







HISTORY OF NOW

THE IMPORTANT AMERICAN FOLK ART COLLECTION OF DAVID TEIGER

SOLD TO BENEFIT TEIGER FOUNDATION FOR THE SUPPORT OF CONTEMPORARY ART

AUCTION IN NEW YORK 20 JANUARY 2019, 10 AM SALE N10013

ALL EXHIBITIONS FREE AND OPEN TO THE PUBLIC

Friday, 11 January 10 am-5 pm

Saturday, 12 January 10 am-5 pm

Sunday, 13 January 1 pm-5 pm

Monday, 14 January 10 am-5 pm

1334 York Avenue New York, NY 10021 +1 212 606 7000 sothebys.com FOLLOW US @SOTHEBYS #SOTHEBYSAMERICANA Tuesday, 15 January 10 am-5 pm

Wednesday, 16 January 10 am-5 pm

Thursday, 17 January 10 am-5 pm

Friday, 18 January 10 am-5 pm

IMPORTANT NOTICE TO PURCHASERS - CHANGE OF PROPERTY LOCATION POST SALE

Purchasers may pay for and pick up their purchases from any of our Americana Week sales taking place from January 17-20, 2019, at our York Avenue headquarters until the close of business on Sunday, January 20, 2019. After this time, all property (sold and unsold) will be transferred to our offsite facility, Crozier Fine Art, One Star Ledger Plaza, 69 Court Street, Newark, New Jersey 07102. Once property has been transferred from our York Avenue location, it will not be available for collection at Crozier Fine Arts until Friday, January 25, 2019. Crozier's hours of operation for collection are from 9:00 AM to 5:00 PM, Monday-Friday. Please note, certain items of property, including but not limited to jewelry, watches, silver and works on panel will remain at 1334 York Avenue. Invoices and statements will indicate your property's location. For more information regarding collection from our offsite facility, please visit sothebys.com/pickup.



Specialists and Auction Enquiries

For further information on lots in this auction please contact any of the specialists listed below.

AMERICANA



Erik Gronning
Head of Department,
Americana
+1 212 606 7130
erik.gronning@sothebys.com



Benjamin Fisher
Associate Specialist,
Americana
+1 212 606 7130
benjamin.fisher@sothebys.com



Nancy Druckman

Americana Consultant
+1 212 606 7130
americana@sothebys.com



Sarah Goslin

Administrator,

Americana & Ceramics
+1 212 606 7130

sarah.goslin@sothebys.com

October 2020.



Christina Prescott-Walker Division Director, Asian Art and Decorative Arts +1 212 606 7332 christina.prescott-walker @sothebys.com

Sotheby's gratefully acknowledges the contributions of Robert Shaw toward the preparation of this catalogue. Robert Shaw is an independent scholar and curator whose critically acclaimed books include Call to the Sky: The Decoy Collection of James M. McCleery, MD; America's Traditional Crafts; North American Decoys: Nature, History, and Art; and American Quilts: The Democratic Art. He has curated exhibitions at the National Gallery of Art, the Dallas Museum of Natural History, and many other museums; contributed essays and articles to numerous books and periodicals; and served as a consultant to museums and collectors across the country. He is currently at work on a major book and exhibition on American weathervanes that will open at the American Folk Art Museum in New York in

Sotheby's also gratefully acknowledges the contributions of Peyton Lambert toward the preparation of this catalogue.

SALE NUMBER N10013 "TEIGER"

BIDS DEPARTMENT +1 212 606 7414 FAX +1 212 606 7016 bids.newyork@sothebys.com

Telephone bid requests should be received 24 hours prior to the sale. This service is offered for lots with a low estimate of \$5,000 and above.

SALE ADMINISTRATOR

Sarah Goslin sarah.goslin@sothebys.com +1 212 606 7130 FAX +1 212 606 7018

POST SALE SERVICES

Meghan McCarthy

Post Sale Manager

meghan.mccarthy@sothebys.com

FOR PAYMENT, DELIVERY

AND COLLECTION

+1 212 606 7444

FAX +1 212 606 7043

uspostsaleservices@sothebys.com

CATALOGUE PRICE

\$45 at the gallery

FOR SUBSCRIPTIONS CALL

+1 212 606 7000 USA +44 (0)20 7293 5000 for UK & Europe



CONTENTS

3

AUCTION INFORMATION

5

SPECIALISTS AND AUCTION ENQUIRIES

9

THE HISTORY OF NOW: THE IMPORTANT AMERICAN FOLK ART COLLECTION OF DAVID TEIGER: LOTS 1201–1309

131

ABSENTEE BID FORM

133

CONDITIONS OF SALE

134

TERMS OF GUARANTEE
ADDITIONAL TERMS AND CONDITIONS
FOR LIVE ONLINE BIDDING
BUYING AT AUCTION

136

SELLING AT AUCTION
SOTHEBY'S SERVICES
INFORMATION ON SALES AND USE TAX

137

IMPORTANT NOTICES
GLOSSARY OF TERMS



HISTORY OF OOM

THE IMPORTANT AMERICAN FOLK ART COLLECTION OF DAVID TEIGER

SOLD TO BENEFIT TEIGER FOUNDATION FOR THE SUPPORT OF CONTEMPORARY ART

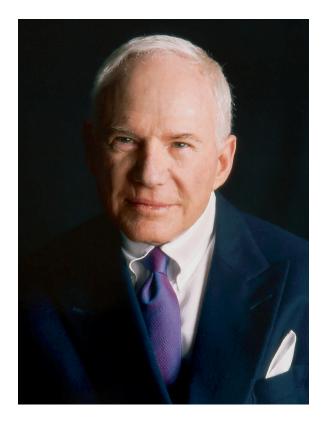
SOTHEBY'S NEW YORK 20 JANUARY 2019

LOTS 1201-1309

HISTORY OF OW

THE IMPORTANT AMERICAN FOLK ART COLLECTION OF DAVID TEIGER

SOLD TO BENEFIT TEIGER FOUNDATION FOR THE SUPPORT OF CONTEMPORARY ART



Distinguished by his remarkable generosity, unfailing politeness and meticulous eye, David Teiger was one of the twenty-first century's greatest patrons and collectors. Driven by a desire for inspiration and buttressed by meticulous research, Teiger built a collection that perfectly captures the zeitgeist of the art world from the 1990s through the 2000s. Defining excellence in a wide variety of collecting categories, Teiger insistently pursued the best of type. He surrounded himself with artists and dealers, but most importantly museum curators, and would take advice from all quarters, relentlessly searching for the best works available, but ultimately with confidence in his own judgement.

Amassed over the course of twenty years, the David Teiger Collection is wide ranging in its scope, comprising a spectacular array of Contemporary artworks, from paintings and works on paper to photographs and prints and one of the greatest collections of American Folk Art in private hands. Famously particular, each purchase would necessitate an extraordinary depth of research, often including multiple studio visits. As he remarked in an interview with his friend Alanna Heiss, the then director of MoMA PS I, in 2005, "you can never get enough information," while friends and those who worked with him spoke of his relentless pursuit of perfection.

The result of this exacting approach was that Teiger developed a remarkably discerning and prescient eye, leading him to patronize a number of hugely influential Contemporary artists at the start of their careers, including Mark Grotjahn, Kai Althoff, Chris Ofili and Glenn Brown. This patronage would have been hugely important to them, not only financially, but in terms of the confidence it would have given them to know that their work was going to a very astute collector. As Alanna Heiss put it to Teiger himself, "you are very respected and loved by artists...[they] love to know that they are in your collection."







Works were loaned whenever possible, donations were consistently made to acquisition funds and curatorial initiatives, and many works were donated to a number of museums, most notably The Museum of Modern Art in New York, but also the Solomon R. Guggenheim Museum (New York), the Hammer Museum (Los Angeles), The Museum of Contemporary Art Los Angeles, and the Whitney Museum of American Art (New York), among others.

This fascination with artistic institutions was in large part owing to the immense respect that Teiger had for curators, to whom he attributed the power to narrate and determine the story of an artist or movement. He considered the vision of curators to be of paramount importance, and saw it as his duty to ensure that they had all the tools necessary to realize their aims. For instance, he was a key supporter of MoMA's ambitious survey exhibition in 2002, *Drawing Now: Eight Propositions*, which stalled at a pivotal moment following the attacks on New York in September 2001. Funding had dried up and the exhibition was on the rocks until Teiger stepped in and provided funding not only for the exhibition but for an accompanying catalogue, which was the first drawing catalogue produced by the museum to go into multiple printings. Duly, a principle objective of the Teiger Foundation, which will be the recipient of all funds generated by the sale of the collection, is to continue Teiger's initiatives in this direction.

David Teiger's embrace and pursuit of American folk art - almost exclusively American folk sculpture - was consistent and of a piece with the pathway, methodology and passion that characterized his embrace and pursuit of Contemporary art.

His first encounter with American folk art began in the early 1990s with a visit to the home of Harvey and Isobel Kahn, long-time collectors of American folk art and friends of David's. David had an immediate and visceral reaction to the material, an uncanny understanding and appreciation of the essential aesthetic qualities which



are fundamental to the best examples of American folk art. What excited him were the proportions of form, abstraction, reduction and excellence in design, the beauty of weathered, patinated surfaces, the brilliance of paint, the expression of energy and movement, the humor and whimsy and the aura of American history echoing the time and place where these pieces were made and used.

As with David's selections in Contemporary art, there was a marked audaciousness in his attraction and passion for American folk art. Certainly that audaciousness ran contrary to the orthodoxies of what was accepted and expected as a part of a formidable collection of Contemporary art. As Elie Nadelman, Marsden Hartley, Yasuo Kuniyoshi, Charles Sheeler and Robert Laurent had in the mid-1920s, David grasped how the aesthetic qualities of American folk art — its reliance on abstraction, form, surface and energy — were compatible with, and 'conversed' with Contemporary art. The combinations and juxtapositions he made were fresh and evocative. A large Diebenkorn *Ocean*

Park, 1971 canvas, was juxtaposed with two stylized nineteenth century fish weathervanes; a tall, elegant cigar store figure of Captain Jinks was framed by a large, square living room window, a long, horizontal gallery filled with linear rows of molded copper American horse weathervanes ended with Jeff Koons's Bear and the Policeman

With David's characteristic fastidiousness and precision, his selections of American folk art and Contemporary art were perfectly calibrated in scale, proportion and color. These characteristics are evident in the exceptional oversized tome of David's collection, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, Inc., 1998). The book by Tom Geismar and Harvey Kahn, with an introduction by Don Walters, illustrates the crossover of American folk art into a Contemporary art format. With authorship of David's eye and passion, we see the categorizations and definitions of American folk art and Contemporary art blur, and we see these pieces as David did, as superb expressions of the best in art.









PROVENANCE

Ken and Ida Manko, Welles, Maine; Steve Miller, American Folk Art, New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 27, illus. in color:

Greyhounds are speedy sight hounds that were traditionally used for hunting or coursing- overtaking and turning- deer and rabbits. Greyhound racing, with which the breed is primarily associated today, did not develop until the 1920s.

Howard advertised a "swelled" (three-dimensional) "Grey Hound" in its wholesale price list and offered the vane for \$16. Although it does not carry Howard's stamp, this vane's elegant form and emblematic cast zinc and molded copper construction identify it as one of the company's products.

This is the only Howard hound known in original condition and one of the most impressive and appealing of all American dog vanes.

\$ 25,000-50,000





THE COMMODORE (OLIVER HAZARD PERRY)

AMERICAN SCHOOL, 19TH CENTURY

carved and polychromed wood figurehead probably New Bedford, Massachusetts circa I 825 Height 35 ½ in. by Width 21 in. by Depth 20 in.

PROVENANCE

Dr. William Greenspon, New York; Giampietro American Art and Antiques, New Haven, Connecticut.

LITERATURE

Robert Bishop, American Folk Sculpture, (New York: E.P. Dutton, 1974), p. 87; Marian and Charles Klamkin, Wood Carvings: North American Folk Sculptures, (New York: Hawthorn Books, 1974) p. 10;

Tom Geismar and Harvey Kahn, *Spiritually Moving: A Collection of American Folk Art Sculpture* (New York: Harry N. Abrams, 1998) cat. no. 72, illus. in color.

Perry (1785–1819) was born in South Kingston, Rhode Island; both his father and older brothers were also naval commanders. At the Battle of Lake Erie on September 10, 1813, he defeated and captured all the ships of an entire British squadron, reporting to General (and later President) William Henry Harrison: "We have met the enemy and they are ours; two ships, two brigs, one schooner and one sloop." The flag (fig.1) that Perry had made before the battle carries the famous command, "Don't Give Up the Ship" and is now in the US Naval Academy Museum in Annapolis, Maryland. Perry was awarded a Congressional Gold Medal in 1814, and many American towns and ships were named after him.

This figurehead was probably made for a large frigate. Another figurehead of Commodore Perry resides in the collection of *The Mariner's Museum*, Newport News, Virginia, and is illustrated in *American Figureheads (and their carvers)* as pl. XIII.

\$50,000-80,000



THE GREAT SEAL OF THE UNITED STATES

CHINESE SCHOOL, 19TH CENTURY

molded and sheet copper wall plaque with gilding and polychrome circa 1875 $\,$

Height 49 in. by Width 58 in. by Depth 6 in.

PROVENANCE

Collection of Allen Blagden, Salisbury, Connecticut; Giampietro American Antiques and Art, New Haven, Connecticut.

