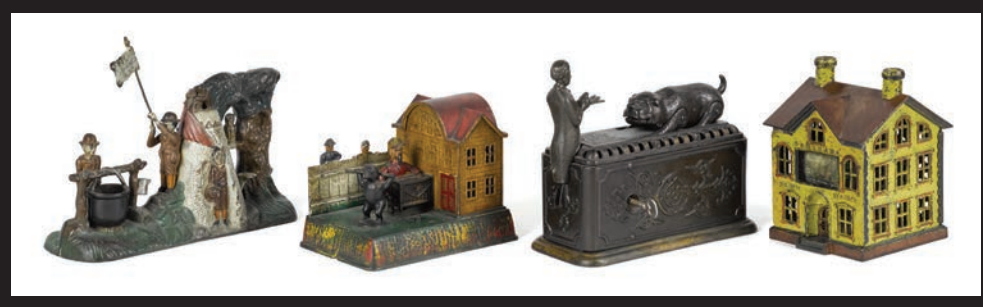
Upcoming Auctions at Pook & Pook

May 1st - Online Only Decorative Arts

May 20th - Firearms & Sporting

May 22nd - Native American & Military





Charles Munch

Ferdinand Brader

Large group of Historical blue Staffordshire

Jacob Botz

Sgraffito redware charger, attributed to Mumbauer

Marc Chagall

Lancaster, Pennsylvania painted pine dower chest

Pair of Wood and Perot cast iron Newfoundland dogs

Chinese export porcelain
Mandarin palette punch bowl

Japanese Meiji period
carved netsukes

Frederick Mulhaupt

Bartholomew
Dandridge

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April 28th and 29th, 2017
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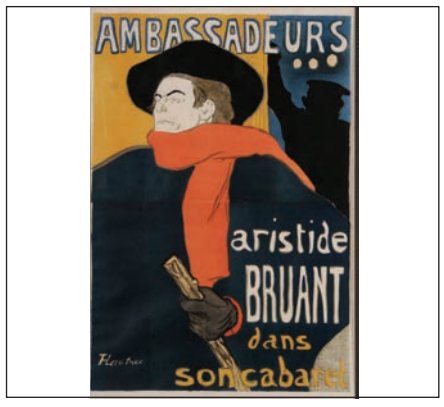
Featuring Property from The Estate of Marjorie and Charles West of Atlanta and Property from a Palm Beach, Florida Estate

- Important works on paper from The Estate of Marjorie and Charles West including Stephen Scott Young (2); Thomas Hart Benton (3); J. Cropsey; Paul de Longpré; T. Faed; A. T. Bricher; Wm. Sonntag; J. Peale; E. Potthast; F. Mora; W. Hart; W. S. Haseltine; J. Grabach; H. Ranger

- Rare American Pilgrim Century Joined Oak and Turned Maple Two-Drawer Blanket Chest
- Seven John James Audubons including *Golden-Eye Duck*
- Impressive Renaissance Revival Carved Mahogany Musical Tall Case Clock

- Paul Jenkins, *Phenomena Uranus Signal*
- Louise Nevelson, *City-Sunscape*
- Pablo Picasso ceramic platter, *Chouette*
- Other 19th & 20th century works by Pierre Auguste Renoir; Georges Stein; Antonio Bueno; Marc Chagall; Misha de Ridder

- Rare Tiffany Studios Turtleback Ceiling Fixture
- Large Collection of Posters including Toulouse-Lautrec, Alphonse Mucha, Paul Berthon, Eugène Grasset
- Fine Gustav Stickley Arts and Crafts Table set with 12 Grueby Ceramic Tiles
- Mark Peiser Art Glass



- Art Pottery including Lucie Rie (2); Grueby; Newcomb; Rookwood
- French Art Deco Elephant Figural Marble Stand
- *Alice's Adventures in Wonderland*, Illustrated by Arthur Rackham; McKenney and Hall, *The History of the Indian Tribes of North America*

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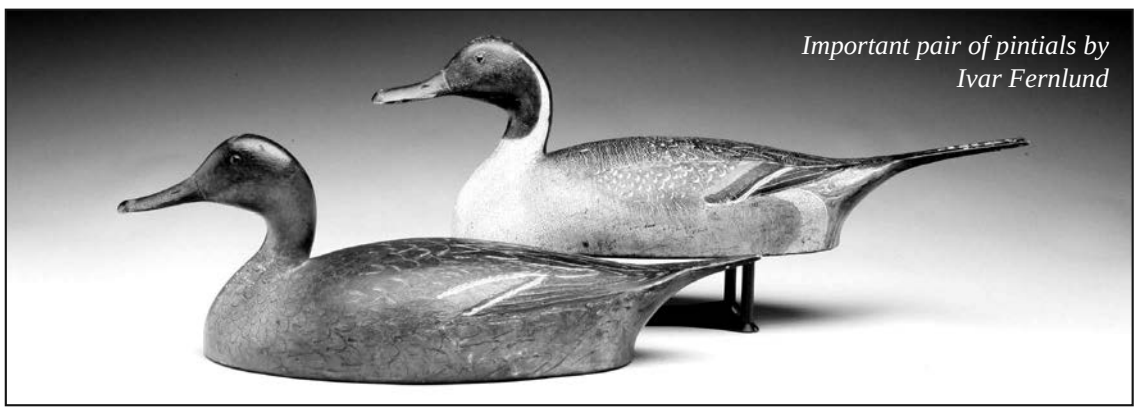
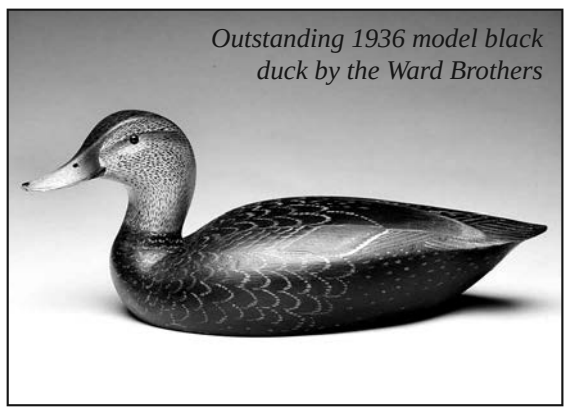
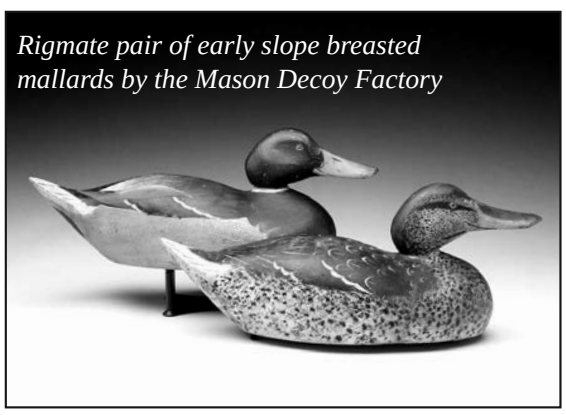


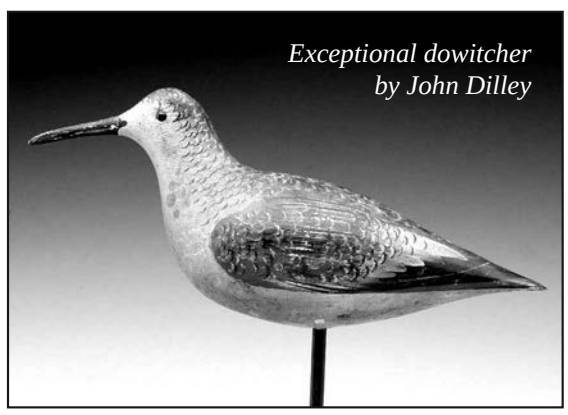
Important pair of pintials by Ivar Fernlund



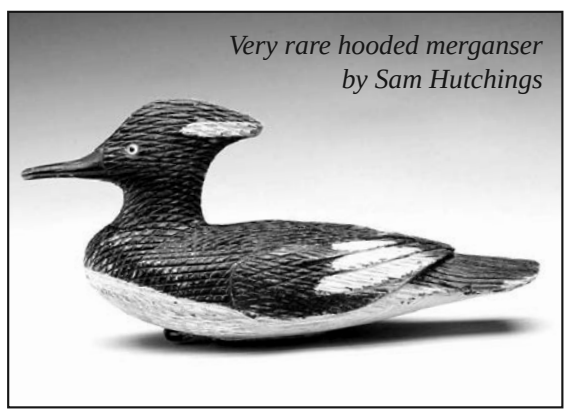
Outstanding 1936 model black duck by the Ward Brothers



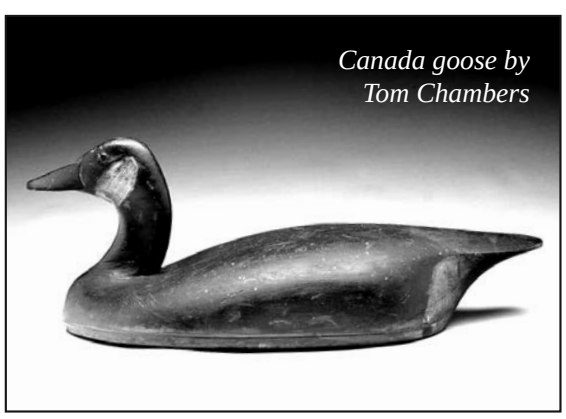
Rigmate pair of early slope breasted mallards by the Mason Decoy Factory



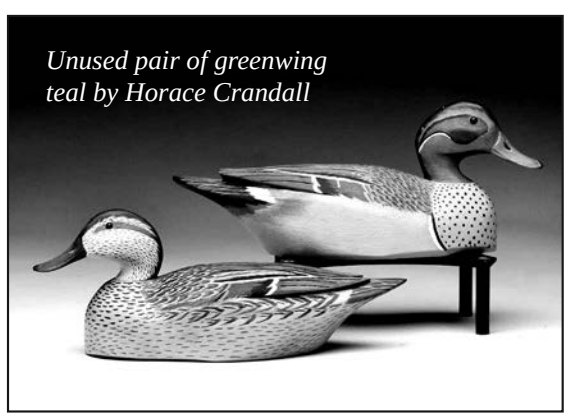
Exceptional dowitcher by John Dilley



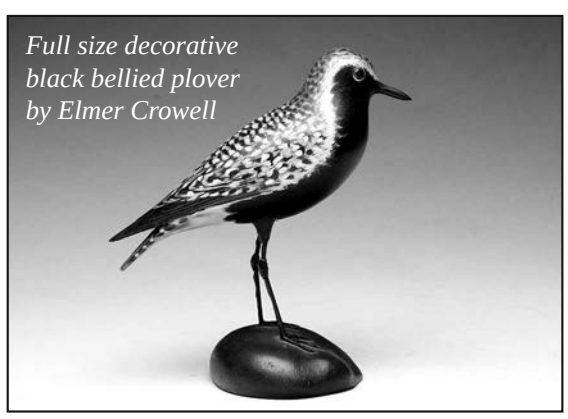
Very rare hooded merganser by Sam Hutchings



