

Alfred Bader

Alfred Bader Fine Arts

G. Bavern Feind

1980

CALIFORNIA UNIVERSITY ARCHIVES	
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Charles Munch & Jane Furchgot
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608 588-2451

October 8, 1986

Alfred Bader Fine Arts
2961 N. Shepard
Milwaukee, WI 53211


G. Bauernfeind, <u>Jerusalem Scene</u> , oil on canvas, 19" x 15 $\frac{1}{4}$ "; cleaning, retouching, & varnishing	\$200.
17th C. (Flemish?), Baby Jesus with Orb, oil on oak panel, 9 $\frac{3}{4}$ " x 7 $\frac{3}{8}$ "; regluing panel and re- inforcing wormeaten edge, cleaning, retouching, and varnishing	915.
Total	<u>\$1115.</u>

Antique

MARKET REPORT

APRIL/MAY 1985

\$3.50



Is Karl Albert Buehr's "The Lilies and the Poppies" undervalued in today's market? According to Campanile Galleries it is. For more, see Dealer's Choice: Under-rated and Undervalued Artists.

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Alfred Jacob Munnings (1878-1959) "Ready for the Ride"
Oil on canvas, 19¼"x20"

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George Gardner Symons
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Eugene Thomason
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"Sunset at Montclair"

by

GEORGE INNESS
(1825-1894)

Oil on panel, 30 x 45 inches. Signed lower left, 1892.

Provenance: A midwestern private collector
Meredith Long Galleries, Houston
Los Angeles County Museum
Mrs. Harry F. Sinclair, Great Neck, L.I.
A.A.A. Sale 1/17/17, number 166, illustrated

Recorded: The Works of George Inness by LeRoy Ireland,
pages 369-370, Number 1431 Illustrated.
Catalogue: "George Inness Landscapes, His Signature Years,"
The Oakland Museum, November 1978, January 1979, Page 69.
"George Inness, N.A. A Memorial" by Alfred Trumble, "The Last Glow,
Montclair," Thomas B. Clarke. Date here given as 1894.

Exhibited: The Oakland Museum, November 1978—January 1979
Santa Barbara Museum February-April 1979
The Amarillo Texas Art Center
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George Gardner Symons (1863-1930)



Winter Fields

Oil on artists board. Signed. 6½ x 8½ inches.

Marguerite Stuber Pearson (1898-1978)



"A Song of the Sea"

Oil on artists board. Signed and inscribed on the reverse. Size 8 x 10 inches.

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MARKET REPORT

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EDITOR'S NOTE

Prices recorded in the ANTIQUE MARKET REPORT are obtained from major auction houses, and galleries throughout the United States. Hammer prices are reported and do not reflect the 10% buyer's premium. The ANTIQUE MARKET REPORT is in no way an appraisal book, but a guide to help the collector determine the current selling value of his investment.

Highlights

A Tradition of Integrity

Back in 1897, when John McDermott crossed the finish line with his winning time of 2 hours, 55 minutes and 10 seconds, he began a tradition of excellence that has withstood the test of time. Today, the Boston Marathon shines undisputedly as the most highly respected and prestigious footrace in America, and while few of us actually dream of completing (much less winning) a 26 mile marathon, the dedication and sacrifice that we admire in those who do serves to reinforce our own commitment to personal achievement.

This same sort of unflagging devotion to the spirit of integrity lies behind the success of 5th generation Vose Galleries of Boston, the oldest continuously operated art gallery in the country. The colorful, enduring history of Vose Galleries began in 1841 when Joseph Vose bought into the existing firm of Westminster Art Gallery, an artists' supply store in Providence, R.I. Some ten years later Joseph turned the shop over to his nineteen-year-old son Seth, who ran the business for the next 60 years and developed it from an obscure art store to the most respected gallery in New England.

It was Seth whose gut feeling led him to take a gamble on a group of obscure new-wave artists when he was financially unable to acquire paintings by the masters. Risking a major investment in the works of the then little-known Barbizon painters, he borrowed \$25,000, and with the help of artist and critic Thomas Robinson, bought as many of the Barbizon pictures as he could, particularly those of Corot. Because the year 1873 was one of great financial turbulence, sales of the revolutionary French landscapes were disappointing. Undaunted, though heavily in debt, Seth clung to the belief that his paintings would eventually catch on. His patience and determination paid off, and within 3 years he had generated enough interest in the Barbizons that his pictures began to sell for

as much as \$10,000 apiece. Today, this accounts for the outstanding collection in Boston's Museum of Fine Art; over two-thirds of the paintings came from the Vose Galleries.

Early in his career, Seth established the Vose reputation for integrity that has endured to this day. In 1861, he returned to work following a near-fatal illness, only to discover that his partner had committed the firm far beyond its means with a purchase of plate glass used for framing pictures. When Seth doggedly refused to consider bank-

ruptcy as an easy out, a group of fellow art dealers got together and quietly paid the debt. Within two

(Continued on page 36)



The beginnings of the Vose Galleries tradition was this obscure little art store in Providence, R.I. that Seth Vose built into a thriving gallery during the 1800s.

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Gallery Specializes in Arts & Crafts Movement

A Gustav Stickley inlaid oak bed designed by Harvey Ellis for \$20,000? A Rookwood earthenware vase decorated by Katurō Shirayamadani for \$1,000? A Frank Lloyd Wright designed copper urn for \$85,000, and a Greene & Greene dining table for \$55,000? With prices like those being paid today at auction, it's hard to believe that when Tod Volpe and Vance Jordan first started their gallery in the late '60s and early '70s, there were only a few hard-core collectors of the Arts and Crafts movement. Theirs was the first gallery to seriously promote ceramics and furniture, the museum-quality pieces, of the period. And at the time it wasn't an easy field to promote.

"The first years were very hard," recalls Tod Volpe. "At the gallery until 1 or 2 in the morning, organizing

exhibitions completely by ourselves, letter campaigns to try and convince museums to take just one piece of

American pottery for their collections. But eventually it all took off. In the last three to four years the style has been recognized as very important and prices have risen accordingly."

This might seem contradictory in New York where the '50s movement is the hot new decorating craze, but according to Volpe most of his material and buyers come from out of town, particularly New England and the Midwest. "Interest in the Arts and Crafts movement is flourishing. Collectors have become more educated and able to distinguish between what



The homelike displays at the Jordan-Volpe Gallery in New York City provides decorating ideas to collectors.

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HENRI HAYDEN

"Nature morte au pot au feu" 1913
Oil on canvas, 25 5/8" x 32 1/2"



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is good and what is great. So there is a demand for the high quality items, and the high prices at auction are bringing even more pieces onto the market.

"But it is still a good market for the beginner as well. You can get above-average pieces of furniture from the Arts and Crafts movement for \$1,000-5,000, something you can't say for any other furniture period. You can get the best of this period for what would be the middle or lower range of material in any other period. So it's still a great investment."

The New York gallery keeps a strong inventory at all times and revolves the collection on display. At any one time collectors can choose from between 50 to 100 pieces of American ceramics and about the same in furniture and paintings. The 1,500 square foot showroom is designed to give viewers an idea of how the pieces could be used effectively in the home, with plants, furniture and decorative items displayed in homelike arrangements.

Volpe's specialty is American pottery and sculpture, and he feels that the gallery has played a major role in

gaining recognition for American pottery. "Rookwood has gotten the most publicity, and prices have gained the most momentum, inspired by its painted, high glazed style. But there are others that are still undervalued—Van Briggle, Grueby and Fulper are just becoming familiar and popular. We're having a special exhibition of Van Briggle pottery (made in Colorado Springs, Colo., 1900-1930) at the gallery May 8 through June 16.

Paintings offered by the gallery range from 1850 to 1950, although partner Vance Jordan concentrates on the painters of the American Renaissance, men like J. Carroll Beckwith, George Inness and Edwin Lord Weeks, who worked during the period between the Centennial in 1876 and World War I. Jordan feels that many of these artists are undervalued in today's market. "La Farge, in particular, at his best steps into the realm of genius. And Emil Carlson, who painted a million competent pictures, occasionally did something simply incredible and these are worth the stellar prices seen at auction. But

there are also those artists we started handling six or seven years ago who are now terribly overpriced. Charles Curran, for one.

Jordan and Volpe are firm believers in educating their clients and maintaining a close relationship. In fact much of their inventory comes from collections they helped to develop. But for Volpe the returns on a long-term relationship go deeper than strictly business. "The point of art is to help you understand yourself and your feelings, and art *can* change people's lives. For instance, there was this couple from New Jersey—an average professional couple, two cars, nice home, a few Erté prints, but no real ability to look beyond that. They came into the gallery and the time just happened to be right for us to become close, so we spent a lot of effort helping them build a collection, and it literally changed their lives. They started looking outward, broadening their interests, and now they talk about the most esoteric subjects! Having an impact like that is where we get our greatest satisfaction." □

Wilson H. Irvine (1869-1936)

"Summer in Connecticut"
Oil on Canvas, 24" x 27"

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(1883-1980)

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Highlights

European Paintings Market Still Growing

London used to be the market for 19th century European paintings. New York auction houses were satisfied if sales for an auction in this field totalled anywhere over 70%. But the American contingent of 19th century European art collectors has become a reliable base, internationally dealers are recognizing that New York offers some outstanding work, and so we find total sales figures climbing and buy-in percentages dropping.

Nancy Harrison, Sotheby's expert for 19th century European Paintings and Drawings, feels that with \$2.9 million in net sales and only 15% bought in, their February 13 auction

was a marked success.

But whereas the totals are impressive, individual lots generated little real excitement. Of the higher priced items, a Turner watercolor of "The Lake of Thun" (est. \$200,000-250,000) had to wait until after the auction to find a buyer. A charming W.A. Bouguereau that would have inspired some anxious bidding, "L'Amour Disarme," estimated at \$70-100,000, failed to show up in time for the sale. A second Bouguereau of a young peasant girl playing with a crab fell within its estimate at \$65,000. A remarkably humdrum watercolor by J.J. Tissot entitled "Waiting" managed to pull a bid of \$15,000.



A fine collection of 10 watercolor illustrations by Edmund Dulac inspired some remarkable prices at Christie's. "Bluebeard", from THE SLEEPING BEAUTY AND OTHER FAIRY STORIES, sold for \$16,000 as compared to an estimate of \$4-6,000.

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Results for both Adolf Schreyer and Joaquin Sorolla y Bastida were mixed, with half the work selling and half being bought in. Over at Christie's on February 15, both again experienced the same difficulty. Montague Dawson's paintings, on the other hand, those monotonous scenes of sailing ships on a choppy sea, sold like clockwork, each falling within estimate without any fuss.

There were a couple of surprises at the Sotheby's sale. A 9½" x 17½" oil by Carl Spitzweg (German 1808-85), entitled "Der Jäger Und Sein Mädchen Im Hochwald" and estimated at \$18-25,000, went for \$66,000. According to Department Head Harrison that result is in Spitzweg's normal price range, but this particular painting was in poor condition so it was given a low estimate. Apparently the buyers felt it could be restored. Also underestimated were two lots featuring John Alexander Harington Bird's watercolors of Arabian horses. Bird's work is very popular with Arabian horse owners, a small but passionate market. Whereas Sotheby's knew his work brought high prices in London, they were unsure how the New York market would react. As it turned out the five watercolors, estimated at \$7-10,000 all together, were purchased for \$37,000 by a London dealer specializing in the Orientalist school.

Things were a little more exciting over at Christie's on February 15. Expected was the strong bidding for the spectacular painting "Danaides" by John William Waterhouse. The large 60¾" x 43¾" oil, which brought \$240,000, depicts 5 beautiful maidens from the Greek myth that tells how the 49 daughters of King Danaus, as punishment for murdering their husbands on their wedding night, must forever fill jars riddled with holes at the river's edge. Less expected was the enthusiasm shown for a group of watercolors by Edmund Dulac. The collection of ten provided a unique document, with two pictures

from each of Dulac's early works, and they certainly impressed the audience. "Circe," measuring 14 1/8" x 11¼" and estimated at \$6-8,000, went for \$25,000. "Snow Queen," acknowledged as one of his most beautiful, brought a remarkable \$67,000 as compared to an estimate of \$6-8,000.

J.L. Gerome was represented by a Cairo street scene that fetched \$50,000, its low estimate, and Al-



Highlighting Christie's February 15 auction of 19th Century European Paintings, Drawings and Watercolors was this dramatic oil by John William Waterhouse depicting the Greek myth of Danaides. The 60¾" x 43¾" canvas went for \$240,000.



Howard Chandler Christy.

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Under the Big Top

Guernsey's Huge Circus and Fairgrounds Sale

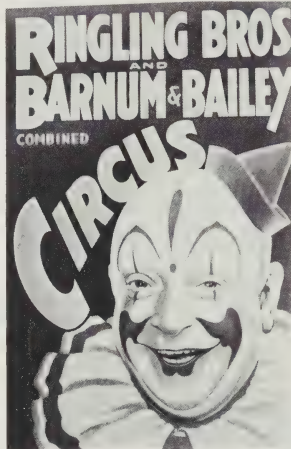
Holding auctions of unique commodities has become the specialty of Guernsey's, the New York City based gallery. Mid-February proved no exception as Guernsey's conducted the sale of the antique contents of Circus World, Orlando, Florida.

The event was eagerly anticipated by collectors and dealers alike as many of the types of items to be offered had never before been placed upon the auction block and true values had never been established. The diversity of the offering led Guernsey's to make the decision to bring the auction to New York and hold it at their home base, the imposing Seventh Regiment Armory on Park Avenue. Trucking the items was no small feat. Imagine tractor-trailer loads of huge calliope wagons and band organs, delicate hand-made miniatures, bulky vintage arcade machines, over 100 carousel animals and oddities such as the huge and heavy taxidermed Gargantua II!

Despite the inherent problems of such a complicated move, by Thursday evening, February 14th, the various large rooms of the Armory—originally created in the 1880's by Louis Tiffany—were aglow with the vitality of the circus. Huge circus broadsides and side show banners draped the walls creating the ideal backdrop for this festive occasion. Scattered among those attending were clowns and stiltwalkers, further adding to the special quality of the evening. The crowd was an interesting mix of former circus performers, collectors of circus, carousel and fairground memorabilia, representatives of various interested museums and many who just loved the circus.

The sale, which grossed close to \$1.4 million, had numerous highlights and far exceeded the expectations of all concerned. It should be noted that the bulk of the items had come directly from the Circus World warehouse where they had been stored for many years. Many of the lots, notably the arcade games and carousel horses, were in unrestored condition and in

need of some attention. Nevertheless, those items, which had been located for Circus World by Mr. Frederick Froed and Mr. "Chappie" Fox in 1970, equalled or exceeded their catalogue estimates. The carousel



Guernsey's February sale of Circus Memorabilia grossed close to \$1.4 million.

animals were collected in anticipation of Ringling Bros. building a six row machine. That machine, which would have been the world's largest, was never built. Approximately 40% of the horses were large, outer row Looft, Carmel and Stein and Goldstein. The balance of the horses were smaller Parker and Herschell Spillman. Because all the carvings were horses, Guernsey's added to the sale approximately ten menagerie animals that included a magnificent pair of C.A. Dentzel giraffes in original factory paint. The giraffes sold for \$16,500 and \$13,200 respectively. The larger horses brought prices that ranged from \$6,000 to \$16,000.

Preceding the sale of the individual carousel figures was the auction of the Illions complete carousel and Gargantua II. Both objects had generated considerable pre-auction interest. The carousel, which included the famous American Beauty rose draped lead horse, fetched \$350,000 and equalled the world record price for a carousel. Gargantua II, the 6'2" gorilla that was Ringling's lead attraction for many years, was perhaps the finest example of taxidermy in anyone's memory. As magnificent as the gorilla was, no-



Equaling the world record price for a carousel was the \$350,000 paid for an Illions complete carousel, including the famous American Beauty Rose-Draped Lead Horse.

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body was sure of its worth. Research indicated that rarely, if ever, had a taxidermied animal brought more than \$1,000 at auction. Nevertheless, Guernsey's estimated Gargantua's value at \$10-15,000. Despite this hopeful estimate, the crowd was stunned when the big brute brought \$18,500, breaking many hearts and all existing world records.

The area most gratifying to Guernsey's was the sale of the wooden circus miniatures. These were 1" scale models of circus wagons, hitched teams of horses, human figures and all accompanying props to be found on a circus lot or in a big top. The models were made by a small group of hobbyists that included Charles Dech, noted animal carver recently cited by "Smithsonian Magazine". Virtually every individual model far exceeded its presale estimate with many of the more intricately created tableau wagons reaching prices in the several thousands of dollars. Models of this type had rarely, if ever, been seen at auction, so the estimates were pretty much guesswork on the part of

Guernsey's. Nevertheless, the auction firm had confidence in the quality of this work and gave it prominent positioning both on Saturday and Sunday. Based on the results of this section, Guernsey's will be offering additional models of this type in upcoming sales.