By repute, this plaques was used on the American Embassy in Canton, China.

\$ 6,000-8,000

CAPTAIN JINKS

PROBABLY THOMAS J. WHITE (1825-1905)

carved and polychromed pine with metal ornaments Brooklyn, New York circa I 880 Height 83 ½in. by Width 19 in. by Depth 20 in.

PROVENANCE

Walters-Benisek Art and Antiques, Northampton, Massachusetts

LITERATURE

Art & Auction, December 1994, p. 81;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 75, illus. in

Ralph Session, The Shipcarvers' Art, Figureheads and Cigar-Store Indians in Nineteenth-Century America, (Princeton, New Jersey: Princeton University Press, 2005), pl. 104, p. 168, illus, in color:

"Captain Jinks of the Horse Marines" was a satirical music hall song that became immensely popular after it was published in Brooklyn in 1868. Delivered by the comically pretentious and inept title character, it was a favorite of soldiers of the time, who same along with its chorus:

I'm Captain Jinks of the Horse Marines I give my horse good corn and beans, Of course 'tis quite beyond my means, Though a Captain in the army.

The highly skilled figure carver Thomas J. White worked for a time in the shop of the renowned Samuel Anderson Robb and is said to have used the master as his model for his several carvings of Captain Jinks. Other examples of White's Captain Jinks are in the collections of the Newark Museum (New Jersey), the Shelburne Museum (Vermont), and the National Museum of American History, Smithsonian (Washington, D.C.), while a fourth was depicted for the Index of American Design.

\$ 400.000-600.000









NATIVE AMERICAN MAIDEN

AMERICAN SCHOOL, 19TH CENTURY

carved and polychromed pine figurehead probably New England circa 1840 Height 25 in. by Width 11 in. by Depth 15 ½ in.

PROVENANCE

Dr. William Greenspon, New York; Giampietro American Art and Antiques, New Haven, Connecticut.

LITERATURE

Roger Ricco and Frank Maresca, *American Primitive* (New York: E.P. Dutton, 1988) p. 76, fig. 94;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 73, illus. in color.

\$ 8,000-12,000

O 1206

BUST OF A WOMAN

AMERICAN SCHOOL, CIRCA 1850

carved and polychromed wood figurehead New England Height 15 ½ in. by Depth 12 in.

PROVENANCE

Howard and Catherine Feldman, Philadelphia, Pennsylvania; Giampietro American Art and Antiques, New Haven, Connecticut.

LITERATURE

Roger Ricco and Frank Maresca, American Primitive (New York: E.P. Dutton, 1988) p. 74, fig. 92;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 74, illus. in color.

This diminutive carving, little more than a foot tall, was likely made for a coastal schooner.

\$ 40,000-60,000





O 1207

HORSE

ATTRIBUTED TO J. WHITTICKER

carved wood and iron weathervane with traces of paint Winooski, Vermont circa 1860 Height 24 $\frac{1}{2}$ in. by Length 24 $\frac{1}{2}$ in.

PROVENANCE

Patricia Guthman Collection, Westport, Connecticut; Mary Allis, Southport, Connecticut; Fred and Kathryn Giampietro, New Haven, Connecticut.

EXHIBITED

Museum of Early American Folk Arts, September 18 - December 13, 1964.

LITERATURE

Kenneth Fitzgerald, Weathervanes & Whirligigs (New York: Clarkson Potter, 1967) p. 95;

Roger Ricco and Frank Maresca, American Primitive (New York: E.P. Dutton, 1988) p. 118;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 21, illus. in color.

It has been suggested that J. Whitticker, the probable maker of this vane, operated a farm in Winooski, Vermont, a river town just north of Burlington. Both of the horses attributed to Whitticker in the Teiger Collection are similarly constructed, carved of several pieces of wood, but they differ in size and the amount of detail provided by the carver. This example, which is the smaller of the two, has a delicately carved mane and tail with iron shoes and is mounted on an iron scroll bannerette perfectly proportioned to its small size.

\$ 2,500-3,500

O 1208

PRANCING HORSE

ATTRIBUTED TO J. WHITTICKER

carved wood weathervane with traces of paint Winooski, Vermont circa 1860 Height 29 in. by Length 33 in.

PROVENANCE

by repute Paquette Family, Winooski, Vermont; Ken Arthur, Vermont; Gaglio and Molnar, Wurtsboro, New York.

LITERATURE

Kenneth Fitzgerald, Weathervanes and Whirligigs (New York: Clarkson N. Potter, 1967) p. 95;

Art & Antiques, January 1985, pp. 44-45;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 20, illus. in color:

This is the larger of the two similar horse vanes attributed to Whittaker in the Teiger Collection. Because it is about five inches longer and nine inches taller than the other vane, the carver had to add a piece of wood to either side to make its width proportional.

\$ 2,500-3,500

INDEX HORSE

J. HOWARD & CO.

molded and sheet copper with molded zinc weathervane with traces of polychrome $% \left\{ 1,2,\ldots ,n\right\}$

West Bridgewater, Massachusetts circa 1860 Height 14 ¼ in. by Length 18 ¼ in.

PROVENANCE

Frank Gaglio, Wurtsboro, New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 18, illus, in color:

Howard & Co. horses of this form were dubbed "Index" horses because an example was recorded in a watercolor rendered for the Index of American Design long before the company was identified as its maker.

\$ 8,000-12,000

0 1210

HORSE

J. HOWARD & CO.

molded copper and cast zinc weathervane with gold leaf and paint West Bridgewater, Massachusetts circa | 1860 Height 20 in. by Length 24 in.

PROVENANCE

Nathan S. Kline, New York; Marna Anderson, New Paltz, New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 19.

J. Howard & Co. was first listed as a weathervane manufacturer in 1856 and last appeared in the 1865 New England Business Directory, listed beneath A.L. Jewell, who, unlike Howard, paid for an ad in the book. The only record of the company's products is an unillustrated wholesale price list. While this list gives us no clear idea what these vanes looked like, some of the firm's vanes are stamped, "Made by J. Howard & Co. W. Bridgewater, Mass," offering a basis of comparison with examples, like this one, that are not stamped. All of the stamped vanes have Howard's distinctive combination of cast zinc forebodies and molded copper rears. The legs, ears, and tails of their horses were also copper.

\$6,000-8,000









SMALL BOX WITH GEOMETRIC DESIGN

polychromed pine circa 1870 Height 3 1/8 in. by Width 5 1/8 in. by Depth 3 1/2 in. lacking keyhole escutcheon.

PROVENANCE

Walters-Benisek Art and Antiques, Northampton, Massachusetts.

\$ 2,000-3,000

0 1212

RARE OVAL WOVEN SPLINT NANTUCKET BASKET

AMERICAN SCHOOL, 19TH CENTURY

with a pine base and ash swing-handle Nantucket, Massachusetts mid-19th century Height 6 3⁄4 in. by Width 13 in.

the underside inscribed F.M. Bruce Pomfret Conn. 8.2053.

\$ 400-600

0 1213

SET OF FIVE NANTUCKET LIGHTSHIP NESTING BASKETS

DAVIS HALL (1828-1906)

split wood, reed and hickory rib with maple bases Nantucket, Massachusetts circa 1860 Diameter of largest 10 in.

the handles stamped with initials F.W.L., two baskets bearing paper labels to the underside for Davis Hall / Nantucket, Mass.

PROVENANCE

Ronald Bourgeault, Hampton, New Hampshire; Northeast Auctions, Portsmouth, New Hampshire, *Auction at the Historic Treadwell-Jenness House*, August 18, 1996, lot 796.

LITERATURE

Antiques and The Arts Weekly, September 13, 1996, p. 93, illus.; Katherine and Edgar Seeler, *Nantucket Lightship Baskets* (Deermouse Press, January 1972) p. 77;

Martha B. Lawrence, *Lighthouse Baskets of Nantucket*, second edition, (Exton, Pennsylvania: Schiffer Publishing, 2000), p. 53, illus..

Davis Hall (1828, Nantucket, Massachusetts - 1905, New Bedford, Massachusetts) was a carpenter-craftsman who served on the South Shoal Lightship and is credited with originating the oval basket form in Nantucket.

WRITING ARM WINDSOR

painted wood Connecticut circa | 770-90 Height 41 1/4 in.

appears to retain its original green paint.

PROVENANCE

The House with that Brick Wall, Freehold, New Jersey; Mr. and Mrs. Clifford Carlysle Kaufmann, Pennsylvania; Mrs. John Law Robertson, Scranton, Pennsylvania; Charles Santore, Philadelphia.



STAR, SCROLL AND ORB BANNERETTE

POSSIBLY J.W. FISKE & CO. 1875-1900

sheet copper and zinc weathervane with gilding and polychrome New York, New York circa I 880 Height 55 in. by Length 73 in.

PROVENANCE

 ${\it Giampietro\ American\ Antiques\ and\ Art,\ New\ Haven,\ Connecticut.}$

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 59, illus. in color:

This large and complex bannerette retains the original star and spire that top its vertical pole, which echo and balance the similar but larger forms that make up its front end. J.W. Fiske, which was one of New York's most prominent weathervane manufacturers, included an illustration of a closely related "New Design Church Vane" in its 1893 catalog that differs only in small ways from this example. The catalog lists the vane in six, seven, and eight-foot lengths, ranging in price from \$100 to \$140.

\$ 8,000-12,000



LYRE SCROLL WITH STAR BANNERETTE

PROVENANCE

\$ 5,000-7,000



STAR AND HEART BANNERETTE

ATTRIBUTED TO J. HOWARD & CO.

sheet copper and molded zinc West Bridgewater, Massachusetts circa | 1860 Height 7 1/4 in. by Length 23 1/2 in.

PROVENANCE

Kate and Joel Kopp, America Hurrah, New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 60, illus. in color.

In addition to swelled, three-dimensional representations of animals, birds, and fish, the Howard company also made what they called "plate" or flat vanes of locomotives, plows, and a variety of church and fancy silhouette forms. Although it is half the length of any of the "Church Vanes" on Howard's wholesale price list, this piece's unusual combination of copper and zinc suggests it may be a Howard product.

\$ 5,000-7,000



LYRE AND SCROLL BANNERETTE

AMERICAN SCHOOL, 19TH CENTURY

sheet copper and zinc weather vane with paint and traces of gold leaf Northeastern United States

Height 26 $\frac{1}{4}$ in. by Length 44 $\frac{1}{4}$ in.

PROVENANCE

Sotheby's, New York, American Folk Art from the Collection of Mr. and Mrs. G. William Holland of Pennsylvania, January 28, 1995, sale 6659, lot 686

EXHIBITED

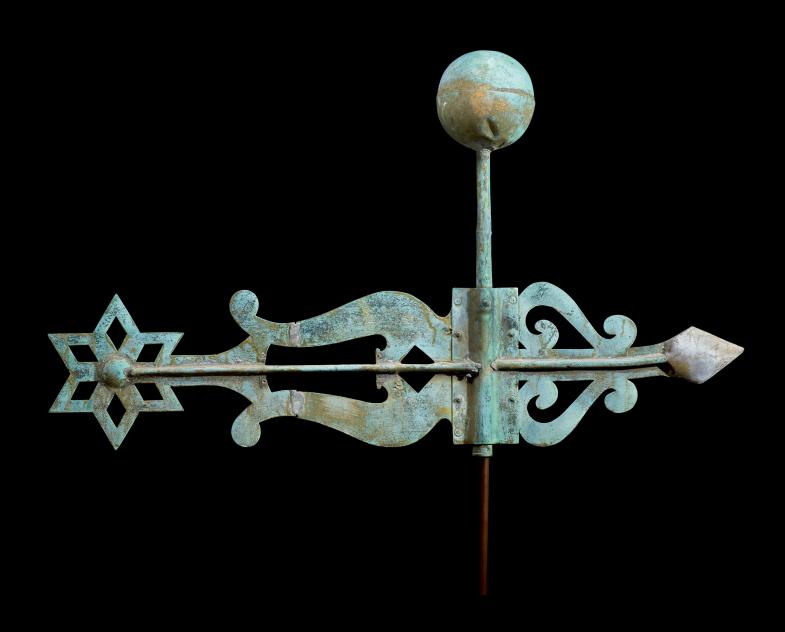
Philadelphia, Pennsylvania, The Hospital of the University of Pennsylvania, *Courting the Winds*, April 9-13, 1988 (illus. in cat., p. 5).

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 56, illus. in color.

Flat sheet metal bannerettes were common church vanes throughout the eighteenth and nineteenth centuries. Many included openwork in their symmetrical classically themed designs, which visually lightened and added formal interest to their sometimes substantial lengths. The lyre is an ancient Greek string instrument that according to one mythological account was invented and strummed by the god Hermes and has long been associated with poetry and religion. Lyre shapes were common elements of the classical revival design style that became popular in the early years of the American republic.

\$ 5,000-7,000





LYRE AND STAR BANNERETTE

AMERICAN SCHOOL, 19TH CENTURY

sheet copper and molded zinc weathervane with gilding and paint Northeastern United States second-half 19th century Height 31 $\frac{1}{2}$ in. by Length 39 in.

PROVENANCE

Van Anda's Antiques, Lititz, Pennsylvania.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 57. illus. in color.

Not only does the back of this bannerette end in a star, but pairs of stars and crescent moons are cut from the metal form on the other side of the pole it is mounted on.

