



The Queen Anne cherrywood bonnet-top secretary-bookcase, a circa 1775 rural Connecticut example, was priced at \$68,000 by Heller Washam Antiques, Portland, Maine, and Woodbury, Connecticut. The circa 1795 bow-back knuckle-arm Windsor bench with a rare ten-leg configuration, probably made in Pennsylvania, was \$8800. Behind it, the two birdcage Windsor armchairs, circa 1790 Philadelphia with circa 1825 grasshopper green paint and chrome yellow decoration over an earlier dark green surface, were \$14,500 for the pair. The chairs had carved tiger maple arms and arm supports, notch carving, and turned bamboo spindle elements. The circa 1800 tall clock in a Roxbury-style cherrywood case by Silas Parsons (1773-1859) of Swanzy, New Hampshire, with an eight-day time-and-strike movement with calendar feature and seconds hand, was \$25,000.



Bruce Emond of The Village Braider, Plymouth, Massachusetts, said the small fountain with mythical figures riding a seashell is probably a model for a full-size version. Made of bronze with water jets "everywhere," it was priced at \$9200. To the right, the armillary in iron and bronze, set on a pedestal of Italian Istrian stone ("similar to marble"), was \$1800. The pair of 19th-century planters, originally from John J. Astor's Newport estate, was \$5400. The three-seat wrought-iron bench with bronze finish was made by Salterini, Emond said. According to a Smithsonian Institution Web site, John Salterini (d. 1952) was an Italian immigrant and partner in Salterini & Gallo of New York who formed his own company in 1934 after Salterini & Gallo disbanded. A recent Brimfield acquisition ("I've owned it three days!" said Emond), it was tagged \$950.



Sarah Cunningham of Walker-Cunningham Fine Art, Boston and Sudbury, Massachusetts, and Jim Puzinas of Blue Heron Fine Art.



Seated Bear, a 6 3/4" x 7 1/4" terra-cotta sculpture by Katharine Lane Weems (1899-1989), was \$3500 from Walker-Cunningham.



The circa 1800 Federal mahogany shelf clock with sun ray crest over a painted sheet iron dial, signed and labeled by David Wood (1766-1855) of Newburyport, Massachusetts, was \$68,000 from Heller Washam Antiques. A so-called 60-hour clock, it runs for two days on a single wind and has a single-bell chime on the hour.



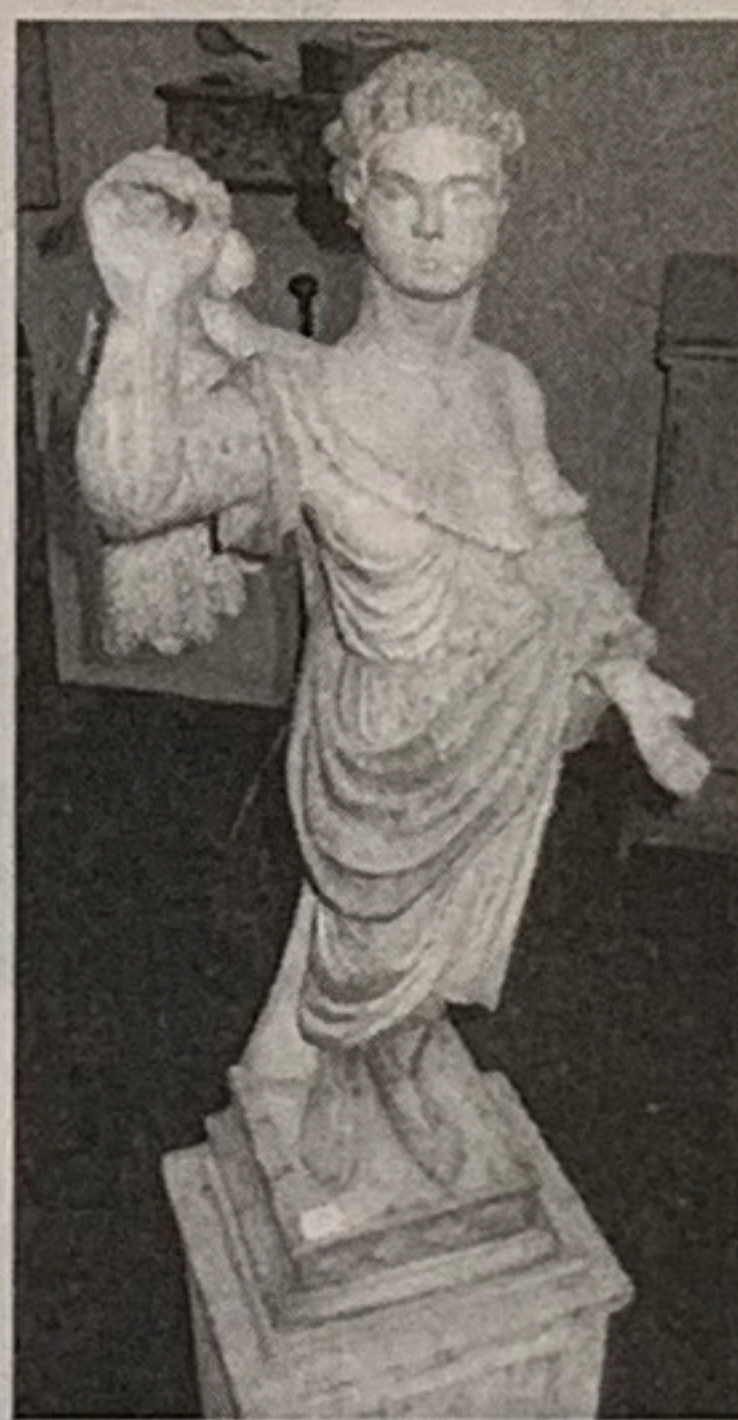
Heller-Washam Antiques asked \$42,000 for this circa 1900 graduated nest of Nantucket lightship baskets.