In addition to circus models, Sunday's sale included a vast number of circus posters (approx. 300) as well as a large quantity of other ephemera. The wardrobe of Felix Adler ("King of Clowns") was also featured. A single clown costume went for as much as \$950 while a pair of clown's feet (shoes) brought \$250.

Many of the posters far exceeded previously recorded prices with the average price far above the average catalogue estimate. Notable was an uncirculated group of nine circus posters from the 1930s promoting Ripley's Believe-It-Or-Not. A single poster from this group brought \$1,200. The great majority of posters were of the single sheet size (approx. 28" x 42"). But there were also a number of multi-sheet posters. If there was an area of disappointment

in the auction, it was those larger size items which did not live up to their estimates. The apparent reason according to questioned buyers after the sale is simply that most people cannot handle or display the larger items, the posters of which sometimes reached up to 20' across.

The ephemera which included vintage photographs, periodicals, route books and the complete library and research files of "Chappie" Fox was met with great enthusiasm. The files from A to Z were kept intact to the great appreciation of the audience and sold for \$5,000.

Rarely has Guernsey's seen a more enthusiastic and pleasant group of people as those who attended this auction. And it is with equal enthusiasm that Guernsey's is planning another, and perhaps, even more major sales of circus, fairground and carousal related items.

The 100-page catalogue that pictured many of the items in this sale is still available by sending \$15.00 to Guernsey's, Box 475, Tuxedo Park, New York 10987. □



Dominique Louis Papety (Marseilles 1815-1849) Oil on canvas 36 x 48 cm Signed l.r.: "DOM. PAPETY"
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Trends

COSTUMES The glamour and glitter of Hollywood captured the New York stage at Sotheby's in mid-December. All the big names were there—Judy Garland, Rita Hayworth, Joan Crawford, Mae West... well, not in body but in the presence of costumes they wore in some of their most important roles. Movie fans, costume collectors, nostalgia buffs, all competed for Anne Baxter's orange silk chifon gown from "The Ten Commandments" and Jack Lemmon's Black Chifon Beaded Dress from "Some Like It Hot." Prices demonstrated a healthy interest in this specialty market. For example, Vivian Leigh's Black Velvet Gown from "That Hamilton Woman," estimated at \$6-800, made \$3,250. \$6,250 bought a lot of sexy slinkiness with Jean Harlow's black lace negligee from "Libelled Lady," estimated at \$4-600. Maybe they'll attract the new owner of Errol Flynn's brown wool tunic from "The Adventures of Don Juan." That bit of dashing cost only \$3,500. So next time you see an outfit you're crazy about in the movies, take heart. A few years down the road it could be yours for just a small financial investment.

NEEDLEWORK While much of American folk art seems to be leveling off in value, needlework is still setting record prices as collectors discover this highly tactile form of decorative art. Dealers Kate and Joel Kopp of America Hurrah in New York City set a new record for an applique quilt at the East Side Settlement Show when a private collector paid \$32,500 for a 92" x 78" figural stuffed-work Floral Bouquet Quilt made by Virginia Ivey of Kentucky, ca. 1850. The quilt will be given to a museum in Kentucky on behalf of the Kentucky Quilt Project. Another particularly fine example

of a Pieced, Appliqued and Trapunto Baltimore Album Quilt, ca. 1840, brought \$16,000 at a recent Sotheby's auction. At Christie's sale of American Furniture and Decorative Arts on January 26 a rare Quilted, Stuffed and Embroidered Silk Coverlet commemorating Henry Clay (purportedly made by a friend) hammered down at \$2,500. Elsewhere most quilts have been selling between \$500 and \$900.

Another politician showed up in a piece of embroidery at the Christie's sale. A finely detailed depiction of George Washington on horseback was captured in needlework by Caroline Hite of Pennsylvania in 1841. The piece doubled its estimate, bringing \$22,000. Skinner's in Boston,

however, is the auction house making a real name for itself in offering the nation's finest needlework. Though their January 4 Americana sale didn't set any new price records, three outstanding pieces attracted attention. A rare Boston School Needlework Sampler, with crewel embroidered animals



A new record was set when Kate and Joel Kopp of America Hurrah sold this FIGURAL STUFFED-WORK FLORAL BOUQUET QUILT made by Virginia Ivey of Kentucky, ca. 1850, for \$32,500 at the New York East Side Settlement Show.

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Colima Female Figure
\$500. Christie's East, N.Y.



Edouard Manet, "The Promenade"
\$3.6 million. Christie's, N.Y.



Fernand Leger, "La Marchand"
\$11,500. William Doyle, N.Y.

With Antique Market Report

Lalique. Faberge. Rookwood. Tiffany. Jumeau. Stickley. Galle. Manet. Rembrandt. Jensen. Audubon. Queen Anne. Rodin. Kruse. Mount. Foujita. Chiparus. Homer.

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and flowers on natural linen and the name "Sarah Henderson... 1765," brought \$20,000. A Boston needlework picture in the reclining shepherdess tradition, worked in all-over cross stitches, accompanied by family history and in excellent condition, fetched \$19,000. And a small Adam and Eve sampler with the date and name frayed away went for \$7,000.

Hooked rugs were not to be overlooked at Sotheby's December 8 sale of American Furniture and Folk Art. One fine pictorial example from the late 19th century featuring individual vignettes of roses, tulips, stars, rooster, hearts, butterfly, American eagle and flag, left its estimate far behind, selling for \$4,000. Most hooked rugs bring between \$400 and \$1,000, but interest in the market is strong and finely detailed examples are bound to increase in value.

ORIENTALIA Sotheby's Hong Kong sale of Chinese Paintings from the Estate of Dr. Ip Yee in late November offered few surprises, unless you count the disappointing prices realized on several lots. For instance, an album of 24 landscapes by Shen Shichong, done in ink and color on silk and estimated at \$10,250-12,800, went for only \$6,340. Bringing less than half its low estimate was Pan Gongshou and Wang Wenzhi's "Wangchuan Villa After Wen Zhengming," an ink and color on paper measuring 46"x 13 1/4" that fetched \$1,127. One exception was a 5 1/4"x 30" ink on paper of a horse by Xu Beihong (1895-1953) that sold for \$28,169, compared to an estimate of \$10,243-15,265.

The afternoon session of modern and contemporary paintings was much more exciting, with numerous lots surpassing expectations. The single highest price of the sale was \$38,412 paid for a handscroll by Zhang Da-quian (1899-1983), double its estimate. A Picassoesque-looking ink rendering of the "Gathering of the Eight Immortals" by Ding Yanyong (1902-1978) brought \$2,958 (est. \$768-1,024); and Gao Quleng's (1889-1933) "Bird and Gourd," estimated at \$5,762-7,042, fetched \$11,972. Some of the highest prices in the sale went to paintings by Fu Baoshi and Qi Baishi.

(Continued on page 32)

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Fascination and cultural interaction with the Orient has been a passion of the West since the time of Marco Polo. Increased trade and communication between the East and West during the 18th and 19th centuries provided strong Chinese and Japanese cultural and artistic influences upon Western decorative and fine art. The presence of Oriental artifacts in many American homes, be it a piece of furniture, painting, print, a textile remnant, ceramic piece or screen, is evidence of this country's cultural/economic interchange with the Orient, forged through both trade and missionary work during the 19th and 20th centuries.

Since the complexity of Oriental art would be too lengthy for the scope of this article, my discussion will be limited to traditional Japanese painting and printmaking. Collecting Japanese woodblock prints has been a popular interest in the West almost since Commodore Perry's historic entrance into Yokohama Bay in 1853; and the subsequent influence of Japanese traditional prints upon the development of French Impressionism and American art is well documented. The result of this collecting has created a number of fine private and museum collections, such as those at the Art Institute of Chicago, the Metropolitan Museum of Art, the Boston Museum of Fine Arts, and the Achenbach Collection in San Francisco.

As a former artist and art historian, I have always been interested in Japanese art, particularly its traditional painting and printmaking. Subsequent appraisal work has brought me in contact with collectors, dealers, curators and auctioneers who have deepened my interest and knowledge of the field and its respective markets. One of these is Joan Mirviss, a New York Japanese Fine Art dealer who specializes in traditional paintings and prints.

JOAN B. MIRVISS. I first became acquainted with Mirviss during the second San Francisco Fall Antique Show in 1983. I was immediately struck by the fine quality and unusual examples of Japanese paintings and prints on display in her booth, and then impressed further by her knowledge about the field as we discussed the various art works. Examination of her catalogues provided well-grounded research and information. When Mirviss returned to this year's San Francisco Fall Antique Show, I was not disappointed in her selection. Here was a woman who had all the ingredients of a quality dealer: "an eye", thorough knowledge of her specialty, and, most importantly, an ability and interest to impart this to the potential buyer/collector.

According to Mirviss she was attracted to Japanese art and esthetics at an early age and so her undergraduate education at the University of Wisconsin-Madison included Japanese history, literature and art, as well as museum training. She then completed a Masters in Far Eastern Art at Columbia University in New York and spent a summer in Japan studying folk art, paper-making and ceramics. Serious collecting began while she was still a student at Wisconsin. Her particular specialties include Ukiyo-e painting and printmaking, as well as the classical painting of Japan from the 13th through the 19th centuries. In the course of her studies she has been exposed to some of the

Appraiser Viewpoint

Traditional Japanese Painting and Printmaking

© Naomi Bernhard Levinson, A.S.A.

best private collections of Japanese painting and prints in the United States, as well as the collection at the Metropolitan Museum of Art.

Mirviss notes that although an increasing number of buyers are collecting Japanese prints, ceramics, netsukes, lacquer work and other artifacts, "the acquisition of Japanese paintings has generated a rather narrow interest. Until recently, traditional Japanese paintings have had the attention only of museum curators, academicians and a handful of private collectors. Consequently, it is still possible to obtain quality paintings." However, the history and development of traditional Japanese paintings is far more complex and varied than that of prints, and collecting such paintings necessitates a great deal of study and assistance from a knowledgeable and reputable dealer. Mirviss has found that it can take a number of years to educate a print collector to buy a fine painting. Hopefully, the foregoing historical overview of Japanese traditional painting and printmaking and discussion of their relative values, derived from discussion with Ms. Mirviss, examination of her catalogue and other texts will provide some insights and directions.

THE HISTORY OF JAPANESE PAINTING. The history of Japanese art, and painting in particular, from approximately the eighth century is a long and complicated one, variously influenced by interaction with Chinese civilization, by the religion and philosophy of Buddhism, Shintoism and Zen,

and by a strong interest in nature and literature. The Japanese tradition of narrative scroll painting that flourished during the 12th and 14th centuries was given the name, Yamato-e. It was a style that described the nature of man within a colorful composition that stressed line of action instead of perspective, expressing the hidden recesses of the heart. During the Muromachi period (1333-1573) a radical transformation occurred in art, probably influenced by both Zen religion and Shintoism's common acceptance of the world as it is, an introspective attitude about man, and an intuitive understanding of nature. Art of this period evolved a style that visualized the world in an ink monochrome technique within an asymmetric composition that stressed the importance of unfilled space and utilization of line for a formal or artistic balance rather than



One-half of a two-fold screen depicting tigers by a stream, Yoshimura Kokei, 1769-1836. The Maruyama-Shijo school saw a rebirth of interest in realism.

form of actual paintings and woodblock printed study manuals. From this Chinese influence emerged still another school, *nanga* or literati, that referred to the art of the south, i.e. China. However, in typically Japanese fashion, the imported aesthetic was transformed into a truly indigenous style based on simplicity, spontaneity and a freedom of poetic expression.

A by-product of the Tokugawa governmental system was the emergence of a kind of art made for and by the common people, especially the city dwellers, the artisans and traders. Ukiyo-e (floating world) paintings were created by the same artists who created the woodblock prints and, therefore, more easily attract the eye of the Japanese print collector. The subject matter of these paintings and prints often centered on famous actors and courtesans.

Traditional Japanese paintings usually were created with brush and sumi ink. Some compositions included water-based pigments, as well as gold leaf and lacquer. The type of supports that were used included silk or paper.



The Nagasaki school was one of those strongly influenced by the Chinese style, as seen in 'Peonies and Cherry with Birds,' ink and color on silk by So Shiseki.



Surimono woodblock prints were "art for art's sake," done for the educated society and not the general public. They often related back to paintings as does this one by Shinsa of a two-fold screen depicting a poet with attendant. In addition it is sumptuously embossed with gold and silver.

HISTORY OF THE TRADITIONAL JAPANESE PRINT. The movement of Ukiyo lasted some two hundred and fifty years. The Japanese print that found its first dynamic expression in the Ukiyo movement, had its antecedent in Chinese prints, that were merely copies of paintings, and in black and white "Buddhist" prints. Primitive wood engravings were used to illustrate early books (*ehon*), until "Otsu-e" (caricature-like sketches of legendary scenes and demons) were produced.

The creation of the "nishiki-e" (polychrome print) is credited to Harunobu (1725-1770). Nishiki-e were sold in print shops all over Edo (Tokyo), the dealers being organized into guilds that were in turn controlled by the Tokugawa

Shogunate.

Not only was the sale of prints well organized, but the actual process of creating the prints as well. Noted for its skill and control of line, color and composition, this tradition still permeates modern Japanese printmaking. When the artist created his design, with brush on very thin paper, it was passed on to the engraver. The paper was pasted face down on the wood block (the wood block was usually made of cherry wood). The engraver transferred the outline to the wood block and, using chisels and gouges, removed superfluous wood between the lines. A negative, in high relief, was created, using both sides of the block, and a block for each color.

After the key block was formed, and under the artist's direction, the printer painted the colors on each block with brushes, making possible gradations in hue (*bokashi*). Dampened papers laid, in turn, on each block aligned by means of a "kento" (a right angle cut into the lower right hand corner and a straight edge upper left), and hand rubbed with a pad (the *baren*), produced the color print. The blocks were recharged after each impression, thus again allowing for tones and colors. "Hosho", a beautiful, soft, very absorbent long fibered paper, was made in several villages and used for early prints. It was later adulterated with other fibers to reduce costs, but its toughness preserves prints and books to the present day.

The format for the placement of dating, artist's signature and title became codified probably during the 18th century at about the time that print dealers had been organized into guilds. In addition, prints were organized into a system of regular sizes:

Aiban yoko-e: large in length

Chuban: medium size, approximately 10" x 7 1/4"

Hashira-e: a long narrow print approximately 28 3/4" x 4 3/4"

Hosoban: a narrow picture approximately 13" x 5 5/8"

Oban: standard size print approximately 15" x 10"

Oban tate-e: 15" x 10", but large in width

WHAT DETERMINES TASTE AND COLLECTING? While Mirviss feels that what is

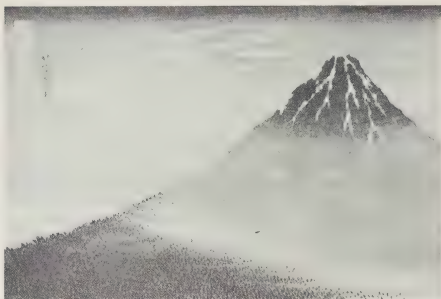
considered desirable is often in the eyes of the beholder, general patterns of taste can be observed from country to country. Regarding Ukiyo-e prints, the French have shown a predilection for faded prints. In fact, prints were often deliberately faded by dealers at the turn of the century to make them more desirable. Rarity was not an issue. Actually Ukiyo-e prints, designed as a popular art form for the Japanese middle and lower classes, were printed in several unlimited editions of thousands.

On the other hand, both the German and American collectors have been very conscious of rarity, brilliance of color and condition, particularly the quality of the impression and registration of the colors. Although the Japanese have had a long tradition of collecting traditional paintings, only in recent years have they exhibited an interest in collecting Ukiyo-e prints. As a rule their print collecting displays a somewhat nouveau riche attitude. They'll buy a

as a narrative device.

The 15th century gave rise to both the Kano and Tosa schools of painting, each of which lasted into the 19th century. The Kano School developed a decorative style that carried on the traditional painting of China, the Northern Sung dynasty bird and flower paintings, the Yuan dynasty horse paintings by Chao Meng-fu and other ancient Chinese masters. The Tosa school devoted its talents to subjects and methods descending from the ancient art of Japan, the illustration of the Japanese classics and continuation of the Yamato-e vision.

To a large extent, the forms of traditional suboku-ga (ink painting) were derived from Chinese prototypes, available in Japan in the



Few artists left as great an impact on a school of art as did Katsushika Hokusai on the realm of ukiyo-e. This example of his "Fine Wind, Clear Morning" (The red Fuji), one of his most popular prints, brought \$19,000 at a sale held by Christie's in December.

famous print by a famous artist that has been heavily restored rather than one of finer quality and condition. The popularity of a print, regardless of quality, is assured in the market place if it has appeared in publication, even if it appeared in magazines of the 1890s that had published fakes. According to Mirviss the context of the publication was not important to the Japanese. "Often the published art works will command at least double the price." Mirviss points out that this was more of a factor with paintings than prints.