\$ 5,000-8,000

0 1220

ARROW BANNERETTE

AMERICAN SCHOOL, 19TH CENTURY

sheet iron weathervane Probably Cape Cod, Massachusetts circa 1825 Height 6 3/4 in. by Length 20 1/2 in.

PROVENANCE

Kinnaman Ramaekers, Inc., Wainscott, New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 58, illus. in color.

This early and deceptively simple bannerette compresses and squeezes its form to just over twenty inches and reduces the elements of its design to their essences. The negative spaces defined by the little vane's broad swallow tail, the holes in the triangular saw teeth of its chunky shaft, and the two-quarter circles that precede the arrow's front spear add interest to the work's otherwise severe, minimalist form.

\$ 4,000-6,000

SHOWY OWL

AMERICAN SCHOOL, CIRCA 1920S

polychromed cedar figure New Hampshire circa 1920 Height 21 ½ in. by Width 7 ½ in.

PROVENANCE

Frank Maresca, New York; Steve Miller, American Folk Art, New York.

EXHIBITED

Museum of American Folk Art, New York, Discoveries in American Folk Art, 1988.

LITERATURE

Roger Ricco and Frank Maresca, American Primitive (New York: E.P. Dutton, 1988) p. 220, fig. 314;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 40, illus. in color.

Snowy Owls (Bubo scandiacus) are Arctic birds that breed in Alaskan and Canadian tundra regions but occasionally visit northern New England in winter, sometimes in great numbers. Unlike other owls, Snowy Owls hunt during the day, and their plumage is designed to provide camouflage in the snow-covered terrain they favor.

According to the Cornell Lab of Omithology, Snowy Owls are, "Historically, one of the most persecuted owls in North America," and thousands were shot during their sporadic winter migratory intrusions into New England in the late nineteenth and early twentieth centuries. However, decoys would not have been necessary to such pursuits, and this highly detailed carving was most likely made to honor the birds, not to lure them. It depicts a male Snowy Owl, which is almost completely white whereas females are flecked with black. Its deeply carved wings, tail, eyes, and beak; incised feathers; and turned head contribute to a remarkable portrait of this uncommon and eye-catching species.

\$ 8,000-12,000





SPANIEL HEAD HITCHING POST

AMERICAN SCHOOL, 19TH CENTURY

cast iron mounted on a black painted wood base late 19th century $\label{eq:black} \mbox{Height of post 13 in.}$

PROVENANCE

Joel and Kate Kopp, America Hurrah, New York.

\$1,200-1,800



1223PAIR OF HORSEHEADHITCHING POSTS

AMERICAN SCHOOL, 19TH CENTURY

cast-iron circa 1880 Height of tallest 14 ¾ in.

PROVENANCE

Walters-Benisek Art and Antiques, Northampton, Massachusetts.

\$ 400-800

FORMAL HORSE

AMERICAN SCHOOL, 19TH CENTURY

cast and sheet iron weathervane with traces of polychrome probably New Hampshire circa 1870

Height 19 in. by Length 28 ½ in.

LITERATURE

Myrna Kaye, *Yankee Weathervanes*, (New York: E.P. Dutton, 1975) p. 97;

Robert Bishop and Patricia Coblenz, A *Gallery of American*Weathervanes and Whirligigs (New York: E.P. Dutton, 1981) p. 72;
Steve Miller, *The Art of the Weathervane*, (Exton, Pennsylvania: Schiffer Publishing, 1984) p. 141;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) pl. 24, illus. in color.

Cast iron horses of this elegant stylized form have been attributed to the Rochester Iron Works in Rochester, New Hampshire for many years, but diligent research has turned up no record of a firm of that name nor of any iron works in Rochester or any other New Hampshire community known to have made weathervanes. While its name and location remain a mystery, the company that created this vane offered identically shaped horses and roosters in two sizes; all of the vanes have molded, two-part cast iron bodies and sheet iron tails. The example is the smaller of the two sizes.



\$ 6,000-8,000

O 1225

HORSE TRADE SIGN

AMERICAN SCHOOL, 19TH CENTURY

cast-iron New England circa 1890 Height 23 in. by Length 35 in.

PROVENANCE

Kennedy Galleries, New York; Judith and James Milne, New York.

LITERATURE

Kennedy Quarterly, vol. XVI, no. I, January 1978, p. 30; Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 7, illus. in color:

\$ 6,000-8,000



LEAPING STAG

AMERICAN SCHOOL, 19TH CENTURY

molded copper and zinc weathervane with traces of gold leaf Probably Massachusetts Height 27 in. by Length 29 in.

PROVENANCE

Private Collection, East Granby, Connecticut; Collection of Maurice Cohen, Bloomfield Hills, Michigan; Hill Gallery, Birmingham, Michigan.

LITERATURE

Kenneth Fitzgerald, Weathervanes and Whirligigs (New York: Clarkston N. Potter, 1967);

Charles Klamkin, Weathervanes (New York: Hawthorne Press, 1973) p. 152; Steve Miller, *The Art of the Weathervane* (Easton, Pennsylvania: Schiffer and Co., 1984) p. 128 and 143;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 26, illus. in color

Several other examples of this charming early vane form are known. This stag's drilled eye and large, bent over rack of antlers set it apart from deer designs offered by other, later vane manufacturers as Jewell, Cushing, Harris, and Fiske.

\$ 60,000-120,000





STANDING TIGER

AUGUSTUS "GUS" WILSON (1864-1950)

carved and polychromed pine with horsehair whiskers
South Portland, Maine
circa 1931
Height 35 in. by Length 82 in.

PROVENANCE

Gus (Augustus Aaron) Wilson; Robert Laurent, Maine; John Laurent, Maine; Nancy Laurent, Maine;

Walters-Benisek Art and Antiques, Northampton, Massachusetts.

EXHIBITED

Monmouth County Historical Association and the Monmouth Museum, Masterpieces of American Folk Art, September 30 - November 29, 1975.

LITERATURE

Masterpieces of American Folk Art, Monmouth County Historical Association and Monmouth Museum, 1975, illus.;

"A Gus Wilson Tiger," Maine Antique Digest, December 1981, p. 6A, illus.; Maine Sunday Telegram, April 25, 1976, pp. 1D-3D, illus.;

Rubin, Ida Ely (et al.), *Guennol Collection*, (New York: Metropolitan Museum of Art, 1982) p. 286-288.;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 78, illus. in color and on back cover and jacket back.

\$ 250,000-500,000

Augustus Wilson, known as Gus to his friends and neighbors, was an eccentric Maine boat builder, fisherman, and woodcarver, who also worked as a lighthouse keeper at Spring Point Light in South Portland, Maine from 1917 to 1934. This occupation left him with many free hours in which to whittle. He is best known for his imaginative decoys of mergansers, scoters, elders, and other sea ducks, many with turned or otherwise animated head positions. Besides carving the aquatic birds that lived near his home, which he sold to hunters throughout his adult life, he also carved life-sized standing songbirds, seagulls, and flying ducks with outspread wings, all of which were intended as household decorations. He roughed out the blocks of wood he carved with a hatchet, chisel, and hand plane, then whittled them into forms he invented as he went along with his Boy Scout pocket knife (once sculpting a large rattlesnake, which he subsequently nailed to his garage roof), and finishing them off with a coat of ready-at-hand automotive or boat paint.

This is the largest of three big standing tigers that Wilson was inspired to create after seeing newspaper photos of Emyr, a massive tiger brought to Portland, Maine by the Ringling Brothers Circus in 1931. The noted sculptor and folk art collector Robert Laurent originally acquired all three tigers from Wilson.

This commanding beast, which is arguably Wilson's masterpiece, carved from salvaged railroad ties and telephone poles kept in the artist's barn, is the last of the three to remain in private hands. The other two (fig. 1) were exhibited at the American Folk Art Museum, the Brooklyn Museum, and the Metropolitan Museum of Art in the 1980s and are now in the permanent collection of the Brooklyn Museum (acc. nos. 1999.26.1 and 1999.26.2).



Figure 1. Courtesy of the Brooklyn Museum, gift of the Guennol Collection accession no. 1999.26.1 and 1999.26.2









O 1228

INDEX-STYLE HORSE

ATTRIBUTED TO J. & C. HOWARD

copper and zinc weathervane with gold leaf and paint West Bridgewater, Massachusetts circa 1860
Height 14 in. by Length 19 ¾ in.

PROVENANCE

Allan Daniel, New York;
Tim Hill, Birmingham, Michigan;
Harris Diamant and Sam Goldwitz, New York;
Steve Miller, American Folk Art, New York;
Marna Anderson, New Paltz, New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) pl. 16; David Schorch, Expressions of Innocence and Eloquence: Selections from the Jane Katcher Collection of Americana, vol. II, (New Haven, Connecticut: Yale University Press, 2011), illus. in color.

The construction of the Howard company's animals differed from all other makers in combining front body sections of cast zinc with molded three-dimensional copper rear bodies. This rare and unusual horse's flat rear body is instead made of sheet copper, which independent researcher Richard Miller has suggested may have been an early experiment by the firm, which was originally known as J. & C. Howard. A handful of oxen of this same construction are also known. The cast zinc fore body of this horse is the same as that of the so-called "Index Horse," a then-unidentified Howard vane illustrated for The Index of American Design in 1940.

\$ 3,000-5,000

0 1229

PRANCING HORSE

AMERICAN SCHOOL, 19TH CENTURY

sheet copper and cast zinc weathervane with gilding and paint New England circa 1860 20 % by 22 $^{3}\!\!/_{4}$ in.

PROVENANCE

Frank Gaglio, Wurtsboro, New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 23, illus. in color.

\$ 2.000-3.000



1230HORSE AND RIDER

J. HOWARD & CO.

molded copper and cast zinc weathervane with gilding and paint West Bridgewater, Massachusetts circa 1860 Height 18 in. by Length 18 in.

PROVENANCE

Private Collection, Albany, New York; Steve Miller, American Folk Art, New York; Hill Gallery, Birmingham, Michigan; Maurice Cohen, Bloomfield Hills, Michigan; Hill Gallery, Birmingham, Michigan.

LITERATURE

Robert Bishop, American Folk Sculpture (New York: E.P. Dutton, 1974) p. 6; Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 22, illus. in color:

Howard made this rare form, which does not appear on its wholesale price list, in different sizes; the largest known example sold *in these rooms*, January 27, 1990 from the Bernard M. Barenholtz Collection (lot 1515), and measures 42 in. by 41 1/4 in. The vane was intended to depict a formally attired dressage rider and his mount; this intent is made clear in a few examples, with and without the rider, that present the horse rearing back on its hind legs in a classical dressage position known as levade. In this small example, the horse's repousse mane matches the dressy elegance of its rider's top hat and suit.

\$ 20,000-30,000

COTSWOLD EWE

PROBABLY BY L.W. CUSHING & SONS 1865-1933

molded and repousse copper weathervane Waltham, Massachusetts circa 1880 Height 18 in. by Length 24 ¾ in.

PROVENANCE

Giampietro American Art and Antiques, New Haven, Connecticut.

LITERATURE

Myrna Kaye, *Yankee Weathervanes*, (New York: E.P. Dutton, 1975) p. 114; Steve Miller, *The Art of the Weathervane* (Atglen, Pennsylvania: Schiffer Publishing, 1984) p. 113;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 29, illus. in color

Soon after Stillman White, Leonard Cushing's original business partner, sold his share of the company to him in 1873, Cushing brought his two sons into the firm and gave it the name it would operate under until it closed its doors in 1933. The company, which had begun in 1867 when Cushing and White purchased the recently deceased A.L. Jewell's inventory and molds, became one of the most successful and long-lived of all weathervane-manufacturing enterprises.

Cotswold sheep, named after the Cotswold hills of southwestern England where they had become established by the 1500s, are "gentle giants" believed to have descended from long-wool sheep brought to Britain by the Romans. The breed was introduced in the United States in 1831 and had become the country's most popular domestic sheep by the time Cushing & White began making vanes.

\$ 20,000-30,000



NORWALK MILLS RAM

ATTRIBUTED TO F.H. NASH & BROTHER

molded and repousse copper weathervane with traces of paint South Norwalk, Connecticut circa I 880

Height 20 $\frac{7}{8}$ in. by Length 32 in.

PROVENANCE

Norwalk Mills Co., Norwalk, Connecticut;
Florene Maine Antiques, Ridgefield, Connecticut;
David Procter, Connecticut;
Giampietro American Art and Antiques, New Haven, Connecticut.

EXHIBITED

Wilton, Connecticut, Wilton Historical Society, Weathervanes & Whirligigs, 1978.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 28, illus. in color.

Norwalk is a southwestern Connecticut city on the shore of Long Island Sound. While the city's primary product since Colonial days has been oysters, local farmers also grew flax and wool, which were processed in the many mills built along the Norwalk River, which flows into the Sound in South Norwalk, about forty miles northeast of Manhattan.

This unique vane, which depicts a Merino ram, once topped the Norwalk Mills Co. and is thought to have been made by F.H. Nash & Brother, a local metalworking firm founded by Francis Nash (1825-1887).

The Norwalk Mills Co. was founded in 1863 and situated on the line of the N.H. & H. railroad. According to a 1901 history of Norwalk published to mark the city's 250th anniversary, "The company manufactures Overcoatings [wool suiting fabrics] exclusively. The quality of the goods is of such a high order that the product of the extensive plant is favorably known throughout the country. The area of the plant is 480×200 feet. Two hundred employees are given steady employment. As a result of their labor the annual out-put of the factory is 300,000 yards."