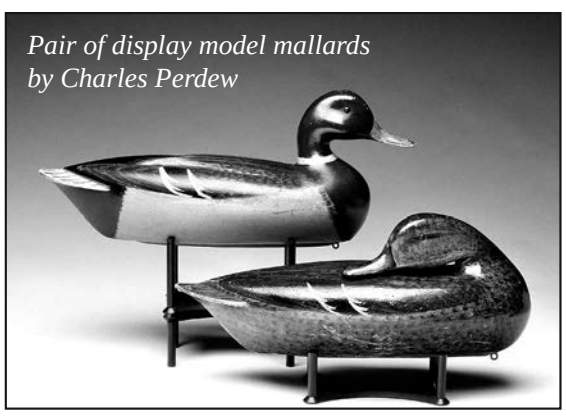
Canada goose by Tom Chambers



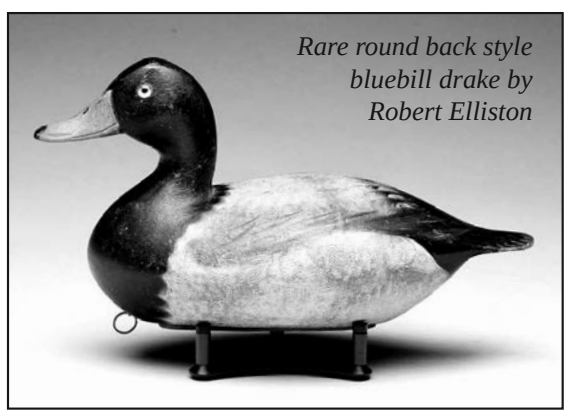
Unused pair of greenwing teal by Horace Crandall



Full size decorative black bellied plover by Elmer Crowell



Pair of display model mallards by Charles Perdew



Rare round back style bluebill drake by Robert Elliston

Merganser drake by Gus Wilson

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Sat 10-4, Sun 11-4 — Camden Hills Regional High School, Camden, Maine

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Sat 10-4 — On the grounds of the Boothbay Commons, Rt 27, Boothbay, Maine

Aug 12 & 13 — **89th KENNEBUNK ANTIQUES SHOW & SALE ©**
Sat 10-5, Sun 11-4 — Kennebunk High School, 89 Fletcher St., Kennebunk, Maine

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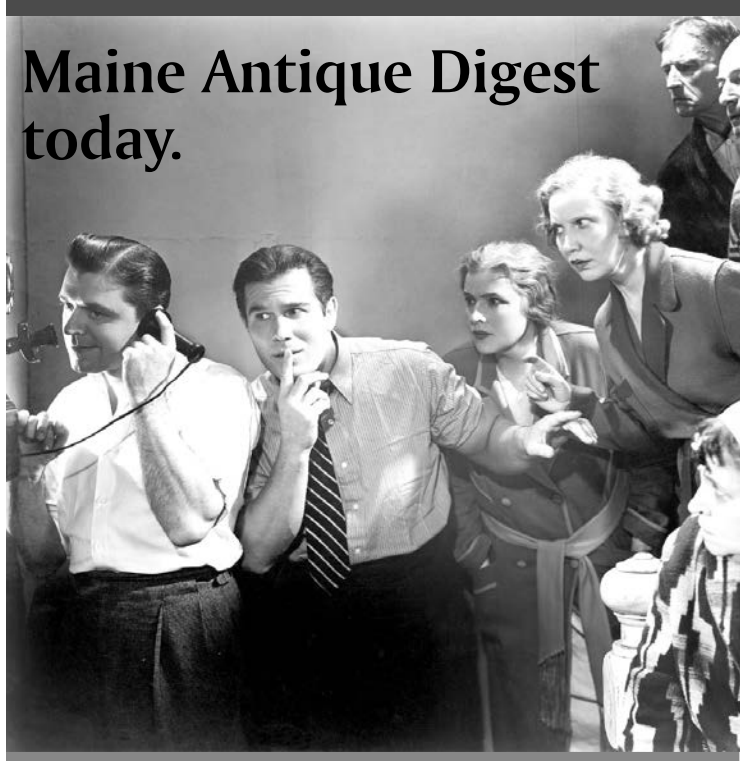

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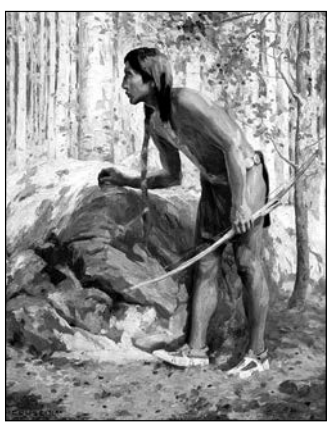
Scottsdale Art Auction
Saturday, April 8, 2017

Worthington Whittredge — 11 ½" x 24" Oil
Estimate: $100,000 - 200,000

Edouard Cortes — 21" x 32" Oil
Estimate: $60,000 - 90,000

Philip R. Goodwin — 40" x 28" Oil
Estimate: $120,000 - 180,000



E.I. Couse — 29" x 24" Oil
Estimate: $75,000 - 125,000

George Catlin — 19" x 26 ¾" Oil
Estimate: $125,000 - 175,000

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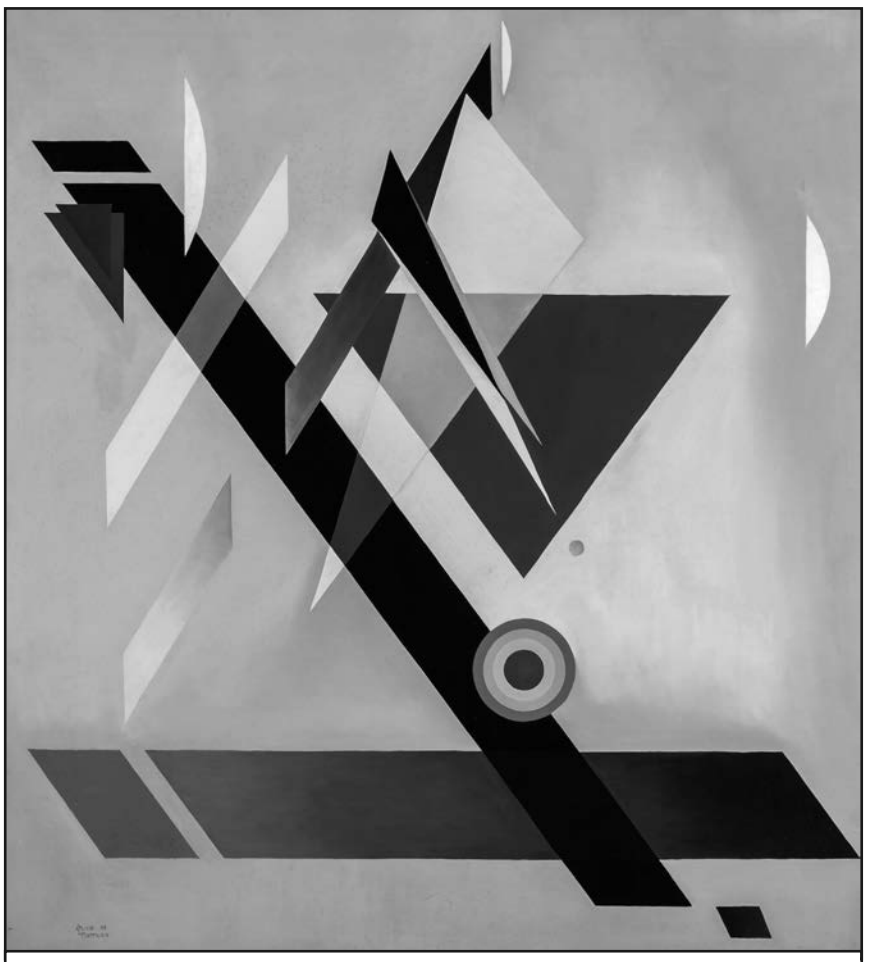
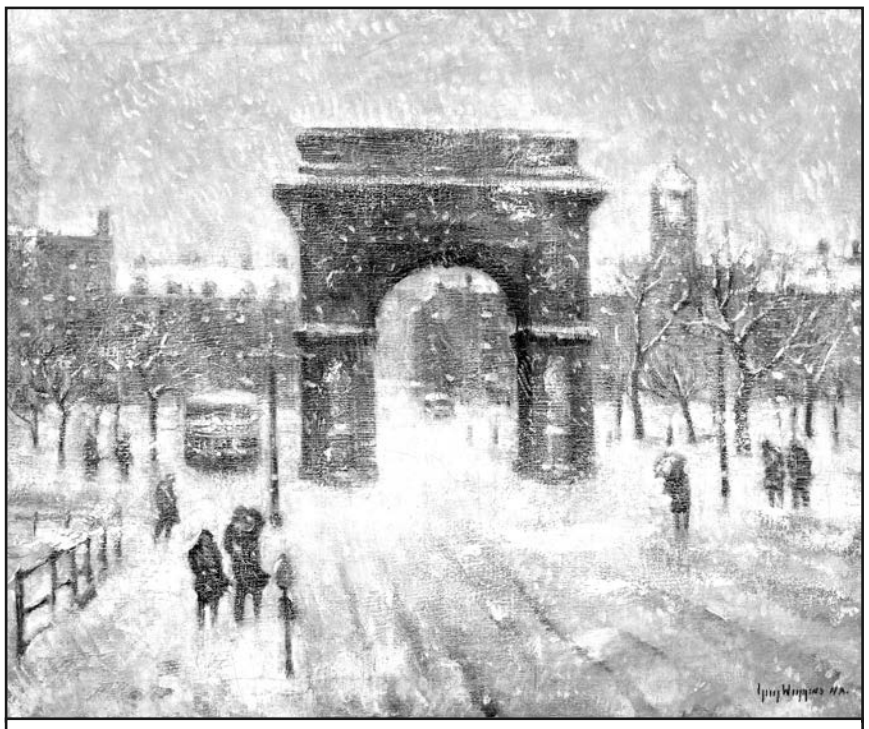
April 22, 2017 . . . . .Saturday .....10am - 3pm.
April 27, 2017 . . . . . .Thursday 12pm - 5:30pm.
Closed Sundays or by appointment.

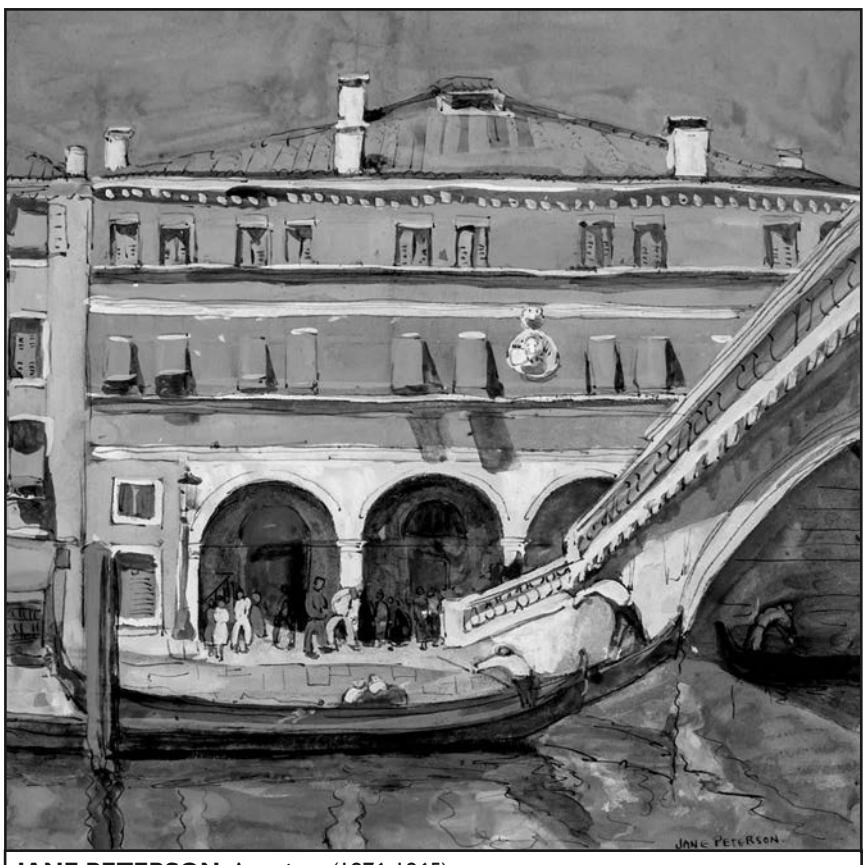


ALICE L. MATTERN American (1909-1945)