WHAT OTHER FACTORS DETERMINE COLLECTIBILITY? Mirviss feels that provenance (history of ownership), is as important to the Japanese as it is to the Western collector. However, interest in the provenance of paintings is far more significant for the major Japanese dealers who have been in business for three to four generations. In contrast to the United States and France, there have not been many major collectors in Japan, but the temple collections have been well documented.

She has found that subject matter and age are major factors in determining the value of prints: whereas the value of a traditional painting and its importance in the market place are based primarily upon the importance of the artist. The subject matters of traditional prints that sell the best are those portraying beautiful women, next are landscapes and least desirable are those prints dealing with warriors and actors.

Condition is, of course, a major factor in determining value for both prints and paintings. She agreed that judging the quality of a print is based upon the esthetic character of the composition, but also upon sharpness of the impression, i.e. the continuity, depth and fineness of lines, the registration and brilliance of the colors. Furthermore, both prints and paintings should be closely inspected for any abrasions, tears, moisture or light damage.

WHAT IS YOUR ASSESSMENT OF TODAY'S MARKET PLACE FOR TRADITIONAL JAPANESE PRINTS AND PAINTINGS? Mirviss feels that it is harder to find quality in either category because more people

are collecting, there are more dealers and buyers have become far more knowledgeable. People are less eager to sell because the economy is less stable. Even the auction houses are not receiving the amount and quality of merchandise that they had previously. She also pointed out that mass merchandising of art and antiques for "investment" has tended to soften the market.

WHAT DO YOU FEEL DISTINGUISHES A FINE DEALER?

"First of all, a good dealer needs to have an eye, to have innate good taste. However, the great dealer is the one who not only has an "eye", but knows the market and can combine this knowledge with an ability to educate the public. This requires infinite patience and perceptiveness. She admitted that it can take years to convince a client to make a major commitment to buy an important painting, even though that client may have been a consistent collector of Japanese art." She provides an "education service" not only through well-documented catalogues, but also complete documentation and authentication with

COURTESY OF CHRISTIE'S



The subject of beautiful women sells the best in the field of traditional prints. Shown here are two beauties by Utamaro, in a print published by Yamada.

each print and painting she handles.

In conclusion whether collecting of traditional Japanese prints and paintings is your delight presently or an interest you may wish to pursue, be sure that you work with a knowledgeable dealer who can provide adequate authentication, education and understanding of the market. Developing your own eye and connoisseurship takes a lot of looking and studying but is well worth the esthetic pleasure it can yield. □

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- Artist's signature on print within the print
- Series Subtitle
- Series Title
- Censors Seals
- Date Seal
- Number in Series of Prints
- Artist's Signature
- "Ga" (Drawn by)
- Artist's Seal

This print of a beauty on a boat by Kuniyoshi shows the format for placement of artist's signature, title, etc. that became standardized during the 18th century. The landscape view in a cartouche above is signed Ichiyusai Kuniyoshi.

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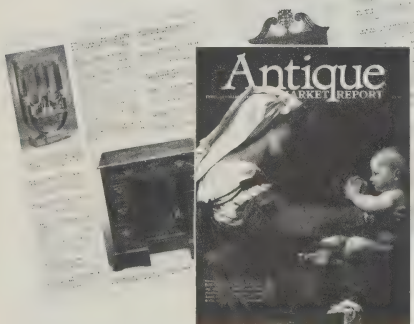
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Painting by Wan Qing-Li
Cizhou Bowl, Yuan Dynasty (11280-1368)

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Recent Dealer Sales



Gebelin Silversmiths in Boston sold this CHINESE EXPORT GOBLET, ca. 1840-1850, for \$3,500 in January. The cup measures 7½" high and is gilded all over.



\$85,000 was the price recently paid to Malcolm Franklin, Chicago, for this QUEEN ANNE/GEORGE I BURL WALNUT BONNET TOP BUREAU BOOKCASE, ca. 1710-20. The value of the 7' 11" high bookcase was enhanced by its excellent condition, highly figured veneers and original handles.



The smallest AMERICAN LOWBOY known to exist, only 22¾" wide and 29¾" tall, ca. New England 1730, brought a price of over \$100,000 to dealers Kenneth and Paulette Tuttle of Gardiner, Maine.



The fine detailing of this NEW YORK MAHOGANY DOLPHIN SOFA, ca. 1820, helped to bring a price of \$40,000 to dealer David Stockwell, Inc., Wilmington, Delaware.



Dating from New England ca. 1780, this HEPPLEWHITE MAHOGANY INLAID SIDEBOARD, 71 inches wide by 42¾ inches high, was sold by Tiller and King of New York City for \$15,000.



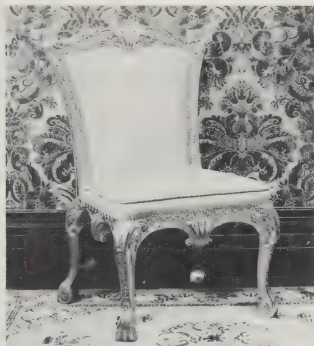
Balene, Inc. of Houston specializes in Primitive Art-American Indian, African and Pre-Columbian. One of their recent sales was this PARROT BOWL from Colima (west coast of Mexico), 12½" in diameter, ca. 250 A.D., that went for \$3,900.



Guthman Americana in Westport, Connecticut recently sold this finely carved MAP POWDER HORN, of the Hudson and Mohawk Rivers, 15" long, for \$8,500.



Wakefield-Scarce Galleries in Shelbyville, Kentucky, importers of Old English Furniture and Silver sold this set of four 18th CENTURY GEORGIAN SILVER CANDLESTICKS, dated 1768-73 and made by William Cafe in London, for over \$10,000.



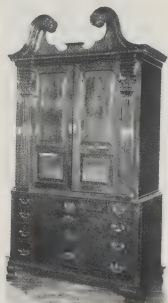
A rare set of six SIDE CHAIRS by William Kent were recently sold by Great Brampton House Antiques of Stamford, Conn., for \$150,000. The chairs, ca. 1735, were formerly in the collection of Wroxton Abbey, built in 1618 by Sir William Pope and home of Lord North, Prime Minister of England during the late 18th century.



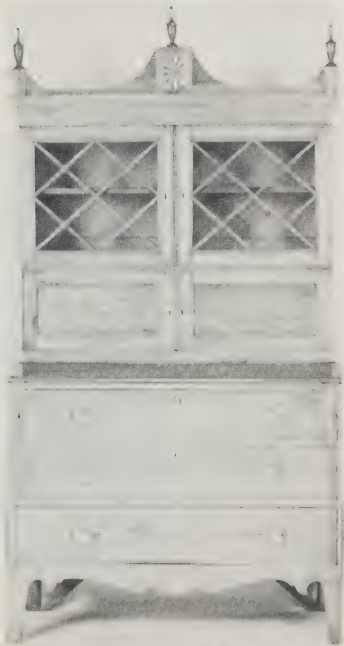
Someone snatched up this ENGLISH LACQUER CABINET, ca. 1760, (sitting on a later stand of chinoiserie design) for \$5,200 at Ruth Hubbell's booth at the Winter Antiques Show. Ruth's gallery is located on Windcrest Road in Rye, New York.



At the Winter Antiques Show in New York, Robert E. Kinnaman and Brian A. Ramaekers of Houston sold this WINDSOR HIGH CHAIR, ca. 1780 from Connecticut with original green paint, for \$12,500.



Gary Young of Centerville, Maryland recently sold this GEORGIAN SECRETAIRE-CABINET, English origin, ca. 1750, for over \$25,000.



\$18,000 bought this CHERRYWOOD HEPPELWHITE SECRETARY (dated 1790 Portsmouth, N.H.) from dealer Kenneth Hammitt in Woodbury, CT.



Dating from the T'ang Dynasty (618-960 A.D.), this MING CHI (TOMB FIGURE) OF AN OX AND CART, 24 inches in length, was sold for \$20,000 by E&J Frankel of New York City.

Dealer's Choice

Underrated and Undervalued Artists

This issue marks a new feature in *Antique Market Report*—"Dealer's Choice." Dealer's Choice will, on a regular basis, present the views of the country's leading art and antique dealers on issues of concern to them and to those following the market. These issues may be as serious as "Frauds to Watch For" or as lighthearted as "The Perfect Gift For Valentine's Day," but whether educational or entertaining, each promises to be a fascinating look at the antique market through the eyes of those who know it best.

This first article starts off with a concern that every major art dealer has an opinion on—*What artist do you*

know of whose work you consider underrated or undervalued? Naturally every dealer has an artist they are trying to sell and promote whose image and value they would like enhanced for their own benefit. Dealing in art is, after all, a business and promotion is the name of the game. But beyond that, dealers provide a real service to the art community by investing their time and money into relatively unknown artists, both living and dead, whose work they believe in. Many artists are overlooked because their paintings have been unavailable, their style fell out of public favor for a time, or they've lacked exposure altogether. In researching their backgrounds,

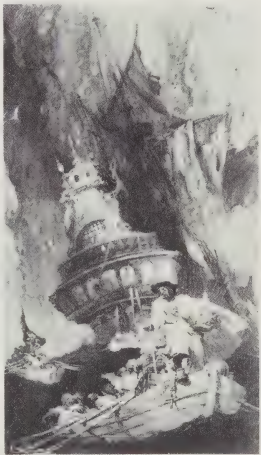
seeking out their work, putting on exhibitions and advertising their paintings, dealers generate interest in these artists and often cause some serious reevaluation as to the relative value of artists of a given school or period.

Response to our search for underrated artists was so strong and so informative, we have chosen to present the article in two parts, the second part to be carried in the June/July issue of *Antique Market Report*. Background is given on each artist along with the opinion of the dealer who picked the artist as their choice for an underrated or undervalued talent.

WALT LOUDERBACK (American, 1887-1941), Walt Reed, Illustration House, Inc., South Norwalk, Conn.

Born in Valparaiso, Indiana, Walt Louderback studied at the Art Institute of Chicago. He lived in Europe for some time in the twenties and delivered his pictures to clients in the U.S. by ship. A painter as well as an illustrator, he was awarded the Daughters of Indiana Purchase prize and a special honorable mention at the Hoosier Salon in 1933.

"As was the case with many illustrators, Walt Louderback had a considerable public showcase and following in the pages of the national magazines during his career. Then, as times and tastes changed, he was replaced by other artists and quite forgotten. However, a new look at his original paintings reveals him to have been a vigorous painter in the same tradition as Howard Pyle, Harvey Dunn, and Dean Cornwell. Because of his relative obscurity, prices for the occasional paintings that surface have been much lower than the quality of his work deserves."



Pirate Painting, Walt Louderback, Illustration House, Inc.

KENNETH NUNAMAKER (American, 1890-1957), Michele Parone Stricker, Newman Galleries, Philadelphia, Penna.

A member of the New Hope School of artists, Kenneth Nunamaker was born in Akron, Ohio in 1890. He traveled west at the age of 17, herding cattle to support himself, then returned to work in the art department of the Akron Engraving Company, spending his free time sketching and painting in the country surrounding Akron. In 1918 he moved to Philadelphia to work as an art director for Hoedt Studios and then in 1923 to Center Bridge, near New Hope, Pennsylvania. From 1923 on, Nunamaker exhibited frequently in and around New Hope and Philadelphia, as well as at the Corcoran Gallery in Washington, the Salmagundi Club, the National Academy of Design in New York, and the International Gallery in Venice, Italy. He and his son opened a studio in Philadelphia in 1945, doing freelance commercial art. In the 5 years preceding his death at age 67, he had 3 one-man showings.

"The tide of interest that has carried the best known American Impressionists to the forefront of the market and to record high prices is now sweeping back to capture the lesser-known names in the field. People can no longer afford Hassam or Twachtman, so they are turning to names like Nunamaker and saying, 'Hey, this was



"Fishing Boat Made by Artist," Kenneth Nunamaker.

someone well-respected in his lifetime. Let's take a closer look at his work.' Added to this is the interest in the New Hope art colony, which Nunamaker was very much a part of. His work is equal quality to Redfield who is quite well known."

SIR GEORGE CLAUSEN (English, 1852-1912), Brandt Dayton, New York, N.Y.

At the age of 16, Sir George Clausen was taken in at his father's firm of London decorators with a view to becoming a designer of furniture. Evenings were spent in the art schools of South Kensington. At 20, Clausen won a National Scholarship at South Kensington where he studied for two years. In 1895 he showed in the Royal Academy Exhibition and was elected an Associate of the body. From 1904-06 he was one of the most popular lecturers at the Royal Academy Classes, dealing with the essential problems every artist must face, rather than high aesthetics. The full development of Clausen's personal style may be dated about 1908, the year of "The Gleaners Returning" and of his promotion to the rank of Academician. In 1919 he received a commission to decorate the hall of High Royd, a large mansion in Yorkshire. Utilizing a variety of subject matter throughout his highly productive career, Clausen infused his works with a delicacy of feeling and a subtle use of color.



"Woman of the Fields," Sir George Clausen, Brandt Dayton.

"The market hasn't paid much attention to 19th century English art, except for Turner and Constable, and there's been some interest in the pre-Raphaelites. But the naturalist school is just being rediscovered. Prices in England are going up, so pieces are beginning to emerge from private collections. Most of the major artists, like Clausen, are still virtually unknown in this country."

FRANK REED WHITESIDE (American, 1867-1929), Carl David, David & David, Inc., Philadelphia, Penna.

Well known as a landscape painter, Frank Reed Whiteside was born in Philadelphia and studied under Thomas Anschutz at the Pennsylvania Academy of Fine Arts between 1888-1892. In the early 1890s Whiteside made the first of many trips to New Mexico to paint Zuni Indian subjects. After studying at the Julien Academy in Paris he took over the studio of Henri and Glackens and exhibited extensively throughout the United States.

"We've owned a large bulk of Whiteside's estate since the early '70s and have held several showings of his work. The Phoenix Museum held an exhibition of his work in 1971, and several of his pieces were in the White House collection at one time. He's very, very good along the lines of other Western painters like Sharp and Lee, but a lack of public exposure through museums and media have kept prices for his paintings far below his contemporaries. His gouaches usually bring \$3-4,000 when they come up for auction."



"The New Gun," Frank Reed Whiteside, David & David, Inc.

MARY SHELLEY (American, 1950-), Jay Johnson, America's Folk Heritage Gallery, New York, N.Y.

One of the youngest folk art carvers working today, Mary Shelley was born in Doylestown, Pennsylvania in 1950. She now resides in West Danby, New York, where she is building a house with the help of friends. Her studio in Ithaca, New York, Shelley trained to be a writer, but a carving done by her father inspired her to take up carving as a hobby, and soon she became aware of her own talent. Since then her painted woodcarvings have been included in exhibitions throughout New York. In addition, her work has been included in the Mid-American Art Alliance's traveling show, "The Fascinating Cat," and the Smithsonian's traveling exhibition "Apalachia, More Than Land or Sky."



"Robert in My Mom's House," Mary Shelley, America's Folk Heritage Gallery.

"Mary's work is still quite modestly priced for being as highly represented as she is. As actual carved relief paintings, the work is rather unusual. Only a few folk artists like Elijah Pierce did similar work. Her style is even more distinctive—the use of so many perspectives in one painting is almost like an abstract. It's fascinating how many styles of painting you can find in folk art."

GEORGES VALMIER and other Cubists, Pascal de Sarthe, Pascal de Sarthe Gallery, San Francisco, Calif.

Certain moments in the history of art become so important that they appear temporarily to dictate the careers of the most individual artists. So it was around 1910 when



Georges Valmier, Pascal de Sarthe Gallery.

Picasso and Braque invented the new viewpoint that has come to be known as Cubism. Instead of the traditional distinction between solid form and the space around it, Cubism substituted a radically new merging of mass and void. Instead of assuming that the work of art was an illusion of a reality that lay beyond it, Cubism proposed that the work of art was itself a reality that represented the process by which nature is transformed into art. When viewing a Cubist work of art, the spectator was to realize that no single interpretation of the shapes, textures, spaces, and objects could in itself be complete. In the world of Cubism, no fact of vision remained absolute.

"As an art dealer focusing on French Impressionist and Early 20th century masters, I feel it is important for me to promote some of those artists who have not yet received the recognition of Picasso, Braque, and Gris. Some of these artists include Georges Valmier (1885-1937), Louis Marcoussis (1883-1941), Robert Delaunay (1882-1953), Andre Lhote (1885-1962), Henri Hayden (1883-1970), Jean Metzinger (1883-1956), Albert Gleizes (1881-1953), and Alexandre Archipenko (1887-1964). These Cubists wait in the shadows of the

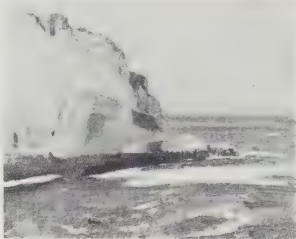
few most well known who were working in the period between 1910-40. Presently the aesthetic impact of their work is being strongly felt in Europe."