\$ 6,000-12,000





PLOW

CUSHING & WHITE

sheet copper and molded zinc weathervane Waltham, Massachusetts circa 1875

Height 15 in. by Length 25 3/8 in. by Depth 6 1/8 in.

bearing a makers label to the proper right side on the shaft of the plow Cushing & White Waltham, Mass.

PROVENANCE

Richard and Betty Ann Rasso Antiques, East Chatham, New York.

Perhaps not surprisingly, plow weathervanes were made by such early New England manufacturers as L. Howard, A.L. Jewell and Cushing & White, many of whose customers were farmers.

\$ 6,000-8,000

o **1234**

BLACK HAWK AND SULKY

POSSIBLY CUSHING & WHITE

molded copper and zinc weathervane with paint Waltham, Massachusetts circa 1870
Height 19 ½ in. by Length 31 ¼ in.

replaced driver.

PROVENANCE

Steve Miller, American Folk Art, New York.

LITERATURE

Robert Bishop and Patricia Coblenz, A *Gallery of American*Weathervanes and Whirligigs, (New York: E.P. Dutton, 1981), p. 74;
Tom Geismar and Harvey Kahn, *Spiritually Moving: A Collection of American Folk Art Sculpture*, (New York: Harry N. Abrams, 1998), pl. 15, illus. in color.

\$ 1,000-1,500



HOLSTEIN COW

AMERICAN SCHOOL, 19TH CENTURY

carved and polychromed wood and pewter Eastern United States second half-19th century Height 22 ½ in. by Length 34 ½ in.

PROVENANCE

Private Collection, New York; Kennedy Galleries, New York; Edmund Fuller, Woodstock, New York; James Kronen Gallery, New York; Steve Miller, American Folk Art, New York.

LITERATURE

Kennedy Quarterly, vol. 16, no. 1, pp. 44 and 62-63, illus.; Lipman, *Provocative Parallels*, (New York: E.P. Dutton, 1975) no. 61, p. 55, illus.;

Steve Miller, *The Art of the Weathervane*, (Exton, Pennsylvania: Schiffer Publishing, 1984), p. 138;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) pl. 30, illus. in color:

This unique carved wooden vane depicts a Holstein dairy cow, the world's most productive milk producer and a favorite of farmers in the northeastem U.S. to this day. The maker was probably a dairy farmer who owned a herd of Holsteins, and the completely different black and white patterns he painted on either side of the vane suggest he may have been creating a portrait of a specific animal. The cow's thin tail is pewter, a malleable alloy of tin that was widely used to make tableware from the Bronze Age into the late nineteenth century. One wonders if the maker of this vane melted down a couple of the family's spoons to shape into his cow's tail.

\$10,000-15,000



ROOSTER

AMERICAN SCHOOL, 19TH CENTURY

cast iron windmill weight circa 1905 Height 20 3/8 in.

PROVENANCE

Elgin Windmill Power and Pump Co., Illinois; Giampietro American Antiques and Art, New Haven, Connecticut.

LITERATURE

Milt Simpson, Windmill Weights, (New York: Johnson & Simpson Graphic Designers for the American Folk Art Museum, 1985), p. 54.

\$ 400-600



o **1237**

CARVED STONE HEAD OF "GODDESS OF LIBERTY" MOLD

AMERICAN SCHOOL, 19TH CENTURY

Height 7 $\frac{1}{2}$ in. by Width 6 $\frac{3}{4}$ in. by Depth 2 $\frac{1}{2}$ in.

\$ 800-1,200

GODDESS OF LIBERTY

ATTRIBUTED TO J.L. MOTT IRON WORKS Fl. ca. 1828-1897

molded copper weathervane with traces of polychrome circa 1890

Height 38 ½ in, by Width 43 ¾ in

PROVENANCE

Private Collection, Wolf Lake, Indiana;

Private Collection, Chicago, Illinois;

Private Collection, Eaton, Ohio;

Valters-Benisek Art and Antiques, Northampton, Massachusetts.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 68, illus. in color:

At least two other examples of this weathervane are known to exist One is illustrated in Robert Bishop and Patricia Coblenz A Gallery of American Weathervanes and Whirligigs, fig. 73.

\$ 30,000-50,000





CENTAUR

AMERICAN SCHOOL, 19TH CENTURY

molded copper weathervane with gold leaf Probably Massachusetts Height 19 in. by Length 39 in.

PROVENANCE

Maurice Cohen, Bloomfield Hills, Michigan; Hill Gallery, Birmingham, Michigan; Edmund Fuller, Woodstock, New York; James Kronen, New York; Hill Gallery, Birmingham, Michigan.

LITERATURE

Kenneth Fitzgerald, Weathervanes and Whirligigs (New York: Clarkson N. Potter, 1967) p. 102;

Steve Miller, *The Art of the Weathervane* (Exton, Pennsylvania: Schiffer Publishing, 1984) p. 65;

Robert Bishop and Patricia Coblenz, A Gallery of American Weathervanes and Whirligigs (New York: E.P. Dutton, 1981) p. 84;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 69, illus. in color.

While this powerful form has often been attributed to A.L. Jewell of Waltham, Massachusetts, the centaur form he made and illustrated in a broadside is quite different and far less refined and muscular than this example. One of Jewell's centaurs, which he called an Archer, is in the collection of the Heritage Museums & Gardens in Sandwich, Massachusetts, along with a receipt for its sale signed by Jewell. The Heritage Museums also own an example of this vane form, as do the Shelburne Museum and American Folk Art Museum. The form was also recorded in a watercolor for the Index of American Design.

Centaurs were a race of Greek mythological creatures that combined the torso, head, and arms of a human with the lower body, legs, and tail of a horse. Most Greek images of centaurs do not include a bow and arrow, but Sagittarius, the centaur who represents the ninth sign of the astrological Zodiac, has always been depicted as an archer drawing an arrow in his bow.

\$ 30,000-50,000





ATLANTIC SALMON

AMERICAN SCHOOL, 19TH CENTURY

sheet iron weathervane Toms River, New Jersey circa 1890 Height 11 in. by Length 32 in.

PROVENANCE

Barry Wolf, Long Island, New York; Charles Putnam, Ballston Spa, New York; Steve Miller, American Folk Art, New York.

LITERATURE

Roger Ricco and Frank Maresca, *American Primitive* (New York: E.P. Dutton) p. 120, fig. 160;

Steve Miller, *The Art of the Weathervane* (Exton, Pennsylvania: Schiffer Publishing, 1984), p. 131;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 54, illus. in color:

Starting with a flat silhouette form, the unknown maker of this vane created dimension by attaching a long rounded lozenge-shaped piece of metal onto its body and crescent-shaped gills to its head.

\$5,000-7,000

0 1241

FISH

AMERICAN SCHOOL, 19TH CENTURY

wrought iron and sheet copper weathervane circa 1850 Height 7 $\frac{1}{4}$ in. by Length 35 $\frac{1}{2}$ in.

PROVENANCE

Charles Santore, Philadelphia, Pennsylvania; Giampietro American Antiques and Art, New Haven, Connecticut.

LITERATURE

Wendy Lavitt, Animals in American Folk Art, (New York: Alfred A. Knopf, 1990);

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 55, illus. in color.

This simple abstracted image of a fish was probably intended as a symbol of Christianity and used on a church.

\$ 5,000-7,000



SALMON

AMERICAN SCHOOL, LATE 19TH/EARLY 20TH CENTURY

carved wood, sheet copper and molded zinc weathervane with gilding and polychrome circa 1900

Height 7 in. by Length 31 in.

PROVENANCE

David Pottinger, Goshen, Indiana; Marna Anderson, New Paltz, New York.

LITERATURE

Steve Miller, *The Art of the Weathervane* (Exton, Pennsylvania: Schiffer Publishing, 1984) p. 128, illus. in color;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 53, illus. in color.

The maker of this unique vane added gilded sheet metal scales to a carved wooden body to make his fish more realistic. It must have been dazzling when it was made, and its heavily weathered surface remains fascinating and beautiful today.

\$ 2,500-3,500

FLYING HORSE

ATTRIBUTED TO WILLIAM F. TUCKERMAN 1816-1871

molded and sheet copper weathervane Boston, Massachusetts circa 1860 Height 35 ½ in. by Length 60 in.

PROVENANCE

David L. Davies, San Francisco, California

LITERATURE

Architectural Digest, March 1997, cover illustration.; Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) pl. 4, illus. in color.

Vanes of this form have long been attributed to A.L. Jewell of Waltham, but Jewell's illustrated broadsides and trade cards do not show this form or any vane with a drilled eye, while both of Tuckerman's known stamped vanes have drilled eyes. As noted in the catalog accompanying Spiritually Moving: A Collection of American Folk Art Sculpture, this vane's form is remarkably close to that of the sheet copper steeplechase jumper in the Teiger collection that is stamped by Tuckerman. Given those observations, it seems likely that Tuckerman was the maker of this vane.

\$ 40,000-60,000







FLYING HORSE

AMERICAN SCHOOL, 19TH CENTURY

molded and sheet copper weathervane with traces of paint Boston, Massachusetts circa I 860 Height 18 1/4 in. by Length 37 1/2 in.

PROVENANCE

Allan Daniel, New York; Sotheby's New York, The American Folk Art Collection of Howard and Catherine Feldman, June 23, 1988, sale 5744, lot 57; Allan Katz, Americana, Woodbridge, Connecticut.

LITERATURE

Treasures of American Folk Art (New York: Harry N. Abrams, 1979) p. 42; Robert Bishop and Patricia Coblenz, A Gallery of American Weathervanes and Whirligigs, (New York: E.P. Dutton, 1981);

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) pl. 3, illus. in color.

As is the case with many early swell-bodied copper weathervanes manufactured in Massachusetts, examples of this rare and dramatic form have often been attributed to A.L. Jewell of Waltham. However, the eyes of Jewell's vane are concave, not convex like those on this piece, and the many broadsides and trade cards he published to advertise his products do not illustrate this form.

This powerfully stylized horse's wind-blown repoussé mane and tail add to the wild careening forward motion of the vane's lean and flowing form.

\$40,000-60,000



GALLOPING HORSE

ATTRIBUTED TO J. HOWARD & CO.

molded and sheet copper weather vane with zinc and traces of gold leaf and paint $\ensuremath{\,}^{\circ}$

West Bridgewater, Massachusetts circa 1860

Height 11 in. by Length 40 in.

PROVENANCE

Bernard M. Barenholtz, New Hampshire; Maurice Cohen, Bloomfield Hills, Michigan; Hill Gallery, Birmingham, Michigan.

LITERATURE

 $Tom\ Geismar\ and\ Harvey\ Kahn,\ Spiritually\ Moving:\ A\ Collection\ of\ American$ $Folk\ Art\ Sculpture\ (New\ York:\ Harry\ N.\ Abrams,\ 1998)\ cat.\ no.\ 11,\ illus.\ in\ color.$

Only a handful of other examples of this rare and graceful form are known. It is readily attributable to J. Howard & Co. by both its cast zinc and copper construction elements and its understated classical form, which captures the speeding horse in mid-air.

\$ 30,000-50,000

HORSE AND SULKY WITH RIDER

AMERICAN SCHOOL, 19TH CENTURY

molded copper and zinc weathervane with traces of gold leaf and paint New England

circa 1880

Height 19 in. by Length 44 1/4 in.

PROVENANCE

Private Collection, New York; Peter H. Tillou, Litchfield, Connecticut.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) pl. 13, illus. in color.

This fine horse and sulky with rider vane was undoubtedly intended to represent a champion trotter who would have been a household name in his own time, but the horse's identity and the vane's manufacturer can only be guessed at today's distance. Because harness racing was such a rage in the second half of the nineteenth century, every weathervane manufacturer offered several horse and sulky vane models, and they also freely borrowed designs from one another, making firm identification even more problematic.

\$ 12,000-18,000









BALD-HEAD EAGLE

AMERICAN SCHOOL, 20TH CENTURY

carved and painted pine probably Pennsylvania early 20th century Height 25 1/4 in. by Width 13 in.

the figure with compressed and pear-shaped wings, perched on a shaved log, the whole on a turned pine base

PROVENANCE

Giampietro American Antiques and Art, New Haven, Connecticut.

LITERATURE

 $Wendy\ Lavitt,\ \textit{Animals in American Folk Art, (New York: Alfred A. Knopf, 1990) p. 31;}$

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 39, illus. in color:

\$12.000-18.000

o **1248**

SPOTTED HEN

AMERICAN SCHOOL, LATE 19TH CENTURY

polychromed pine, sheet copper tail and metal eyes Pompton Plains, New Jersey circa 1890 Height 12 ¾ in. by Width 15 in.

PROVENANCE

Diamant Gallery, New York; Private Collection, New York; Steve Miller, American Folk Art, New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 37, illus. in color:

\$ 3,000-5,000

MISS LIBERTY

AMERICAN SCHOOL, 19TH CENTURY

polychromed wood Tuftonboro, New Hampshire circa 1875 Height 33 ¼ in. by Width 14 ¾ in.

with incised diapered decoration to the dress

PROVENANCE

Brent House, Peterborough, New Hampshire; Sotheby's, New York, Important American Folk Art from the Collection of Bernard M. Barenholtz, January 27, 1990, sale 5969, lot 1728;

Fred Giampietro Antiques and Art, New Haven, Connecticut.

EXHIBITED

The Museum of American Folk Art, New York, Liberties with Liberty.

