

New York City

Americana at the Winter Show

by Clayton Pennington

The 70th Winter Show celebrated its platinum anniversary with 70 booths of art and antiques in the Park Avenue Armory in New York City. The cavernous 144-year-old brick building was transformed into a garden of delights—gratifying to the eyes, stimulating for the brain, and teasing the heart.

The ten-day affair, the grande dame of antiques shows, ran January 19 to 28. According to Helen Allen, executive director of the show, “Critically, it was a tremendous success. One of the best shows we’ve ever had in terms of press coverage, social media, and visitor interactions. The dealers pulled out all the stops. The booths looked beautiful.” She said the gate was up 20% across the board.

Some called the exhibition “the world’s greatest group shop.”

The Winter Show, a benefit for East Side House Settlement, was once a bedrock of Americana and folk art. Over the past several years, those categories have been diminished because of the attrition of dealers and the prohibitive expense of exhibiting at the show.

Allen found a perfect solution to the problem: *Focus: Americana*, a selling exhibition.

“It’s something I wanted to do when I first came on board.... It just felt that for our 70th anniversary we couldn’t turn 70 without our peeps.” The whole plan was put in motion just two months before the show opened.

Allen tapped Alexandra Kirtley, author and the Montgomery-Garvan Curator of American Decorative Arts at the Philadelphia Museum of Art, to curate the space. “I called Alexandra and said, ‘I really want to do this.’ In order to make it work, it has to be done by someone who knows the material,” she said.

Nine high-powered Americana dealers agreed to participate. The roster included Allan Katz Americana, David A. Schorsch - Eileen M. Smiles Fine Americana, Elle Shushan, Hirschl & Adler Galleries, Jeffrey Tillou Antiques, Kelly Kinzle, Levy Galleries, Nathan Liverant and Son, and Olde Hope. Seven were former exhibiting dealers at the Winter Show, and two—Levy Galleries and Hirschl & Adler—had independent stands at the show. Some called the exhibition “the world’s greatest group shop”; others dubbed it “the Dream Team.”

The dealers submitted photos of objects and information to Kirtley. “I printed out every object,” she said, “draining all the ink in the printer.” Kirtley said she arranged the photos on her kitchen counter and got to work figuring out how to display the objects together. “I grouped things together by visual choice. I created vignettes.”

The dealers were “completely deferential. They honored my concept,” Kirtley said.

The architecture of the exhibition space came from Highland Park, Illinois, and New Hampshire dealer Barbara Pollack, once a stalwart exhibitor at the show. The walls, platforms, and shelves were in storage close to New York City, and Pollack donated them to the cause.

It was no small feat to put it together. Kirtley said she had to “arrange a booth I’ve never seen, with no budget, and install it in one day.”

Dealers—with the exception of Allan Katz, who was recovering from knee surgery—took shifts manning the large booth during the run of the show.

Woodbury, Connecticut, dealer David Schorsch said, “This exhibition is an evolutionary concept that offered a creative alternative for the unfortunate economic reality of the cost now of exhibiting at this show for the majority of the participants, all major dealers in this field. The enthusiasm it generated proved that Americana at this show, during ‘Americana Week,’ continues to draw interest.”

Schorsch also said, “It was an impressive feat that such a complicated exhibition with so many moving parts was accomplished in just a few short months. Its principal organizer, Helen Allen, and especially



This rare 1786 woodcut view of Yale College and the College Chapel in New Haven, Connecticut, with original hand coloring, was \$110,000 from The Old Print Shop, New York City. Printed by Daniel Bowen in New Haven, the 21" x 18½" sheet was described by Wendy Shadwell in *American Printmaking: The First 150 Years* (1969) as “a precursor of the modern-day college catalogue, complete with a history of the institution, a list of its courses of study, and illustrations of the buildings and students. The bewigged figure in cap and gown seen from the rear proceeding toward the chapel steps, to whom several students on the right doff their caps, probably represents the Rev. Dr. Ezra Stiles, renowned lawyer, linguist, and scholar, who was President of Yale College from 1778 until 1795.”

This 1830-50 lily pad glass pitcher is by either Redwood Glass Company or Redford Crown Glass Works, both of New York state, according to Jim Oliveira and Sara Blumberg of Glass Past, New York City. It was \$45,000.