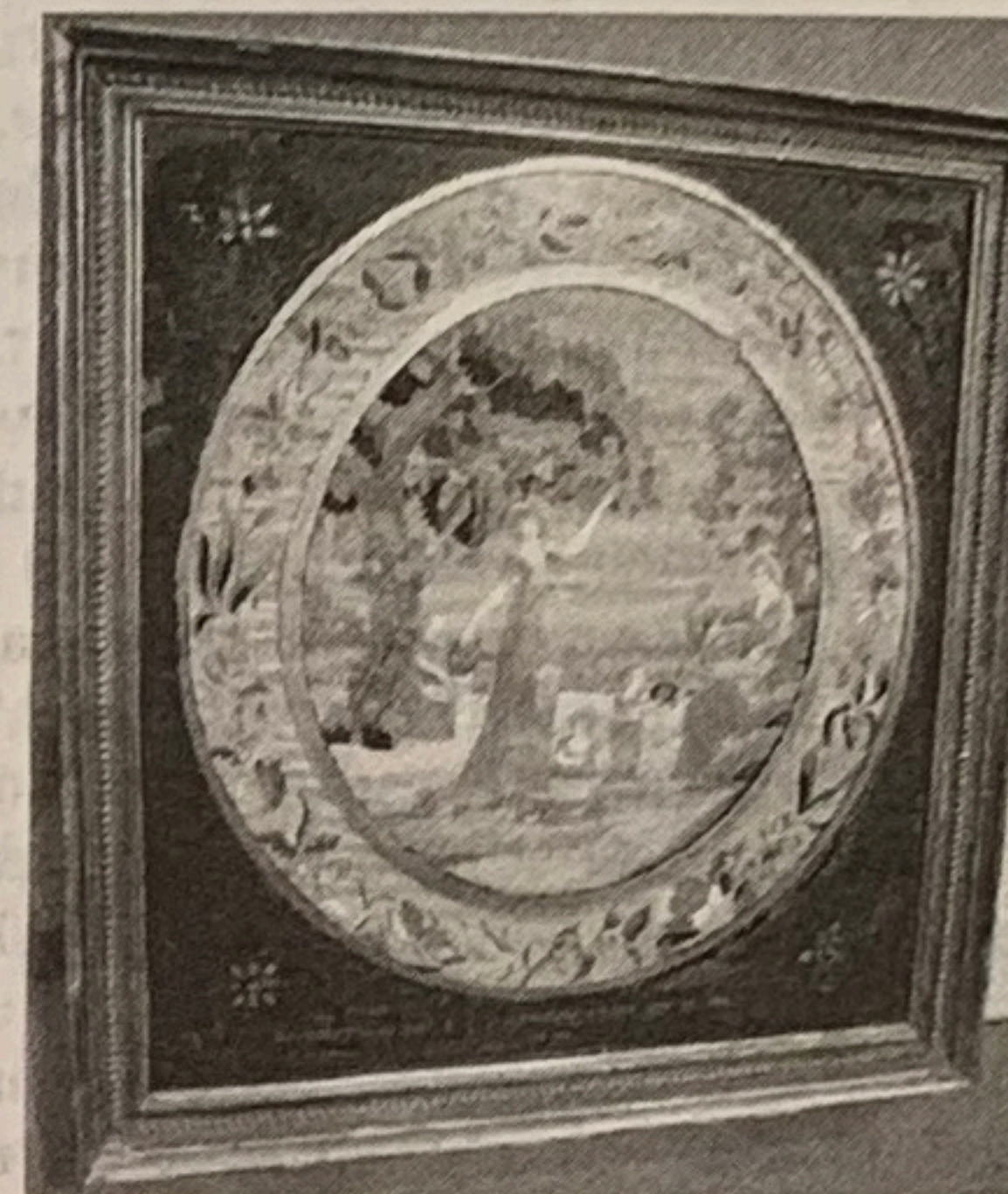
There were four of these massive 19th-century Indian carved sandstone planters in the booth of The Village Braider. They were offered together for \$6200.