DALE NICHOLS American (1904-1995)



GUY C. WIGGINS American (1883-1962)



JANE PETERSON American (1876-1965)

PARTIAL LIST OF OTHER ARTISTS FEATURED IN THIS SALE:

Dale Nichols
Georges d'Espagnat
Francis Augustus Silva
Daniel Huntington
Ogden Minton Pleissner
David Burliuk
Frank Weston Benson
Howard Chandler Christy
Daniel Ralph Celentano
John Williamson
Charles Webster Hawthorne
Alice L. Mattern
Jane Peterson
Pauline Lennards Palmer
Hermann Herzog
Worthington Whittredge
Paul Lacroix
Edmund Charles Tarbell
Ralph Albert Blakelock
Louise Nevelson
Marino Marini
Frederick W. Macmonnies
Charles H. Gifford
Edmund William Greacen
David Johnson
Edward Moran
Kruseman Van Elten
John George Brown
Charles Courtney Curran
Guy Carleton Wiggins
Alfred Thompson Bricher
Johann Berthelsen
Henry Gasser
Martha Walter
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Eric Sloane
Bruce Crane
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ECLECTIC AUCTION

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thru Sat. April 22

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Absentee Bids Accepted
Online Catalog: selkirkauctions.com
Online Bidding selkirklive.com

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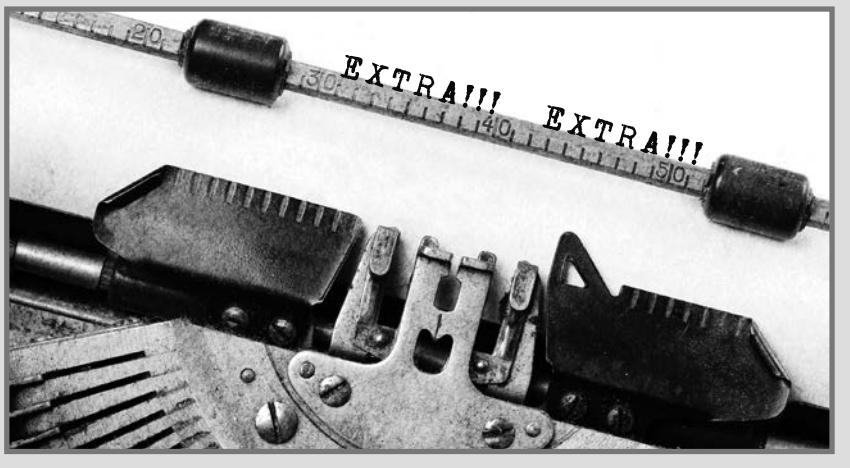
FINE & VINTAGE MUSICAL INSTRUMENTS
SAT. APRIL 22, 2017 - 10:00 AM CENTRAL

ANTIQUES NEWS

Where do you go for yours?



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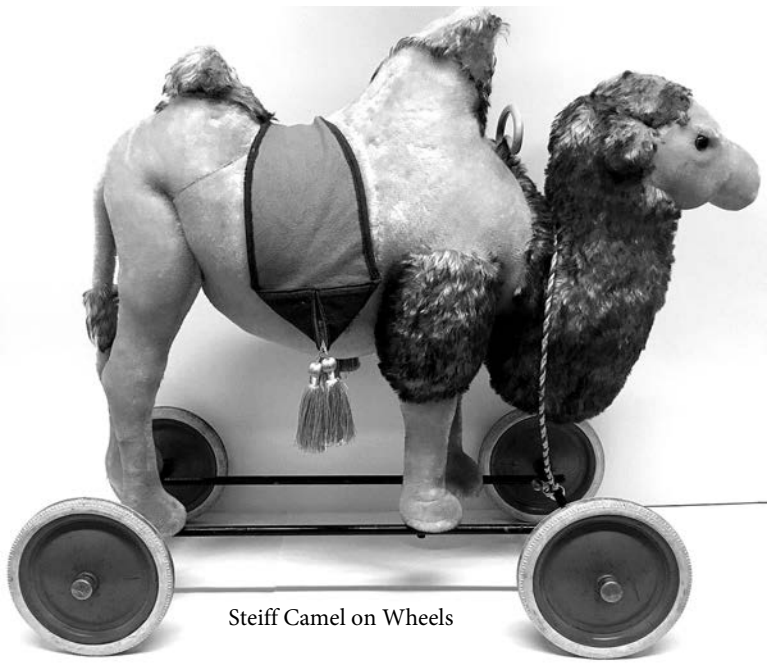
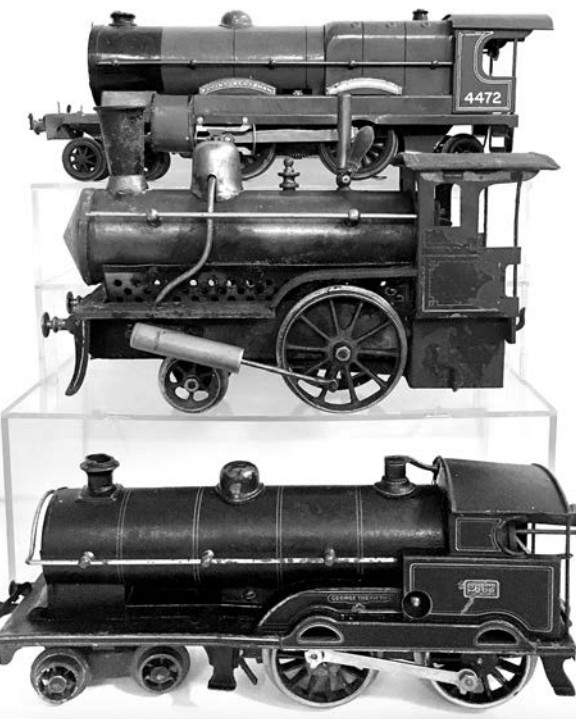
Fri. 4/14 (10am-5pm) Mon. 4/17 (10am-8pm) Tues. 4/18 (10am-8pm) Wed. 4/19 (8:30am-9:45am) Thurs. 4/20 (8:30am-9:45am)
(Additional Viewing Dates & Times Are Available by Appointment, Please Contact Us)

Rare, 1950's Lionel 2269W Boxed Set



Steiff Camel on Wheels

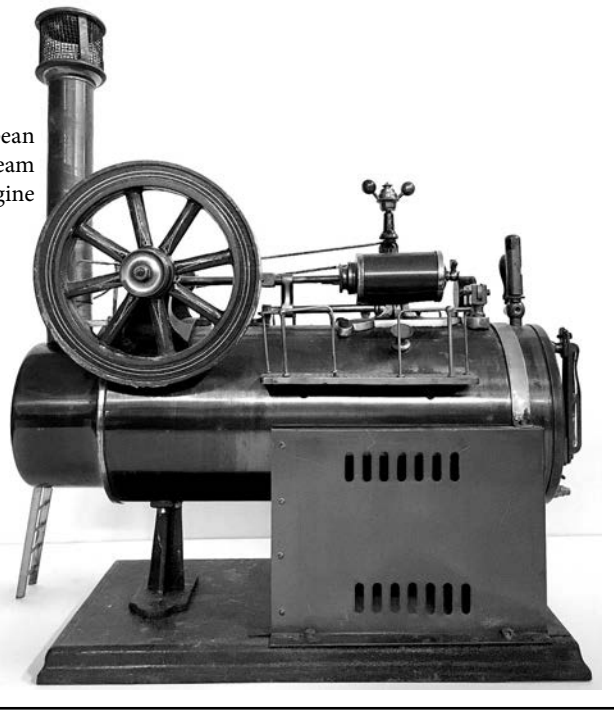
Machine Man Robot



One Gauge European Trains

1937 Lionel O27 Counter Store Display

European Steam Engine



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Sotheby's, New York City

The Iris Schwartz Collection of Silver

by Lita Solis-Cohen
Photos courtesy Sotheby's

Iris Schwartz got hooked on silver after she saw the work of Hester Bateman (1708-1794) and realized that a woman ran a London silver workshop in the middle of the 18th century. Schwartz soon decided to specialize in American silver. Over a period of 30 years, encouraged by her husband, Seymour, she amassed a collection that told the whole story of American silver with examples from Montreal to Alabama, from New Jersey (where she lived) to California, from the beginnings in Boston (1660s) until the end of the 20th century. The heirs of Iris Schwartz (1921-2011) finally gave Sotheby's permission to sell her collection, which had been boxed up since she moved to Atlanta to be with her daughter at the end of her life.

"I am happy to get a few of my favorites back."

There was something for every taste at the auction on January 20. Schwartz had bought silver by famous makers and those less well known and collected an enormous number of forms, including apple corers, nutmeg graters, a bosun's whistle, an egg coddler, as well as candlesticks, teapots, and bowls ranging in size from a mammoth Martelé punch bowl (it did not sell) to dollhouse-size Onslow pattern flatware by William B. Meyers, which brought $3750 (includes buyer's premium), well over its $1000/1500 estimate. A tankard made in Boston circa 1665 by Hull and Sanderson, America's first silversmiths, sold for $27,500. It was estimated at $10,000/15,000 because its top was made by J. H. Gebelein in the 20th century. A pitcher that Ubaldo Vitali made in Maplewood, New Jersey, in 1988 sold for $11,250 (est. $3000/5000).

Schwartz bought at flea markets and antiques shows but most often at auction. Kevin Tierney, head of Sotheby's silver department during the entire time she was collecting, was her advisor; Ubaldo Vitali was her conservator. She loved the hunt and bought so much that she could not display it all. Her daughter, Barbara, who came to the sale, said she has memories of her mother and father drinking sparkling water from their American silver beakers made by Jacob Hurd in Boston circa 1733—and given to the Congregational Church in South Byfield, Massachusetts. Schwartz had bought the pair of beakers at Christie's in June 1982 for $39,600 (est. $12,000/18,000). Dealer Jonathan Trace of Portsmouth, New Hampshire, bought them at this sale for $32,500 (est. $30,000/50,000).

Museums did some buying. Bradley Brooks, curator of the Bayou Bend Collection (a satellite of the Museum of Fine Arts, Houston), bought a Baldwin Gardiner silver tureen on its stand, made for John G. Coster, who was one of only five millionaires in New York City in 1830. The tureen is similar to an example by the Royal Goldsmiths Rundell, Bridge, and Rundell, which demonstrates the sophistication of American silversmiths in the 1830s.

David Barquist, curator of American decorative arts at the Philadelphia Museum of Art, bought a very rare early mug made by John Allen and John Edwards of Boston, circa 1695, based on a baluster ceramic form found in English earthenware and delft, in turn from a Chinese ceramic form. It sold for $25,000. In June 1994 it had sold at Sotheby's for $63,000 (est. $10,000/15,000).

Colonial Williamsburg asked Tim Martin of S. J. Shrubsole, New York City, to bid for a circa 1795 silver teapot by Asa Blansett, who worked in Dumfries, Virginia, and he got it for the museum for $43,750 (est. $5000/7000). In January 1994 it had sold at Christie's for $16,100 (est. $4000/6000). This demonstrates how silver made in the South is in great demand.

Stiles T. Colwill of Halcyon House Antiques, Lutherville, Maryland (near Baltimore), is a designer and collector and has served as chair of the board of trustees at the Baltimore Museum of Art. He bought most of the Baltimore silver offered. He paid $16,250 (est. $5000/8000) for an 1830 silver pitcher by Andrew Ellicott Warner of Baltimore, which had sold at Christie's in October 1989 for $8800 (est. $2000/2500). A large circa 1805 coffeepot by Charles Louis Boehme was his for $15,000. He said he owns the rest of the tea set. At Sotheby's in 1993 the coffeepot sold for $23,000 (est. $7000/9000). Colwill spent $32,500 (est. $15,000/20,000) for a centerpiece bowl by William Ball of Baltimore made circa 1805 for Governor Charles Ridgely of Hampton. (At Sotheby's in June 1998, Schwartz had bought it for $36,800.) Colwill said it will go to the Baltimore Museum of Art. Colwill paid slightly more at $35,000 (almost three times its high estimate) for a four-piece circa 1800 tea set by Charles Louis Boehme. Colwill said he has been looking for a complete Baltimore tea set with a tea caddy for 40 years.