The two Albert Bierstadt (1830-1902) chromolithograph printer’s proofs—both have the original color register—were \$35,000 each from Arader Galleries, Philadelphia. The top is *The Storm in the Rocky Mountains, Mt. Rosalie*, 1868, and the lower example is *The Rocky Mountains, Lander’s Peak*, 1869. Framed, they each measure 28½" x 39½". The chromolithographs were originally issued by London’s Thomas McLean as a pair. According to Arader, as many as 20 stones were used to capture the palette of the original paintings. The Brooklyn Museum, which owns one of the original paintings, notes that “Mt. Rosalie,” which was Mount Evans (and was renamed in 2023 as Mount Blue Sky), had personal significance to the artist. It was named by the artist in honor of his traveling companion’s wife, Rosalie Osborne Ludlow, whom Bierstadt married in 1866 following her divorce.

Alexandra Kirtley, who acted as curator, are to be commended for a truly remarkable effort. I am also very thankful and extremely appreciative of the considerable effort and professionalism of my fellow colleagues in this exhibition, who cooperatively served as essential ‘boots on the ground.’”

Schorsch added, “Taking the liberty of speaking for all the prior exhibitors who took part in *Focus: Americana*, we love the Winter Show and the great work of East Side House; we took great pride in our booths over the years and were very sad and disappointed when its cost forced us to make the painful decision to no longer take part. Perhaps an answer to this problem has been found.”

Schorsch said sales were made to a diverse group

that included major established collectors, new buyers, and decorators.

Allan Katz of Madison, Connecticut, said, “I was never there, but they could not have been nicer to me. They were thrilled that I participated, and I was thrilled to have been asked.... I hope that it’s not one and done.”

Katz sold two things—a group of four Odd Fellows plaques and a patriotic birdcage that was shaped like the U.S. Capitol. The birdcage was in the headline in the *New York Times* January 18 online review of the show: “Need a Bird Cage Shaped Like the U.S. Capitol? Try the Winter Show.”

“I think it worked,” Katz said. “I think most of the dealers were pleased. If they do it next year, I think there will be more input from the dealers. This year, we



The origin of the Apthorp family chairs, circa 1750, has been hotly debated. Some scholars say they are from New York, and others say Boston. Frank Levy of Levy Galleries, New York City, found an amusing way to fuel the debate—placing baseball caps of the New York Mets and the Boston Red Sox on one of the 28½" x 21¼" x 21½" walnut and maple chairs. Levy, a Mets fan, is in the New York camp. For more on the debate, see “The Very Pink of the Mode: Boston Georgian Chairs, Their Export, and Their Influence” by Leigh Keno, Joan Barzilay Freund, and Alan Miller in the 1996 *American Furniture* and “Boston or New York? Revisiting the Apthorp-Family and Related Sets of Queen Anne Chairs” by Philip Zimmerman in *Boston Furniture, 1700-1990*. Other chairs from the set are at the Chipstone Foundation and the Metropolitan Museum of Art. According to Levy, the buyer of the \$225,000 chair will get both hats.

This unique crown lamp, 39" high x 23" diameter, circa 1910, by Louis Comfort Tiffany, exhibiting both ecclesiastical and medieval influences, was \$750,000 from Macklowe Gallery, New York City. A miniature version of the crown lamp is in the collection of the New-York Historical Society, which notes that it may “have been a special order or an experimental effort of Tiffany Studios.”



just sort of put our arms down and let them run the show because we were just happy to be there.”

Philadelphia portrait miniatures expert Elle Shushan echoed the positive comments. “I thought it was terrific. An impressive group of former exhibitors participated, which helped the show. One major collecting couple said they would travel to New York for the first time in five years because Americana was back. The display looked amazing, thanks to Alexandra Kirtley, and we all worked together to help facilitate sales of every object in the display. Kevin Tulimieri of Nathan Liverant and Son was the hero of the group. He was there every day, additionally giving tours of the show prior to opening. I’m guessing practically everyone was pleased with the results and happy to be back at the Winter Show.”

New Oxford, Pennsylvania, dealer Kelly Kinzle said, “We saw lots of collectors we haven’t seen in several years. We sold a very important clock to a new customer. The communal booth was very successful overall, perhaps the most successful booth in the show. We were excited to try new avenues that take us out of our comfort zone and open our eyes to new ways of showing our objects.”

According to Colchester, Connecticut, dealer Arthur Liverant, “The show has changed. It has become a



This Federal worktable attributed to the workshop of Thomas Seymour, possibly with John Seymour, Boston, 1805-12, was \$185,000 from Levy Galleries. Measuring 30¼" x 21" x 17¼", the satinwood, mahogany, casuarina (she-oak), and burl veneer table was in the Hemingway family of Massachusetts and Connecticut until 2023. A nearly identical table with the same brass pulls is pictured in *The Furniture Masterworks of John & Thomas Seymour* (2003) by Robert D. Mussey, Jr.