EMIL CARLSEN (Danish, 1853-1932). Arie den Breems II, Arie Van Harwegen den Breems Fine Art, Westport, Conn.

Born in Copenhagen, Denmark. Emil Carlsen came to the U.S. in 1872 and was elected associate member of the National Academy in 1904 and an academician in 1906. His works are represented in The Metropolitan Museum, The Corcoran Gallery of Art, The National Gallery in Washington, D.C., and the Albright Gallery in Buffalo to name a few.

"A prolific artist, Carlsen's work can be divided into three areas: still lifes, landscapes and seascapes. He was very successful commercially with his still lifes during his lifetime, and they still tend to inspire

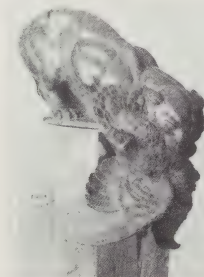
the highest prices. Most bring between \$10,000 and \$20,000, but some are notably higher, like the 35" x 25" oil on canvas entitled 'Roses' that earned a winning bid of \$41,000 at a recent Sotbey's sale. His landscapes and seascapes generally bring much less, even though it was these two areas, especially the seascapes, that initially brought him critical acclaim and are more interesting from the standpoint of art history. The situation isn't aided by the fact that most of his landscapes offered at auction for under \$10,000 are of poor quality. The better pieces are handled by the dealers, some of whom are beginning to ask very high prices, even six figures, which I find exorbitant. But compared to what his contemporary Impressionists are bringing, Carlsen is still quite a bargain, and most of his paintings are quite reasonable."



"The Coast of Maine," Emil Carlsen. Arie Van Harwegen den Breems Fine Art.

SIRIO TOFANARI (Italian, 1886-?). John Seibels Walker, G. Walker Gallery, Columbia, South Carolina.

In his book *Modern Italian Sculpture*, Francisco Satori describes Sirio Tofanari as "The prince not only of Italian but of all animal modelers."



Bronze, Sirio Tofanari, John Seibels Walker.

"In bronze sculpture, some of the factors that determine a terribly fine piece are the cleaning up of edges, the work-over, the attention to detail and the variety of surface textures that an artist produces. What I find so interesting about the work of Tofanari is in addition to his superb knowledge of anatomy, this attention to detail. When you take into consideration the present-day cost of casting such a fine piece, it is phenomenal. One thing that burt Tofanari is the fact that 19th and 20th century Italian record-keeping has been rather poor, and I have been unable to find a great deal of information about the artist. Due to the bombings, his work is scarce, and much of what does exist is life-size, which prohibits its being traded."



"New York Bay, 1872," Edward Moran, Henry B. Holt, Inc.

EDWARD MORAN (American, 1829-1901). Patricia Sheelegg, Henry B. Holt, Inc., Essex Fells, N.J.

Edward Moran was the eldest child of the well-known family familiarly called the "Clan Moran." The family emigrated from England in 1844 and established itself in Philadelphia the following year. Edward studied with Paul Weber and James Hamilton and began exhibiting at the Pennsylvania Academy of the Fine Arts in 1854; he was elected an Academician there in 1860. The next year he and his brother Thomas, who was to become one of America's foremost recorders of the western wilderness, traveled to England together and painted along the seacoast.

"The reputation of Edward Moran has long been overshadowed by that of his younger brother, Thomas. At the time of his death in 1901, Edward was eulogized as one of the most prominent marine painters of his generation. In spite of the widespread acclaim at the turn of the century, Moran's reputation fell into obscurity and until the 1979 Edward Moran exhibit at the Delaware Art Museum and the Mariner's Museum, little attention was paid to his work."

EMMA FORDYCE MACRAE (American, 1887-1974). Robert Cheek, Robert Cheek Fine Arts, Charlotte, North Carolina.

Emma Fordyce MacRae, born in 1887 in Vienna, Austria, studied at the New York School of Art under Kenneth Hays Miller and at the Art Students League under F. Luis Mora, Robert Reid and E. F. Blumenschein. Her work was exhibited widely at galleries and museums across the country, including the Chicago Art Institute, the Pennsylvania Academy, the Carnegie Institute, the National Society of Mural Painters and the Corcoran Art Gallery.



"Nada Grey," Emma Fordyce MacRae, Robert Cheek Fine Arts, Inc.

Memberships included the National Association of Women Painters, the Boston Art Club, Philadelphia Art Alliance, Art Alliance of America, Allied Artists of America, and an associate membership in the National Academy of Design.

"The heirs to MacRae's estate only recently settled matters in probate court and are just beginning to release some of her major work. Prior to that there were only scattered offerings on the market. Several years ago Richard York in New York did manage to bring enough work together for a show, most of which was quickly scooped up, in hindsight, at apparently underpriced values. The interest is there, just not the availability or exposure. You can see MacRae's unique style in 'Nada Grey.' A mix of oil and pastels, the work features a buildup of as much as 1/4" in some areas. Other areas were scraped to uncover colors from earlier applications, creating a wonderful patina and texture. Forms are simplified. The background almost Egyptian. The result is very romantic."



"Evesham Vale." John Singer Sargent, Schweitzer Gallery.

JOHN SINGER SARGENT (American, 1856-1925). M.R. Schweitzer, Schweitzer Gallery, Inc., New York, N.Y.

Born of wealthy American expatriates in Florence, Italy, Sargent was educated in Europe and studied at the atelier of Carolus Duran for five years. In 1885 he moved to London and by 1887 had established an international reputation. Sargent's first solo exhibition was held at Saint Botolph's Club, Boston, in 1888. He spent most of his time painting portraits in New York and Boston as well as executing numerous mural commissions. In 1910 Sargent gave up portraiture to devote his talent to mural painting and watercolors, and in 1918 served as a war artist for the British government.

"Though Sargent's major oils have reached the six-figure mark, I still feel his work hasn't reached the prices he deserves. I bought my first Sargent some forty years ago for \$100, just recently sold my 51st, and hope to have a few more prior to hanging up my shoes, so I've recognized the stature of his talent for a long time. I'm convinced that within two years his paintings will bring a million and a million and a half."

MABEL DUCASSE (American, 1895-1976). Angela Noel, Childs Gallery, Boston & New York.

As a young girl Mabel Lisle (Ducasse) of Prosser, Washington was already having her drawings used as commercial and advertising illustrations in a local newspaper. Between 1910 and 1915 she did fashion illustrations in Seattle.

Until leaving for New York to study at the Art Students League with George Bridgman, F. Luis Mora and Frank Vincent Dumond a failed marriage instigated her return to Seattle where she obtained a B.F.A. and M.F.A. from the University of Washington. She married one of her instructors, Curt Ducasse, in 1921. A move to Providence, R.I. in 1926 soon found her exhibiting at the Providence Art Club, the Providence Watercolor Club and the Copley Society in Boston. She became art critic for the *Providence Journal*. Following the death of her husband in 1968, she stopped painting completely.

"Brilliant and reluctant, precocious and consumed by self-doubt, Mabel Ducasse lived her long life in her own shadow and clinging to the strength and reputation of her second husband. While she had success and kudos early in life, she appeared not to be able to accept and enjoy the honors that came her way or to be able to promote her own reputation. Like so many women, she put her career aside to devote herself to her marriage. Now that her work has surfaced from her estate, her reputation is growing. In 1981 she was honored with a one-woman exhibition at the Rhode Island School of Design Museum of Art in Providence. Several of her works will be included in a special exhibit for Women Artists of the 19th and early 20th Century, on display at Child's Gallery in New York through May 4."



"Grasshopper and Flower," Mabel Ducasse, Childs Gallery.

FRED GREEN CARPENTER (American, 1882-1965). Martin Kodner, Gallery of the Masters, St. Louis, Missouri.

Fred Green Carpenter studied art at the St. Louis School of Fine Arts and later in the Julian Academie, Paris. In 1910 and 1912 he received Honorable Mentions at the Salon des Artistes, Paris, on two large oil figure paintings that were later exhibited at the Chicago Art Institute and



"Woman In A Garden," Fred Green Carpenter, Gallery of the Masters.

the St. Louis Art Museum. In 1915 his painting "The Gay Set" was awarded a Silver Medal at the San Francisco Panama-Pacific Exposition, where it was also sold. Carpenter taught painting and drawing at the Washington University School of Fine Arts in St. Louis for 52 years and is best known as an outstanding instructor, even though he continued to receive numerous awards and prizes throughout his career.

"After Carpenter's death I had an opportunity to see a good size body of work in his estate and purchased about a dozen paintings. Carpenter was an Expressionist with an Impressionist style, and his work holds up to that of his contemporaries, but like most Midwest artists who stayed in the Midwest, he was overlooked on a national level (unlike those who went to New York or Berninghaus who went to Taos). In the Midwest his paintings still bring only \$4-5,000 at auction, although I knew a New York dealer who had one of his paintings priced at \$18,000, one of the more impressionistic. But he's a marvelous painter, and it's only a matter of time before others see that."

KARL ALBERT BUEHR (German, 1866-1952). Howard B. Capponi, Campanile Galleries, Inc., Chicago, Ill.

Born in Germany in 1866, Karl Albert Buehr studied at the Julian Academy under Collin, at the London School of Art under Frank Brangwyn and at the Art Institute in Chicago where he also taught. He also studied in Giverny with expatriot C.F. Frieske, a neighbor of Claude Monet. He exhibited at the Paris Salon in 1901, 02, 10-13, and at the Annual Exhibition of American Artists at the Institute of Art in Chicago from 1894 through 1924.

During his career he won numerous awards, including a Bronze Medal at the St. Louis Exposition and a Silver Medal at the Panama-Pacific International Exposition. In 1922 he was made an Associate member of the National Academy of Design.



"The Lilies and the Poppies," Karl Albert Buehr, Campanile Galleries.

"Many artists of this period were from the middle class, relatively affluent, and didn't make their careers out of art. Remember, there weren't too many dealers paying any attention to American Impressionists. They were completely overshadowed by the Europeans. In the Midwest there were hardly any dealers of any consequence for artists like Buehr, and his work was never handled here. Actually many of the Americans did better in Europe. Buehr's estate was broken up about 10 years ago, but many of his paintings were destroyed by neglect; they were literally peeling apart. Consequently, lack of exposure has kept him relatively unknown. His works surface sporadically, though few with more strength than that seen in 'The Lilies and the Poppies.'"

(Continued on page 37)

Recent Auction Results

ACCESSORIES



Once the property of Alfred de Rothschild, this finely painted SEVRES BLEU NOUVEAU GROUND VASE went for \$42,000 at a sale of European Porcelain and Faience at Christie's East on January 30.

SWISS AND GOLD ENAMEL SNUFF BOX, 2nd quarter 19th C., cover enameled with portrait of Napoleon Bonaparte, flanked by semi-draped neo-classical maidens. **\$6,500**.
New York—December Sotheby's

RUSSIAN GOLD AND ENAMEL ETUI, ca. 1900, enameled translucent sky blue over a guilloche ground, with ribbon-tied wreath applied on one side centered by a diamond, 2 1/2" H. **\$3,000, over est.**
New York—December Sotheby's

RARE PAIR OF MONUMENTAL RUSSIAN SILVER-GILT AND SHADED ENAMEL COVERED VASES, Ovchinnikov, Moscow, ca. 1900, 20" H. **\$75,000, over est.**
New York—December Sotheby's

PAIR OF CHIPPENDALE BRASS AND WROUGHT IRON ANDIRONS, attributed to Daniel King, Philadelphia, ca. 1770, each having a gadrooned, urn- and flame-finial over tapering columnar standard on a square plinth on spurred cabriole legs, claw and ball feet, 24 1/2" H., 23" L. **\$17,000**. Presale est. **\$5,000-7,000**.
New York—February Sotheby's



Christie's sale of Architectural Designs and Commissions on December 14 featured this rare COPPER URN designed by Frank Lloyd Wright and probably executed by James A. Miller for the Edward C. Waller House in Riverforest, Illinois. The piece fetched a final bid of **\$85,000**.

AMERICANA

PIECED WOOL QUILT, "Star of Bethlehem", ca. 1900, worked in red, green and orange solid and printed fabrics against black ground. **\$600, double est.**
New York—December Christie's East

AMISH QUILT, "Brick Wall", 1940s, worked in blue, black and brown cottons, wools and rayons with black border and brown binding. **\$450, double est.**
New York—December Christie's East

AMERICAN HOOKED RUG, first quarter 20th C., large striped cat against background of contrasting linear squares, 33" x 50". **\$1,000**.
New York—December Sotheby's

AQUAMARINE BLOWN GLASS COVERED SUGAR BOWL, Southern New Jersey, mid 19th C., globular body with galleried rim, serpentine handles and lily pad decoration, 8 1/2" H. **\$3,800**. Presale est. **\$700-1,000**.
New York—January Christie's East

AMERICAN PICTORIAL HOOKED RUG, late 19th/early 20th C., individual vignettes fitting in a pattern of squares including roses, tulips, stars, rooster, fruit-filled compote, hearts, butterfly, American eagle and American flag, 12' 4" x 8' 10". **\$4,000**. Presale est. **\$1,200-1,500**.
New York—December Sotheby's

EXTREMELY RARE RED-BREASTED MERGANSER DRAKE DECOY, by Jasper N. Dodge Company, Detroit, ca. 1893-94, excellent condition. **\$8,500**.
Hyannis, MA—February Richard A. Bourne

BOSTON SCHOOL ADAM & EVE SAMPLER, second quarter 18th C., below bands of letters and numbers, scenic panel with Adam & Eve flanking the snake bound tree, 6 1/2" x 11 1/2". **\$7,000**.
Bolton, MA—January Skinner

'FAIR AND WARMER' MOLDED AND GILDED COPPER AND ZINC FIRE HOUSE WEATHERVANE, prob. Cushing & White, Waltham, Mass., ca. 1871, 3 1/2" H. **\$22,800, over est.**
New York—December Sotheby's

CARVED AND PAINTED WOOD CIGAR STORE FIGURE OF A FEMALE INDIAN, late 19th C., some restoration to paint, 70" H. **\$8,000**.
New York—January Christie's



Estimates placed the value of this extremely rare GOLDEN PLOVER WOOD DECOY by William Bowman at \$15-20,000. But at Richard Bourne's sale of Decoys in Hyannis, Mass., it took a final bid of \$50,000 to win the prize, an indication that the market for the rarest and finest decoys is still climbing.

PAINTED PINE FIREBOARD, poss. Central Mass., ca. 1815, grey painted interior centering a blue vase with an arrangement of roses, leafy boughs bearing pears, and strawberries, in original condition, 29 $\frac{1}{2}$ " x 37 $\frac{1}{2}$ ". \$10,000, double est.

Bolton, MA—January

Skinner



Exceptional pieces of **AMERICAN NEEDLEWORK** have been bringing record prices. This fine example, signed by Caroline Hite of Pennsylvania, 1841, and featuring George Washington, doubled its estimate, selling for \$22,000 at Christie's on January 26.

RARE BOOKS



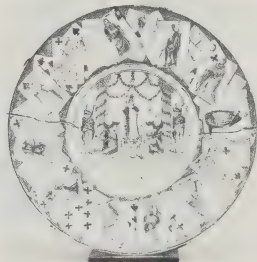
A FIRST EDITION COPY OF PINOCCHIO in Italian sold for \$5,000 recently at California Book Auctions Galleries in San Francisco. The classic story by Carlo Collodi was first printed in Florence by Felice Paggi in 1883.

CERAMICS

RARE EARLY ARMORIAL EWER AND COVER, Yongzheng, ca. 1730, pear-shaped body, enamelled in colors and gilt on one side with elaborate coat-of-arms and crest, dense underglaze blue blossoming peony ground, 9 $\frac{1}{2}$ " H. \$8,000. Presale est. \$2,000-3,000.

New York—January

Christie's



Liberty, Courage, Justice, Egalite, Force, Humanite and others are all represented by the figures in this large **FRENCH WALL PLAQUE** dated 1795. Estimated to be worth \$600-800, the piece brought a surprising \$9,500 at Christie's East's sale of European Porcelain and Faience.



A particularly fine example of a **PIECED, APPLIQUED AND TRAPUNTO BALTIMORE ALBUM QUILT**, ca. 1840, fell within its estimate of \$12-18,000, bringing \$16,000 at a recent Sotheby's auction.



KPM BERLIN PORCELAIN PLAQUES bring a highly erratic range of prices at auction. However, this 16" x 10" example entitled "Die Drei Zeitalter", one of the highlights of a recent Stalker & Boos sale in Birmingham, Michigan, fetched an impressive \$5,300.



Christie's East recently sold this ENGLISH IRONSTONE 40-PIECE DINNER SERVICE with Imari-type floral decoration for \$3,800.