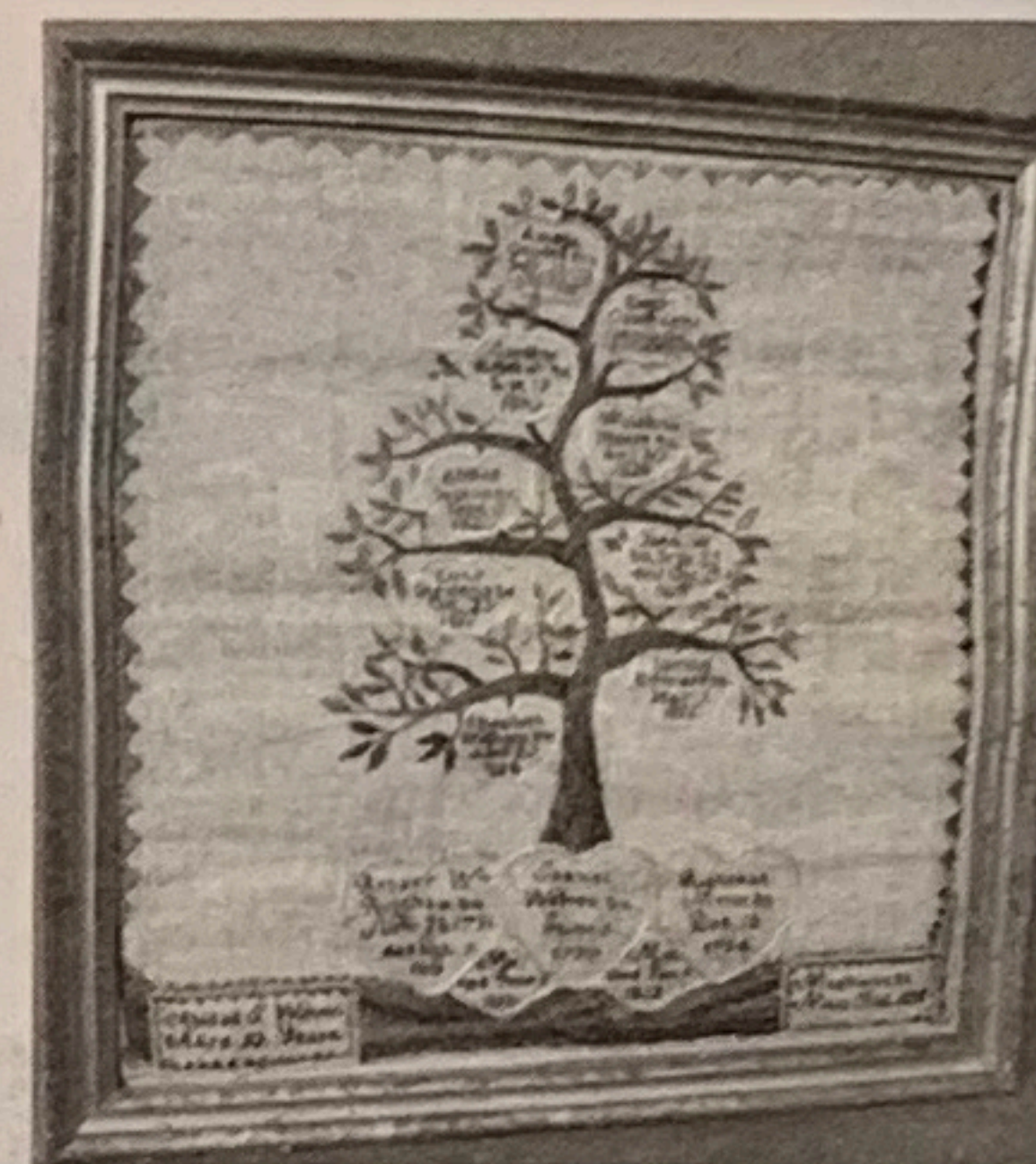
Stephen Corrigan and Douglas Jackman of Stephen-Douglas Antiques, Rockingham, Vermont, asked \$6800 for the 19th-century carved and painted wood figure seen here and in the detail. It was "probably not American," the dealers said. The late 17th-century blanket chest with big side-hung drawers and original surface was \$15,000. The pair of miniature painted chairs on top of the chest was priced at \$8800. The small trestle-foot table in the foreground is a rarity. Few exist and fewer still are in original condition, as is this one, which retains remains of its original red paint. Ex-collection Shelburne Museum, Shelburne, Vermont, it was \$55,000.