The circa 1877 mixed-metal coffeepot by Tiffany & Co. was \$115,000 from S. J. Shrubsole, New York City.



Alasdair Nichol, deputy chairman, head of fine art at Freeman’s | Hindman, attended the opening night preview. When asked about the recent merger of the two auction houses, he said, “I’m looking forward to the next 219 years.” (Freeman’s was founded in 1805.)



Helen Allen, executive director of the Winter Show, and Daniel Diaz, East Side House Settlement’s executive director, address the press before the opening of the show on Thursday, January 18.

brilliant solution to the concerns that these dealers had about coming back—they can share space and make a splash—we hope they will do it again!”

Allen is unsure whether a *Focus: Americana* exhibition will return next year. She said she can imagine another “Focus” booth but filled with another category or genre.

The old hands were back at the show, but what about a newcomer? Pom Harrington, owner of Peter Harrington, said, “This was our inaugural presentation at the Winter Show, and we had an excellent and very warm reception by the fair organizers, other dealers, and fair visitors. I have to commend the organizers on a very well-organized fair. The Winter Show is obviously a real moment in the New York social calendar, and the busy schedule of events and tours guaranteed a great turnout and a steady stream of serious collectors on all fair days. We met a lot of interesting leads, and as an overseas exhibitor, the long fair hours really enhanced the opportunities we had to meet clients and present our material. The fair also has a great charitable focus and does some great work with its partner, East Side House. All in all, a very impressive setup.”

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

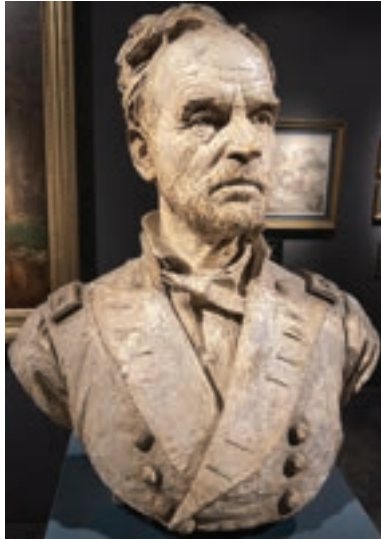




This carved Rhode Island granite figure of Industry, 96" high (including the base) x 38" x 27", circa 1880, was \$95,000 from Barbara Israel Garden Antiques, Katonah, New York. The figure is clothed in Classical robes, holds a spike, and stands next to an anvil, hammer, and cogwheel. From a Bolton, Massachusetts, estate, it was reputedly salvaged in the 1950s from an architectural façade in Massachusetts. Sales at the show were good, according to Israel. "The first thing to sell was the bronze Brenda Putnam boy with rabbits—exactly at 5:01 p.m. opening night. The eagle went next after a brief encounter between two keen buyers, one of whom settled for a pair of marble ducks. And then began a run on all things Lalanne. We sold the two ceramic planters marked 'F.X. Lalanne/F. Gueneau' that were in the booth, and the same customer bought two more that we had at home. Next we moved in the bronze Lalanne plant covers and sold every single one that Colonial Williamsburg had consigned to us—large, medium, small—in all, 14 of them."



Arie Kopelman, who served as chairman of the Winter Antiques Show from 1995 to 2014 and cochair from 2015 through 2017, was named chairman emeritus in January 2018. He sits in a Chippendale side chair attributed to Thomas Tufft of Philadelphia. The circa 1765 mahogany chair was \$18,500 from Levy Galleries and was in the *Focus: Americana* exhibition.



Lowell Libson & Jonny Yarker Ltd., London, offered this 1888 shellacked plaster bust of General William Tecumseh Sherman by Augustus Saint-Gaudens (1848-1907) for \$350,000. It is 24" tall and has a fragmentary atelier stamp, "STUS · ST · GAUDENS," below the right shoulder. It's inscribed in pencil on the bust "1888/19" and was once in the collection of Lawrence R. Stack, a founder of Stack's Bowers. Sherman retired from active duty in 1884 and relocated two years later to New York, where he frequently sat for portraits. The Metropolitan Museum of Art notes: "According to Saint-Gaudens, this vigorously naturalistic bust of Sherman in military uniform was modeled during eighteen sittings, each lasting about two hours. The sculptor depicted Sherman exactly as he appeared during the sittings—with his deeply creased brow, stubbly beard, and unbuttoned collar. His steely independent streak is represented by the askew bowtie that he apparently refused to straighten during the sittings."