NEVERS BLEU PERSAN SLENDER BOTTLE VASE, ca. 1660, 16" H. \$6,000. Presale est. \$800-1,200.

New York—January

Christie's East

PAIR OF STRASBOURG FAIENCE OCTAGONAL CANDLESTICKS, ca. 1770, painted in colors with scattered flower-sprays, foliage and butterflies, one with chip repair and small chip, 8" H. \$5,800, over est.

New York—January

Christie's East

ENGLISH PORCELAIN DINNER PLATE, from the service presented by Queen Victoria to Nicholas I, Coalport, ca. 1845, 10 $\frac{1}{4}$ " Dia. \$3,400, double est.

New York—December

Sotheby's

MONUMENTAL KPM PORCELAIN YACHTING TROPHY, 1913, of modified neck amphora form on rectangular pedestal base, full figure of a putto at top, two painted panels depicting The North Star and The German Flag Ship Hohenzolern on open seas, 25" H. \$8,500.

New York—January

Phillips

CLOCKS/ WATCHES

RARE PINK GOLD WORLD TIME WRISTWATCH, Patek Philippe & Co., Geneva no. 929759, ca. 1945, 18K, central dial surrounded by chapter ring calibrated half in grey and half in white for 24 hours, wide bezel calibrated with universal time display, 1 $\frac{1}{4}$ " Dia. \$8,500.

New York—January

Sotheby's



A new record was set for an American clock with the sale of this FEDERAL MAHOGANY VENEER AND ORMOLU LIGHTHOUSE CLOCK by Simon Willard, ca. 1825, during Sotheby's "Week of Americana", January 28-February 2. The clock was purchased by Ron de Silva for The Manney Collection for \$260,000.

RARE GOLD HUNTING CASE ONE MINUTE TOURBILLON, Girard Perregaux, Chaux-DeFonds, ca. 1870, yoke-shaped carriage with gold regulator, gold gear train and escapement. \$45,000.

New York—January

Sotheby's



What makes an old clock worth \$95,000? In this case it is condition and provenance—the clock descended directly in the Killen family—as well as the clock's documents. With the works signed by Aaron Willard and an accompanying bill of sale signed by cabinetmaker William Fiske of Boston, the clock serves as rare confirmation of previous assumptions about the close relationship of Fiske and the Willards.

FEDERAL MAHOGANY TALL-CASE CLOCK, New York, 1790-1810, some restoration to inlay, 95" H., 19 $\frac{1}{2}$ " W., 10 $\frac{1}{2}$ " Dp. \$7,500.

New York—January

Christie's

RARE FEDERAL INLAID MAHOGANY MINIATURE TALL CASE CLOCK, New Jersey, ca. 1800, hood with molded swan's-neck cresting terminating in applied stamped brass rosettes, arched glazed door flanked by line-inlaid brass-fitted columns, white painted face with gold painted floral motifs, waisted case with line inlaid dies, hinged door entering an inlaid urn, 50 $\frac{1}{2}$ " H., 12" W. \$140,000. Presale est. \$40-60,000.

New York—February

Sotheby's

FURNITURE

LOUIS XIV ORMOLU-MOUNTED BOULLE CABINET, mid-19th C., signed E. Zweiner, 41" H., 31" W., 17" Dia. **\$8,000.** Presale est. **\$1,500-2,000.**

New York—December

Christie's East

ITALIAN RENAISSANCE WALNUT REFRATORY TABLE, first half 17th C., restorations, 91" L., 31½" Dp. **\$12,000.** Presale est. **\$2,000-3,000.**

New York—February

Christie's East

ITALIAN LATE RENAISSANCE WALNUT BOOKCASE, basically 17th C., moulded cornice with dentil and egg and dart above pair of glazed doors with scrolling wrought iron panels, corinthian columns, 105" H., 111" W., 32" Dp. **\$22,000.** Presale est. **\$3,500-4,000.**

New York—February

Christie's East

PAIR OF QUEEN ANNE WALNUT STOOLS, early 18th C., each with rounded rectangular drop-in needlework-upholstered seat, cabriole legs, 18" W. **\$17,000.** Presale est. **\$3,200-3,800.**

New York—January

Christie's

QUEEN ANNE FADED WALNUT DRESSING TABLE, early 18th C., moulded cresting crossbanded top, inlaid, cabriole legs, 30" W. **\$12,000.** Presale est. **\$3,200-3,800.**

New York—January

Christie's

ITALIAN ROCOCO PAINTED COMMODE, top en arbalette and painted to simulate brown marble, three long drawers with later gilt-bronze pulls, 39½" H., 4' 5¼" L., 27" Dp. **\$6,000.** Presale est. **\$1,200-1,800.**

San Francisco—December

Butterfield's

WOOTON PATENT SECRETARY, an American walnut desk of standard grade, 69" H., 40" W., 30" Dp. **\$6,000.**

New York—January

Phillips

PAIR OF CARVED MAHOGANY VITRINES, upright form with molded cornice above glazed sides and beveled glazed doors, convex pilasters with shell capitals and dolphin bases, 6' H., 27¾" W. **\$2,500.**

San Francisco—December

Butterfield's

NORTHERN EUROPEAN ROCOCO WALNUT CENTER TABLE, oblong sepi veined marble top, conforming recessed frieze, cabriole legs, ball and claw feet, 31" H., 57" W., 29" Dp. **\$11,000.** Presale est. **\$1,500-2,500.**

New York—January

William Doyle

GEORGE III SYCAMORE AND SATINWOOD CROSSBANDED PEMBROKE TABLE, oblong top with central parquetry patera, conforming frieze with full end drawer, straight tapered legs, spade feet, 28½" H., 30" W., 20½" Dp. **\$13,000.** Presale est. **\$2,000-4,000.**

New York—January

William Doyle

CHIPPENDALE CARVED MAHOGANY SIDE CHAIR, Philadelphia, ca. 1770, shaped volute-carved crest centering acanthus-carved reserve, scrolled molded terminals above volute-carved vase-form splat, acanthus-carved cabriole legs, claw and ball feet. **\$37,500.** Presale est. **\$10,000-15,000.**

New York—December

Sotheby's



Elaborately carved and in pristine condition, this **CHIPPENDALE CARVED MAHOGANY SCALLOPED-TOP TEA TABLE**, passed down in the Eyre family since first acquired by Joseph Eyre in the 1780s, fetched a re-sounding **\$260,000** at Christie's. The table had been estimated at **\$60-90,000.**

CHIPPENDALE CARVED MAHOGANY BLOCK FRONT DESK, Mass., ca. 1770, repair to lid where hinge broke out, patch to top drawer and repairs to feet, 45" H., 40" W., 23" Dp. **\$31,000, over est.**

New York—December

Sotheby's



Among Sotheby's fine offerings of American furniture at their December 8 auction was this **QUEEN ANNE MAHOGANY TRAY-TOP TEA TABLE**, passed down through the Williams family from Susanna Shoemaker, mid-1700s. Final bid on the piece—**\$230,000.** Presale estimates were **\$50-70,000.**



The demand for quality Art Deco decorations was evident by the **\$19,000** bid necessary to acquire this **LACQUERED WOOD TWO-PANEL SCREEN** by Leon Jallot at Christie's sale of 20th Century Decorative Arts.



One of the highlights of the furniture offerings at Sotheby's 'Week of Americana' sales was this **LOOKERMAN FAMILY CHIPPENDALE CARVED MAHOGANY PAIR OF DROP-LEAF DINING TABLES**, from the contents of Langdon. It sold to an American private collector for \$530,000, a record for a dining room table.

FRENCH BURGUNDY RENAISSANCE OAK ARMOIRE, 16th C., rectangular top over pair of doors, fitted with small drawers, 7'1/2" H. \$18,000, double est.

New York—November

Sotheby's

6-PANEL LAQUERED WOOD SCREEN, by Jean Dunand, decorated with gold, red-orange and lavender-gold fish expelling silver bubbles on a black ground, painted in red lacquer, 10' x 49 1/2", \$20,000, over est.

New York—December

Christie's

VERRE EGLOMISE PANEL by Jean Dupas for the oceanliner "Normandie", ca. 1932, depicting doves in an architectural setting, unsigned, 48 1/2" x 34", \$11,000.

New York—December

Christie's

IMPORTANT EBENE DE MACASSAR AND GILT-BRONZE DESK, by Emile-Jacques Ruhlmann, ca. 1929, demi-lune design, with five veneered, double-hinged compartments radiating from inset writing surface, 82" W., 47" Dp., 30 1/2" H., provenance: Museum of Modern Art. \$75,000.

New York—December

Christie's

PAIR OF MINIATURE GILT STENCILED TIGER MAPLE 'FANCY' CHAIRS, American, 1820-40, 9" H. \$7,500.

New York—January

Christie's

EYRE FAMILY CHIPPENDALE CARVED MAHOGANY ARMCHAIR, Philadelphia, 1760-75, elaborately carved, 39 1/2" H., 26 1/2" W., 23" Dp. \$120,000. Presale est. \$50-80,000.

New York—January

Christie's

QUEEN ANNE TIGER MAPLE DRESSING TABLE, Delaware Valley, 1750-70, two rows of two short thumb-moulded drawers, over scalloped skirt centering shaped pendant with heart-shaped piercing, squared cabriole legs with moulded cuffs, fluted Spanish feet, 29 1/2" H., 32 1/2" W., 20" Dp., provenance: C. Graham Gibbs, William Randolph Hearst and Howard Reitsnyder. \$85,000. Presale est. \$20-30,000.

New York—January

Christie's

'CHEROKEE RED' ENAMELLED STEEL, AMERICAN WALNUT AND BRASS-PLATED METAL DESK AND CHAIR, designed by Frank Lloyd Wright on the commission of Herbert Fisk Johnson for the S.C. Johnson and Son Administration Building, Racine, Wisconsin, ca. 1936-39. \$70,000, double est.

New York—December

Christie's

FEDERAL SATINWOOD AND EBONY INLAID MAHOGANY CARD TABLE, Eastern Mass., ca. 1795, oblong top with ogival corners and diamond-inlaid banded edge, conformingly-shaped hinged leaf, ebony and satinwood-inlaid, square-tapering legs, 29 1/2" H., 36" W. \$105,500, double high est.

New York—February

Sotheby's

THE LOOKERMAN FAMILY CHIPPENDALE CARVED MAHOGANY SCROLL-TOP CHEST-ON-CHEST, attributed to Thomas Affleck, Philadelphia, ca. 1770. \$280,000.

New York—February

Sotheby's

THE LOOKERMAN FAMILY CHIPPENDALE CARVED MAHOGANY SCROLL-TOP CHEST-ON-CHEST, attributed to Thomas Affleck, Philadelphia, ca. 1770. \$280,000.

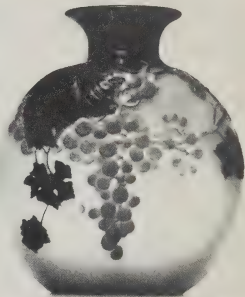
New York—February

Sotheby's



At Christie's East's sale of the Georges and Marianne Khuner estate on February 5, active bidding took this unusual **GERMAN LATE BAROQUE WALNUT AND BOULLE CHEST OF DRAWERS**, ca. 1730, to a price of \$19,000, well over its expected value.

GLASSWARE



A fine group of Galle glass items generated considerable attention at William Doyle Galleries' Furniture and Decorations sale in early January. The **THREE-COLOR MOLD BLOWN CAMEO GRAPE VASE** shown here, unusual for the green, lavender and yellow-orange colors, sold to a private collector for \$6,000.

SIX-PANEL LEADED GLASS WINDOW, each 63/8" x 12 1/2", designed by Frank Lloyd Wright, executed by the Temple Art Glass Co., ca. 1913. \$70,000.

New York—December

Christie's

RARE BLACK GLASS AND SILVERED-BRONZE BOX, by Rene Lalique, pushbutton release, finely cast as scarabs, body and cover boldly moulded with brambles with heavy white patination in recessed areas, 7 3/8" W., 3 3/8" H. \$28,000.

New York—December

Christie's

POND LILY LEADED GLASS AND BRONZE TABLE LAMP, by Tiffany Studios, conical shade with orange-centered pink and textured white blossoms amongst variegated green lily pads against background of bright mottled blue water, base cast with band of cattails above overlapping lily pads, 20" Dia. of shade, 25 1/8" H. \$61,000.

New York—December

Christie's

TIFFANY LAVA FAVRILE GLASS VASE, flattened pear-shape, three iridescent gold freeform leaves on gold ground heightened with splashes of mat navy blue volcanic rock-type decoration, 7 3/8" H., David Geffen Collection. \$78,000, double est.

New York—December

Christie's

GOLD JACK-IN-THE-PULPIT FAVRILE GLASS VASE, broad undulating rim, gold stem and bulbous foot, 20" H. \$26,000, well over est.

New York—December

Christie's

RARE LEADED GLASS SKYLIGHT, designed by Frank Lloyd Wright for the B. Harley Bradley House, Kankakee, Illinois, ca. 1900. \$24,000.

New York—December

Christie's

JEWELRY

OVAL MARQUISE SHAPE BRILLIANT CUT DIAMOND, clarity grade: VS2, color grade: H, 14.84 cts. **\$127,000.**
Philadelphia—December The Fine Arts Co.

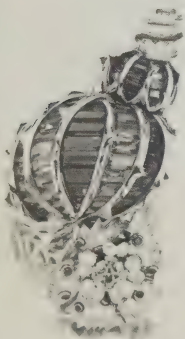
DIAMOND, PLATINUM BRACELET, three rectangular sections, each holding thirteen round diamonds, joined by diamond set platinum links. **\$4,000, double est.**
San Francisco—December Butterfield's

ART DECO DIAMOND, PLATINUM EARCLIPS, each designed with three baguette diamonds, and thirty-seven round diamonds, weighing approx. 1.15 cts., platinum mount. **\$2,250, well over est.**
San Francisco—December Butterfield's

ANTIQUE DIAMOND AND ENAMEL RING, rose-cut diamond, shank blue enameled and inset with rose-cut diamond flowers, mounted in gold, mid-19th C. **\$7,000. Presale est. \$300-400.**
New York—January Christie's East

GOLD TRAVELING CLOCK, designed as a gold lyster shell opening to reveal a circular dial within an 18K gold case signed by Schlumberger, Tiffany & Co. **\$3,000, well over est.**
New York—January Christie's East

ANTIQUE PEARL AND DIAMOND BROOCH, designed as a floral spray of old mine-cut diamonds, baroque and half-pearls, mounted in silver, third quarter 19th C. **\$3,500. Presale est. \$500-600.**
New York—January Christie's East



A remarkable group of jewels created by Jean Schlumberger brought impressive prices at Sotheby's. This AMETHYST, PINK TOURMALINE AND DIAMOND "SHELL" CLIP, estimated at \$7,500-10,000 soared instead to \$21,000. One of the famous names in 20th century jewelry, Schlumberger was the first jewelry designer to ever win the Coty Award.

GOLD, COLORED STONE AND BLACK ENAMEL BANGLE-BRACELET. David Webb, collet-set on the front with oval-shaped cabochon emerald, bordered by 2 oval-shaped cabochon rubies and 2 oval-shaped cabochon sapphires, spaced by bands of 54 round diamonds. **\$17,500.**
New York—December Sotheby's

VICTORIAN GOLD, TURQUOISE AND DIAMOND SNAKE DEMI-PARURE, ca. 1840, snake's head with turquoise cabochons, diamonds and garnet eyes, set throughout with turquoise cabochons, brooch set with diamonds and turquoise cabochons; pair of earrings centering 2 seed pearls bordered by numerous turquoise cabochons. **\$7,250.**
New York—December Sotheby's

JUDAICA

LARGE CONTINENTAL SILVER SPICE CONTAINER, prob. Polish, 18th C., typical low-grade alloy, rectangular mid-section pierced and chased with scrolling foliage, flowers and a bird set within arched gallery, set on faceted baluster stem chased with leaves, on domed, circular base chased with rocailles, whole surmounted by bulbous dome and tower, numerous old repairs. **\$12,000. Presale est. \$3,000-5,000.**
New York—December Sotheby's

MONUMENTAL GERMAN SILVER HANUKAH LAMP, late 19th C., 43 1/4" H. **\$30,000. Presale est. \$5,000-7,000.**
New York—December Sotheby's

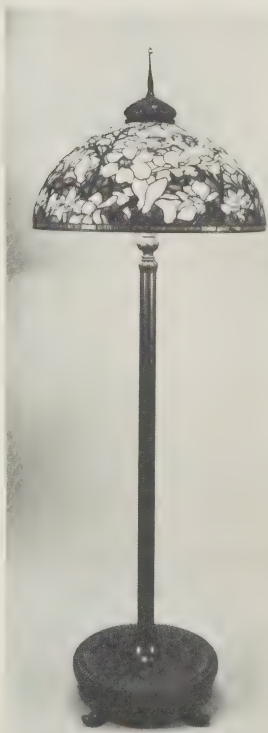
ISIDORE KAUFMANN, "Aus Des Hohenpriesters Stamme" (The Descendant of the High Priest), signed I/K, oil on panel, 16" x 12". **\$120,000.**
New York—December Sotheby's



GUSTAVE BAUERNFEIND'S "Lament of the Faithful at the Wailing Wall, Jerusalem", flew past its estimate to bring an impressive \$150,000 at Sotheby's sale of Judaica in early December.