LITERATURE

Robert Bishop, American Folk Sculpture (New York: E.P. Dutton, 1974) p. 127, fig. 215;

Robert Bishop and Patricia Coblenz, *American Decorative Arts:* 360 Years of Creative Design (New York: Harry N Abrams Inc., 1982) p. 231;

Nancy Jo Fox, Liberties with Liberty: The Fascinating History Of America's Proudest Symbol (New York: E.P. Dutton, 1986) p. 45; William C. Ketchum, All-American Folk Arts & Crafts (New York: Rizzoli, 1986) p. 132 and back cover illustration;

Jean Lipman, Robert Bishop, Elizabeth Warren and Sharon Eisentat, *Five Star Folk Art* (New York: Harry N Abrams Inc., 1990) fig. 69, p. 119;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture, Harry N. Abrams, New York, 1998, cat. no. 67, illus. in color;

"I Dwell in Possibility: Women Build a Nation (1600-1920)," *National Geographic*, March 2005, illus. on the cover.

This uniquely fierce and warlike conception of Miss Liberty, who has almost always been portrayed as a benign and dignified figure, originally came from a boathouse in Tuftonboro, New Hampshire, which borders Lake Winnipesaukee, New Hampshire's largest lake.

\$ 25,000-50,000



HESSIAN SOLDIER

AMERICAN SCHOOL, 19TH CENTURY

carved and polychromed wood whirligig with brass tack buttons circa 1850

Height 44 ¾ in. by Width 12 in.

PROVENANCE

Harvey Kahn, Millburn, New Jersey; Fred Giampietro American Art and Antiques, New Haven, Connecticut.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 77, illus. in color.

The bladed arms of this remarkably large and early soldier whirligig are so long that he had to be mounted on a pole so they could turn freely in the wind.

\$ 8,000-12,000









TROTTING HORSE

ATTRIBUTED TO A.L. JEWELL & CO. 1852-1867

molded and sheet copper Waltham, Massachusetts circa 1860 Height 21 in. by Length 31 % in.

PROVENANCE

Larry Whitely, Brimfield, Massachusetts; Frank Gaglio, Wurtsboro, New York; Gaglio and Molnar, Inc., New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 8, illus. in color.

\$ 3,000-5,000

o **1252**

PRANCING HORSE

AMERICAN SCHOOL, 19TH CENTURY

molded copper and iron weathervane with paint Boston, Massachusetts area Height 35 in. by Length 36 1/4 in.

PROVENANCE

Fred Giampietro American Art and Antiques, New Haven, Connecticut.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 9, illus. in color.

Several similar horses, some paired with an attendant groom, are known, but their maker is yet to be identified. All stand on a suggested landscape of uneven ground, and this example retains its original iron arrow, a very rare survival.

\$8,000-12,000





DEXTER HORSE

ATTRIBUTED TO CUSHING & WHITE

molded sheet copper and cast zinc weathervane Waltham, Massachusetts circa | 1868 Height 23 1/4 in. by Length 42 1/4 in.

PROVENANCE

Trevor Phillips & Son, Ltd., London.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) pl. 4, illus. in color.

Harness racing was America's first popular spectator sport, and champion racehorses the sports superstars of their day. Printmakers Currier & Ives sold vivid color lithographs of race winners to eager fans, and weathervane manufacturers, including A.L. Jewell and Cushing & White, followed their lead by offering three-dimensional sculptures of legendary trotters to top barns and stables.

Dexter, who was born in 1858, dominated harness racing from his introduction in 1864 to his retirement in 1867, when he twice lowered the world speed record. He was a powerful horse with a picture-perfect gait and a dramatic and determined head-down style that thrilled crowds, all qualities that are well captured in this contemporary vane.

In September 1867, Robert E. Bonner, the publisher of the weekly story paper *The New York Ledger* and the owner of a number of other outstanding racehorses, purchased Dexter for \$35,000 (just over \$1 million in today's currency). Under the publisher's care, the great horse lived until 1888.

\$ 6,000-8,000



1254STEEPLE CHASE

WILLIAM F. TUCKERMAN (1816 - 1871)

sheet copper weathervane with polychrome Boston, Massachusetts circa 1835 Height 36 in. by Length 26 in.

stamped on the left side of the neck TUCKERMAN / BOSTON

PROVENANCE

Dr. and Mrs. Robert E. Booth, Jr., Gladwyne, Pennsylvania; David A. Schorsch, Inc., New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) pl. 12, illus. in color.

This is one of only two known weathervanes stamped by Tuckerman. A closely related but unmarked Tuckerman weathervane is illustrated in Sotheby's The American Folk Art Collection of Frank and Karen Miele. January 28, 1984, lot 31.

No records or advertisements associated with the Boston coppersmith William F. Tuckerman mention weathervanes, but the forms of his two known stamped vanes bear striking similarities to the work of A.L. Jewell, a younger man whom he probably knew and may have influenced.

Tuckerman is listed as an exhibitor at the second exhibition and fair of The Massachusetts Charitable Mechanic Association held in Boston in the fall of 1839, where his "one large and two miniature copper Tea Kettles" were cited as "fine work and worthy of notice" by the judges. He appears in city directories throughout the 1840s and 50s, and the 1860 Federal Census shows him employing eight men in the manufacture of soda fountains, wash boilers, and "other articles," which was the biggest part of his business, with finished goods valued at \$6,000 on hand, along with \$4,200 worth of sheet copper. The tantalizing question is how many of those "finished goods" were weathervanes?

\$ 20,000-30,000





polychromed wood decoy with wax eye Salem, Massachusetts area 1880-1890 Height 4 ¾ in, by Length 21 ½ in.

\$ 300,000-500,000

PROVENANCE

Dr. John C. Phillips, Beverly, Massachusetts; by descent to the son of Phillips' personal hunting guide and gunning stand keeper, Wenham Lake, Massachusetts; Guyette & Schmidt, Ogunquit, Maine, *North American* Decoys, July 26, 1997, lot 364.

LITERATURE

1997 p. 85-D;

Adele Earnest, "The Art of the Decoy," *Decoy Magazine*, Vol. 11, no. 6, November/December 1987, pl. 27, p. 8, illus.; Virginia Bohlin, "Antiques & Collectibles," *The Boston Sunday Globe*, August 3, 1997, p. F30;

Antiques & The Arts Weekly, July 4, 1997; Liza Montgomery, Antiques & The Arts Weekly, August 8,

Maine Antique Digest, vol. XXV, no. 9, September 1997, p. 9A, illus.;

"Curlew Day," *Decoy Magazine*, October 15, 1997, pp. 13-15; "Top 100 Treasures," *Art & Antiques*, March 1998, p. 74, illus. in color;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 41, illus. in color;

Rita Reif, "Carved Birds Captured by a Connoisseur's Eye," New York Times, January 9, 2000;

Robert Shaw, *Bird Decoys of North America: Nature, History and Art* (New York & London: Sterling Publishing, 2010) p. 71, illus. in color.

Dr. John Charles Phillips (1876-1938) was a sportsman, omithologist, conservationist, and natural history author who was also a prominent early patron of the renowned decoy maker A. Elmer Crowell, who managed a hunting camp for him in Wenham, Massachusetts during the first decade of the twentieth century. Phillips, who graduated from Harvard Medical School but never practiced medicine, devoted his life to hunting, studying, and writing about wild animals and birds across the Northern hemisphere.

The long-billed curlew (Numenius americanus) is the largest American curlew species and was shot for food and sport throughout the nineteenth and early twentieth centuries. This decoy is one of a handful of survivors of a shorebird rig owned and gunned over by Phillips. The unidentified master who carved this extraordinary decoy was clearly aware of John James Audubon's depiction (fig. 1) of the species since his bird closely follows the form of one of the two curlews Audubon captured in his painting. The decoy may be intended to represent a female, which have an even longer and more deeply curved bill than males. Other shorebird species from the Phillips rig were part of the collections of decoy connoisseurs Dr. James M. McCleery and Donal C. O'Brien Jr.



Figure 1 John James Audubon Long-Billed Curlew, from "The Birds of American" (Amsterdam Edition)



RIG OF TEN SHORE BIRDS (YELLOWLEGS)

AMERICAN SCHOOL, 19TH CENTURY

polychromed wood decoys with brass tack eyes Rhode Island circa 1890 Height of each approximately 7 in. by Length 11 $\frac{1}{2}$ in.

PROVENANCE

each numbered on the base

Estate in North Kingston, Rhode Island; Walters-Benisek Art and Antiques, Northampton, Massachusetts.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 42, illus. in color

Like many types of wildfowl, yellowlegs and other shorebirds are gregarious creatures that travel in sizeable groups. Hunters lured these seaside birds with groups of decoys on sticks that were set into the sand, but very few complete gunning rigs like this one are still together today. While concerns about rapidly diminishing shorebird populations began to be voiced in the last quarter of the nineteenth century, shorebird hunting remained legal until 1928.

\$ 200,000-300,000





FEEDING YELLOW LEGS

FREDERICK MELVILLE NICHOLS (1854 - 1924)

polychromed cedar decoy with oak bill and glass eyes Lynn, Massachusetts circa 1890 Height 9 1/2 in. by Length 14 in.

having a raised wing and split tail

PROVENANCE

Robin Starr, Duxbury, Massachusetts; Steve Miller, American Folk Art, New York.

LITERATURE

Roger Ricco and Frank Maresca, American Primitive: Discoveries in Folk Sculpture (New York: Alfred A. Knopf, 1988) p. 157, fig. 218;
Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 44, illus. in color

Nichols was a keen birder who was a member of the Essex County

Ornithological Club associated with the Peabody Museum in Salem. His
obituary notes that he was "especially interested in music and birds, giving great
attention to the shore-birds." This superb early example of his work manifests
his knowledge of wild birds and his ability to detail his observations of their
forms and plumage in wood and paint.

\$ 100,000-150,000



PAIR OF CANADA GEESE

AMERICAN SCHOOL, CIRCA 1900

polychromed hollow-carved wood decoys with glass eyes Massachusetts or Lower Delaware River area circa 1895
Height of each approx. 12 in. by Length 22 ½ in. stamped *T. Gray* on the underside

PROVENANCE

John Dillworth, New Jersey; Fred and Kathy Giampietro, New Haven, Connecticut.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 52, illus. in color:

Gene and Linda Kangas, "T. Gray's Migrant Goose Decoys," *Decoy Magazine*, July/August 2011, illus. in color p. 25 and on the cover.

A number of goose decoys from a remarkable gunning rig, several of which, including these two examples, branded "T. Gray," are known, but neither Mr. Gray, who was probably the original owner of the birds, nor the location where they were made and used has been identified. All the geese are hollow-carved and have unusual head positions. All three of the rig mates in the Teiger Collection have distinctive swelled breasts with their necks and heads pulled back onto their bodies, while another bird in the rig has its head and neck stretched back high over its body.

As is the case with other great rigs, the birds in the Gray rig seem to interact with each other and would have presented a lively scene wherever they floated. Decoy scholars Gene and Linda Kangas suggest that "based on regional stylistic norms, conceptual precedents, and serious decoy collector experiences, Massachusetts is the most logical location of inception."

\$ 300,000-500,000







CANADA GOOSE

AMERICAN SCHOOL, CIRCA 1900

polychromed wood decoy with glass eyes Massachusetts or lower Delaware River area circa 1895 Height 12 in. by Length 22 in.

beak partially restored.

PROVENANCE

Marna Anderson, New York,

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 51, illus. in color.

Although it is not branded, this superb goose decoy is clearly from the T. Gray rig and closely related in body form and head position to the two branded birds (lot 1258) from that group in the Teiger Collection.

\$ 12,000-18,000









STANDING YELLOW LEGS

FREDERICK MELVILLE NICHOLS (1854 - 1924)

polychromed wood decoy with glass eyes New England

circa 1900

Height 7 in. by Length 14 in.

having an abstract paint pattern to indicate plumage; raised wing and tail

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 43, illus. in color

Fred Nichols, who was one of Massachusetts' most accomplished shorebird decoy makers, created highly realistic whimbrels, plovers, and yellowlegs for his own use along the state's North Shore. Like Lothrop Holmes and Elmer $\,$ Crowell, Nichols was equally skilled with a knife or a brush in his hand. All of his masterfully carved and painted decoys have raised wing and tail outlines. \$ 15,000-25,000

MAWZ **AMERICAN SCHOOL, CIRCA 1900** polychromed wood decoy Maryland Height 21 ½ in. by Length 33 in. PROVENANCE Ricco Maresca, New York. LITERATURE Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 49, illus. in Swans were common companions of the large groups of ducks that rafted $% \left\{ \left(1\right) \right\} =\left\{ \left(1\right) \right\}$ and fed together in the upper Chesapeake Bay region, so commercial market gunners often added a swan decoy or two to the large rigs they set out. This heavy solid-bodied swan carries a substantial metal weight on its underside to balance it out in the water. \$ 30,000-50,000

o **1263**

STANDING EGRET

AMERICAN SCHOOL, EARLY 20TH CENTURY

polychromed wood and string decoy Barnegat Bay, New Jersey circa 1920 Height 20 in. by Length 40 ½ in.

PROVENANCE

Private Collection, Manesquan, New Jersey; Steve Miller, American Folk Art, New York; Joel and Kate Kopp, America Hurrah, New York; David A. Schorsch, Inc., New York.

EXHIBITED

New York, David A. Schorsch American Antiques, American Decoys: A Folk Art Tradition, Fall 1996.