In the *Focus: Americana* exhibition, Kelly Kinzle of New Oxford, Pennsylvania, offered the Philadelphia regulator clock, with a dial signed "Thomas Voigt Philada" for Thomas Voigt and works by John Child, the pendulum signed "JChild." Circa 1814, the 96" x 21" x 11" mahogany clock was \$49,000. The miniature portrait by Antonio Meucci, probably Charleston or New Orleans, was sold by Elle Shushan of Philadelphia. The circa 1870 hooked rug with horses, birds, and hearts was \$9500 from Olde Hope, New Hope, Pennsylvania, and New York City. Found in Hamburg, Berks County, Pennsylvania, it is 27½" x 39½". The circa 1876 birdcage modeled after the United States Capitol, in red, white, and blue paint, was \$12,500 from Allan Katz Americana, Madison, Connecticut. The circa 1790 Newport or Rhode Island mahogany inlaid sideboard in a rare diminutive size, only 41" x 56" x 22", was tagged \$37,500 by Jeffrey Tillou Antiques, Litchfield, Connecticut. The portrait of eight-year-old James Mcsherry Coale by Frederick Kemmelmeyer (1755-1821) is one of only seven known signed portraits by Kemmelmeyer. Pastel on paper over canvas, it is 25½" x 18" and in the original painted frame. David A. Schorsch - Eileen M. Smiles of Woodbury, Connecticut, asked \$175,000 for it. The fan-back Windsor side chair, Boston, circa 1790, with a yellow grain-painted surface was \$12,500 from Jeffrey Tillou.



Elle Shushan's circa 1826 miniature portrait by Antonio Meucci (Italian, fl. in the Americas, 1818-1847/52).



This bronze figural working fountain, *Joy Fountain*, by sculptor Edith Barretto Stevens Parsons (1878-1956) was \$55,000 from Barbara Israel Garden Antiques. It sold to a collector from Virginia who "has been looking for that exact model for years," said Israel. The baluster and shallow bowl are flanked by two children standing on tiptoe and holding the edge of the bowl. It's inscribed "E. B. Parsons" and "Roman Bronze Works, NY," and is circa 1930 (the original was cast in 1919). It measures 40½" x 31" with a 16" diameter base. Parsons, born in Houston (now Halifax), Virginia, studied at the Art Students League in 1901 and 1902 under Daniel Chester French. "Parsons was one of a group of talented women sculptors, including Janet Scudder [1869-1940] and Harriet Frishmuth [1880-1980], all active at the beginning of the 20th century, whose work had been relegated to the garden by a male-dominated art world," the tag noted. "Although at the time this was a sign that their artistic output was somewhat dismissed as not serious enough and overly sentimental, their work is now highly acclaimed and beloved."



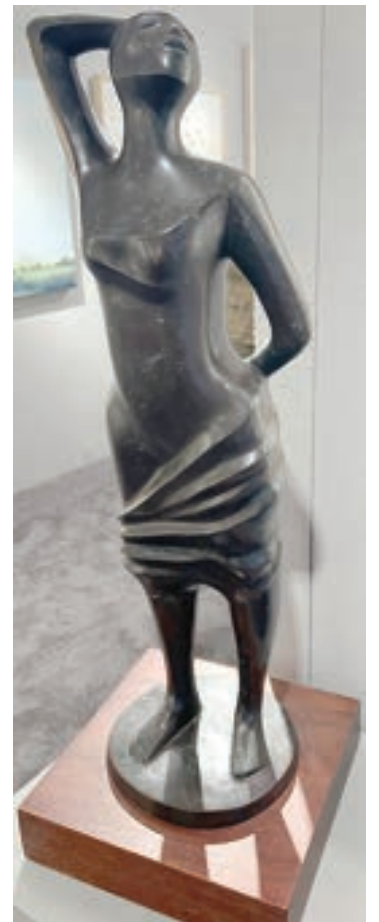
This pendant by F. W. Lawrence, 1905, of tourmaline, amethyst, garnet, citrine, ruby, and gold, is marked and was priced at \$32,000 by James Robinson Inc., New York City. Julie Schlenger Adell photo.



This circa 1830 mahogany Classical secretary bookcase was attributed to John Meads and William Alvord of Albany, New York. Charles Clark of Woodbury, Connecticut, asked \$47,500 for it. Also shown are three of a set of ten Classical New York mahogany chairs, circa 1825, tagged \$22,000.