TIKUNEI SHABBAT, (Germany), dated 1775, on vellum, 4 1/2" x 3", 40 leaves, in Hebrew, brown ink, illustrated titlepage and 9 illustrations or vignettes within the text, contemporary red morocco with floral gilt tooling, slightly rubbed. **\$52,500.**
New York—December Sotheby's

LIGHTINGS



Dr. Egon Neustadt in "The Lamps of Tiffany" stresses the importance of the **MAGNOLIA LAMP** model, "This famous shade is the largest of the globes and is further distinguished by the fact that it is the only design in which drapery glass was used in substantial quantities." This remarkable example, part of the David Geffen collection auctioned by Christie's on December 15, brought an equally remarkable price—\$480,000.

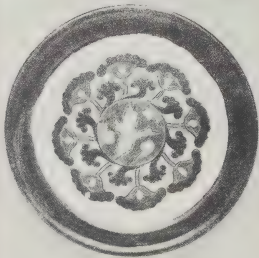


Sotheby's sale of Russian Works of Art and Objects of Vertu on December 13 and 14 included this one of a pair of **RUSSIAN MALACHITE AND ORMOLU CANDELABRA**, 19th century, that brought \$4,750.

ORIENTALIA

UNUSUAL SIX-PANEL COROMANDEL SCREEN, decorated on the obverse with classic pavilion scene, reversed by scene of birds and blossoming flowers in a landscape, each panel 70 3/4" x 14 5/8" — \$2,250, double est. San Francisco—December *Butterfield's*

HIGO DIAJO, RARE LARGE WOOD GROUP OF TWO NIO, late 18th C., temple guardians arm-wrestling, details boldly rendered in slightly worn and well toned wood, 2 7/8" L. \$8,500, double est. Honolulu, HI—January *Sotheby's*



Looking as pristine as if it had been fired yesterday, not 1200 years ago, this rare **BLUE AND SANCAI GLAZED POTTERY TRIPOD DISH** from the Tang Dynasty went for \$80,000 at Sotheby's sale of Chinese Ceramics.

GOLD AND SILVER INLAIN BRONZE BELTHOOK, Warring States, form of a dragon entwined with a bird, 6" L. \$32,000. Presale est. \$7,000-9,000. New York—December *Sotheby's*

GILT BRONZE FIGURE OF A RAM, Six Dynasties, shown in a graceful prance, back leg broken and repaired, 2 7/8" H. \$18,500. Presale est. \$8,000-10,000. New York—December *Sotheby's*

PAIR OF PAINTED RED POTTERY FIGURES OF A COURT LADY AND GENTLEMAN, Tang Dynasty, one repaired, 14 1/4" H. and 15" H. \$34,000, double est. New York—December *Sotheby's*

WU CHANGSHUO (1844-1927). "Handscroll of Plants", album of twelve leaves, ink and color on paper, each leaf signed and inscribed, 38.1 x 51.7 cm. \$130,000. New York—November *Sotheby's*

ZHANG DAQIAN (1899-1983). "Landscape in the Style of Shitao and Kun Can", handscroll, ink and color on paper, signed, dated 1948. \$300,000. New York—November *Sotheby's*

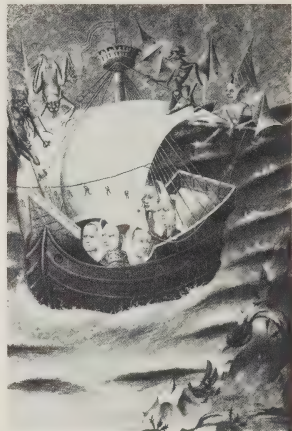
LENG MEI (active early 18th C.) "Fine Erotic Album", album of eight leaves with two seals of the artist, each 11 1/8" x 11 1/8". \$15,365. Hong Kong—November *Sotheby's*



Leaving an estimate of \$50-75,000 in the ruins, this unusual type of **ARCHAIC BRONZE WINE VESSEL** from the Shang Dynasty brought \$175,000 at a recent Sotheby's auction.

PAINTINGS/ PRINTS/ DRAWINGS

LILLY MARTIN SPENCER (American, 1822-1902). "Still Life with Berries and Currants", oil on millboard, signed, 8" x 12". \$13,000, double est. New York—January *Phillips*



Somewhat reminiscent of more modern styles, this Old Master depiction of "The Voyage of St. Ursula to Cologne" by **THE ROSTOCK MASTER** shied past estimates to bring \$28,000 at Christie's sale of Old Masters on January 15.

MONOGRAMMIST M, American School, mid-19th C. "Winter Sunset with Clock Tower", oil on canvas, 15" x 24 1/2". \$16,000. Presale est. \$3,000-4,000. New York—January *Phillips*

C.E.L. CURRAN, "Fishing Boats Ashore", 19th, 20th C., oil on canvas, signed, glazed frame, 19 1/2" x 27". \$5,500. Presale est. \$300-400. Bolton, MA—January *Skinner*

SANFORD ROBINSON GIFFORD (1823-1880). "Noman's Land", oil on canvas, signed and dated 1877, 9 1/4" x 16 1/4". \$185,000. New York—December *Sotheby's*

MARTIN JOHNSON HEADE (1819-1904). "Humming Birds", oil on canvas, signed, 20" x 12". \$175,000. New York—December *Sotheby's*

JULIUS L. STEWART (1855-1919). "Summer's Promenade", signed and dated 1880, oil on canvas, 33 1/2" x 58 3/4". \$155,000. New York—December *Sotheby's*

JACOBUS LINTHORST, "Fruit and Flowers on Marble Ledges", oil on panel, a pair, both signed and dated 1812, 23 1/2" x 19". \$60,000. New York—January *Christie's*

PIETER COECKE VAN AELST, "The Madonna and Child", in an interior, oil on panel, 38 1/2" x 32 1/4". \$80,000. New York—January *Christie's*

FRANK LLOYD WRIGHT, A Sketch of the Francis W. Little House, Peoria, Illinois, ca. 1909, black ink, watercolor and gilt on paper, signed, 12 1/2" x 23 1/2", matted, with minor creases and wear. \$30,000. New York—December *Christie's*



Estimated at only \$1,000-1,500, this oil by CATHAL O'TOOLE entitled "Cold Spring Harbor" surprised everyone when it brought a final bid of \$10,000 at an auction held January 23 at Christie's East.



Two drawings by THOMAS GAINSBOROUGH did better than expected at a recent sale at William Doyle Galleries. Estimated at \$5,000-7,000, this one, entitled "Coastal View", went for \$17,500.

SALOMON VAN RUYSDAEL, "A River Landscape with Figures in Boats and Buildings in the Distance", oil on canvas, signed and dated 1645, 38½" x 52". **\$380,000.**
New York—January *Christie's*

WILLIAM AIKEN WALKER (1838-1921), "Newsboy", oil on board, signed and dated 1883, 11" x 6". **\$21,000. Presale est. \$5,000-7,000.**
New York—January *Sotheby's*

SEYMOUR JOSEPH GUY (1824-1910), "The Reading Lesson", oil on canvas mounted on board, signed, 11½" x 7¾". **\$18,000. Presale est. \$7,000-10,000.**
New York—January *Sotheby's*

PRINTS

JOHN JAMES AUDUBON, "Mangrove Humming Bird" (Plate CLXXXIV), from *The Birds of America*, 18 3/8" x 13¾". **\$4,500, over est.**
New York—January *Sotheby's*

JOHN JAMES AUDUBON, "Summer or Wood Duck" (Plate CCVI), from *The Birds of America*, 38 1/8" x 25½". **\$15,000.**
New York—January *Sotheby's*

JOHN JAMES AUDUBON, "Eider Duck", (Plate CCXLVI) from *The Birds of America*, based on a composition perhaps painted near Eastport, Maine, 1833, 25½" x 38 1/8". **\$19,500.**
New York—January *Sotheby's*

JOHN JAMES AUDUBON, "American White Pelican", (Plate CCCXII), 38¾" x 25¾". **\$27,000.**
New York—January *Sotheby's*

HENRI DE TOULOUSE-LAUTREC, "Divan Japonais", 1892, lithograph on paper, signed in block, 24½" x 32". **\$22,000.**
New York—December *Christie's*

JOHN JAMES AUDUBON, "Snowy Owl" (Plate CXXI), one of the few night scenes executed by Audubon for *The Birds of America*, 38¼" x 25 5/8". **\$22,000.**
New York—January *Sotheby's*

JOHN JAMES AUDUBON, "Meadow Lark" (Plate CXXXVI) from *The Birds of America*, based on a composition painted in 1829, 38¼" x 25 5/8". **\$14,000.**
New York—January *Sotheby's*

SCULPTURE

WALNUT FIGURE OF A KING, in the French Renaissance style, possibly depicting Henry II, standing figure wearing brimmed hat and cloak, 41 5/8" H. **\$9,000. Presale est. \$400-600.**
New York—January *Christie's East*

GERMAN GILT AND PAINTED WOOD FIGURE OF AN ANGEL, 18th C., 24" H. **\$800, double est.**
New York—December *Christie's East*

GROUP OF THREE SOUTH GERMAN CARVED AND GILDED FIGURES OF ANGELS, ca. 1510. **\$42,000. Presale est. \$1,200-1,800.**
New York—January *Phillips*

PAIR OF BRONZE FIGURAL STATUES, France, 19th C., both depict rape of Sabinus, or molu scroll base, signed "Henry Dasson 1884" on base, 26" H. **\$2,500. Presale est. \$500-700.**
Bolton, MA—January *Skinner*

SOUTH GERMAN LINDENWOOD GROUP OF SAINT GEORGE AND THE DRAGON, Nuremberg, ca. 1510-20, 30¼" H. **\$10,000, double est.**
New York—November *Sotheby's*



Though valued at only \$6,000-9,000, these four NORTH ITALIAN GESSOED WOOD FIGURES hammered down at \$70,000 during a recent Sotheby's sale.

SILVER



One of the highlights of Sotheby's December sale of English and Continental Silver was this **GEORGE I LARGE OCTAGONAL CASTOR** by Paul de Lamerie of London, 1724. Demonstrating the delicate hand of the goldsmith at his best, the piece fetched a price of \$78,000.

FRENCH COFFEE POT, by Marc-Augustin Lebrun, Paris, 1819-1838, ovoid body with stiff leaf and dentilated border, scrolling sea-horse head, spout and ebony handle, 10½" H. \$4,000. Presale est. \$700-1,000. New York—January *Christie's*

MASSIVE GEORGE IV SILVER-GILT WARWICK VASE AND STAND, Philip Rundell, London, 1820, sides applied with bacchic masks, crossed thyrsi and staff on a lion pelt ground, massive entwined branch handles, 761 ozs., 10 dwts., 24¾" H., 20¾" W. \$70,000, over est. New York—December *Sotheby's*

GEORGE I ROYAL SILVER-GILT INK-STAND, Paul de Lamerie, London, 1726, raised on four scrolled bracket feet, fitted with a central bell, baluster sander and inkwell, all engraved with the cypher CR, 9" L. \$80,000. Presale est. \$40,000-60,000. New York—December *Sotheby's*

IMPORTANT SET OF FOUR CHARLES II LARGE SILVER TABLE CANDLESTICKS, Jacob Bodendick, London, 1677, 128 ozs., 10¼" H. \$185,000. New York—December *Sotheby's*

PAIR OF "MARTELE" SILVER CANDELABRAS by Gorham, ca. 1900, central candle-nozzle and four surrounding candle-nozzles, repousse petals and removable petalled bobèches, sinuous leaf-form arms, scalloped quatrefoil foot with large repousse orchids and daffodils, 18" H., 232 troy oz. net wt. \$24,000, double est. New York—December *Christie's*

WINE COOLER, by Tiffany & Co., New York, 1884-1891, rounded rectangular, folded and lobed rim with scalloped edge, two serpentine handles with cast foliage, one side of body with three applied birds, the other with two, chased leaves and branches, 22" L., 16½" Dp. \$14,000. New York—January *Christie's*



Doubling its expected value, this **TWO-HANDLED SILVER BOWL** by Gorham Manufacturing Co. having a gross weight of 21 oz., fetched a final bid of \$7,000 at a recent Christie's sale.



You, too can have James Bond class. Just get yourself a very classy **RUSSIAN SILVER-GILT AND SHADED ENAMEL CARD CASE** like this one picked up by a collector for \$11,000 at Sotheby's sale of Russian Works of Art.

GEORGE III SILVER OVAL CAKE BASKET, Richard Mills, London, ca. 1770, 15¼" L. \$4,750, double est. New York—February *Sotheby's*



Pre-auction publicity may have helped to generate interest in this **SILVER AND IVORY COFFEE AND TEA SERVICE**, part of Christie's December sale of 20th Century Decorative Arts. The set, designed by Dagobert Peche for the Wiener Werkstatte, ca. 1920, sold for \$20,000, well beyond its estimated value of \$5,000-7,000.



\$49,000 purchased this rare BRUSSELS HISTORICAL TAPESTRY, Jan Frans van den Hecke, late 17th century, at Sotheby's sale of European Works of Art in November.

TEXTILES

FLEMISH HUNTING TAPESTRY PANELS, early 17th C., woven with themes from mythology and hunting scenes, 6' 2" x 8' 2". \$16,000. Presale est. \$2,000-3,000.
New York—November Sotheby's

BRITAINS: EARLY SET #1654 SNOW WHITE AND THE SEVEN DWARVES, few chips. \$1,200. Presale est. \$240-300.
New York—January Christie's East

MINIATURE STORE FRONT OF A BUTCHER'S SHOP, depicting the interior with butcher in the center, in carved mahogany frame, 32 1/4" x 39 1/2". \$3,000.
New York—December Sotheby's

FRENCH MUSICAL AUTOMATON OF A LADY, Leopold Lambert, late 19th C., Jumeau head sways to one side, original clothing, 18" H. \$3,500.
New York—December Sotheby's

STEVENS AND BROWN PAINTED TIN TRAIN, 1870s, 4 cars. \$3,000.
Bolton, MA—December Skinner

TOYS

BRITAINS: PRE-WAR SET #81 17th LANCERS, foreign service order, 4 lancers and trumpeter on cantering horse. \$850, over est.
New York—January Christie's East



It's enough to give your dolls nightmares. Deer, snakes, alligators, cats, dogs and birds are all featured on this MINIATURE BED, TABLE AND CHAIR. The trio sold for \$1,700 at Christie's East's December Collectibles auction.

MISCELLANEOUS

CAST-IRON BALUSTRADE FROM THE PARIS METRO, designed by Hector Guimard, ca. 1900, 29 1/2" H. \$3,500, over est.
New York—December Christie's



Following the recent sale of DISNEY ANIMATION ART by Christie's East, interest in the celluloids has remained high. At Sotheby's December 13 Collectors' Carousel this scene from "Pinocchio" fetched \$8,750.



Charles Laughton's toga. Liz Taylor's petticoat. Jack Lemmon's dress? It was all part of Sotheby's auction of the William Thomas Hollywood Costume Collection in December. MAE WEST'S BLACK VELVET EVENING GOWN from "Every Day's a Holiday" doubled its estimate, bringing \$9,250.

Trends

(Continued from page 11)

A fine selection of Chinese Ceramics and Works of Art found enthusiastic buyers at Sotheby's New York on December 4. One of the more interesting offerings was a very rare Phosphatic-Splashed Glazed Pottery Drum, of the Huangdao-Type, Tang Dynasty, 20 5/8" in length, that hammered down at \$65,000. Another museum-quality item was the large Henan Ribbed Black-Glazed Jar of the Northern Song Dynasty, 10" high, that brought \$70,000. Other highlights included an unusually large rare gilt Bronze Figure of Guan-yin, Tang Dynasty, \$43,000; a rare and fine carved Stone Figure of a Bodhisattva, Tang Dynasty, 18" high, \$40,000; and a 1 1/2" rare Green-Glazed Red Pottery Dog, Han Dynasty, \$25,000.

PAINTINGS

Though the February/March issue of *Antique Market Report* recorded some of the highest sale prices at Sotheby's auction of 19th and 20th Century Paintings, Drawings and Sculptures, including a new record for the work of William Merritt Chase, we didn't want to neglect our observation of another trend indicated by that sale. Western art made a very strong showing, further evidence of continuing growth in this field. There were the usual Bierstadt and Russells, including a 26" x 36" oil of seals lounging on the rocks of the Farallon Islands by Bierstadt that went for \$100,000 and Russell's 14 1/2" x 20 1/2" watercolor "Start of Roundup" that clinched a \$140,000 bid. A bit more eye-opening was the appeal of a fine collection of William Robinson Leigh oils. Of the seven offered, four surpassed their high estimate; the others did nearly as well. "A Grizzly's End," a 25" x 40 1/2" oil featuring an unusual perspective, made \$97,500 compared to an estimate of \$50-75,000; "Rough Going," a depiction of a cowboy and his pack horse climbing some rough mountain terrain, passed its estimate to bring \$36,000.