LITERATURE

Adele Earnest, *The Art of the Decoy*, (Atglen, Pennsylvania: Schiffer Publishing, 1965), fig. 75, p. 85:

William J. Mackey, *American Bird Decoys*, (Exton, Pennsylvania: Schiffer Publishing, 1965), p. 57;

Robert Bishop, American Folk Sculpture (New York: E.P. Dutton, 1974) fig. 555, p. 300;

David A. Schorsch, *American Decoys: A Folk Art Tradition*, (New York: Antiquarian Equities, 1996), cat. no. 1, cover and pp. 14-15, illus. in color; Tom Geismar and Harvey Kahn, *Spiritually Moving: A Collection of American Folk Art Sculpture* (New York: Harry N. Abrams, 1998) cat. no. 47, illus. in

The large-scale species of exotic waterfowl, including herons, cranes, and egrets, are amongst the scarcest of all working decoys. Egrets were primarily stalked by plume hunters, who sought their showy feathers to sell to milliners, and egret decoys were also occasionally added to rigs of ducks as confidence decoys. Ironically, the exploitation of these big beautiful birds by commercial gunners outraged some late nineteenth century women, who helped set the conservation movement in motion and eventually brought an end to the slaughter.

\$ 30,000-50,000





PAIR OF BLUE HERONS

AMERICAN SCHOOL, 19TH CENTURY

carved and polychromed wood decoys Probably Connecticut circa 1870 Height of tallest 21 ¾ in.

PROVENANCE

Found in Connecticut; Private Collection, New Hampshire; David A. Schorsch, Inc., New York.

LITERATURE

David A. Schorsch Advertisement, *Folk Art*, Winter 1992-93, vol. 17, no. 4, p. 24;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 48, illus. in color

Heron decoys are rare, and pairs almost unheard of. A similar pair of blue herons found in New England is owned by the Memorial Art Gallery of the University of Rochester, Rochester, New York. That pair is illustrated in Lipman and Winchester, *The Flowering of American Folk Art*, p. 169.

Great blue herons were hunted both for their feather and for food; they were considered a delicacy by baymen on Long Island (where they were dubbed "Seaford turkeys" after a town on the island's southwest coast) and around Atlantic City, New Jersey. Since herons are extremely wary birds, a heron decoy was also sometimes added to a rig of duck decoys as a confidence bird.





ANGEL GABRIEL

AMERICAN SCHOOL, 19TH CENTURY

 cut and braced sheet iron and cast-zinc weathervane with traces of polychrome

found in Hammond, New York circa 1825

Height 30 in. by Length 50 1/4 in.

PROVENANCE

Joel and Kate Kopp, America Hurrah, New York.

LITERATURE

Robert Bishop and Patricia Coblenz, A Gallery of American Weathervanes and Whirligigs (New York: E.P. Dutton, 1981) p. 81;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 61, illus. in color.

The Archangel Gabriel is best known as the New Testament's angel of the Annunciation, sent by God to tell Mary that she would give birth to Jesus, as recorded in the Gospel of Luke. While he is not described as a trumpeter in the Bible, the fourteenth-century English theologian John Wycliffe first identified him as the trumpeter who would announce the Lord's return to earth, and that association went on to become part of Christian tradition.

Weathervanes representing a trumpeting Gabriel became popular symbols on rural churches during the great religious revivals that swept America in the early decades of the republic. Like this example, most were individual efforts fashioned from sheet metal by local smithies.

Hammond, where this vane was found and possibly made, is a small town in upstate New York that borders the St. Lawrence River and the 1000 Islands region. The first church in what became Hammond was built in 1822.

\$60,000-90,000





O 1268

ANGEL GABRIEL

AMERICAN SCHOOL, 19TH CENTURY

New England

circa 1860

Height 17 in. by Length 37 in.

PROVENANCE

Fred and Kathryn Giampietro, American Art and Antiques, New Haven, Connecticut.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 63, illus. in color.

Although Gabriel carries a male name, angels are traditionally without gender and artists throughout the centuries have been free to depict them as either male or female in appearance. This example is clearly female, with its hair primly tied up in a bun behind its head and a woman's body covered with a full-length dress.

\$ 25,000-35,000





DIANA THE HUNTRESS

MANNER OF WILHELM HUNT DIEDERICH (1884 - 1953)

cut sheet iron weathervane circa 1925
Height 35 in. by Length 60 in lacking arrow.

PROVENANCE

Ricco-Maresca Gallery, New York; Hill Gallery, Birmingham, Michigan; Maurice Cohen, Bloomfield Hills, Michigan.

EXHIBITED

VanderWoude Tananbaum Gallery, San Francisco, 1989

LITERATURE

Jean Lipman and Thomas Armstrong, *Provocative Parallels* (New York: E.f. Dutton, 1975) p. 47;

Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 70, illus. in color.

The work was acquired by Mr. Teiger in 1995 as having been by the hand o Diederich. In letters exchanged by Mr. Teiger and Mrs. Blake (Diederich's daughter), Mrs. Blake refutes that this work was by her father's hand.

\$ 10,000-20,000

GODDESS OF LIBERTY

ATTRIBUTED TO CUSHING & WHITE

molded copper weathervane with gold leaf and paint Waltham, Massachusetts 1867-1872 Height 35 1/4 in. by Length 28 1/4 in.

PROVENANCE

William Holland, Gladwyne, Pennsylvania; Giampietro American Antiques and Art, New Haven, Connecticut.

LITERATURE

Robert Bishop and Patricia Coblenz, A Gallery of American Weathervanes and Whirligigs, (E.P. Dutton: New York, 1981) p. 46; The American Flag in the Art of Our Country, Allentown Art Museum, 1976, p. 29;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 65, illus. in color.

The Goddess of Liberty, usually depicted holding the Stars and Stripes and wearing a Phrygian cap, became a popular symbol of American democracy and freedom during the Revolution and was depicted by a number of weathervane manufacturers and individual makers in the decades after the Civil War. A.L. Jewell of Waltham, who was the first to offer a Goddess vane, patented his design on September 12, 1865. Cushing & White, Jewell's successors, continued to manufacture his design; an early company brochure includes an illustration of Jewell's model with the 1865 patent date beneath it and offers her in 22- and 30-inch tall sizes, as had Jewell. The brochure also lists a big new 60-inch tall model that was designed by Boston carver Harry Leach and sold for \$150.

\$ 30,000-60,000



UNCLE SAM ON A BICYCLE

JACK MONGILLO (1879 - 1973)

wood and sheet-iron wind toy with traces of polychrome Salamanca, New York circa 1940 Height 33 in. by Length 56 in. by Width 44 in. the iron tail with painted star decoration

PROVENANCE

Ricco/Johnson Gallery, New York; Marvel Collection, White Plains, New York; Ricco Maresca, New York.

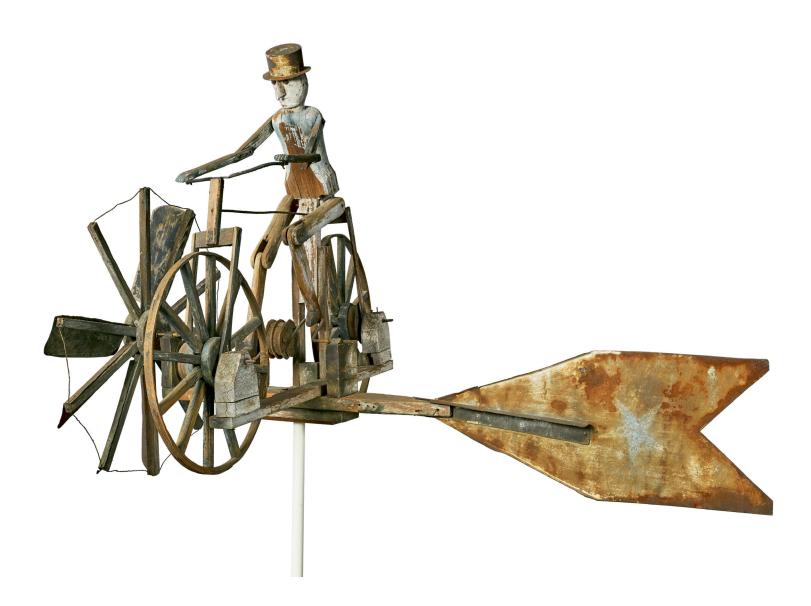
LITERATURE

Roger Ricco and Frank Maresca, *American Primitive* (New York: E.P. Dutton, 1988) p. 123, fig. 164;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 76, illus. in color:

Mongillo, an Italian-born immigrant who lived most of his long life in the northwestern New York city of Salamanca, about sixty miles south of Buffalo, created this large whirligig of Uncle Sam on a bike to top his barn. A windmill at the back of the structure kept the figure and wheels in motion. "Early Bird Gets the Worm," another amusing whirligig attributed to Mongillo, is in the collection of the American Folk Art Museum.

\$15,000-30,000







O 1272

ROOSTER

AMERICAN SCHOOL, LATE 19TH/EARLY 20TH CENTURY

polychromed pine, metal, and leather weathervane New England Height 19 in. by Length 26 ½ in. leather coxcomb

PROVENANCE

Edith Gregor Halpert Collection, New York; Terry Dintenfass, New York; George E. Schoellkopf Gallery, New York; Barry Cohen, New York; Marvel Collection, White Plains, New York; Ricco Maresca, New York.

LITERATURE

Robert Bishop and Patricia Coblenz, A Gallery of American Weathervanes and Whirligigs, (New York: E.P. Dutton, 1981) fig. 43, p. 33;

Robert Bishop, *American Folk Sculpture*, (E.P. Dutton, New York, 1974) fig. 237, p. 136;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 36, illus. in color.

Originally part of the personal collection of the pioneering folk and modern art dealer Edith Halpert, this alert and brightly colored rooster was probably the unique creation of a farmer, made for his own barn. Its leather comb cleverly approximates the fleshy texture and appearance of a live bird's crest.

\$ 5,000-7,000

o **1273**

RING-NECKED PHEASANT

AMERICAN SCHOOL, 19TH CENTURY

polychromed sheet iron weathervane, on a tapered iron rod Eastern United States circa 1825

Height 12 in. by Length 20 ½ in.

PROVENANCE

Walters-Benisek, Art and Antiques, Northampton, Massachusetts.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 35, illus. in color:

Pheasants were not a common subject for weathervanes, but this early silhouette captures the essence of the bird in the simplest strokes of cut metal and paint.

\$ 5,000-7,000

WEATHERCOCK

AMERICAN OR CANADIAN SCHOOL, 19TH CENTURY

molded and sheet copper weathervane with traces of polychrome circa 1830

Height 20 ¾ in. by Length 34 in.

PROVENANCE

Frank Gaglio, Wurtsboro, New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 34, illus. in color.

By repute, the weathervane once topped a Rhode Island church. However, its form is similar to cocks made in Canada, especially Quebec, so it may have migrated south across the border.

\$ 2,000-3,000

0 1275

SILHOUETTED ROOSTER

AMERICAN SCHOOL, 19TH CENTURY

iron weathervane with traces of paint New Jersey circa I 800 Height 22 1/2 in. by Length 34 1/2 in.

PROVENANCE

Dr. William Greenspon, New York; Giampietro American Art and Antiques, New Haven, Connecticut.

LITERATURE

Robert Bishop and Patricia Coblenz, A *Gallery of American*Weathervanes and Whirligigs (New York: E.P. Dutton, 1981) pl. 32, p. 28;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 38, illus. in color.

This simple early vane presents an intuitive and effective abstraction of the bird's form.

\$ 600-800









O 1276

ROOSTER

AMERICAN SCHOOL, 19TH CENTURY

cut sheet copper weathervane with gilding and polychrome Pennsylvania

circa 1800

Height 18 ¾ in. by Length 22 ½ in.

fashioned from two layers of sheet copper, reinforced with a wrought iron panel

PROVENANCE

Dr. William Greenspon, New York; Giampietro American Art and Antiques, New Haven, Connecticut.

LITERATURE

Robert Bishop and Patricia Coblenz, A *Gallery of American*Weathervanes and Whirligigs (New York: E.P. Dutton, 1981) pl. 36, p. 29;
Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of
American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat.
no. 32, illus. in color:

This early Pennsylvania Dutch silhouette vane is distinguished by its large flat flared tail.

\$ 3,000-5,000

0 1277

MERGANSER

AMERICAN SCHOOL, CIRCA 1900

 cut sheet copper weather vane with gilding and polychrome North Carolina

Height 14 $3\!/\!_4$ in. by Length 37 $1\!/\!_2$ in.

PROVENANCE

Ruth Troiani, Beautiful Antiques, Avon, Connecticut.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 50, illus. in color:

Red-breasted mergansers are diving ducks equally at home in fresh, brackish, and salt water, that were sought by gunners from the Canadian Maritimes to the Carolinas during the nineteenth and early twentieth centuries. Males and females both have long, thin, serrated bills that they used to keep hold of slippery small fish, which are their main food source, and their flesh often reflected their preferred diet.

By repute, the present example comes from a hunting lodge on Dews Island, North Carolina.

\$ 5,000-7,000

PRANCING HORSE

J. HOWARD & CO.

molded copper and cast zinc weathervane with gilding and polychrome West Bridgewater, Massachusetts circa 1860 Height 19 in. by Length 27 in.

PROVENANCE

Dr. William Greenspon, New York; Hill Gallery, Birmingham, Michigan; Maurice Cohen Collection, Bloomfield Hills, Michigan; Hill Gallery, Michigan.