This circa 1845 oil on canvas of Santa Claus, 25" x 30" (sight size), by Kingston, New York, artist John Vanderlyn Jr. (1805-1876) was painted for the cabin of the river steamer *Santa Claus*, owned by Ezra Fitch. It was \$150,000 from Jeffrey Tillou in the *Focus: Americana* exhibition. The Queen Anne figured maple slant-front desk, North Shore of Massachusetts, likely Newburyport, 1755-85, 39 3/4" x 34" x 19", was \$22,500 from Nathan Liverant and Son, Colchester, Connecticut. The drawers retain pages from the *Newburyport Herald*.



Standing Strong by Elizabeth Catlett (1915-2012), this 31 1/4" x 10 1/4" x 9 1/4" bronze sculpture with a variegated green patina, 1989, from an edition of nine, was \$190,000 from Dolan/Maxwell, Philadelphia.



Hirschl & Adler, New York City, offered a variety of painted chairs. The mahogany red-painted and gilded fancy side chair (left), circa 1815, was attributed to Thomas S. Renshaw and John Barnhart of Baltimore, who were active together about 1814-15. It was \$32,500. The circa 1816 paint-decorated and gilded fancy armchair was attributed to Judkins & Senter of Portsmouth, New Hampshire; they were active from 1808 to 1826. Possibly decorated by Henry Beck (1787-1837), the 33 1/4" x 21 1/2" x 22 1/4" paint-grained striped maple and gilded chair with a rush seat was \$35,000.

These painted side chairs with vase-shaped splats were attributed to John Seymour Jr. (1767-1793) of Portland, Maine. Of black ash, cherry, and white pine, the chairs with upholstered seats measure 35" x 20" x 19 1/2" and were tagged \$65,000 the pair by Hirschl & Adler.



The circa 1825 painted and gilded maple armchair with scrolled arms was attributed to Duncan Phyfe (1770-1854). The 32 3/8" x 22 3/4" x 22 1/4" chair is marked "III" on the underside of the slip seat and "I" on the seat rail. It was \$120,000 from Hirschl & Adler.



This marble-top pier table with marbled tole columns by Charles-Honoré Lannuier (1779-1819) is a rarity. It's one of four Lannuier pieces featuring lightwood—a bed and a pair of card tables are the only other examples. Of burled elm, with ebonized and gilded wood and ormolu mounts, the New York table is 36 1/2" x 42 1/8" x 19" and was tagged \$600,000 by Hirschl & Adler. The pair of yellow tole sinumbra lamps, circa 1820, French, 28 1/2" high, was \$65,000 for the pair. One is signed "Dubois S." They sold to Boscobel House & Gardens, Garrison, New York. According to Liz Feld of Hirschl & Adler, "They are absolutely thrilled to have been able to buy them and add them to their magical collection of Neoclassical furniture and decorative arts of the period. Their executive director, Jennifer Carlquist, discovered them in our booth during the museum breakfast morning, which is a special event that the fair does and is always a particularly exciting and dynamic morning for the dealers." The parcel-gilt and marble sculpture on top, *Passage 22*, is by Elizabeth Turk (b. 1961). The 2021 artwork, 11" x 4 3/4" x 2 1/2", was tagged \$120,000.



This 1812-16 portrait of Lucy Mygatt Adams (1794-1854), daughter of Comfort Starr Mygatt of Danbury, Connecticut, and Canfield, Ohio, is 26 1/4" x 21". The oil on canvas is not signed but is possibly by Matthew Harris Jouett (1788-1827) of Lexington, Kentucky. Nathan Liverant and Son asked \$38,500 for it in the *Focus: Americana* exhibition.



The previously lost portrait of Kuini Liliha (1802-1839), a member of the Hawaiian royal family in the early 19th century, was \$745,000 from Kelly Kinzle in the *Focus: Americana* exhibition. She and one of her husbands, Boki, were members of the entourage that accompanied King Kamehameha II and Queen Kamamalu to England in 1824. While there, they sat for artist John Hayter (1800-1895). After the sudden deaths of the king and queen from measles, the portraits disappeared. The king's and queen's portraits were eventually found in Ireland in 1986. The portrait of Liliha, royal governor of the island of O'ahu, turned up in the United States in late 2023.