Stephen and Carol Huber of Old Saybrook, Connecticut, asked \$18,000 for this rarity. It is a 30 3/4" x 28 1/4" silk-embroidered picture surrounded by an inner gold églomisé. The theme is grape harvesting. It features two women and three children harvesting and sorting grapes, with several men in the background working in the vineyard. An inscription on the glass reads "Wrought by Abigail F. Cunningham Under the Tuition of/ H. Spofford Charlestown AD 1808." The dealers said only 11 needlework pictures are known to be from the Charlestown Academy in Charlestown, Massachusetts, where Miss Hannah Spofford taught from 1806 to 1811.



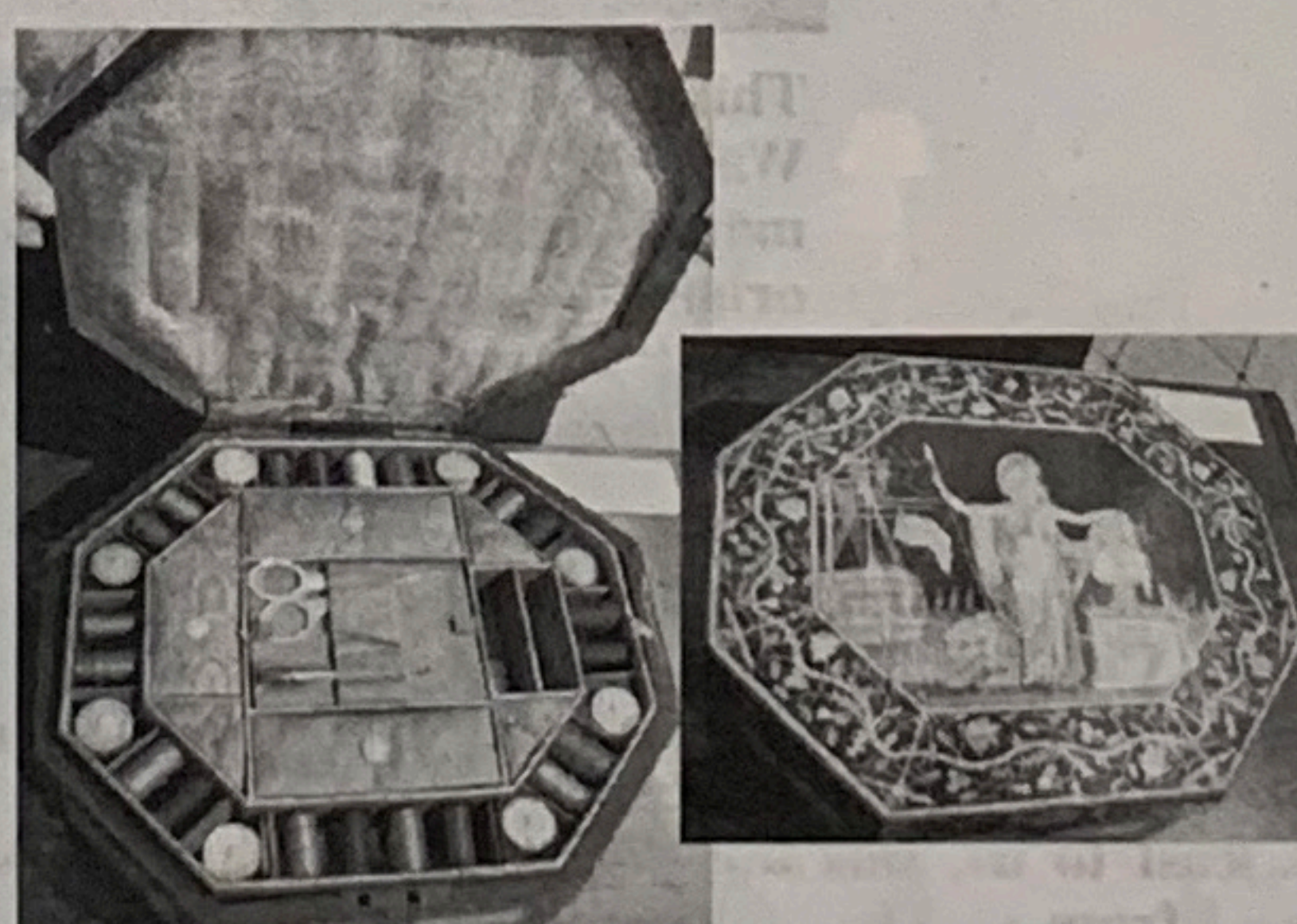
This silk-on-linen picture was made by a girl who lived in Marlborough, Massachusetts, the town next to Sudbury. An example of a so-called Apple-Tree Family Register, most of which were made in Middlesex County between 1800 and 1825, this one reads: "Abigail S. Warren/ Aged 10 Years/ Marlborough/ Mass. Aug. 1836." The maker, who died at age 19, included the names of her father, his first wife, and their children, and his second wife and their children (herself and siblings). The Hubers had it priced at \$12,000.