LITERATURE

Robert Bishop and Patricia Coblenz, A Gallery of American Weathervanes and Whirligigs, (New York: E.P. Dutton, 1981) fig. 123, p. 74;
Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) pl. 17, illus. in color.

Howard occasionally dressed up its otherwise classically restrained horses by adding repoussé manes cut and crimped from sheet copper. The company's horses, roosters, and peacocks all had these instantly recognizable features. In addition, this rare and choice example retains the original arrow it was mounted on. Like the form of the horse that stands on it, the arrow is spare and symmetrical.





SOARING BIRD ON ARROW

ATTRIBUTED TO ALBERT ZAHN (1864-1953)

weathered pine weathervane with traces of paint Bailey's Harbor, Wisconsin 1925-1940 Height 14 in. by Length 45 ½ in.

PROVENANCE

Ricco Maresca, New York.

LITERATURE

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) pl. 38, illus. in color.

Albert Zahn was a German-born dairy farmer who, after passing his farm to his son in 1924, built a poured-concrete retirement home in Bailey's Harbor, a small town on a peninsula that juts into Lake Michigan. Inspired by the abundant birdlife around him, Zahn filled his home's inside, facade, and yard with fanciful carvings of them, along with a multitude of angels, animals, and other figures of all sizes, creating an environment that became known as Birds Park.

Examples of his work, all colorfully painted by his wife Louise, are now in the collections of the Milwaukee Art Museum, the Smithsonian American Art Museum, and the Art Institute of Chicago, and Zahn's Birds Park house has been preserved and listed on the National Register of Historic Places.

STANDING HORSE

AMERICAN SCHOOL, 19TH CENTURY

polychromed wood New England circa 1880 Height 24 ½ in. by Length 26 in.

PROVENANCE

James Kronen, New York; Kennedy Galleries, New York; Marvel Collection, White Plains, New York; Ricco Maresca, New York.

LITERATURE

The Kennedy Quarterly, vol. XIII, no. 1, January 1974;
Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 25, illus. in color.



GALLOPING HORSE

AMERICAN SCHOOL, 19TH CENTURY

polychromed pine weathervane Northeastern United States Height 13 in. by Length 29 $1\!\!/_{\!2}$ in.

of swell-bodied form, with a metal support rod inserted from the underside

PROVENANCE

Herbert W. Hemphill, Jr., New York; Sotheby's, New York, Important American Folk Art from the Collection of Bernard M. Barenholtz, January 27, 1990, sale 5969, lot 1542; Steve Miller, American Folk Art, New York.

LITERATURE

Kenneth Fitzgerald, Weathervanes and Whirligigs (New York: Clarkson N. Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 5, illus. in This unique carved horse's extended forelegs, tucked head, and flowing bodylines combine to create a sense of unrestrained freedom. \$ 3,000-5,000





NUDE

AMERICAN SCHOOL, EARLY 20TH CENTURY

carved and painted cedar Maine circa 1925 Height 28 $\frac{1}{2}$ in. by Width 10 $\frac{3}{4}$ in.

PROVENANCE

Steve Miller, American Folk Art, New York

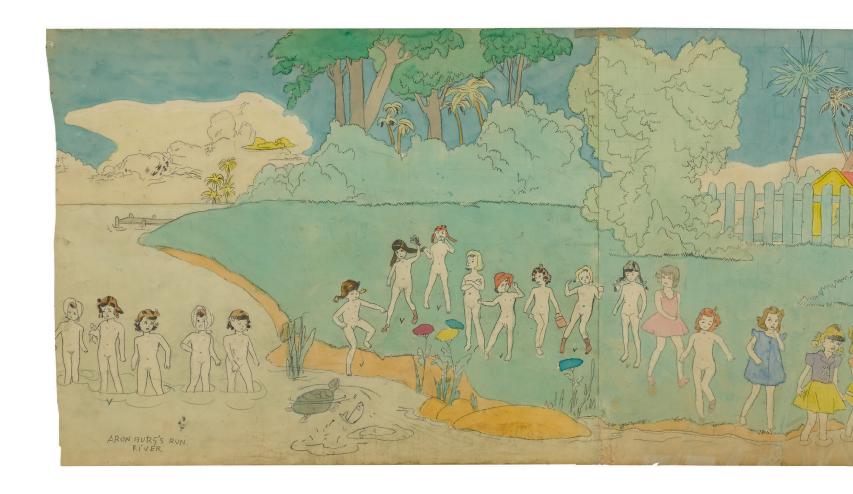
LITERATURE

 $\label{eq:milton-symmetric} \begin{tabular}{ll} Milton Simpson, Folk Erotica: Celebrating of Erotic Americana, (New York, Harper Collins, 1994), p. 76; \end{tabular}$

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 71. illus. in color.

By repute, this voluptuous carving was made by a woodsman in a northern Maine lumber camp. The stylized and sensual carving, which would have been controversial in its own time, was clearly created by a deft and experienced wood sculptor.

\$ 8,000-12,000



o **1283**

AT JENNIE RICHEE, ESCAPE DURING APPROACH OF NEW STORM

HENRY DARGER 1892 - 1973

watercolor, pencil, and collage on three sheets of manila paper Chicago, Illinois circa 1940

Height 19 in. by Width 70 1/4 in.

PROVENANCE

The artist;
Galerie St. Etienne, New York.

\$150,000-300,000





Henry Darger's, The Story of the Vivian Girls, in What Is Known as the Realms of the Unreal, of the Glandeco-Angelinnian War Storm, Caused by the Child Slave Rebellion, is the fictional history of an epic war fought between an alliance of four great Catholic nations and an evil empire, Glandelinia, that practices child slavery. The heroines of the novel are the seven Vivian sisters, who help to free kidnapped children enslaved in Glandelinia, a nation of corrupt and evil adults. The epic spanned 15 volumes and includes some 15,000 pages, only seven of which were ever bound by Darger. It is believed that Darger worked for approximately twenty years writing Realms and spent nearly five decades illustrating it.1

In the large panoramic scene, 49. At Jennie Richee, escape during approach of new storm needed into enemy lines, we encounter a scene of 29 girls, including the Vivians, escaping over the fictional Aronburg's Run River. While the image may be somewhat shocking due to the exposed male and female genitals of

the young girls, it certainly was not to Darger. As a youngster Darger was a fan of Frank Baum's Oz series, and in the second volume *The Marvelous Land of Oz* (1904) we meet a young boy named Tip. Tip was eventually revealed to be a girl named Ozma, the rightful ruler of Oz, who had been transformed into a boy as an infant by a witch.²

On the reverse of the monumental panorama there is an equally impressive triptych. In the first of the three triptychs, At General Vivian Anna head-quarters Jennie gets a toothache pulls it and uses it to scrape cement from prison bars, we see an example of Darger's use of printed media. He amassed thousands of clippings from newspapers, paperbacks, cartoons and magazines to incorporate into his works. One of these many clippings is seen hanging above the Vivian sisters, a late 19th century or early 20th century engraving printed in black and white. Another example known to incorporate one of these similar images is At Jennie Richee. While sending warning to their



father watch night black cloud of coming storm through windows, in which we find a printed reproduction of Martin Johnson Heade's *Thunderstorm on Narrangansett Bay* (1868).³

The Vivian sisters themselves are traced images from early lifestyle magazines and advertisements. In the central scene, *They escape climbing down a 250 foot rope*, we see a near identical form reproduced depicting Jennie as in the previous image. In both scenes, we see Jennie with her right arm raised to her right and her weight leaning over her left leg while her skirt appears to blow in the wind. Looking at all three of the images on this side of the double-sided work we are able to see other similarities in the postures of the Vivian sisters. The rightmost work on this side, *Break Jail Killing and Wounding Guards*, is the most violent of the four works incorporated in this piece. We find the Vivian sisters engaged in combat with their much older male captors.

Darger is considered to be one of the greatest Outsider artists known and his works have been highly sought by private collectors and institutions. There are examples of his work included in the American Folk Art Museum in New York, the Art Institute of Chicago, the Museum of Modern Art in New York, the Musee d'Art Moderne de la Ville de Paris, the Collection de l'Art Brut in Lausanne, Switzerland and INTUIT: The Center for Intuitive and Outsider Art in Chicago.

 $^{^{\}rm I}$ Biesenbach, Klaus, Henry Darger, (New York: Prestel Publishing, 2014), p. 11-2 and 15. $^{\rm 2}$ See ibid, p. 13.

³ See ibid, p. 144-145.



SET OF FIVE PAINTED

circa 1900

Height approx. 5 $1\!\!/_{\!2}$ in. by Width 5 $1\!\!/_{\!2}$ in. (one larger box approx. 12 in. wide)

PROVENANCE

Judith and James Milne, New York.

\$ 1,500-2,500

o **1285**

TIN LETTERS 'N' AND 'E'

20th Century

Height 27 1/4 in. by Width 16 in.

with interior wood reinforcements and old painted surfaces.

\$ 3,000-5,000



114



SET OF NINE OIL LAMPS

AMERICAN SCHOOL, 19TH CENTURY

painted tin circa 1880 Height of tallest 7 in.

PROVENANCE

Stephen Score, Inc., Boston, Massachusetts.

Said to be from an Odd Fellows lodge in Wisconsin.

\$ 200-300

O 1287

CHAIN: A SAILOR'S WHIMSY

AMERICAN SCHOOL, 19TH CENTURY

carved and polychromed wood circa 1860 Length 90 in.

PROVENANCE

Fred Giampietro, American Art and Antiques, New Haven, Connecticut.

LITERATURE

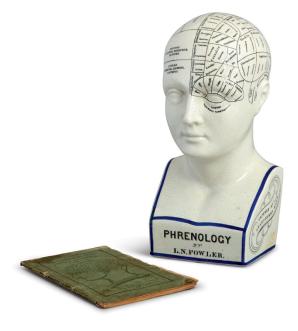
Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture, Harry N. Abrams, New York, 1998, illus. on the color.

\$1,500-2,500





STALLION. This promising young Stallion, three years old, stands 15 hands high, color black, sired by Clipper, dam Messenger, shows good style and action, and has a kind disposition. He will stand for the season of 1888 at the stable of NELSON T. HUNGERFORD, 1-1-2 miles north of Sherman Center. TERMS, \$10 to Insure Foal.



o 1288

SET OF CHILDREN'S BLOCKS

painted wood

late 19th/early 20th Century

Height 9 3/4 in. by Width 11 in. by Depth 2 1/4 in.

each block with a letter to one side and a section of the American flag on the other, contained in a plexiglass and wood case.

\$ 600-800

0 1289

PRINTED NEWSPAPER ADVERTISEMENT FOR A STALLION

photolithograph New Milford Gazette print circa 1888 Height 11 ¾ in. by Width 9 ¾ in.

\$ 100-150

0 1290 PHRENOLOGY HEAD

glazed ceramic

L.N. Fowler

circa 1865

Height 12 in. by Depth 5 ½ in.

the head printed with regions of the brain and a note from Fowler, together with a pamphlet Phrenological Chart with Combinations by Buell & Sizer, dated 1848. (2 pieces)

PROVENANCE

Philip W. Pfeifer, Le Cabinet Scientifique, Buckingham, Pennsylvania.

\$ 600-800

UNCLE SAM

AMERICAN SCHOOL, 20TH CENTURY

cut and molded sheet tin with polychrome Eastern United States Height 29 in. by Depth 6 $^{3}\!4$ in.

PROVENANCE

James Kronen, New York; Marvel Collection, White Plains, New York; Ricco Maresca, New York.

LITERATURE

Roger Ricco and Frank Maresca, *American Primitive*, (New York: E.P. Dutton, 1988) p. 277;

Tom Geismar and Harvey Kahn, Spiritually Moving: A Collection of American Folk Art Sculpture (New York: Harry N. Abrams, 1998) cat. no. 66, illus. in color.

\$ 6,000-8,000





BARN DOOR

AMERICAN, LATE 19TH/EARLY 20TH CENTURY

carved oak and steel Height 14 ½ in. by Width 17 in.

\$1,500-2,500



o **1293**

ARTICULATED MODEL OF A HORSE

DRESCHSLER R. HAECKEL

carved pearwood mounted on a rod and black painted wood base with maker's label circa 1885

Height 11 ¾ in.

PROVENANCE

Trevor Philip & Sons, London, May 23, 1993.

\$ 2,000-3,000

118

PAIR OF ART DECO DACHSHUND BOOKENDS

cast bronze circa 1930 Height 6 ½ in. by Length 11 % in.

with incised eyelash detail, mounted on wood bases

PROVENANCE

Gerald Kornblau, American Art, New York.

\$ 6,000-8,000

o **1295**

LADY WITH BLACK PANTHER

metal and stone circa 1925 Height 10½ in. (including base)

PROVENANCE

Viennese Collection; Patrick Kovacs, Kunsthandel, Vienna.

\$ 2,000-3,000

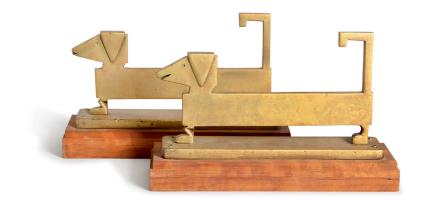
o **1296**

HORSE

KARL HAGENAUER (1898 - 1956)

chrome finished bronze on a stained wood base Vienna, Austria circa 1925-30 Height 11 in. by Length 13 in.