This Tiffany & Co. sterling silver yachting trophy, 20 1/2" long, was \$65,000 from Spencer Marks, Southampton, Massachusetts. The 1887 trophy with nautical designs and handles based on a schooner's bow was won by the schooner *Magic*, the first yacht to successfully defend the America's Cup, in 1870. The trophy is resting on a silver and glass plateau in the Indian Chrysanthemum pattern by Tiffany and Co. Designed by Charles Grosjean, the circa 1879 plateau measures 26 1/2" long and was \$44,000. According to Spencer Marks, it was custom made for Mary Jane Morgan, one of Tiffany's best customers. The pattern number suggests a design date of 1879, a year before the Chrysanthemum pattern was patented by Tiffany & Co. designer and lead silversmith Grosjean. Morgan owned a large quantity of Chrysanthemum pattern hollowware and flatware, so she was purchasing the very first pieces ever made, including this plateau.



The small youth quilt, 46 1/4" x 48 3/4", with nine schoolhouses and a sawtooth border, Pennsylvania, circa 1880, was \$6500 from Olde Hope in the *Focus: Americana* exhibition. The cast-iron horse weathervane with a sheet-iron tail is by Rochester Iron Works. Dated circa 1875, it was \$27,000 from Jeffrey Tillou. It's a desirable small size: 17" x 23 1/2" x 3". The Chippendale mahogany blockfront chest of drawers, Boston, circa 1755, ex-Eddy Nicholson, was \$65,000 from Levy Galleries. According to Levy, the early date is based on the construction of the base molding, which is butted against the bottom board and then supported by large glue blocks. Full dust boards "between the drawers is also an early Boston trait."



The circa 1880 monumental rooster weathervane, 45" x 35", by an unidentified New England maker, copper with its original gilded surface, was \$47,500 from Allan Katz Americana in the *Focus: Americana* exhibition. The sack-back Windsor chair from Massachusetts, probably Salem, was \$12,500 from David A. Schorsch - Eileen M. Smiles. Dating to 1780-1800, it is made of maple and ash and has its original greenish-black paint with yellow striped decoration.



Thomas Colville Fine Art, Guilford, Connecticut, and New York City, asked \$185,000 for *Union Volunteers Hospital*, 1865, by Edward Moran (1829-1901). The 16" x 28" oil on canvas is signed and dated. "It went well," said Colville of the show. "I sold a number of things—both European and American—in the five- to six-figure range. I thought the show looked great. The dealers presented their stands attractively." Julie Schlenger Adell photo.



Joseph Decker (1853-1924) painted *Pears on a Branch* circa 1885. The 5 1/4" x 13" oil on canvas is signed lower right and was priced at \$165,000 by Thomas Colville Fine Art. Julie Schlenger Adell photo.



Heart of the River by John Leslie Breck (1860-1899) was painted in 1894. The oil on canvas, 16" x 24", came from the artist's family, said Richard Rossello of Avery Galleries, Bryn Mawr, Pennsylvania. It is framed in a Charles Prendergast signed frame, he noted. The gallery asked \$195,000 for it. Julie Schlenger Adell photo.



This Tiffany Dragonfly lamp on a Cattail base, 1906, of leaded glass, Favrite glass, and bronze, 24" high x 20" diameter, was sold by Lillian Nassau LLC, New York City. Julie Schlenger Adell photo.



Arlie Sulka of Lillian Nassau LLC was dressed in blues and greens, mirroring the colors in the Tiffany lamps and vases in her booth. Julie Schlenger Adell photo.



Red-Haired Lady with Hat by Maurice Prendergast (1858-1924), a color monotype on thin cream paper, 14" x 8 1/4", was available from Adelson Galleries, New York City, for \$225,000. Julie Schlenger Adell photo.



Robert Simon Fine Art dedicated a booth wall to a portrait (top) of a free man of color along with a group of portrait silhouettes. Attributed to Julien Hudson (1811-1844), the portrait, 8 3/4" x 6 1/2" was priced at \$75,000. The sitter is unidentified, and the work is not signed. Hudson, a black portraitist, was active in New Orleans. The group of silhouettes was attributed to Moses Williams (1777-1825), who was born into slavery and grew up in the household of Charles Willson Peale in Philadelphia. Williams worked at Peale's Philadelphia Museum, operating a physiognotrace, the machine that traced a person's profile. He was freed by Peale when he was 27 and remained working at the museum for several years, according to the wall tag in the booth. Each silhouette was available for \$5000.