James Kochan of Frederick, Maryland, brought a brand-new acquisition, the oil on canvas portrait hanging above the drum. In its original frame, it was priced at \$12,000. Strongly attributed to Chester Harding (1792-1866), one of Boston's premier portrait painters of the late Federal period, the circa 1832 image is of Luther Lawrence (1778-1839), eldest of four brothers who were involved with the early Massachusetts textile mills. A Harvard-educated lawyer who worked closely with Daniel Webster, Lawrence later turned to politics and served as speaker of the Commonwealth of Massachusetts House of Representatives and was the mayor of Lowell, Massachusetts. Harding's portraits of other Lawrence brothers are at Williams College Museum of Art in Williamstown, Massachusetts, and the Museum of Fine Arts, Boston. On the other wall the oil on canvas portraits are of British Lieutenant Milborne West and his wife. The lieutenant was with the 47th Regiment during the French and Indian War, and he became second Grand Master of the first Masonic Lodge in Canada during Quebec's occupation. After the war, he returned to England, and then came back to America during the Stamp Act period. "But he was sympathetic to the American cause and just prior to Lexington and Concord left the army," said Kochan, who hasn't determined the wife's name or biographical details. "But she appears to have been American, which is why he may have resigned his commission." The painter is unknown, but Kochan is leaning toward an American hand. The price of the pair was \$32,500. The British drum, 1750-1820, was \$2200.



Diana Bittel of Bryn Mawr, Pennsylvania, asked \$11,500 for the pair of curly coated clay-work spaniels made in the mid-19th century by the Moorhead Clay Works, Philadelphia. The blanket chest they're flanking is 1790-1800 Pennsylvania in walnut with rare inlaid tulip design, two secret drawers, original lock, and a price tag of \$14,500. More notable was the rare miniature (23" x 17" x 13") Bermuda cedar blanket chest on top, dated circa 1720 and priced at \$17,750. Note that the bottom frame keeps the chest above ground and away from the island humidity. For more information, see Bryden Bordley Hyde's *Bermuda's Antique Furniture & Silver*.



Diana Bittel's extremely rare early 19th-century British sewing box memorializes the marine battles of Horatio Nelson. Shown in watercolor and pencil on the various sides of the octagon are images such as his warship H.M.S. Victory. On top is an image of his bust with his quote from the Battle of Trafalgar: "England expects every man will do his duty." Inside are "Mary's" sewing materials. All original except for two ivory knobbed feet, it was \$25,000.





Dealers Joan R. Brownstein and Peter H. Eaton of Newbury, Massachusetts, chatted with Skinner's Stephen Fletcher (center) at the preview party. Skinner Inc., with corporate headquarters in Marlborough, Massachusetts, just a few miles away from the Wayside Inn, was a presenting sponsor of the show. (The other was Murphy Insurance Agency, Hudson, Massachusetts.) Against the wall behind the trio is a circa 1800 Federal clock, probably New York, in a cherry case. The original American works have an early 19th-century brass and pewter dial signed by noted English clockmaker Charles Frodsham (1810-1871). From the Moody family of Portland, Maine, the clock was \$4500.

After the show, Brownstein wrote in an e-mail: "We thought the show looked great. As usual the economy is a factor, and I think some dealers had very good shows and others did less well. I did sell the pair of Milton Hopkins paintings [pictured], which went to collectors who we have known for a while. Our other sales were mostly 'smalls'—a wire basket of stone fruit, an early glass bottle, a candlestick, and a candlestand, et cetera."