Baltimore is below the Mason-Dixon line. Present-day Delaware is just east of the line. Three phone bidders competed

This pair of silver candlesticks is by Myer Myers of New York, 1750-65. Each of the 8¼" tall sticks has stepped shaped square bases with shells at the corners, with circular wells rising from knopped baluster stems with shells at the shoulders, and the banded campana-form sconces are fitted with removable conforming shaped square bobèches. Each is marked four times on its base. The pair sold for $150,000 (est. $150,000/250,000). Iris Schwartz had bought the pair of sticks at auction in Baltimore in 1997. They form a set of four with a pair in a private collection. David Barquist suggests that the original owners of the four were Jacob LeRoy and his second wife, Catherine Rutgers, who married in 1766. The sticks are first recorded in the possession of their granddaughter Catherine Augusta McEvers. Sets of four American candlesticks are rare. According to the catalog, only one other set of four candlesticks by Myers is known, made for Catherine Livingston Lawrence and now divided between the Metropolitan Museum of Art and Yale University Art Gallery.

This Viking-style vase in silver, enamel, and set gems was designed by Paulding Farnham for Tiffany & Co., New York, in 1901 for the Pan-American Exposition in Buffalo, New York. The body is embossed and chased with Celtic knots and stylized fox masks on a colored enamel ground, set with faceted citrines, cabochon tourmalines, and peridots; the pierced rim has applied toothy dragon heads; and it is marked on the base and numbered 14681-3674 inside the base rim with the beaver mark for the Buffalo Exposition. It is 12½" tall and 30 oz. 14 dwt. gross and sold on the phone for $175,000 (est. $20,000/30,000) to a descendant of Paulding Farnham. Paulding Farnham won gold medals at the great fairs of 1893, 1900, and 1901. The last proved to be his swan song, as Louis Comfort Tiffany took control of Tiffany & Co. the following year and Farnham's influence gradually declined.

This impressive tureen and cover on stand was made by Baldwin Gardiner of New York, circa 1830. The diameter of the stand is 14½". The tureen is circular with a lobed lower body spaced with flowers below a chased band of scrolling foliage. The reeded loop handles centered by acanthus spring from bearded masks. The stepped, domed cover has chased radiating palmettes and a leaf-and-bud finial. It is engraved near the rim with a stag head crest. Well engraved, the set sold for $87,500 (est. $80,000/120,000) to Bradley Brooks, curator at Bayou Bend Collection, in the salesroom.

According to the catalog: "The arms are those of John G. Coster, one of only five millionaires in New York in 1830. He joined with John Jacob Astor, Robert Lenox, Stephen Whitney, and Nathaniel Prime at a time when Cornelius Vanderbilt was a struggling ferryboat operator."

"Baldwin Gardiner (1791-1869) was the younger brother of silversmith Sidney Gardiner, of the firm Fletcher and Gardiner. Baldwin worked for this partnership in their new Philadelphia retail shop until 1815, when he established his own fancy hardware store. He partnered with his brother-in-law Lewis Vernon from 1817 to 1826, then moved to New York to open a household furnishings warehouse. Located at 149 Broadway, it carried imported and more substantial goods than the Philadelphia shop. In addition to home furnishings, Baldwin retailed special-order silver wares, the orders often filled by Fletcher and Gardiner. Baldwin Gardiner's career as a silver manufacturer and retailer ended in 1848 when he moved again, to California.

"This tureen shows the ambition of wealthy Americans to live as well as their English counterparts. The overall design is very similar to an example by the Royal Goldsmiths Rundell, Bridge, and Rundell, with lobed body and acanthus band, and the whole raised on a plateau."

for a circa 1760 caster by Bancroft Woodcock of Wilmington, Delaware, and it sold for double its high estimate at $11,250 (est. $3000/5000). In contrast, an elegant rococo sauceboat by William Hollingshead of Philadelphia that went to dealer Jonathan Trace for $5250 (est. $6000/9000) seemed like a bargain. It had sold at Sotheby's way back in 1979 for $4000.

Ulysses G. Dietz, chief curator and curator for decorative arts for the Newark Museum, Newark, New Jersey, bought four works for the museum. He bought a Rococo Revival egg coddler by Ball, Tompkins & Black, New York, circa 1845, for $2750 (est. $2500/3500); a silver mustard pot by Baldwin & Co., Newark, New Jersey, circa 1845, with a domed cover, a strapwork frieze, and scroll feet headed by Bacchic masks and with a blue glass liner, for $1375 (est. $700/1000); and a toast rack by Taylor & Hinsdale, New York, circa 1815, for $1500 (est. $1000/1500); and he paid only $750 for an Arts and Crafts three-piece coffee set by Nevius Company, New York, circa 1905. Dietz was one of several bidders for a silver and mixed-metal *mokume* Japanese-style coat clasp, made by Tiffany & Co., New York, dated 1876, that sold for $25,000 (est. $1500/2500) to Annamarie Sandecki, archivist for Tiffany & Co.'s corporate collection.

A descendant of Paulding Farnham who was bidding by phone outbid two other phone bidders to buy the silver, enamel, and gem-set Viking-style vase that was designed by Paulding Farnham for Tiffany & Co., New York, in 1901 for the Pan-American Exposition, Buffalo. The descendant had to pay $175,000 (est. $20,000/30,000) for it. It was the highest price of the sale. See the illustration for more details about it.

A rare pair of Myer Myers candlesticks sold to Tim Martin of S.J. Shrubsole, New York City, with little competition, for $150,000 (est. $150,000/250,000).

Some longtime collectors came back into this market knowing that bargains could be had. A coffeepot made by Joseph and Nathaniel Richardson of Philadelphia, circa 1777, sold for $56,250 (est. $30,000/50,000) in the salesroom to dealer Deanne Levison for clients. At Sotheby's in January 2000 it had sold for $107,000. Another longtime collector, doing his own bidding, paid $23,750 (est. $12,000/18,000) for a 5¾" diameter silver bowl marked by Samuel Casey of South Kingston, Rhode Island. That bowl had sold at Sotheby's in June 1984 for $15,400 (est. $10,000/15,000). Casey made the silver hardware for the Appleton secretary-bookcase, the star of the Newport furniture exhibition at Yale University Art Gallery.

Three phone bidders competed for a silver presentation *Kiddush* cup with the mark "A.H.," probably for Anselm Hardy of Quebec. The cup is dated 1858 and has pseudo English hallmarks and is engraved with a presentation inscription. It sold for $50,000 (est. $6000/8000). The buyer, a member of Montreal's congregation Shaar Hashomayim, purchased the cup and will donate it back to the congregation in honor of its 170th anniversary. It had been presented as a gift by the synagogue's board of trustees to noted New York rabbi and journalist Samuel Meyer Isaacs in 1860.

Of the 270 lots offered, 228 (84.4%) sold. Barbara Schwartz said she is satisfied with the results. "The collection had to be sold," she said. "I am happy to get a few of my favorites back."

See the website (www.sothebys.com) for a priced catalog and for a new feature—pictures of all the unsold lots available for purchase.

This 9¾" high silver and copper Japanese-style pitcher by Whiting Mfg. Co., New York, circa 1883, is of good weight (40 oz. 4 dwt.). The squared body was etched and applied with sprays of carnations on one side and an iris on the other. The neck has a silver and copper geometric band; the base has simplified leaves, and the loop handle has multiple scrolled terminals and conforming copper decoration. The interior is gilt, and it is marked on the base and numbered 1008. It is pictured on the cover of the catalog filled with purple irises and with the iris side showing. It sold to a phone bidder for $20,000 (est. $8000/12,000). In January 1994 it had sold at Sotheby's for $13,800 (est. $6000/8000).

This silver and glass water pitcher by Ubaldo Vitali of Maplewood, New Jersey, 1988, with mouth-form spout and dark wood handle with silver fillets and a blue glass rod, gilt interior, marked on base "U. Vitali," 10⅛" high, 46.8 oz., sold on the phone for $11,250 (est. $3000/5000).

This Arts and Crafts centerpiece bowl by Arthur J. Stone of Gardner, Massachusetts, circa 1917, has a circular bowl with strap handles, raised on a spreading circular foot that is marked on the base with the craftsman's "T." for Herbert A. Taylor. Its length over handles is 14½". It sold on the phone for $2000 (est. $1200/1800).

This set of eight silver julep cups is by Richard Ewing Smith of Louisville, Kentucky, circa 1835. Each cup is marked on the base "R. E. Smith" and is 3⅝" tall. The set weighs 49 oz. 14 dwt. Each cup has applied reeded rims and base bands and is engraved with script initial E. The set sold on the phone for $20,000 (est. $7000/9000). According to the catalog, Richard Ewing Smith was born in Windsor, Vermont, in 1800 and arrived in 1821 in Kentucky, where he opened a jewelry store on Main Street in Louisville. He had brief partnerships, first with a Mr. Grant, 1827-31, and second with John Kitts in 1844, which lasted a year. He died in Paducah, Kentucky, in 1849.

Gorham Mfg. Co., Providence, Rhode Island, created this silver ice bowl and ice spoon in the late 19th or early 20th century. The 10¾" x 11½" bowl is formed as a rocky outcrop hung with icicles, topped at each end by polar bears. The pierced harpoon-shaped server is wrapped with a silver rope enclosing a polar bear. The bowl is marked in its base and coded "EME." It weighs 32.4 ounces and sold on the phone for $21,250 (est. $20,000/30,000). At the landmark Wagstaff sale in January 1989, one with a spoon brought $44,000 (est. $7000/10,000). Since then a lot more have turned up. Schwartz had bought this server separately at Sotheby's in June 1996 for $2587.50 (est. $1200/1800). She also had another Gorham ice bowl (not shown) in the form of a dilapidated bucket with icicles, which at this sale brought the same price of $21,250 from a collector in the salesroom.

This 11½" long silver teapot by Asa Blansett of Dumfries, Virginia, circa 1795, is oval with straight sides and applied beaded borders and is engraved with a foliate script initial D within a bright-cut and engraved oval reserve. It has a pierced gallery; the lift-off domed cover with pineapple finial is marked twice on the base "A.BLANSETT." It sold for $43,750 (est. $5000/7000) to Tim Martin of S.J. Shrubsole, New York City, bidding on behalf of Colonial Williamsburg. At Christie's in January 1994 it had sold for $16,100 (est. $4000/6000) with lots of competition.

The catalog states: "Asa Blansett first appears in 1794 among those forming a volunteer company of infantry at Dumfries, a town along the Potomac south of Washington, D.C., which was a major tobacco shipping point in the third quarter of the 18th century. The following year he advertised as a 'Gold, Silversmith, and Jeweller,' sharing the information that he had recently returned from Philadelphia and New York to improve his skills. His shop was on Main Street, 'at the Stone Bridge.'"