A new auction record for an American folk painting was set on January 26 at Christie's with the sale of AMMI PHILLIPS' "Portrait of a Girl in a Red Dress" for \$620,000.

THE KING OF FOLK ART.

A new auction record for an American folk painting was set on January 26 at Christie's when Ammi Phillips' "Portrait of a Girl in a Red Dress" hammered down at \$620,000. Until Christie's attributed the portrait to Phillips, the itinerant Connecticut-born artist, it was unknown to the art community. The painting came to Christie's attention in 1980 at a benefit appraisal event held at the Corcoran Gallery of Art in Washington, D.C. where it was brought in by the daughter of the owner, Dorothy Jackson. Mrs. Jackson purchased the painting at an antique shop near Washington for \$60 in the 1930s, 30 years prior to the recognition of Ammi Phillips as one of the most important American folk painters. The record price is over double the previous record for an American folk painting. The record was \$270,000 for "The Peaceable Kingdom" by Edward Hicks, which was sold at auction in 1980.

THE KING OF BIRD ART.

It was a rare opportunity for collectors, 435 lots of prints by the unquestioned master of avian art, John James Audubon. The collection, acquired from the artist by the third Earl of Caledon, was sold at Sotheby's on January 28 and 29 by order of the Trustees of the Caledon Family Settlements. Included were some of Audubon's most magnificent pieces: Wild Turkey, Male (Plate I, 38 1/8" x 25 1/2", \$22,000); Carolina Parrot (Plate XXVI), 33 1/4" x 24", \$21,000; Snowy Owl (Plate CXXII), 38 1/4" x 25 5/8", \$22,000; Mallard Duck (Plate CCXXII), 25 1/2" x 38 1/8", \$24,000; Snowy Heron, Rice Plantation, South Carolina, 25 1/2" x 20 1/2", \$21,000; American White Pelican, 38 1/4" x 25 1/2", \$27,000; Rosate Spoonbill (Plate CCXXI), 25 5/8" x 35 1/4", \$24,000; American Flamingo (Plate CCCCXXII), 38 1/4" x 25 5/8", \$26,000. Highest price in the

sale was the \$28,000 paid for the Great Blue Heron (Plate CCXI, 38 1/8" x 25 1/2"), but even that didn't surpass the record set at Sotheby's in June of 1983 when an example of Trumpeter Swan brought an astounding \$41,000. The Trumpeter Swan in the January sale fetched only \$22,000 in comparison. Overall, the sale demonstrated the tremendous demand for Audubon with 100% of the lots sold and most bringing prices over their expected values.

MARINE ART MAKING WAVES.

Sotheby's sale of Historical Paintings, Drawings and Prints on January 30 and 31 contained a wide variety of quality Americana, most of which brought good through unexciting prices. There was a marked interest in the Marine art offered. Five Currier and Ives prints depicting various yachting events all doubled their presale estimates, bringing \$2,700 to \$4,000. A print by Nicholas Pocock done after Lieutenant Buchman of the Constitution and Java brought \$6,250 compared to an estimate of \$3,500-4,500. James Bard's "The Oseola," a folk painting of the Oseola riverboat that ran along the Hudson, fell within its estimate at \$20,000, but James E. Butterworth's "Ships Off Castle Garden" did better than its estimate of \$5-7,000, bringing \$11,500, as did an excellent example of Edward Moran's "Sunset Sails," that sold for \$5,250 (est. \$2-3,000). Portraits and figures did pretty much as expected with the exception of an 11" x 6" oil on board of a black newsboy selling the *Florida Time Union* that fell behind a \$5-7,000 estimate to reach a price of \$21,000. This is particularly remarkable when one considers that Walker's large oils of black rural life generally bring between \$10-13,000, and then only in the South where there is the greatest demand for his work.

TIFFANY/WRIGHT

You can always rely on Tiffany to draw some stellar prices from an audience, and certainly the exquisite pieces offered as part of the David Geffen collection at Christie's on December 15 were no exception. Stealing the show was a Magnolia Floor Lamp with a remarkable selling price of \$480,000. Considered one of Tiffany's most beautiful, the Magnolia shade is the largest of the globes and the only design in which drapery glass was used in substantial quantities. Another floor lamp that dazzled onlookers featured an Oriental Poppy Leaded Glass Shade and measured 78" high. Also in excellent condition, it went for \$160,000. The collection was a classic sampling of Tiffany's artistry: a Fioriorn Favril Glass Vase, stylized scarlet petals with straited black stamen on an opaque green yellow ground, that sold for \$60,000; a Lava Favril Glass Vase with three iridescent gold freeform leaves on a gold ground that brought \$78,000; and a gold Jack-In-The-Pulpit Favril Glass Vase that went over estimate to \$26,000. Several pieces, however, did not sell, and the two bronze mirrors in the collection brought substantially less than expected.

In sessions held earlier in the day, Christie's sold lamps, mirrors, cases and various accessories by Tiffany as part of an auction of 20th Century Decorative Arts. Out of that grouping the highest price, \$61,000, went to a Pond Lily Leaded Glass and Bronze Table Lamp 25 1/8" high. Other table lamps ranged in final price from \$7,500 for an Arrowroot Leaded Glass and Bronze example 25 1/2" high, to \$33,000 for a Peony Leaded Shade with a Flaring Pierced Base 30 1/4" high. Two floor lamps were offered: A Poinsettia Leaded Glass and Bronze model, \$60,000; and a Tulip Leaded Glass and Bronze model, \$35,000. Rather unusual among the accessories was a Bronze-Mounted Favril Glass Mantel Clock completely covered with mosaics. It sold for \$10,000.

THE WRIGHT STUFF.

There is a passion in this country for Frank Lloyd Wright—that he stood for and what he accomplished. Most of his architectural commissions are still being enjoyed in the homes he designed them for; consequently, when such items do make it to the auction block there is fierce competition for them. At Christie's December 14 sale of Architectural Designs and Commissions, a 6-Panel Leaded Glass Window created for the Francis W. Little House in Wazzata, Minnesota, knocked down for \$70,000. A "Cherokee Red" Enamelled Steel American Walnut and Brass Plate Metal Desk and Chair, produced for the S.C. Johnson & Son Administration Building in Racine, Wisconsin, sold for \$70,000. A rare copper urn executed by James A. Miller for the Edward C. Waller House in River-forest, Illinois brought the highest price of the group—\$85,000. Particularly insightful regarding Wright's sense of design were two abstract designs done from a set of 12 covers Wright created for *Liberty* magazine. Only one of the two, "May," sold, fetching a bid of \$12,000. □



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Calendar Watch



John Frederick Lewis, "An Intercepted Correspondence, Cairo."

OVER \$6 MILLION EXPECTED FOR CORAL PETROLEUM COLLECTION. On May 22 Sotheby's will auction the world's finest collection of Orientalist paintings known to be in private hands, the Coral Petroleum Collection. "The 61 paintings we will offer in May are a testament to the fabulous vision of the Orientalists, while the consistent quality of the collection is a tribute to the connoisseurship of Mr. Chalmers," commented Nancy Harrison, Director of Sotheby's 19th Century European Paintings Department. The broad appeal of Orientalist paintings was recently dramatized by major exhibitions held at London's Royal Academy and The National Gallery in Wash-

ington, D.C. All the major artists of the movement, from Delacroix to Gerome, are represented in the sale. One highlight will be Thomas Seddon's oil of an Arab Shaykh (est. \$100-150,000) which is believed to be a portrait of Sir Richard Burton, a key figure in European-Middle Eastern relations. The single highest estimate in the sale is the \$1-1.5 million expected for John Frederick Lewis' "An Intercepted Correspondence, Cairo."

HISTORIC DEERFIELD FORUM. Mary Black, noted expert on folk art, will give a lecture at Historic Deerfield on June 15 entitled "What Do We Mean in the Mid-1980s When We Say 'American Folk Artist'?" Black has served as Director of both the Abby Aldrich Rockefeller Folk Art Center at Colonial Williamsburg and the Museum of American Folk Art in New York City. She was for 12 years Curator of Paintings, Sculpture and Decorative Arts at the New York Historical Society, and has written numerous books, articles and catalogs on American art. Participants in the forum will see a special exhibit of folk art from the Deerfield collections. The all-inclusive fee for the day is \$45 per person. Registration forms may be obtained by writing to: Spring Forums 1985, Historic Deerfield, Inc., Box 321, Deerfield, MA 01342.

INNESS OPENS AT THE MET. The first major showing of George Inness' work to be seen

by a national audience in nearly forty years is on display at The Metropolitan Museum of Art in New York. Inness has long been regarded as one of America's most original and prolific painters of the 19th century. On display through June 9, the exhibition shows the development of Inness' career, a span of fifty years in which he moved from a highly detailed style towards an increasingly free and expressive one. This trend culminated in the broadly painted, richly colored near abstractions of his final five years. Throughout his career, Inness absorbed current trends and themes and, unlike most of his contemporaries who adopted a fairly steady and uniform style, he presents a range and variety that may be unique among American landscape painters. Following its stay at the Met, the show will travel to the Cleveland Museum of Art, The Minneapolis Institute of Arts, the Los Angeles Country Museum of Art, and the National Gallery of Art.

THERE'S GOLD IN CHICAGO. *Ancient Gold Work from Chicago Collections*, an exhibition of precious jewelry, gems, and ornaments from ancient Greece and Rome, including Etruscan, Hellenistic and Byzantine work, will be on view through May 31 at the Art Institute of Chicago. The exhibition includes almost 200 examples, dating from the 13th century B.C. to the 7th century A.D., including a variety of ob-

Upcoming Auctions and Events

APRIL

- 2 English Pottery, Porcelain & Wedgwood, Christie's East, N.Y.C.
- 3 Art Nouveau/Art Deco, Christie's East, N.Y.C.
- 3-13 Special Sale of E.G. Hudson Ltd., Leslie Hindman, Chicago.
- 10 American Furniture, Paintings and Decorative Arts, Christie's East, N.Y.C.
- 11 Miscellaneous Subjects incl. Children's Books, Swann Galleries, N.Y.C.
- 13 Toys, Sotheby's, N.Y.C.
- 16 19th & 20th C. Rugs, Sculpture, Porcelain, Works of Art and Furniture, Christie's East, N.Y.C. □Continental, English & American Silver, Christie's East, N.Y.C.
- 17 20th C. Paintings & Decorative Arts, Phillips, N.Y.C. □Fine Chinese Works of Art, Paintings & Furniture, Sotheby's, N.Y.C. □Decoys, William Doyle, N.Y.C. □Americana Fine Furniture, Paintings & Decorations, William Doyle, N.Y.C.
- 17-21 University Hospital Antiques Show, 103rd Engineers Army, 33rd & Lancaster, Philadelphia, PA.
- 18 Fine Jewels, Christie's East, N.Y.C. □Early Printed Books, Swann Galleries, N.Y.C.
- 19-21 Morristown Antiques Show, National Guard Armory, Morristown, NJ.
- 20 Medical Instruments, Leslie Hindman Inc., Chicago.

21 Modern Literature, California History, etc., California Book Auction Galleries, San Francisco.

23-24 Furniture, Paintings & Decorative Objects, Christie's East, N.Y.C.

24 Fine American Furniture & Silver, Phillips, N.Y.C. □Books & Documents, Sotheby's, N.Y.C. □19th & 20th C. American Paintings & Sculpture, William Doyle, N.Y.C. □Contents of Abandoned Safety Deposit Boxes, William Doyle, N.Y.C. □Important 19th & 20th C. Silver, Glass, Sculpture, Tiffany Lamps, Richard A. Bourne, Hyannis Port, MA.

24-25 Magnificent Jewelry, Sotheby's, N.Y.C. □Paintings & Drawings from the Estate of Florence J. Gould, Sotheby's, N.Y.C.

25 Rare Books, Swann Galleries, N.Y.C.

25-28 Central States Numis. Soc., McIntire Numismatic Auctions, Minneapolis, MN.

26 Important English and Continental Silver, Sotheby's, N.Y.C.

26-28 Southport-Westport Antiques Show, Fairfield County Hunt Club, Westport, CT
□General, C.G. Sloan & Co., Baltimore, MD.

28 Stella Antiques Show, Mahwah, NJ.

30 Oriental Rugs & Carpets, Christie's East, N.Y.C. □Antique & Modern Jewelry, Phillips, N.Y.C.

MAY

1 Fine Printed Manuscript Americana, Sotheby's, N.Y.C.

2 Contemporary Art, Sotheby's, N.Y.C.
□Modern Literature, Swann Galleries, N.Y.C.

4 Important French Furniture, Decorations, Carpets & Continental Ceramics, Sotheby's, N.Y.C. □Lyndhurst Flea Market, on the grounds of Lyndhurst, Tarrytown, NY.

4-5 Columbus Academy Antiques Show, Columbus Academy, Columbus, OH.

6 19th & 20th C. Photographs, Christie's East, N.Y.C.

7 Photographs, Sotheby's, N.Y.C. □Furniture, Paintings & Decorative Objects, Christie's East, N.Y.C.

8 17th & 18th C. English & Continental Furniture & Decorations, William Doyle, N.Y.C.

9 19th & 20th C. Old Master & Contemporary Prints, Sotheby's, N.Y.C. □Photographica, Swann Galleries, N.Y.C.

9-11 The Sewickley Valley Hospital Antiques Show, Allegheny County Club, Sewickley, PA.

9-12 White Plains Antiques Show, Westchester County Center, White Plains, NY.

10 European Works of Art, Armour, Furniture & Tapestries, Sotheby's, N.Y.C.

10-12 The Baltimore Antiques Show, Baltimore Museum of Art, Baltimore, MD.

jects for human adornment from exceptional head-wreaths and thigh-bands to intricate necklaces, bracelets and rings.

IMPORTANT COLLECTION OF OLD MASTERS. A multi-million dollar private American collection of important paintings by Old Masters will be sold at Christie's on Thursday, May 9. The collection consists of 23 paintings, largely Dutch, Italian and French, some of which have outstanding provenance, and all of which are in a remarkable state of preservation. "There exists one theme that runs through the collection," notes Director of Fine Arts Ian Kennedy. "It is the artists' common interest in the treatment of light and atmosphere. Indeed, for this reason, we expect these paintings to appeal to collectors of Impressionists as well as to collectors of Old Master paintings. While all of the paintings are of exceptional quality, four are deserving of special note: a masterpiece by Canaletto from his English period, "View of the South Front of Warwick Castle", a modello by 18th century artist Giambattista Tiepolo depicting the arrival of King Henry II of France at the Villa Contarini at Mira, near Venice; a large equestrian group by Albert Cuypp; and an early work by Jan van de Cappelle, "The Visit of the Stadholder, Prince Frederick Hendrik to the Fleet of the States General at Dordrecht, 1646."

EXHIBIT TRAVELS TO OKLAHOMA. The *Figure in 20th Century American Art: Selections from the Metropolitan Museum of Art*, an exhibition of 50 paintings, 11 works on paper and 10 sculptures, opens at the Oklahoma Museum of Art on May 7. The show portrays the human figure as captured by American artists over the

last eighty years. First-rate works by major artists such as Milton Avery, Fairfield Porter, Willem deKooning, Maurice Prendergast, Alice Neel, John Singer Sargent, Edward Hopper and Max Weber will be included.

SOUTHERN FOLK ART COMES TO NEW YORK. From a robust horse prancing across a quilt to a delicate portrait of an aristocratic woman, the great diversity of the folk art tradition in the American South is presented in the exhibition *Southern Folk Art*, on view at the Museum of American Folk Art in New York from May 15 through August 25. Paintings, sculpture, textiles, furniture and pottery, all produced between 1743 and 1915 are on loan from private collections and museums, many of the objects never before exhibited publicly. After leaving New York the show will travel to five Southern cities: Birmingham, Nashville, Charlotte, Richmond and Louisville.

NATIVE AMERICAN ART AT THE NATIONAL GALLERY. *Ancient Art of the American Woodland Indians*, on display through August 7 at the National Gallery of Art, explores the cultural history of the Late Archaic, Woodland, and Mississippian periods (3000 B.C.-A.D. 1500) of the Woodlands area of the southeast and midwest of North America. The exhibit covers three distinct periods of history, featuring objects discovered largely through archaeological exploration over the past 180 years. Following the showing in Washington, D.C., the exhibit will travel to The Detroit Institute of Arts from September 3 through November 11, and to The Museum of Fine

Arts, Houston, from December 21 through March 9, 1986.