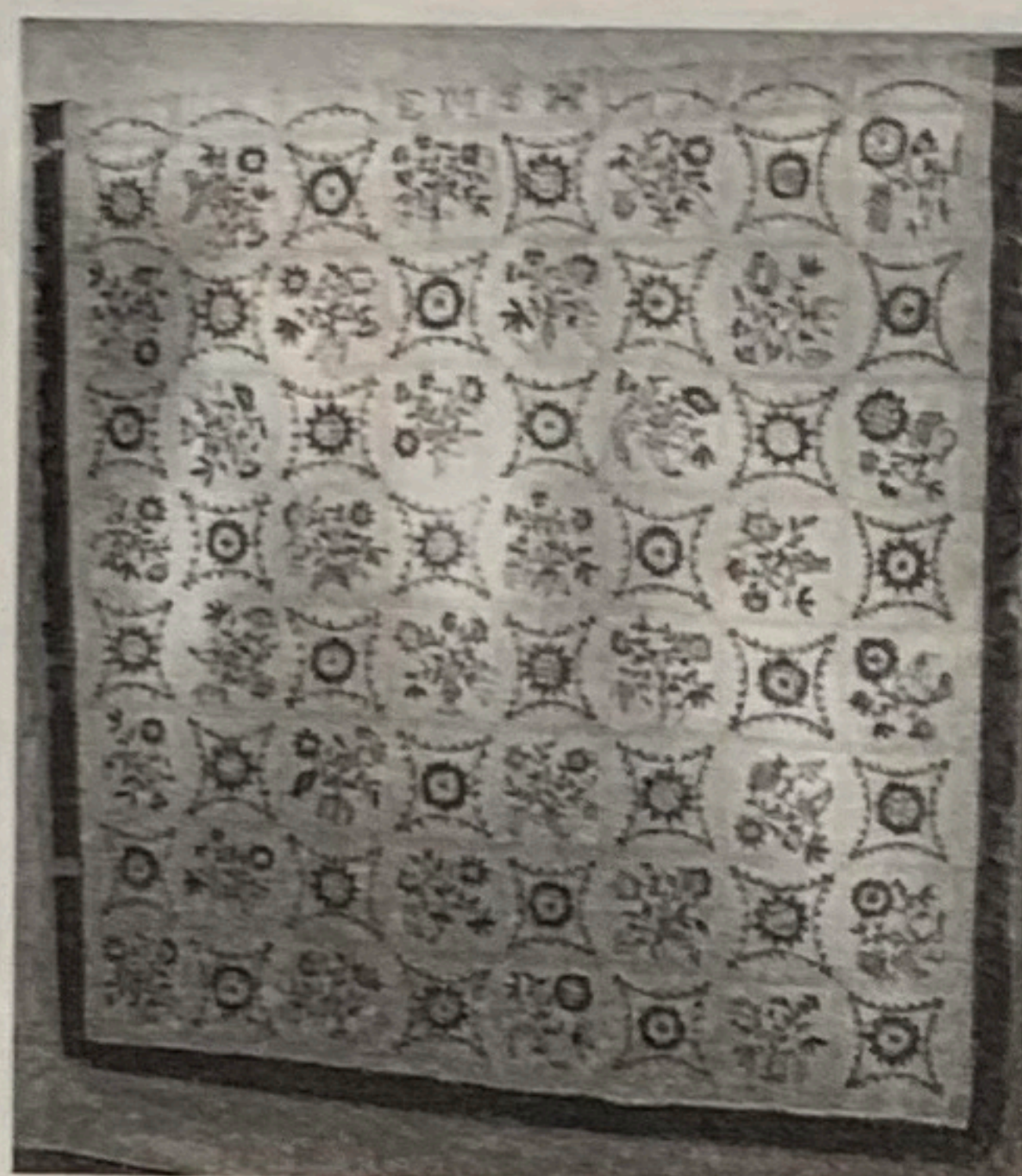
Priced at \$2500, this early 20th-century architectural lion's head in carved wood with original gold leaf once adorned a circus wagon, according to Joyce and Ron Bassin of A Bird in Hand Antiques.



This unusual mid-19th-century carved marble head was used as a town boundary marker in Chester, Vermont, world famous for its stoneworks. It was \$3800 from A Bird in Hand Antiques.



Reenactors Anita Bausk and Kim Nuttall, dressed in circa 1775 style, were browsing in the booth of A Bird in Hand Antiques, Florham Park, New Jersey.



Joan Brownstein's exquisite early 19th-century embroidered indigo and ivory wool bedcover with its original heavy fringe borders on three sides, initialed "EMS," was priced at \$11,000. "It's wonderful and rare, and it isn't often that I have the room to display a piece like that," Brownstein said. The 88½" x 84½" bedcover had descended in a family from Middletown Springs, Vermont.

Joan Brownstein's portrait of Jeannie Dwyer holding a white dove was attributed to Edwin A. Conant (1810-1891), a portrait and miniature portrait painter who worked in Boston between 1838 and 1846. The 22" x 18" oil on canvas in a period gilded frame was \$28,000.



Bev Norwood of The Norwoods' Spirit of America, Timonium, Maryland, said she and her husband, Doug, were "immensely pleased" with their results at "this beautiful gem of a show," where they found it gratifying to meet a number of collectors who were new to them as well as to greet longtime clients. In an e-mail Norwood went on to praise show managers Diana Bittel and Ralph DiSaia. She added, "The camaraderie of fellow dealers is always such a welcomed treat. We were delighted with the facility and the town of Sudbury and look forward to being part of the show again in 2013."



Seasoned show dealers James and Ruth Gallagher of J. Gallagher Antiques, North Norwich, New York, were first-time exhibitors here. They had high praise for the facility and its managers. "That tent is wonderful, and pack-in and pack-out was very smooth for us," said Ruth Gallagher. "I was very pleased with the results. That's not to say we came home with pockets full of money, but there are other things that always put a positive spin on a show. We met a number of prospective clients that we had not met at other shows."



with an oak top and pine secondary. A similar one appears in Luke Vincent Lockwood's *Colonial Furniture in America* (figure 689), in which it's called a "folding table." The table sold.