\$ 8,000-12,000









○ 1297WOMAN WASHING HERHAIR

carved and stained wood circa 20th Century Height 8 in. by Width 3 ½ in.

\$ 800-1,200



o **1298**

STANDING NUDE

ARTHUR BOWEN DAVIES (1862 - 1928)

pastel on buff paper Height 11 ¼ in. by Width 8 ¼ in. signed *Arthur B. Davies*

PROVENANCE

Weyhe Gallery, New York.

\$ 500-700





1299VOLUNTEER, 1887

mixed media ship model J.F. Bellaud 20th century Height 30 in. by Length 29½ in.

PROVENANCE

Maritime Museum of Mont St. Michel, France; North Star Galleries, New York, March 1994.

\$ 4,000-6,000



O 1300 RELIANCE, 1903

mixed media ship model J.F. Bellaud 20th century Height 47 in. by Length 45 $\frac{1}{2}$ in. by Width 12 in.

PROVENANCE

Maritime Museum of Mont St. Michel, France; North Star Galleries, New York, March 1994.

\$ 4,000-6,000



1301RANGER, 1937

mixed media ship model J.F. Bellaud 20th century Height 36 in. by Length 26 in.

PROVENANCE

Maritime Museum of Mont St. Michel, France; North Star Galleries, New York, March 1994.

\$ 4,000-6,000

O 1302

COLUMBIA, 1958

mixed media ship model Costello Ship Model Company of New York 20th century Height 36 in. by Length 26 in.

PROVENANCE

North Star Galleries, New York.

\$3,000-5,000



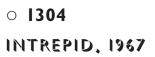
CONSTELLATION, 1964

mixed media ship model Costello Ship Model Company of New York 20th century Height 36 1/4 in. by Length 25 in.

PROVENANCE

North Star Galleries, New York.

\$ 3,000-5,000



mixed media ship model Costello Ship Model Company of New York 20th century Height 36 in. by Length 24 in.

PROVENANCE

North Star Galleries, New York.

\$ 3,000-5,000









1305AUSTRALIA II, 1983

mixed media ship model Ken Gardiner Models 20th century Height 36 in. by Length 24 in.

PROVENANCE

North Star Galleries, New York.

\$ 600-800



O 1306 STARS AND STRIPES, 1987

mixed media ship model Ken Gardiner Models 20th century Height 35 in. by Length 25 in.

PROVENANCE

North Star Galleries, New York.

\$ 600-800



O 1307 STARS AND STRIPES CATAMARAN, 1988

mixed media ship model Ken Gardiner Models 20th century Height 46 in. by Length 23 in.

PROVENANCE

North Star Galleries, New York.

\$ 600-800

O 1308

AMERICA 3, 1992

mixed media ship model Costello Ship Model Company of New York 20th century Height 49 in. by Length 30 in.

PROVENANCE

North Star Galleries, New York.

\$ 3,000-5,000



○ 1309 BLACK MAGIC, 1995

mixed media ship model Ken Gardiner Models 20th century Height 49 in. by Length 30 in.

PROVENANCE

North Star Galleries, New York.

\$ 600-800



END OF SALE







AMERICANA WEEK

AUCTIONS NEW YORK 17-24 JANUARY

Exhibitions open

11 January

Symposium on 7th floor followed by Americana opening reception

15 January

Important Americana

Session 1 Auction 17 January

A Collecting Legacy: Property from the Collection of Nelson & Happy Rockefeller Auction 18 January

The Collection of Anne H. and Frederick Vogel III
Auction 19 January

The History of Now:
The Important American Folk
Art Collection of David Teiger
Sold to Benefit Teiger
Foundation for the Support
of Contemporary Art
Auction 20 January

Important Americana

Session 2 Auction 20 January

Fine Manuscript and Printed Americana Auction 24 January

Please join us for our

Americana Week Symposium

on the subjects of silver, ceramics, American furniture, folk art and needlework celebrating the Collections of Anne H. & Frederick Vogel III, Nelson & Happy Rockefeller and David Teiger.

72nd & York

Tuesday 15 January

10am-6pm

Featured speakers will include Glenn Adamson, Leslie Grigsby, Erik Gronning, Alexandra Kirtley, Angelika Kuettner, Clark Pearce, Letitia Roberts, Robert Shaw, Jeanne Sloane Jay Stiefel, Robert Trent, John Ward, and Melinda Watt

EXHIBITIONS FREE AND OPEN TO THE PUBLIC 11-18 JANUARY

1334 YORK AVENUE, NEW YORK, NY 10021 ENQUIRIES +1 212 606 7130 ERIK.GRONNING@SOTHEBYS.COM SOTHEBYS.COM/AMERICANA #SOTHEBYSAMERICANA



The History of Now:
The Important American Folk Art
Collection of David Teiger
Sold to Benefit Teiger
Foundation for the Support
of Contemporary Art
Miss Liberty, circa 1875
Estimate \$25,000-50,000







Absentee/Telephone Bidding Form

SALE NUMBER N10013 | SALE TITLE THE HISTORY OF NOW: THE DAVID TEIGER COLLECTION | SALE DATE 20 JANUARY 2019

	IE IMPORTANT INFORMATION REGARDING ABSENTEE BIDDING O D BE COMPLETED IN INK AND EMAILED, MAILED OR FAXED TO TH		
SOTHEBY'S ACCO	OUNT NUMBER (IF KNOWN)		
TITLE	FIRST NAME	LAST NAME	
COMPANY NAME			
ADDRESS			
		POSTAL CODE	COUNTRY
DAYTIME PHONE	MOBILE PHONE	FAX	
EMAIL			
	ATE HOW YOU WOULD LIKE TO RECEIVE YOUR INVOICES: IUMBER DURING THE SALE (TELEPHONE BIDS ONLY)	☐ EMAIL	POST/MAIL
	CLEARLY AND PLACE YOUR BIDS AS EARLY AS POSSIBLE, AS IN $^{\circ}$ BIDS SHOULD BE SUBMITTED AT LEAST 24 HOURS BEFORE THE		CAL BIDS, THE EARLIEST BID RECEIVED WILL TAKE
LOT NUMBER	LOT DESCRIPTION		MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID (EXCLUDING PREMIUM AND TAX)
			\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
			\$
	YOU A SHIPPING QUOTATION FOR THIS AND FUTURE PURCHASI IAME AND ADDRESS FOR SHIPMENT OF YOUR PURCHASES, IF DI		
		CODE	COUNTRY
	POSTAL	. CODE	COUNTRY
	LECT IN PERSON ZE YOU TO RELEASE MY PURCHASED PROPERTY TO MY AGE	:NT/SHIPPER_(PROV	/IDE NAME)
☐ SEND ME A	SHIPPING QUOTATION FOR PURCHASES IN THIS SALE ONL	Υ	

I AGREE TO BE BOUND BY SOTHEBY'S "CONDITIONS OF SALE" AND THE INFORMATION SET OUT OVERLEAF IN THE GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS, WHICH IS PUBLISHED IN THE CATALOGUE FOR THE SALE. I CONSENT TO THE USE OF THIS INFORMATION AND ANY OTHER INFORMATION OBTAINED BY SOTHEBY'S IN ACCORDANCE WITH THE GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS AND CONDITIONS OF SALE.

SIGNATURE PRINT NAME DATE

Guide for Absentee and Telephone Bidders

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@ sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

- 1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights. including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.
- 2. **Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.
- 3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$300,000, 20% of any amount in excess of \$300,000 up to and including \$4,000,000, and 12.9% of any amount in excess of \$4,000,000.
- 4. **Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.
- 5. **Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.
- 6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions: Sotheby's is not responsible

for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/ or such other security, in its absolute discretion, as security for your bid(s).

- 7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.
- 8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.
- 9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for

agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that. or any other lot or lots sold to the defaulting purchaser at the same or any other auction. retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code, You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's, In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

any and all loss of or damage to the property; (ii)

the purchaser releases Sotheby's, its affiliates.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission.

we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

- 11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.
- 12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.
- 13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.
- 14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.
- 15. Limitation of Liability In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.
- 16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay. Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge. to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@ sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question: and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports. of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE **BIDDING**

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

- 1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable
- 2. If you have the leading bid, it will be indicated on the screen with the statement "Rid with you." (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision
- 3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction
- 4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online

records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

- 5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All saleroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.
- 6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.
- 7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was
- 8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client: (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection. mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection
- 9. Live online bidding via all Online Platforms will be recorded.
- 10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.
- 11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.
- 12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among

Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOLKEY

☐ Reserves

Unless indicated by a box (\Box) , all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

\triangle Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest

∋ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot. Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

134

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

Premium Lot

In order to bid on "Premium Lots" (♀ in print catalogue or ❖ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid

has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information. please see the Absentee Rid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www. sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity

(by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) by calling in to Post Sale Services at

+1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a

pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery

Post Sale Services +12126067444 FAX: +12126067043 uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of

age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs. including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation either establishes or maintains physical or economic presence within the state. In the states that impose sales tax, Tax Laws require an auction house, with such presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax

Sotheby's is currently registered to collect sales tax in the following states: Alabama, California, Colorado, Connecticut, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, Nevada, New Jersey, New York, North Carolina, Ohio, Oklahoma, Pennsylvania, Rhode Island, South Carolina, Texas, Utah, Vermont, Washington and Wisconsin. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered. Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service United Parcel Service FedEx or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the

property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued \$10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +12126067444 or USPostSaleServices@ sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

 $\textbf{Collection \& Shipping} \ \ \textit{The SLP Warehouse}$ requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location. please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading @sothebys.com and ensure the correct

collection location is specified

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or US-PostSaleServices

@sothebys.com to start your collection process.

Important Notice to Prospective Carpet

Purchasers Please note that a license is required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. As of August 6, 2018 there is a ban on the importation into the United States of Iranian-origin rugs. Please check with the Furniture Department if you are uncertain as to whether a lot is subject to these restrictions or if you need assistance. Catalogue descriptions of property in this sale indicate, whenever possible. major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Furniture Department at + 1 212 606 7213

Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 606 7130.

Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any addditional enquiries may be directed to the Ceramics Department at +1 212 606 7332.

Important Notice Regarding Upholstery

Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

Notice Regarding Endangered Species

 Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all state ments made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR PAINTINGS

Giovanni Bellini

The work is, in our best judgement, by the named artist. When the artist's forename is not known, a series of asterisks followed by the surname of the artist, whether preceded by an initial or not, indicates that the work is, in our best judgement, by the named artist.

Attributed to Giovanni Bellini

In our opinion, probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

Studio of Giovanni Bellini

In our opinion, a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

Circle of Giovanni Bellini

In our opinion, a work by an as yet unidentified but distinct hand closely associated with the named artist but not necessarily his pupil.

Style of...Follower of Giovanni Bellini

In our opinion, a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil.

Manner of Giovanni Bellini

In our opinion, a work in the style of the artist and of a later date

After Giovanni Bellini

In our opinion, a copy of a known work of the artist.

The term signed and/or dated and/or inscribed means that, in our opinion, a signature and or date and/or inscription are from the hand of the artist.

The term bears a signature and/or a date and/ or an inscription means that, in our opinion, a signature and/or date and/or inscription have been added by another hand.

Dimensions are given height before width. Pictures are framed unless otherwise stated.

GLOSSARY FOR FURNITURE AND **DECORATIONS**

LOUIS XV ORMOLU-MOUNTED MARQUETRY COMMODE, MID-18TH CENTURY This heading. with date included, means that the piece is. in our opinion, of the period indicated with no major alterations or restorations.

LOUIS XV ORMOLU-MOUNTED MARQUETRY

COMMODE This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

LOUIS XV STYLE ORMOLU-MOUNTED

MARQUETRY COMMODE The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR CERAMICS

Meissen Cup and Saucer, CIRCA 1735 This states that the cup and saucer were made at the Meissen factory around the year 1735

Meissen Cup and a Saucer, CIRCA 1735, Again. this states that the cup and saucer were made at the Meissen factory around 1735, but it also indicates that the cup and saucer may not have been "born" together.

Meissen Cup and Saucer, 1730-50 This states that the cup and saucer were made at the Meissen factory some time between 1730

Meissen Cup and Saucer, DATED 1735 This states that the cup and saucer were made at the Meissen factory, and that the date 1735 appears within the decoration, although it may not be the actual year of manufacture. Only in the case of factories such as Sèvres, Frankenthal and Vienna, which incorporated date letters or numbers into their marks, does the term "Dated" mean the actual year of manufacture.

'Meissen' Cup and Saucer, 19TH CENTURY This states that the cup and saucer are of Meissen type, and although of the date specified, not necessarily made at the Meissen factory.

Meissen Cup and Saucer This title without a date simply states that the pieces were made at the Meissen factory, but does not specify when. implying that their age is questionable.

Notwithstanding the above, if within five years of the sale of any lot, the buyer gives written notice to Sotheby's that the lot sold is a forgery and if within three months after giving such notice, the buyer returns the lot in the same Condition as it was at the time of sale to the premises of Sotheby's and demonstrates to the satisfaction of Sotheby's that the lot sold is a forgery, Sotheby's is authorized to and will rescind the sale and refund the purchase price received by it. For this purpose a 'forgery' is defined as a work created with intent to deceive.

Photography:

Evan McKnight Jon Lam Ber Murphy Peter Kutscher Elliot Perez Paul Shima Jeff Schnorr Pauline Shapiro Scott Elam Bonnie Morrison Ellen Warfield Mark Babushkin David Schlagel