This silver saucepan by Myer Myers of New York, circa 1770, is 10" overall in length and of cylindrical form with a flared lip and molded rim foot. The straight, turned wood handle has a cut-card teardrop at the terminal. The silver is marked twice on the base with "Myers" in script in a conforming punch. It sold for $25,000 (est. $25,000/35,000). It had sold at Sotheby's on January 30, 1991, for $19,800 (est. $20,000/30,000). ☞

Three phone bidders competed for this Canadian presentation *Kiddush* cup with the maker's mark "A.H." incuse, probably for Anselm Hardy of Quebec, and dated 1858. It also has pseudo English hallmarks and is engraved with a presentation inscription. It sold for $50,000 (est. $6000/8000). It is 6¼" tall and weighs 6 oz. 18 dwt. The presentation inscription reads: "Presented By the Trustees of the GERMAN & POLISH CONGREGATION MONTREAL TO THE Rev'd S. M. Isaacs on the occasion of his CONSECRATING their SYNAGOGUE 1st Sival 5620." According to the catalog, Montreal's Shaar Hashomayim "is now the largest orthodox congregation in Canada; it catered in succession to largely English, German, and Polish congregations. Samuel Meyer Isaacs, Rabbi and journalist, was born in Leeuwarden, Holland in 1804. He was minister first in New York of B'Nai Jeshurun, then in Elm Street in 1839, and then Shaaray Tefilla from 1847 until his death. In 1857, he founded *The Jewish Messenger*, and was instrumental in the Board of Delegates of American Israelites, the Hebrew Free School Association, the United Hebrew Charities, and was one of the founders and first vice-president of the Jews' Hospital, now Mount Sinai. He died in New York in 1878."

This silver sauceboat by William Hollingshead of Philadelphia, circa 1770, is oval with a scalloped rim and engraved on one side with a contemporary monogram "NJR" in foliate script; it has a leaf-capped double-scroll handle and is raised on three scroll supports headed and terminating in shells; it is marked twice on the base with "WH" script in a notched rectangle and is 7¾" long. It sold for $5250 (est. $6000/9000) to dealer Jonathan Trace of Portsmouth, New Hampshire. It had sold at Sotheby Parke Bernet in January 1979 for $4000. According to the catalog, "The initials are likely those of Nathaniel Ramsay, who was a colonel under George Washington in the Revolutionary War. Afterwards, he resumed his law practice in Baltimore and represented Maryland in Congress from 1786-7."

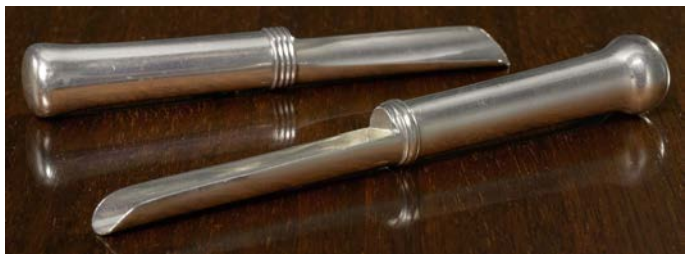
This 14⅛" tall coffeepot was made by Charles Louis Boehme of Baltimore, circa 1805. It is of quadrangular urn form with incurved angles. The upper body is bright-cut and engraved with a band of oak leaves and acorns, grapevine, and other fruits; the reel-shaped cover is similarly engraved and with an urn finial. The body is engraved on both sides with a contemporary crest and monogram "CER" and marked on the foot rim "CLBoehme" in script in an oval, an eagle head in an oval, and "STERLING" in a rectangle. It sold for $15,000 (est. $15,000/25,000) to Stiles Colwill, who said he owns the rest of the tea set. The crest is that of the Ridgely family of Baltimore County. At Sotheby's in January 1993 it had sold for $23,000 (est. $7000/9000).

Andrew Ellicott Warner of Baltimore made this silver pitcher, circa 1830, in a familiar ceramic form. It has reeded borders and a molded rim and is engraved in front possibly slightly later with arms in a shield flanked by foliate sprays. Its double-scroll handle is marked "A.E.WARNER" in a serrated rectangle and "11" in a plain rectangle. The 8½" tall pitcher sold for $16,250 (est. $5000/8000) to collector/designer/dealer Stiles T. Colwill of the Baltimore area. At Christie's in October 1989 it had sold for $8800 (est. $2000/2500) from the collection of Jim Nelson and Sam Wagstaff.

This silver four-piece tea set by Charles Louis Boehme of Baltimore, Maryland, circa 1800, is marked on the base "CL BOEHME" in a rectangle and is 73 oz. 12 dwt. The length of the teapot is 11¾". The set sold to collector Stiles Colwill of Baltimore for $35,000 (est. $8000/12,000). Colwill said he has been looking for a Baltimore tea set with a tea caddy for 40 years.

This is a rare set of six silver wine coasters with profiles of George Washington, made by Harvey Lewis of Philadelphia circa 1810. They have gadrooned rims; the bombé sides are bright-cut and engraved with running grapevine and with foliate script initials "CLK" in an octagonal reserve. The turned wood bases are centered by silver disks with an applied profile of George Washington in military uniform. The base rims are marked "HLewis" and "STERLING." Each is 5⅜" diameter. They sold on the phone for $30,000 (est. $30,000/50,000). At Sotheby's on January 27, 1989, the set had sold for $49,500 (est. $40,000/60,000).

This silver centerpiece bowl, 10⅜" diameter, by William Ball of Baltimore, circa 1805, is of good weight and is round with a slightly domed base. The sides are bright-cut and engraved with a wide band of ferns and formal foliage entwined with quilted ribbon below two narrow rows of beading; the center is engraved with a stag head crest; and it is marked on the base "W. BALL" and "STERLING" in rectangles. It sold for $32,500 (est. $15,000/20,000) to Stiles Colwill. It had sold at Sotheby's in June 1998 for $36,800 (est. $10,000/15,000). It had been made for Governor Charles Ridgely of Hampton and will go to the Baltimore Museum of Art.



How about antique silver apple corers? The one on top is by John McMullin of Philadelphia, circa 1830, with a cannon handle and reeded band and marked "I.McMULLIN." It is 4¾" long. The other, plainer one is an 18th-century English or possibly American version. They sold together for $2375 (est. $1000/1500). At Sotheby's on January 23, 1992, the American corer had sold for $3080 (est. $600/900).

This 4½" high silver mug by John Allen and John Edwards of Boston, 1690-1700, sold on the phone for $25,000 (est. $25,000/35,000) to David Barquist, curator of American decorative arts at the Philadelphia Museum of Art. The mug is marked on its neck left of the handle "IE" and "IA" each in a quatrefoil. It is engraved with a contemporary crest and with circa 1880 initials "AS to MC" on the base. The baluster form resembles ceramic vessels.

This silver salver by Joseph Richardson Sr. of Philadelphia, circa 1760, has a shell-and-scroll rim above the shaped and partly fluted border; the center is engraved with the contemporary interlaced cipher "FRR," and it is raised on three pad feet and marked twice on the base "IR" in a rectangle. The 8" diameter salver sold on the phone for $30,000 (est. $30,000/50,000). The initials are those of Francis and Rebecca (Warner) Rawle, who married in 1756. According to the catalog, in September 1760 Francis Rawle purchased 31 acres of land overlooking the Schuylkill, on which the family's home, Laurel Hill, was built. It is unlikely that the construction of Laurel Hill was completed at the time of Francis's untimely death. On June 7, 1761, Francis accidentally shot and killed himself while hunting. Laurel Hill is now in Fairmount Park. The salver was once part of the Philip H. Hammerslough collection.

This 9½" long silver teapot by Jacob Hurd of Boston, circa 1740, is of apple form and finely engraved at the shoulder with a band of interlaced strapwork with satyr masks and shells at intervals; one side is engraved with a contemporary cipher "CJM" within a baroque cartouche; it has a wood and silver baluster finial and a partly fluted scroll spout with baluster drop below. The base is engraved with contemporary block initials "C/I*M" and marked underneath "IHURD" in shaped punch and "HURD" in a rectangle. It sold on the phone for $20,000 (est. $20,000/30,000). At Sotheby's in June 1980, it had sold for $13,200 (est. $10,000/15,000). The catalog states: "According to Patricia Kane, this teapot was commissioned by John and Mary Channing. A wealthy Newport merchant, Channing was a founding member of the Redwood Library and sat with his wife for portraits by Robert Feke about 1747 (Museum of Fine Arts, Boston). The same monogram appears on a silver porringer by Hurd, illus. Hollis French, *Jacob Hurd and his Sons, Silversmiths,* pl. XVI."

This 13¼" tall silver coffeepot by Joseph and Nathaniel Richardson of Philadelphia, circa 1777, has a double-bellied pear form with fluted and gadrooned borders, fluted and leaf-capped spout, and gadrooned urn finial and is engraved on one side with a contemporary foliate script monogram "WSR." It is marked twice on base "I • NR" conjoined in a rectangle and sold for $56,250 (est. $30,000/50,000) to dealer Deanne Levison for a client, underbid by dealer Jonathan Trace. It was made for William and Sarah (Saunders) Redwood and descended in the family of daughter Sarah Redwood, who married Miers Fisher. It had sold at Sotheby's in January 2000 for $107,000 (est. $50,000/70,000). According to the catalog, William Redwood was the half-brother of Abraham Redwood, who founded the Redwood Library in Newport, Rhode Island. William Redwood, born in Newport, worked there and in Antigua before going to Philadelphia in 1787 to work as a merchant; he died in 1815. The Richardsons made two similar double-bellied coffeepots for Philadelphia couples in 1781 and 1786. Another almost identical coffeepot sold at Sotheby's in January 2006 for $78,000 (est. $60,000/80,000).

This 6¼" tall, 22 oz. 4 dwt. silver tankard by John Hull and Robert Sanderson of Boston, circa 1665, has a tapered cylindrical form with a molded base band. The flat domed cover with incised border and shaped peak was added by J. Herbert Gebelein, a 20th-century Boston silversmith. The hinge is decorated with wriggle work and a shaped mount; the scroll handle is engraved with early initials "B*L," and the front is engraved with a later inscription, "Hannah S. Perkins to Elizabeth Child." It is marked on the base "RS" and "IH" (Kane mark B). It sold for $27,500 (est. $10,000/15,000). At Sotheby's on January 31, 1986, it had sold for $13,750—bought by Seymour Schwartz, who told his wife she would never be able to afford a Hull and Sanderson tankard with its original cover.

This silver bowl by Samuel Casey of South Kingston, Rhode Island, circa 1760, is circular with a flaring rim and raised on a molded spreading foot. Its base is engraved with contemporary initials "A*M" and marked "S:CASEY" in a rectangle. The 5¾" diameter bowl sold for $23,750 (est. $12,000/18,000) to a collector in the salesroom. At Sotheby Parke Bernet in June 1984 it had sold for $15,400 (est. $10,000/ $15,000). According to the catalog, Samuel Casey was born in Newport, Rhode Island, in 1723 or 1724 and became a freeman in Exeter, Rhode Island; he moved by 1750 to Little Rest (now South Kingston), where he is described as a silversmith and merchant. In September 1764 his house and shop were destroyed by a fire, which spread from the forge. Frequently in debt after this disaster, in 1770 he was imprisoned for counterfeiting coins and sentenced to death by hanging. A mob with blackened faces attacked the jail and freed the prisoners. Casey went into hiding but was eventually pardoned in September 1770 by the appeal of his wife. Casey was the maker of the silver mounts on the Nathaniel Appleton secretary-bookcase, attributed to Job Townsend of Rhode Island, which sold at Sotheby's in New York on January 17, 1999, for $8,252,500. According to the catalog, that is the only known example of silver mounts on Colonial North American furniture.

This pair of circa 1733 silver beakers by Jacob Hurd of Boston was made for the Congregational Church, South Byfield, Massachusetts, at the bequest of Nathaniel Byfield. Each is cylindrical with a flaring rim on a molded foot ring and engraved on one side with a coat of arms surrounded by scrolling foliage. Each is marked near the rim "IHurd" in a cartouche and is 4¾" tall. The pair sold for $32,500 (est. $30,000/50,000) to dealer Jonathan Trace of Portsmouth, New Hampshire. They had sold at Christie's in New York in June 1982 for $39,600 (est. $12,000/18,000). According to the catalog, the arms are those of Nathaniel Byfield, 1st Judge of the Court of Vice-Admiralty, who was born in 1653 in Surrey, England and arrived in Boston in 1674. In 1675 he married Deborah, a daughter of Capt. Thomas Clarke, and after her death he married in 1718 Sarah, a daughter of Governor Leverett.