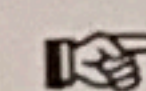
The diminutive (61½" x 34¾" x 19½") Queen Anne highboy in maple, pine, and maple veneer is a 1720-50 Boston piece. Elliott and Grace Snyder of South Egremont, Massachusetts, had it priced at \$78,000. An extremely rare New England trestle-foot gate-leg table (also seen in the detail) was \$85,000. A circa 1720 coastal New England example, it is maple



This early 19th-century carved tree box showing a scene of the tobacco trade was \$3800 from Grace and Elliott Snyder.



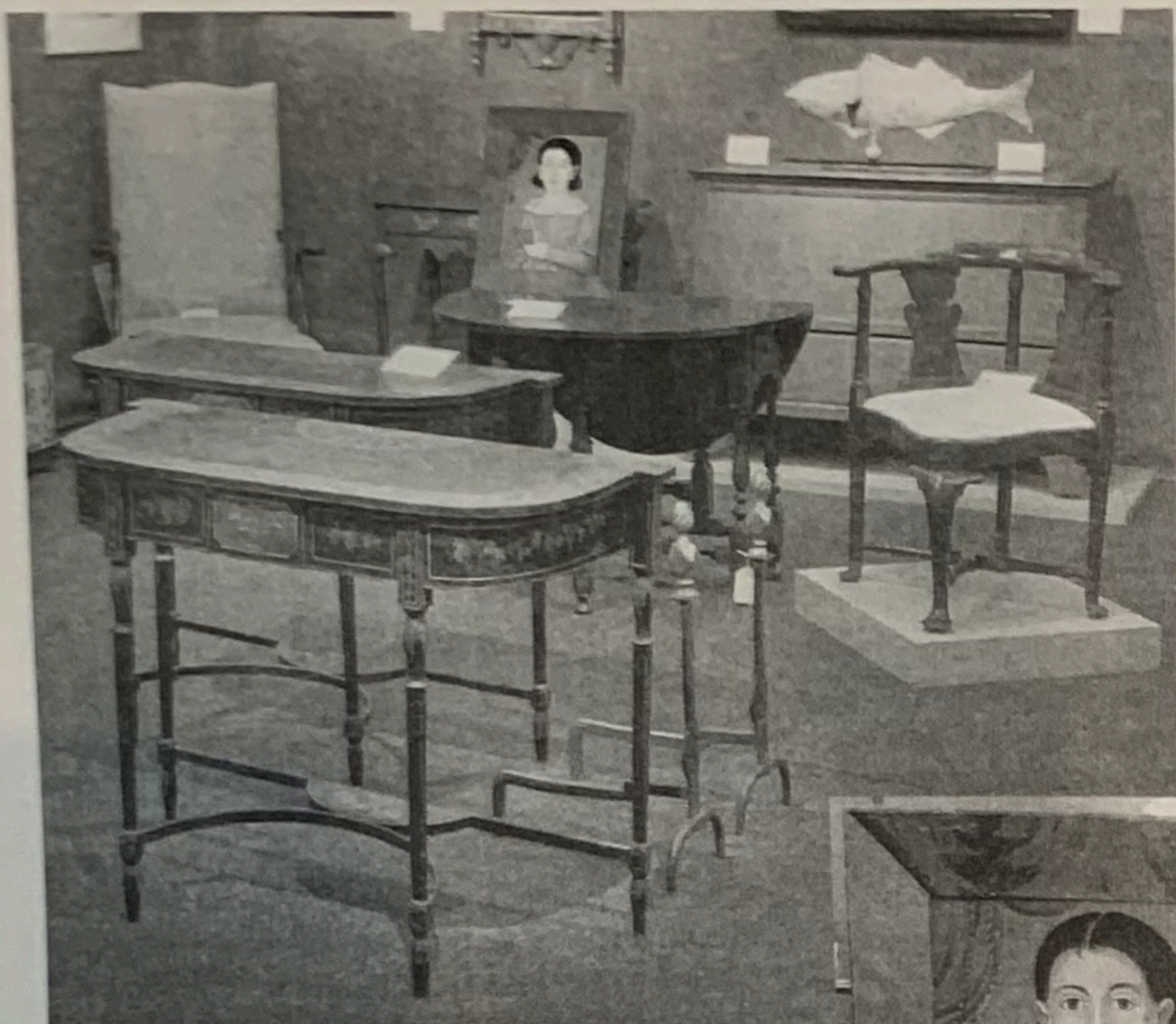
Fiske & Freeman, Ipswich, Massachusetts, asked \$9975 for the circa 1680 English oak press cupboard on the right against the back wall. It was unusual in that it retained its original bottom and back. It was marked with the marriage triad initials "ATM," which certainly means something else to most of us today! Against the wall on left, the circa 1670 English cupboard made of oak and mixed woods and with geometric moldings, the drawers decorated with inlay in mother-of-pearl and etched bone, was \$14,000. At front right, the late 17th-century boarded and carved coffer in elm was \$2450. Next to it, the circa 1650 English child's boarded coffer in oak with the initials "HW" was \$3875. The 1550-1600 English Tudor refectory table was made of oak that has never been stained or finished. Bought from a country church in Dorset in the 1960's by the American poet Howard Griffin, secretary to W.H. Auden, it descended from there. With an elm top, replaced probably in the 18th century, it seats eight to ten and was priced at \$12,000. John Fiske wrote in an e-mail: "The show was well-attended, but the lookers outnumbered the buyers by far! Our sales were disappointing, but they did include the Tudor refectory table, which was nice."