GALLERY FEATURES MARINE DIORAMAS. An important exhibition of clear water Marine dioramas by "A. Clark" will be on display at R. Michael Wall's American Marine Model Gallery, 20 Front St., Salem, Mass. through May 25. (Shown here: "In the Lead".) Arthur Clark is a pseudonym used by William Hitchcock and his son Wm. Paul Hitchcock to distinguish their collaborated efforts on marine dioramas from their individual model work. The senior Hitchcock has been building ship models for some 35 years. Originally trained as a prosthetic engineer, he refined his wood-working and modelling skills to a precision art when disabled from a heart condition. His son Paul works closely with his father, enabling him to keep abreast of current modelling techniques and trends. One of their most innovative achievements was the design and use of "clear-water", providing under-water perception, i.e. hull bottoms, anchors, whales, etc.

- 11 Stella Antiques Show, Ridgewood, NJ.
- 12-13 Furniture, Porcelain, Silver, Oriental Works, 19th & 20th C. Paintings, Drawings, Prints & Rugs, Leslie Hindman, Chicago.
- 13 Furniture, Butterfield's, San Francisco.
- 14 Furniture, Paintings & Decorative Objects, Christie's East, N.Y.C.
- 14-15 Impressionist & Modern Paintings & Sculpture, Sotheby's, N.Y.C.
- 15 Fine Old Master, 19th & 20th C. European & American Prints, William Doyle, N.Y.C. □Books, Illustrated Works, Letters & Autographs, William Doyle, N.Y.C. □English, Continental & American Silver, Christie's East, N.Y.C. □African Art, Christie's East, N.Y.C.
- 16 Tribal Art, Sotheby's, N.Y.C. □Important 19th & 20th C. European Paintings, William Doyle, N.Y.C. □Antique and Fine Jewelry, Christie's East, N.Y.C.
- 17-18 Art Nouveau/Art Deco, Sotheby's, N.Y.C.
- 18 Oriental Rugs & Carpets, Sotheby's, N.Y.C.
- 18-19 Stella Antiques Show, Stanhope, NJ
- 21 Furniture, Paintings & Decorative Objects, Christie's East, N.Y.C.
- 22 Orientalist Paintings, Sotheby's, N.Y.C. □19th/20th C. European Paintings, Christie's East, N.Y.C.
- 23 19th C. European Paintings, Drawings & Watercolors, Sotheby's, N.Y.C. □Abraham Lincoln & His Contemporaries, comprising Books,

- Photographs, Ephemera, Swann Galleries, N.Y.C.
- 25 French & Continental Furniture & Decorations, Sotheby's, N.Y.C.
- 26 Fine Books & Manuscripts, Sotheby's, N.Y.C. □Latin American Paintings, Drawings & Sculpture, Sotheby's, N.Y.C.
- 29 Fine English & Continental Furniture & Decorations, William Doyle, N.Y.C. □Furniture, Paintings & Decorative Objects, Christie's East, N.Y.C.
- 30 American 19th & 20th C. Paintings, Drawings & Sculpture, Sotheby's, N.Y.C. □Modern Paintings, Christie's East, N.Y.C.
- 31 Pre-Columbian Art, Sotheby's, N.Y.C.

JUNE

- 1 Autographs & Manuscripts, Swann Galleries, N.Y.C.
- 1-2 Stella Antiques Show, Smithville, NJ.
- 3-5 Coins, Superior Stamp & Coin Co., Beverly Hills, CA.
- 4 Collectibles, Christie's East, N.Y.C.
- 5 American Paintings, Christie's East, N.Y.C.
- 6 Oriental, Christie's East, N.Y.C. □Art & Architecture, Swann Galleries, N.Y.C.

- 7-9 Lake Forest Academy-Ferry Hall Antiques Show, Lake Forest Academy, Lake Forest, IL.
- 11 Contents of Thomtree, Christie's East, N.Y.C.
- 12 Fine 19th C. Furniture, Paintings & Decorations, William Doyle, N.Y.C. □General, Christie's East, N.Y.C.
- 13 Art Nouveau/Art Deco, Christie's East, N.Y.C.
- 14-16 Stamford Antiques Show, Yacht Haven West, Stamford, CT □The Spalding Antiques Show, University of Denver Area, Denver, CO.
- 18 Orientalia, Butterfield's, San Francisco □Musical Instruments, Christie's East, N.Y.C.
- 19 Jewelry, Watches, Silverware, Numismatics, & Philatelics, William Doyle, N.Y.C. □American Indian, Christie's East, N.Y.C.
- 20 Antique & Fine Jewelry, Christie's East, N.Y.C.
- 22 2nd Annual Berkshire Theatre Festival Outdoor Antiques Market, Butternut Basin Ski Area, Rt. 23, Great Barrington, MA □Fine Wine at the Casino Club, Chicago, Christie's East.
- 23 Stella Antiques Show, Jersey City, NJ.
- 25 19th C. Furniture & Objects, Christie's East, N.Y.C.
- 26 Furniture & Decorations, William Doyle, N.Y.C. □

A Tradition of Integrity

(Continued from page 3)

years of their gesture of good will. Seth had reimbursed them in full.

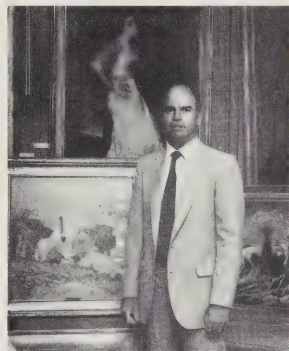
During the 1880s, Seth maintained his gallery in Providence as well as rooms on Bromfield Street in Boston where he would show paintings to Boston patrons. Sales increased significantly as he began to include among his clients such notable personalities as Thomas Wigglesworth, Quincy A. Shaw, Frank Peabody and Thomas Bartlett. Many of these names in the third and fourth generations still continue on the Vose books.

When Seth died in 1940, he left the business in the hands of his sons Robert and Nathaniel, and his nephew W. Charles Thompson, who commuted from Attleboro to the Boston gallery for 48 years. A graduate of Brown University, Robert had already seen the gallery through some hard times. When the depression of 1893 depleted the family treasury, Robert shrewdly acquired a number of unbelievable bargains (Troyn and Daubigny) at a Richmond distress sale (most of which had been originally acquired through Seth Vose) and made a handsome profit for the gallery.

With his great sense of showmanship, sensitive eye, and flair for business, Robert staged an exhibition of important paintings at the Lewis and Clark Exposition in Portland, Oregon in 1905. The show was such a success for the Vose family fortune, as well as increasing the understanding of art across the country, that in each year after 1919, Robert toured the country with collections of first-class paintings which were sold to leading citizens and museums. The impact of this Vose-selected art, which included the Barbizon artists, the French Romantics, English and American portraitists, and English landscape painters, led Robert Vose to become a widely respected artibor of taste. His annual exhibitions in St. Louis, beginning in 1914, and in Los Angeles, beginning in 1928, met with great success.

In 1923, Robert and his brother Nathaniel parted company and the gallery moved to a new location at 559 Boylston St. in Copley Square. With public and private showrooms and a

studio where artists could paint on commission, the reputation of Vose Galleries continued to blossom. Following the stock market crash of 1929, which the business survived remarkably well, three members of the next Vose generation joined the firm. Robert maintained control of the company for several years after his sons joined him and it was not until 1961, on the celebration of his own 65th year in the business, that he relinquished the company to his successors Robert C. (Bob) Vose Jr., Herbert P. Vose, and Seth Morton Vose II. With more than 100 years of



Today Bill Vose (pictured here) and his brother Terry carry on the family tradition. The 5th-generation art dealer stands surrounded by a Bosley, Hassam and Benton in their Boston gallery.

art gallery experience, a new direction for the firm had slowly been emerging as the sons began to concentrate more and more on exhibitions featuring American artists.

At one point at the start of his career, young Bob Vose became the subject of fierce ridicule and derision, insisting that a particular painting in an important Back Bay collection—an impressive Copley—was not a Copley at all. Several months later his accurate judgment was vindicated by the discovery, on the back of the original canvas, of the signature of a minor English artist. Later on in Newport, Bob picked up what was supposedly a painting by Badger, which he decided was really a Greenwood. Close examination revealed that both were Greenwoods, and that the portraits were of a husband and

wife. The valuable pair were soon sold to Henry DuPont in Delaware.

In the 1960s in a joint venture with Ellerton M. Jette, retired president of the Hathaway shirt company, a project was initiated toward the rediscovery of forgotten American Impressionists. It was in 1969 that Bill Vose, modern day president of Vose Galleries, became fond of American Impressionist paintings, and since that time has delivered roughly 70 lectures on the subject around the country, in hopes of educating art enthusiasts and stirring up national enthusiasm with the reintroduction of such painters as William S. Horton, Walter Griffin, Mabel Woodward and Reynolds Beal.

"Life was a lot less complicated before I became president of the company," Bill asserts. His advice for struggling young art dealers is to be prepared to work some long, hard hours. "I'm here at least 6 days a week from 7 to 5, and I do a fair amount of traveling." No stranger to sacrifice, Bill drives a '76 Pinto stationwagon and wears second-hand clothes in order to maintain a cherished personal collection of fine art. And while Vose Galleries has had its share of ups and downs throughout its history, 1981 marked an all-time high on the part of public buying as oil money glutted the market. Yet 1984, considered to be a corrective period, surpassed sales of 1981, Bill points out with amazement.

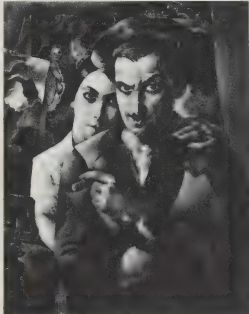
As in the past, Bill and his twin brother Terry continue to run the Boston gallery at 238 Newbury Street with a small staff. Bill's wife Marcia is the treasurer, and Elsie Oliver, who serves as receptionist and secretary, has been with the company for 42 years. Looking toward the future, Bill sees the possibility of yet another interesting development—the next generation of Vose Gallery proprietors, he notes enthusiastically, might be women. His two daughters, Carey, 11, and Elizabeth, 7, are showing strong signs of artistic talent and appreciation. "Elizabeth's goal," says Bill, is to be our assistant secretary. She typed me a note the other day—I didn't even know she could type! It may well be that she'll establish another landmark in the family... that of being the youngest lady ever to work in the gallery!" □

Dealer's Choice (Continued from page 21)

WILLIAM SAMUEL SCHWARTZ (Russian, b. 1896). Bob Shonfelz, Hirschl & Adler, New York, N.Y.

William Samuel Schwartz was born in Russia and began to study art at the age of six. From 1908-1912 he attended the Vilna Art School in Poland on a scholarship and in 1913 emigrated to New York City. Following his graduation with honors from the Chicago Art Institute in 1917, Schwartz became a prominent Chicago artist and painter of the American Scene. His artistic infatuation with American culture was often tempered by an internal grappling with his own history.

"Schwartz hated the commercial end of art, and therefore was never commercially represented in his lifetime. When his estate became available, we recognized him as a significant modernist, and so with complete confidence invested a good deal of capital into acquiring his work and putting on a major exhibition. The show, held November 24-December 29 at our New York Gallery, is now touring several museums. Much of his work is still modestly priced. We have on hand a selection of works on paper for under \$5,000."



"Autobiography," William Samuel Schwartz, Hirschl and Adler Galleries.

JOSEPH MORVILLER (French, ?-1868). Janet Marqusee, Jeffrey Alan Gallery, New York, N.Y.

Known as a painter of winter landscapes, Morviller appeared in Boston around 1852 from the south of France. He lived in that area the rest of his life, establishing a studio at Malden, exhibiting at the Boston Athenaeum and once at the Pennsylvania Academy of Fine Arts. Morviller's winter genre scenes were very popular, and the artist was mentioned frequently in the journals of the day. Louis Prang, the Boston chromolithographer, produced a number of his works.

"Morviller's specialty was depictions of winter scenes, a choice well suited to the New England area in which he lived. His paintings are often of skaters or people riding in sleighs. They are particularly noticeable for their fine representation of snow and their ability to convey the crisp coldness of the subject matter. Morviller's work is of a quality and distinctiveness which will allow it to be placed among other more famous names as one of the better artists of his time. That his contemporaries felt this way is evident in the words of Harriet Beecher Stowe who wrote of him in 1864, '...the modest stranger who gave to the canvas the traits of American scenery as appreciated by the subtle delicacy of the French mind.'"



"Skating at Dusk," Joseph Morviller, Jeffrey Alan Gallery.

EDWARD BOREIN (American, 1872-1945). Jennifer Dixon, The Gerald Peters Gallery, Santa Fe, N.M.

Edward Borein was born in San Leandro, Calif., a Western cowtown, in 1872. Encouraged by his parents to pursue his artistic talent, he enrolled at the San Francisco Art Association School but quit after only one month



"Mexican Vaquero on Horseback," Edward Borein, The Peters Corp.

to become a working vaquero. In 1897 he made the first of two trips into Mexico, working as a vaquero and sketching constantly during his spare time. Then in 1900 he returned to Oakland and was hired as a staff artist for the *San Francisco Call*. Under the advice of friends Borein moved in December 1907 to New York where he found numerous commissions for his work as illustrator for magazines and ads. He took classes in etching at the Art Students League and became quite accomplished in this medium. In 1919 he returned to Oakland and met and married Lucile Maxwell. They settled in Santa Barbara where he died in 1945.

"Long shadowed by his friend Charles Russell, Borein is finally starting to come into his own. Certainly his artistic talent and accuracy in portraying the American West deserves equal recognition."



"View of the Hudson River, Showing Croton Point and High Tar," Robert Havell, Jr., Wunderlich and Co.

ROBERT HAVELL, JR. (English, 1793-1878). Jerry Wunderlich, Wunderlich and Company, New York, N.Y.

Considered by many to be the greatest aquatint engraver that ever lived, Robert Havell, Jr. was one of Audubon's principal engravers for his prints. It was at Audubon's suggestion that Havell moved to America from England and lived in New York state. Heavily influenced by John Constable, he became a fine Hudson River painter, noted for his loose technique. One of his paintings, entitled "View From Garrison," hangs in the White House.

"Robert Havell Jr. was known primarily as an engraver and was more or less retired when he began his Hudson River paintings from 1840-1860. Consequently, he was not widely collected or regarded. Of the 25 or so of his known paintings, many were left unsigned or were signed on the back of the canvas."

European Paintings Market

(Continued from page 7)



A rich display of Russian decorative art is captured in Constantin Makowsky's "Blind Man's Bluff." The 72" x 78" oil fetched \$70,000 at Sotheby's sale of 19th Century European Paintings February 13.

ma-Tadema was listed with two lots—"Egyptian Game," a 15¼" x 22" oil that went for \$45,000, and "An Exedra," a 15¼" x 25 1/8" watercolor that brought \$19,000. Surprise results at the Christie's sale included: "Still Life With Asparagus and Cherries," Francis Bouvin, 7¾" x 9¾" oil, (est. \$3-4,000) \$11,000; a carefree scene of harem girls and children "Blowing Bubbles," Daniel Israel, 13 5/8" x 20½" oil, (est. \$4-6,000) \$15,000; an informal family scene entitled "Teasing the Cat," Giovanni Battista Torriglia, 29" x 43½" oil, (est. \$15-20,000) \$37,000; "An International Regatta," Ludovico Marchetti, in rather poor condition, 21½" x 33½" oil, (est. \$20-30,000) \$60,000; "Night Market in Antwerp," showing a masterful handling of light, 30¾" x 24 1/8" oil (est. \$15-20,000) \$36,000.

Total sales at the Christie's auction totalled \$2.3 million with 17% bought in. □

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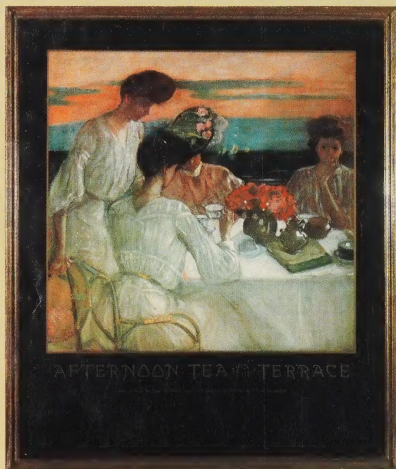
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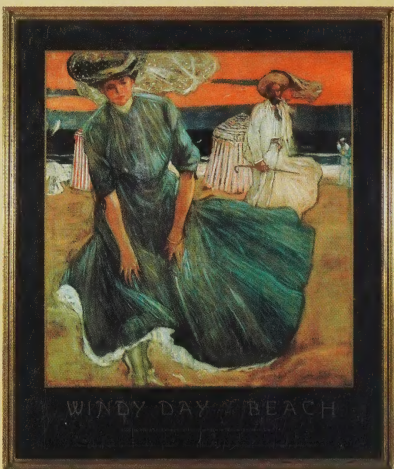
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