This is a silver two-prong dog-nose fork by John Noyes of Boston, circa 1710, with upturned terminal. The back of the handle terminal is engraved with contemporary block initials "HA," and it is marked on the back of the handle "IN." Its overall length is 7⅜" and it weighs 1 oz. 6 dwt. The initials are probably those of Hanna (Arnold) Welles. It sold for $10,625 to dealer Jonathan Trace of Portsmouth, New Hampshire.

According to the catalog, two identical forks also engraved "HA" are in the collection of the Museum of Fine Arts, Boston. A fourth fork is in the collection of the Sterling and Francine Clark Institute.

New Orleans Auction Galleries, New Orleans, Louisiana

A Fall Full of Sales

by Karla Klein Albertson
Photos courtesy New Orleans Auction Galleries

Auctions in New Orleans usually feature material from notable estates, which are highlighted in the catalog's opening tributes. While continuing the diversity of these major 1000-plus-lot events, New Orleans Auction Galleries has begun to add specialty auctions as well. The lighter Cakebread Decorative Arts & Design sales have been going on for several years. Last fall, between the larger October 14-16 and December 10 and 11 auctions, the firm added a one-day jewelry sale on November 12, 2016, and coming up in April, it will hold its first focused fine art auction, not long after the big March estates sale. In other words, a whole lot of material is crossing the block in the St. Joseph Street salesroom.

The December 2016 event was typical of one of the firm's larger sales. Saturday was devoted to English and Continental furnishings and fine art, with dedicated blocks of silver, modern design, and Asian art. Sunday always leads off with a treasure-trove of jewelry, followed by American furniture, decorative arts, and regional paintings. Which category does best? This time,

This time, there were three top lots, each bringing $67,500, and all from different collecting areas.

there were three top lots, each bringing $67,500 (with buyer's premium), and all from different collecting areas.

There is always an underestimated Chinese lot, and this time it was a 38½" x 67" Qing Dynasty painting on silk of a hunt scene, estimated at only $3000/5000, that was one of the top lots. NOAG adores fine jewelry—there were almost 200 lots of sparkle and luxurious goods—so, no surprise, the second $67,500 was captured by a diamond necklace with a large pendant emerald (est. $55,000/80,000). The third big figure of $67,500 went to a southern regional favorite, a fine Havell Audubon print of the *Brown Pelican* (est. $30,000/50,000). The following Havell Audubon print, *Virginian Partridge*, brought $35,000 (est. $15,000/25,000). There was *beaucoup* merchandise from which buyers could pick and choose but something for everyone, from birds to bling.

Perhaps the most captivating estate offerings in the December auction were the art pottery and Arts and Crafts furnishings collected by George "Dod" Stewart (1947-2015) of Slidell, Louisiana. Outstanding among these lots were examples from the Shearwater Pottery in Ocean Springs, Mississippi; Stewart wrote a prized book on its ceramics. The pottery was founded in 1928 by Peter Anderson, who was joined by his artist brothers Walter Inglis Anderson and James McConnell "Mac" Anderson. The pottery continues in operation today. It was restored after the coastal site took heavy damage during Hurricane Katrina in 2005. Although only three pieces are illustrated here, every single one of the 13 examples in the sale displayed appealing aspects of the pottery's decorative output.

In a 2010 interview with this reviewer, Dod Stewart talked about his attraction to the work. "We used to spend our summers on the Gulf Coast, and I've been going over there since I was a kid. The forms were mostly their own designs. Peter was the oldest, and he was the one that actually threw the pottery. Mac was trained as a draftsman, and he designed shapes." Walter, whose watercolor paintings of coastal wildlife bring very high prices at auction, also decorated pottery with similar motifs, although he did not sign the works.

"I think Shearwater Pottery is very underappreciated," Stewart continued. "People don't understand its history. It's never been cheap because it takes a lot of time; it's an expensive process. I probably have a couple hundred pieces." Using flawless collector's logic, he added that acquiring them for his own collection was the best way to assure the necessary illustrations for his book on the pottery.

Collectors were delighted to acquire examples with this provenance, and, as would be expected, the top prices were realized by the vases decorated by Walter.

On the American furniture front, while some auctions might be all about armoires or center tables, December's lineup presented buyers with a choice of six Classical sofas, symmetrical or asymmetrical, many from the same

One Asian lot always flies out of the ballpark. This time it was a framed 38½" x 67" Chinese painting on silk of a hunt landscape from the Qing Dynasty (1644-1911). Its final price was $67,500 (est. $3000/5000).

In Audubon's *Birds of America* (1826-38) with hand-colored aquatint engravings by Robert Havell, No. 51, plate CCLI, is a full-size *Brown Pelican*. This framed example sold for $67,500.

The Sunday session, accompanied by a welcoming brunch spread, started off at 10 a.m. with fine jewelry. The first lots were gentlemen's watches and rings from the estate of James Westerfield of Jackson, Mississippi.
An 18k yellow gold Rolex President wristwatch circled with diamonds (not shown) sold for $11,250, but in the wearable women's section, the top lot was this diamond and 18k white gold necklace with an 18.20-carat emerald-cut treated emerald; it brought $67,500.

At least one of this near-pair of console or sofa tables, 28½" high x 67½" long, almost ended up supporting a pianoforte, a form that is made with similar structural support. The mahogany tables, carved with Classical flourishes and inlaid with brass rosettes and foliage, were attributed to the Philadelphia workshop of Joseph Barry. The lot sold for $16,250 (est. $4000/7000).

This faux-rosewood and gilt-stenciled Grecian couch sold for $3750; a similar example is illustrated in the Boors' *Philadelphia Empire Furniture* (2006).

consignment source. All but one sold, at prices ranging from $1125 to $4250.

While the reviewer's favorite was the airy polychromed and stenciled Philadelphia Grecian couch that sold for $3750, NOAG's American furniture expert, Thomas Halverson, most admired the clean-lined New York box sofa that brought $4250. Although it was not the highest-priced expression of the form, since it did not have ormolu capitals and feet on the columns, "It had fabulous veneers," Halverson said. "The wood selection was incredible, suggesting that it was from one of the premier cabinetmakers, possibly Duncan Phyfe. The construction on the underside was also consistent with that of Phyfe. It was elegantly simple. That could very well have been from his shop, but it's difficult to prove."

A thorny puzzler was presented by a near-pair of brass-inlaid mahogany console or sofa tables, 1825-50, that sold for $16,250 (est. $4000/7000). The form is closely associated with pianoforte bases, and one of the slightly differing examples seems to have been prepared to receive the musical works before its adaptation as a table. In the catalog they are attributed to the Philadelphia workshop of Joseph Barry, known for making similarly carved and inlaid pieces.

Halverson said after the sale, "That pair of brass-inlaid tables was exceptional. They're a bit of a conundrum because they clearly relate to pianofortes. One may have already had some of the parts made to assemble into a piano, but I'm convinced that they were never completed as pianos; the production was probably diverted to the form they are. They were made in the same workshop at the same time. The most logical explanation, although it's surely speculation, is that they had diverted the production from that of a pianoforte to that of a table."

For more information, contact NOAG at (504) 566-1849 or view past and future catalogs at (www.neworleansauction.com).

No sale is complete without a block of 20th-century furniture and fine art. The sculptural walnut Conoid dining chair by Nakashima, 35¼" high, was not marked but brought $4000 (est. $1500/2500).

Alabama potter Mary Kirk Kelley (1918-2013) created amazingly realistic ceramic vegetables and some fruit as well. Ten lots of her work were offered early in the sale; this red cabbage tureen and covered bowl sold for $1750.

No drawing room is complete without a good concert harp. This mid-19th-century example by R. & L. Lewis, New York, 68½" high, was handsomely decorated with contrasting ebonized and gilt surfaces and a Gothic column capital with relief figures. Having 47 strings and eight pedals, it was a good buy for $3750, although years of harp lessons may add to the cost.

More lots of marvelous mannequins from the Flatt collection were offered in this sale. Companionable but silent, this 38½" high English artist's lay figure of pine with fully articulated joints brought a strong $7500 (est. $1200/1800).

This pair of 15¾" high sterling silver figural vase stands, now without the glass trumpet vases, was made in the third quarter of the 19th century by William Bogert & Co. for David Austin & Sons on Fifth Avenue in New York City; the lot brought $1625. (Marked for the same maker and retailer and with identical tripod bases, a pair of 9" high silver compotes on stands brought $3900 at Skinner in April 2013.)

Three vases from the Dod Stewart collection illustrate the range of styles and innovative designs created at the Shearwater Pottery in Ocean Springs, Mississippi. The 10" high "Lizards" vase (above left), thrown by Peter Anderson and decorated by Walter Inglis Anderson, sold for $8125 (est. $3000/5000). The 11½" high cast and carved "Sea, Earth and Sky" glazed vase (above right), also a joint project of the two brothers, brought $5000 (est. $2500/4000). The 9¼" high "Tennis" vase (right), cast and glazed by Peter and carved by Walter, brought $4750 (est. $4000/7000).

There must be a special gallery in furniture heaven for 19th-century hall chairs, which are often more sculpture than seating. Not meant for lounging, they are often most affordable. This Rococo Revival laminated rosewood example with its elaborately carved open back sold for $593.

Although it was the least flashy of the Classical sofas on the block, this circa 1825 New York mahogany box sofa with carefully chosen veneers brought the highest price, $4250 (est. $1200/1800).

Attractive mahogany veneers ornamented this brass-inlaid circa 1825 Boston secretary bookcase. Bidding took it well past the $1000/1500 estimate to $7812.

Mary Tanner of Waubun Plantation, Terrebonne Parish, Louisiana, who was about 13 years old in this portrait, was the cover lot of the December auction catalog. Signed by artist Alfred Boisseau (1823-1901) and dated 1849, the 39½" x 31½" oil on canvas painting came from the collection of noted New Orleans antiques dealer Don Didier and had been illustrated in Estill Curtis Pennington's *Downriver: Currents of Style in Louisiana Painting, 1800-1950* (1991). It brought $13,750.

José-Maria Cundin was born in Spain's Basque country in 1938, but after sojourns in Colombia and New York, he settled in Louisiana in 1964. Popular with New Orleans collectors, he has a very recognizable style; his paintings—four in this sale—are filled with pudgy little figures that can be funny or slightly eerie at times. This 43½" x 43¼" signed oil on canvas, *El Pajaro Comegatos de Heraclio Cejeda*, sold for $23,750 (est. $14,000/28,000).

Far from the southern heat, this oil on canvas painting of *Winter—Pennsylvania Hills* by Emile Albert Gruppé (1896-1978), 30" x 36", sold for $12,500.

In addition to examples from his pottery collection, the sale offered several lots of Arts and Crafts furniture that had belonged to Dod Stewart—forms that are not often seen in New Orleans auctions. This pair of American quartersawn oak Morris chairs with adjustable slat backs sold for $3000 (est. $900/1200).

The Rococo Revival rosewood center table with a conforming *brocatelle violette d'Espagne* marble top was beautifully carved—Alexander Roux's New York City workshop was a suggested source—but it had been aggressively refinished at some point in its history. It brought $6250, within estimate.

This pair of 60" wide cast-iron Gothic Revival garden benches was a good buy for a southern courtyard at $2250.

Their sharp boxy outline and welcoming cushions were pluses, pushing the pair of modern rosewood-footed club chairs to $10,625.

This unusual monumental vase by George Ohr had reportedly been given by the Biloxi, Mississippi, potter to friends in Abita Springs, Louisiana, and then had descended in that family. The base bears an incised signature, the date 1899, and the phrase "Pot R J-P Decoware." Decorated with grapevines and grape clusters in relief, the 17" high vessel brought $16,250 (est. $5000/8000).