Peter Harrington, London, displayed this first edition of Thomas Jefferson's *Notes on the state of Virginia*, 1782. Printed in Paris, the book was presented to Jefferson's friend Charles Williams for re-presentation to Simon Boutin, a noteworthy collector of natural history, according to the gallery. The dealer asked \$475,000 for it. Pom Harrington, owner of Peter Harrington, noted, "Our most notable sale was Winston Churchill's desk—asking price was \$450,000—from his Hyde Park Gate home, which we presented as part of the 'Winston S. Churchill Collection of Steve Forbes.' The 19th-century George III-style mahogany pedestal, leather-inset desk was part of his private office, used in his postwar political career and while writing his Second World War memoirs. This office was afterwards repurposed as his personal bedroom, and the desk was next to him when he died there. The desk, and the collection as a whole, seemed to really capture the imagination of visitors. It definitely resulted in a busy stand! The buyer was a private buyer and an existing client. As a book collector, the significance of the desk where Churchill would have worked on some of his most iconic writings immediately resonated." Julie Schlenger Adell photo.



The maple or cherry workhorse sculpture from Vermont, 1880-1900, with original paint, 15 1/2" x 18" x 4 1/4", was \$185,000 from David A. Schorsch - Eileen M. Smiles in the *Focus: Americana* exhibition.



There were several portraits of George Washington adorning the walls of New York City auction houses during Americana Week. At the Winter Show, Robert Simon Fine Art, New York City, offered a rendition by Charles Peale Polk (1767-1822), painted during Washington's presidency. The oil on canvas, 32 7/8" x 25 3/4", was priced at \$575,000. Simon noted that Polk "introduced variations into all his portraits of Washington—none are exact replicas, making each distinct and original." Simon said, "We were very pleased with the Winter Show. We sold several old master paintings, mostly smaller works to collectors, and have serious interest in some of the more significant works that we exhibited—the kind that require study and consideration. The organizers of the show are phenomenally dealer-friendly and respond to our concerns. They organized special events for designers and curators, as well as a good lecture series for collectors. For us the only real negative was caused by the auction houses having shifted their sales a week later. Because of that many of the European curators, collectors, and dealers arrived in New York either on the last day of the show or after it had closed. Despite the at times brutal weather, attendance seemed to be good. For our part, there was rarely a moment when someone was not in our stand or in conversation with one of us. The Winter Show is the only fair that we do, and I look forward to returning next year." Julie Schlenger Adell photo.



New to the Winter Show, Jill Newhouse Gallery, New York City, offered this portrait by Frederick Randolph Spencer (1806-1875) of a young woman with a book of prints. The oil on wood panel, 1845, 15 1/4" x 12", signed and dated on the reverse, was priced at \$12,000. Julie Schlenger Adell photo.



Cove Landing, New York City, asked \$10,000 for this hand-cut hardstone inlay in an artist's frame by Richard Blow (1904-1983). The piece has an incised signature and date on the reverse, "Richard Blow Montici 71." Julie Schlenger Adell photo.



Red Fox Fine Art asked \$50,000 for this 19th-century double-sided oil on pine panel trade sign from the Emerson Tavern in Wilton, New York, which stood from 1790 to 1981. According to Red Fox, the sign, originally displayed vertically, was repainted close to Lafayette's visit to the Emerson Tavern, circa 1825, either to welcome him or to commemorate the occasion. When Lafayette visited the U.S., engravings, ceramics, textiles, and other commemorative items were sold, and poems and songs were written. One of these songs, "Come Honor the Brave," was written by architect William Strickland, designer of an arch in Philadelphia to honor Lafayette. This song is quoted on the other side of the sign, while the side shown proclaims "La Fayette and Liberty."



Red Fox Fine Art, Middleburg, Virginia, asked \$35,000 for the signed 36" x 30" oil on canvas by Alexander Pope (1849-1924). Julie Schlenger Adell photo.



These two hats by Oglala and Lakota artist Dwayne Wilcox (b. 1957) were shown by Tambaran, New York City. *Skull Hat* (top) is a tribute to the American buffalo, while *Wahumpi (Soup) Hat* is an homage to Andy Warhol. Both were constructed in 2023. Of comic strip, quillwork, and red hand paint, the hats were priced at \$9500 each. Julie Schlenger Adell photo.



Alexandra Kirtley (center with blue scarf), curator of American decorative arts at the Philadelphia Museum of Art, toured the show with a group from Philadelphia. She curated the *Focus: Americana* special exhibition at the show. Julie Schlenger Adell photo.