Five Highlights from the October 14-16 Auction

Only two months before the hefty December 2016 auction, NOAG's October event had presented 1345 lots in a packed three-day sale. Although the mix included everything from chandeliers to silver services, American art offerings led the top ten list. The success of these paintings will surely yield more consignments for NOAG's first fine art auction in April.

George Rodrigue (1944-2013) created this rather chilling 48" x 72" oil on canvas, *Escort for the Kingfish*, in 1990. The Kingfish was Huey Long (1893-1935), who was elected governor of Louisiana in 1928; these motorcycle patrolmen, dubbed the "Cajun Highway Police," were his escort and bodyguards. The painting, commissioned by one of the officer's sons, was taken from a vintage photograph in which the men stand in front of a corner gas station, but Rodrigue moved the lineup into the Cajun landscape, as was his practice. The unusual historical subject matter took the work to $75,000.

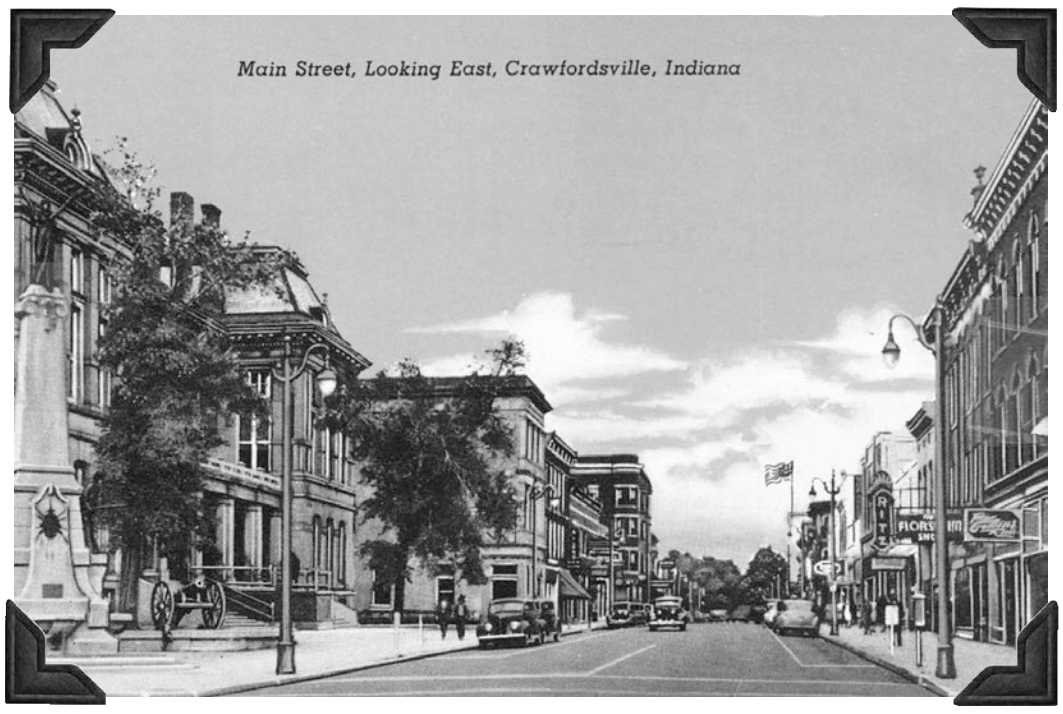
A flamboyant and controversial populist, Long went on to be a U.S. senator, but shortly after announcing his plans to run for president, he was assassinated in the Louisiana State Capitol by a political opponent.

In the October sale, a rare offering from a private collection yielded three paintings by Kentucky Impressionist Paul Sawyier (1865-1917). This charming watercolor of *Mayme Bull Canoeing on the Elkhorn Creek, Frankfort, Kentucky*, 11¾ " x 20¼", sold for $22,500, followed by an 11" x 16⅝" watercolor view (not shown) of Mackinac Island, Michigan, for $15,000 and an 11½" x 18½" watercolor Frankfort scene for $18,125. Sawyier studied portraiture in Cincinnati but eventually found his forte in these thoughtful landscapes. After traveling to New York City in 1889, he developed his talent at the Art Students League under the tutelage of William Merritt Chase.

Although it could not be demonstrated on the gallery floor, NOAG specialist Greg Kowles noted that this 89" high x 48" diameter bronze fountain was very impressive in action. "The water spews out of fifteen spigots on multiple levels." The Classical tour de force came out of a mansion garden on St. Charles Avenue and sold for $6562 (est. $2500/4000).

Although not as well known as contemporaries Sargent and Whistler, Irving Ramsey Wiles (1861-1948) was a highly regarded portrait painter of the Gilded Age; he studied at the Art Students League with William Merritt Chase, who later became his friend. This 48" x 28" signed oil on canvas painting, *Girl with Bonnet*, had been offered at Christie's New York in 1990 but had remained unsold (est. $30,000/50,000). It came to NOAG from the estate of Elaine Smith Frost White of Houston, Texas, and East Hampton, New York, and brought $50,000 (est. $25,000/40,000).

Greg Kowles pointed out that the October sale had "a stunning assortment of sensational chandeliers," many of which came out of a single mansion, plus a collection of Louisiana-related furniture. Great lighting is always in demand. This 47½" high x 31" diameter Belle Époque French bronze 12-light chandelier doubled its $5000 high estimate to bring $12,500.



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Nancy McClelland's Homage to George Washington and Old New York

by Jennifer Carlquist

On January 22, 1932, more than 3000 luminaries from the arts, academia, politics, design, and New York society gathered at the Waldorf Astoria for the Society of Beaux-Arts Architects' annual ball. Departing from the society's usual Francophilia, the theme was "A Pageant of Old New York," in honor of the 200th anniversary of George Washington's birth. Guests arrived in period costume as directed by their invitations (fig. 1), which included a list of local costume shops. The *New York Times* reported on the parade of "rare silks, satins, brocades, metal cloth and velvets, richly embroidered and lace trimmed" costumes; "true to the last detail, not a frill, puff or pannier was missing."[1]

Better-born knickerbockers could dip into their own closets for the 18th-century garb of their ancestors. E. Coster Wilmerding, a major figure on Wall Street and in the Social Register, dressed in the clothes that his great-grandfather John Coster Gerard had worn at the court of Louis XVI and later at Washington's inaugural ball. His was one of several costumes worn that had been on loan to local museums and were recalled by their owners for the gala.

As reported by the *New York Times*, "The committee has arranged to produce in glittering pageantry notable episodes" from New York history.[2] Against backdrops designed by the illustrator and puppeteer Tony Sarg, guests reenacted events such as the arrival of Henry Hudson, the purchase of Manhattan, and the signing of the Declaration of Independence. Presumably little mention was made of Colonial New York's abundance of Loyalists. The climax was a reenactment of Washington's inauguration at Federal Hall (see fig. 6) on April 22, 1789, followed by the first inaugural ball.[3]

From elaborate decorations to period fare, the ball was lauded as "one of the most brilliant and historically accurate functions yet arranged by its sponsors."

Not surprisingly, in attendance that evening was Nancy McClelland, America's foremost antiquarian-decorator (fig. 2). McClelland began decorating in 1913 while working at Wanamaker's New York branch. She founded her own firm in 1922. McClelland earned national renown for beautiful, historically inspired interiors. Mount Vernon and the Morris-Jumel Mansion (Washington's Manhattan headquarters) were two of the dozens of historic houses that she advised and helped furnish from the 1920s through the 1950s.

McClelland's restoration work was an outgrowth of a scholarly interest and trade in historic wall coverings. Her 1924 opus *Historic Wall-Papers: From Their Inception to the Introduction of Machinery* served as the standard reference for 50 years. McClelland helped reintroduce the design cognoscenti to patterned walls, which had been all but banished by Elsie de Wolfe and her many disciples. A trade journal described the Nancy McClelland, Inc. shop (fig. 3), in 1929:

"Racks show innumerable samples of old papers of all ages block-printed or painted. A suite of rooms furnished complete, show the application of the papers, as well as large panels and scenic papers, and in the main gallery, arranged like scenes in a theater, are huge frames 15 by 9 feet that run upon wheels on a platform displaying 40 or 50 full sized examples, which, under the guidance of what you may call a 'scene shifter' constitute an exhibition of antiques in wall paper that cannot be seen anywhere else in the world." [4]

Figure 2. Nancy McClelland (1876-1959) in 1927 in *Country Life*.

McClelland's stock was generally acknowledged to be the most important collection of antique wallpapers in the country. Clients for these rarities included the Metropolitan Museum of Art and Art Institute of Chicago and such wealthy collectors as Electra Havemeyer Webb and H.F. du Pont. Alongside the antique originals, McClelland launched a line of reproduction wallpapers, carried contemporary patterns, and designed several of her own.

The most important original design by McClelland was a panorama titled *The Prelude to a Nation: The Story of Washington*, which she began around 1930. Much like the Beaux-Arts Ball held two years later, the panorama was as much a "Pageant of Old New York" as a tribute to George Washington. The panorama depicted the events surrounding Washington's 1789 presidential inauguration in five narrative tableaux: Washington arriving in New York via the Federal barge, walking to the first Presidential Mansion on Cherry Street, the ceremonial procession through Lower Manhattan, Washington taking the oath of office at Federal Hall, and his later visit to St. Paul's Chapel (figs. 4 and 5). "All details have been carefully taken from incontestable documents," according to a 1932 catalog, "both as to personages and topography, in order to procure this amazing accuracy."[5] Close attention was paid to costumes, particularly the various military uniforms.

McClelland assembled the architectural images with the help of historic print sources. Trinity Church, the Presidential Mansion, Federal Hall, and St. Paul's Chapel were all depicted in period engravings. Many scenes were reengraved in the early 1900s by the Society of Iconophiles (fig. 6), an exclusive New York club for professional and amateur historians. McClelland was an indefatigable researcher and had ample access to these print sources through her connections to collectors and curators.

McClelland wrote copy describing the wallpaper set as a mural "suitable for use wherever a scenic paper has a place, and is particularly adaptable as a background for Colonial furniture." [6] She intended the paper to have "the quality and the gaiety" of 18th-century French scenic papers.[7] She planned to have it block-printed in France, which proved cost prohibitive in the depths of the Depression. Undaunted, McClelland commissioned Robert Engler, a decorative painter and paperhanger in New York, to execute the design. Engler and a team of artists used stencils and a paint-by-number system to mimic the look of block-printing. They managed to produce six sets before the stencils wore out.[8]

The colors "vibrate with red, white, and blue," according to one description.[9] The *Brooklyn Eagle* reported that the *Prelude* was "characterized by its clear, fresh eighteenth century coloring, its spirited action and careful attention to historical detail."[10] Altogether, the 34 unique panels, each 18¾" wide, covered about 53 linear feet. At full height the paper measured 10½', but like the 18th-century originals the panels could be trimmed at the top as needed.

The *Prelude* panorama was first exhibited in 1932 at the Grand Central Palace (an exhibition hall then adjacent to Grand Central Terminal), and in that same year it was shown at the Arnold Constable department store's Colonial exhibition, the offices of the *New York Sun*, and the Permanent Exhibition of Decorative Arts and Crafts at Rockefeller Center. Patrons could order from samples shown at Nancy McClelland, Inc., and other wallpaper firms such as Thibaut and W.S. Lloyd Co. Individual panels could

The most important original design by McClelland was a panorama titled *The Prelude to a Nation: The Story of Washington*.