George Washington's personal copies of the journals of Major Robert Rogers, along with *A Concise Account of North America*, later presented to General Henry Knox, his fellow founding father, who had served as chief of artillery in most of Washington's campaigns, were available from Peter Harrington, priced at \$3 million. Julie Schlenger Adell photo.



Debra Force Fine Art, New York City, had a booth at the front of the show with walls covered in electric lime green and fuchsia to make the art pop. It worked. Seen here is Charles Courtney Curran's *The Lanterns*, painted in 1913. The 30 1/4" x 30 1/4" oil on canvas is signed and dated lower right and signed indistinctly and dated again lower left. The painting was priced at \$350,000. Force said in an email, "We had a very good show, selling six works on site in the booth and have at least two more going out on approval. We are pleased that we sold our major Robert Henri portrait of *Dorita* from 1924 in the high six-figure range.... I think that the show looked better than ever in terms of ambience and featured several new dealers as well as some returnees who were welcome additions. The curated booth of Americana was especially attractive, well curated and well received. It was very nice to see old friends who used to do the show when American antiques and decorative arts were more in vogue, and they presented some outstanding material. It would be nice if we could have them back more significantly. The fair was well attended, and we had an outstanding group of museum curators and directors in attendance. I was very pleased overall." Julie Schlenger Adell photo.



This fireboard with a white house, 1820-40, 38 1/4" x 50", pine with original painted decoration, ex-Gerald Kornblau, was sold by Olde Hope in the *Focus: Americana* exhibition.



The 18th-century sheet-iron weathervane from Lancaster County, Pennsylvania, was \$125,000 from Olde Hope in the *Focus: Americana* exhibition. According to local lore, the 21¼" high unicorn weathervane once was on the top of the Dickenson family store in Quarryville, Pennsylvania—just four miles from the town of Unicorn.



From *Focus: Americana*, the watercolor portrait of the *Sophia Godfrey* of Cape May, New Jersey, is by German/American artist Jurgan Frederick Hugel (1809-1878) of Bridgeport, Connecticut. The 29" x 39" painting is dated 1870 and was \$42,500 from Nathan Liverant and Son. The decorated dome-top box, attributed to Ransom Cook (1795-1881), Saratoga Springs, New York, 1810-30, ex-Courcier & Wilkins, was \$78,000 from Olde Hope. The Vermont paint-decorated blanket chest, ex-Bernard Barenholtz, is circa 1830 and was \$32,000 from Allan Katz.



Arthur Liverant (left) of Nathan Liverant and Son celebrated his birthday on January 19. Here he is blowing out candles on a cake presented by Kevin Tulimieri. Photo courtesy Elle Shushan.



The 19th-century robin rug, wool rag on burlap, 20½" x 33", was \$8500 from Olde Hope in the *Focus: Americana* exhibition. The Native American burl bowl with pierced handles, Great Lakes area, 1780-1810, ash or maple burl, 9" x 29", was \$25,000 from Nathan Liverant and Son. Liverant also offered the Captain Daniel Lacey cherry highboy with a sunburst carved apron, Stratfield or Stratford, Fairfield County, Connecticut, 1765-75, 72¾ x 39¾" (lower case) x 19¾", tagged \$95,000.



The four-drawer curly maple chest has cabriole legs and trifold feet. From eastern Pennsylvania, the circa 1760 chest is 40" x 35" x 21" and was priced at \$45,000 by Kelly Kinzle. It's illustrated in *American Antiques from Israel Sack Collection*, volume 1 (No. 186), and is called "an important and probably unique form of exceptional quality." The horn—inscribed "Richard Andrus his / horn Made at Roxbury October 5th 1775"—was attributed to the Simsbury Carver (w. 1775) and was \$85,000 from Kinzle. Horns carved by the Simsbury Carver from other soldiers in Roxbury survive; two are at Historic Deerfield, and one is in the Simsbury (Connecticut) Historical Society.



From the *Focus: Americana* exhibition, the armless maple Shaker rocker, Harvard, Massachusetts, circa 1840, has been widely published, according to David A. Schorsch - Eileen M. Smiles. Measuring 51¼" high with a 20" wide seat, it was \$58,000. The all-original Major Timothy Chandler (1762-1848) tall clock, circa 1810, from Concord, New Hampshire, was tagged \$40,000. It's 92" high and branded "T. Chandler" twice and is one of the few New Hampshire birch tall clocks surviving with its original red paint. The fire screen with a framed theorem, New England, circa 1830, was \$38,000. It has a birch post, cherry legs, and ash spin support. It's 44½" high with a 12" x 14" frame.