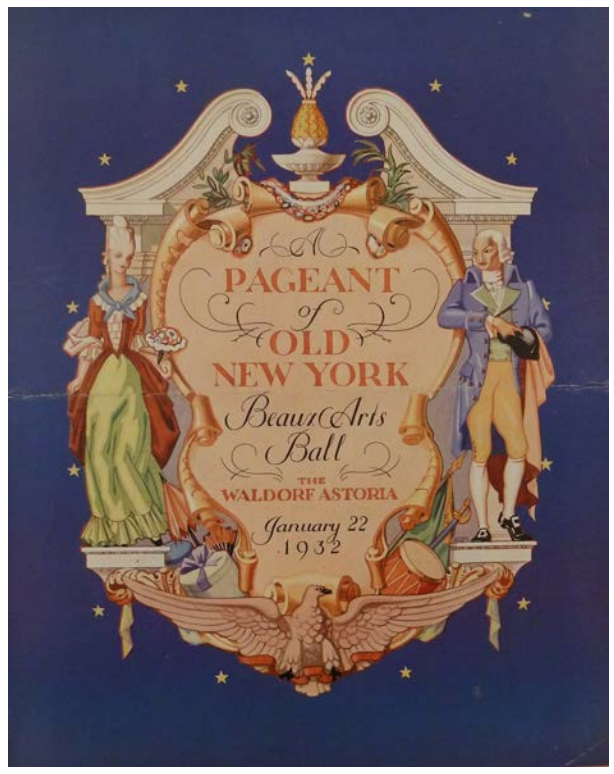

Figure 1. Invitation to the 1932 Beaux Arts Ball, Nancy McClelland Papers, Cooper-Hewitt, Smithsonian Design Museum.

Figure 7. *The Prelude to a Nation* as installed at the John Brown House, Providence, Rhode Island. Courtesy Rhode Island Historical Society.

Figure 3. Nancy McClelland, Inc. showroom, 15 East 57th Street, New York, 1920s. Nancy McClelland Papers, Cooper-Hewitt, Smithsonian Design Museum.

be purchased for mounting on folding screens. The complete *Prelude* retailed for between $700 and $850. (By comparison, many antique scenic wallpapers fetched between $10,000 and $15,000.) Curiously, there are no known examples of the panorama ever being installed permanently in New York.[11]

The only complete *Prelude* panorama extant survives in the 1780s John Brown House in Providence, Rhode Island (fig. 7). John Nicholas Brown, John Brown's great-great-grandnephew, purchased the panorama for a dining room added by previous owner Marsden Perry. The scenic paper was installed by the summer of 1936, when Brown opened the house for public tours in celebration of the state's tercentenary. He later donated the house to the Rhode Island Historical Society, which uses the room as a gallery interpreting the Revolutionary War.

McClelland easily could have provided an antique or reproduction scenic paper for the John Brown House (examples survive in nearby 18th-century houses), but her new Washington design provided an engaging link between the present and the past. The inauguration theme seemed to invoke the spirit of the original owner, John Brown, who deeply admired Washington and even entertained him in Providence. John Nicholas Brown also bought reproduction patterns from McClelland for other rooms in the house, as well as for his own home across the street, the 1792 Nightingale-Brown House.

A few years later New York celebrated the sesquicentennial of Washington's inauguration as the opening day theme of the 1939 World's Fair. McClelland's *Prelude* panorama was exhibited again, marking continued interest in the subject and renewed popularity of scenic wallpapers. It was, as described by the *New York Times*, a "highly decorative wall covering *and* an interesting historical record."[12] By this time she had sold all the six sets originally produced by Engler, so she commissioned a seventh hand-painted set in France for exhibition.

The Metropolitan Museum of Art considered *The Prelude to a Nation* of sufficient merit to invite McClelland to lecture on its scenes and sources. For decades the museum library preserved lantern slides and detailed descriptions of each scenic panel. In 1942 the Metropolitan Museum of Art safeguarded the final French version of McClelland's panorama, along with her entire collection of antique wallpapers, "to be held for the duration [of World War II] in their depository one hundred miles outside of New York. They offered to take these treasures for us," McClelland wrote at the time, "and take care of them in their steel and concrete building [Whitemarsh Hall, the 1916-21 house Horace Trumbauer built for Edward Stotesbury in Wyndmoor, Pennsylvania], since they knew they could never be replaced if anything happened to them."[13] The fate of this set is unknown.

Nancy McClelland believed ardently that antiques and well-crafted reproductions held aesthetic, academic, and even *popular* appeal. In her capable hands, they did indeed.

The author is the curator at Boscobel House and Gardens, Garrison, New York, and an adjunct professor at SUNY New Paltz.

Figure 5. Nancy McClelland, detail of *The Prelude to a Nation: The Story of Washington*, circa 1932, hand-stenciled wallpaper. Courtesy Rhode Island Historical Society.

Figure 4. Nancy McClelland, detail of *The Prelude to a Nation: The Story of Washington*, circa 1932, hand-stenciled wallpaper. Courtesy Rhode Island Historical Society.

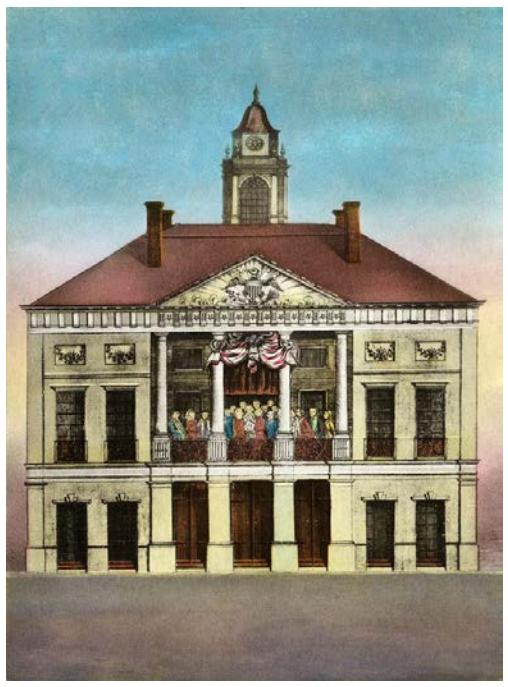

Figure 6. *Federal Hall, New York, the Seat of Congress*, 1790, colored engraving, by engraver and printer Amos Doolittle (1754-1832) after Pierre (Peter) Lacour (French, 1745-1814), Library of Congress. McClelland may have studied this engraving or a photogravure of it commissioned by the Society of Iconophiles in 1903.

1. "Costumes Adhere to Colonial Style," *New York Times*, January 23, 1932.

2. "Beaux Arts Ball to be Held Tonight," *New York Times*, January 22, 1932.

3. "Beaux Arts Ball to be Held Tonight," *New York Times*.

4. "Wall Papers Redivivus," *The Upholsterer and Interior Decorator*, April 13, 1931, p. 126.

5. American Art Association Anderson Galleries, Inc. "French Furniture" auction catalog, sale 2003, December 2 and 3, 1932, p. 54.

6. Nancy McClelland, "The Paper Itself," unpublished notes, Nancy McClelland Papers, Cooper-Hewitt, Smithsonian Design Museum. My deepest thanks to curator Greg Herringshaw for his generosity in sharing this archive and his equally invaluable insights.

7. McClelland, "The Paper Itself."

8. Engler's studio appears to have employed Gant Gaither, who worked as a set painter before embarking on better-known careers as a show business mogul and product designer.

9. American Art Association Anderson Galleries, Inc. "French Furniture" auction catalog, sale 2003, December 2 and 3, 1932, p. 54.

10. Anna Coyle, "Some New Motifs on Wall Paper," The [*Brooklyn*] *Eagle Magazine*, September 17, 1933.

11. A partial set was recently removed from a house in Newport, Rhode Island, and another survives in a house in Cleveland, Ohio.

12. Walter Rendell Storey, "Scenic Wallpapers," *New York Times*, June 18, 1939.

13. Nancy McClelland to Mrs. Walter Brown, August 3, 1942, curatorial files of the Rhode Island Historical Society. Many thanks to Kirsten Hammerstrom for tracking down this letter.

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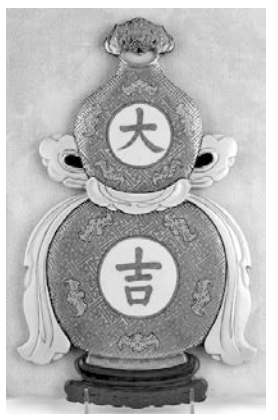

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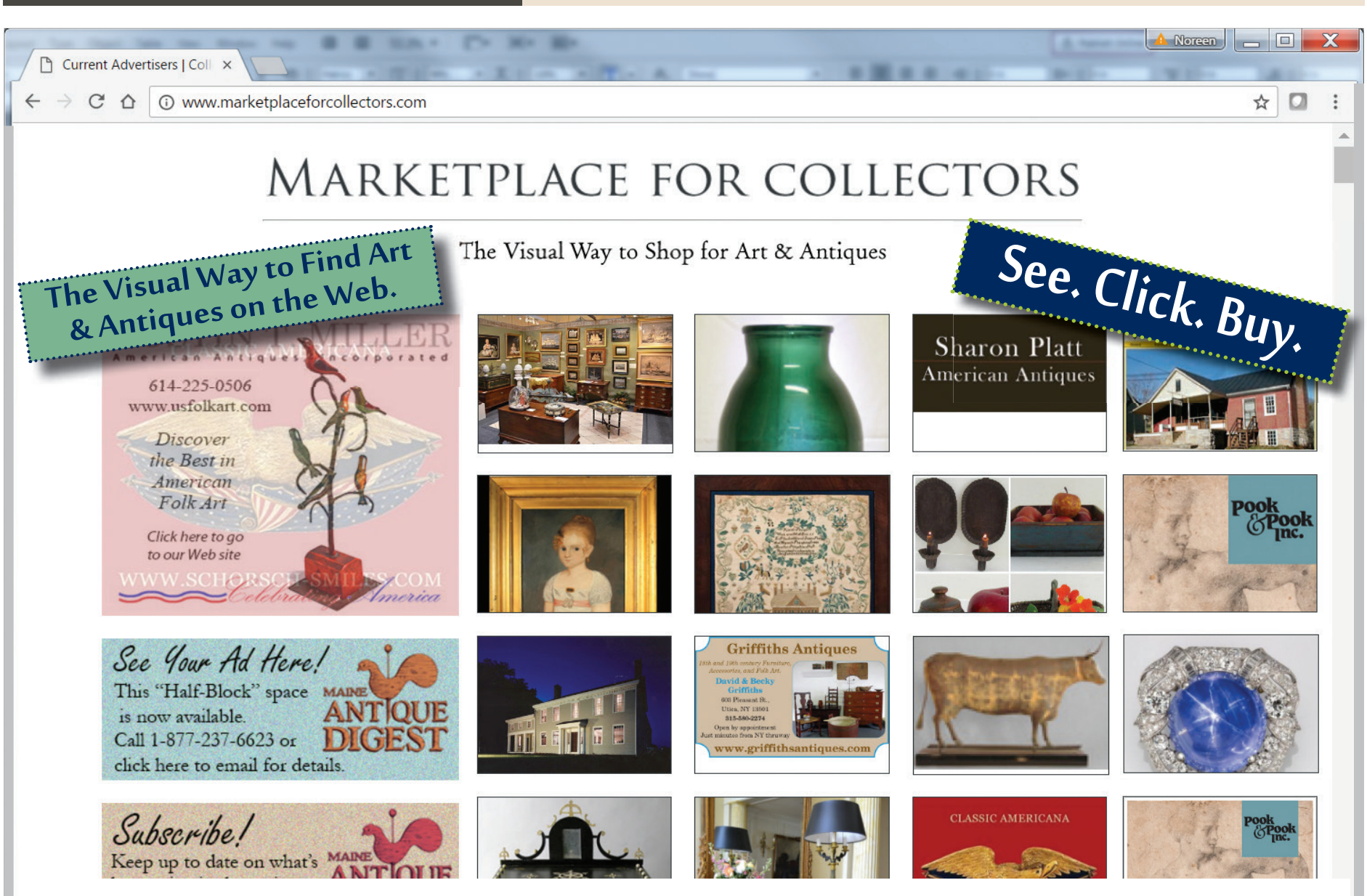

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