At the preview party, James and Ruth Gallagher were seated in front of their booth. Below the "Books About Antiques" sign is the booth of Russack & Loto Books, Northwood, New Hampshire. Once again, the party food provided by the inn's restaurant was outstanding, especially the shots of clam chowder and lobster bisque, and the pastry table. "Want to know why there aren't any napkins?" someone cruising those pastries asked. "It's because everyone's wrapping stuff up to take home." What do you expect? We're Yankees.



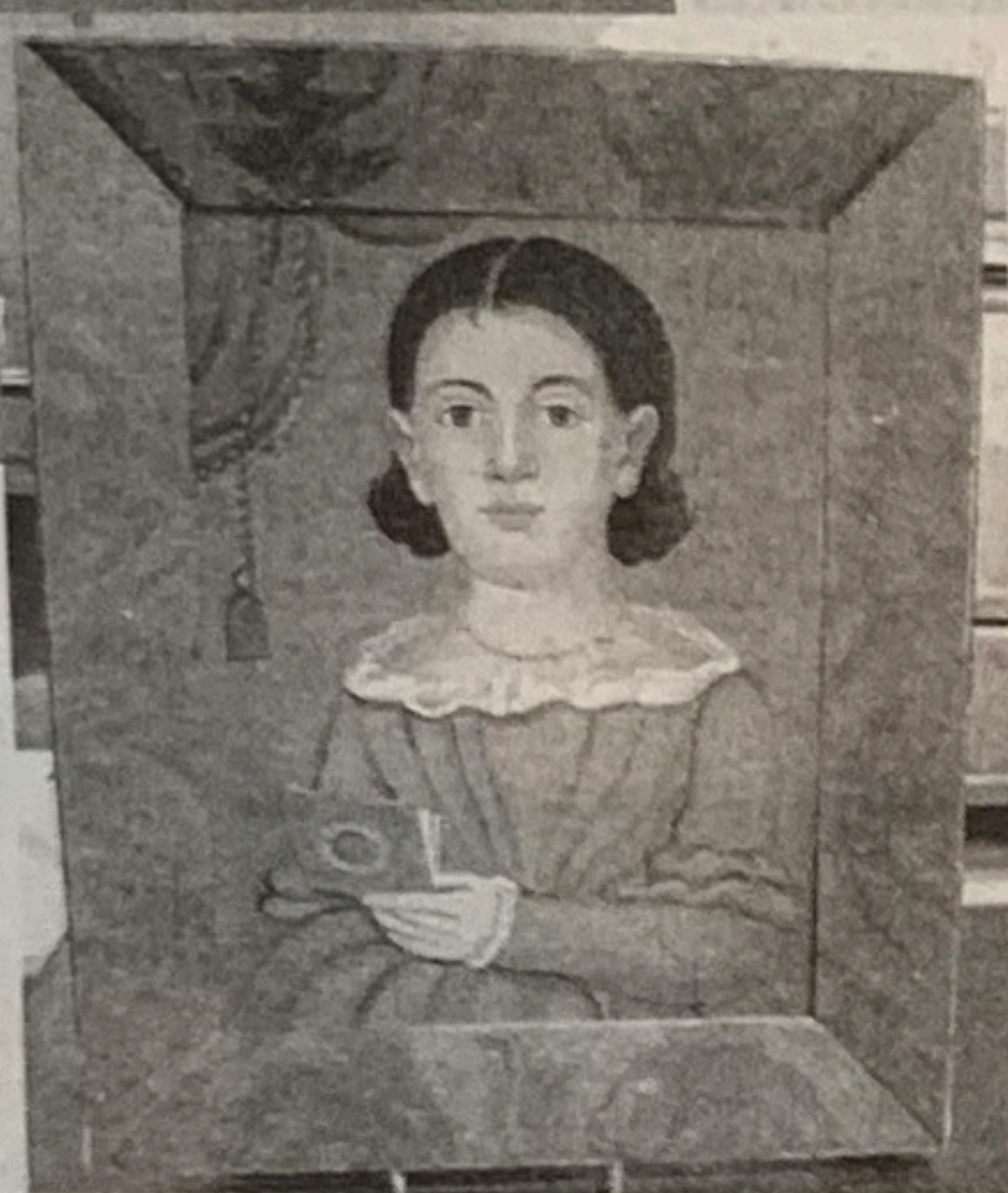
# - SHOW -



Samuel Herrup asked \$11,500 for the pair of circa 1890 English Regency-style tables with their original decoration. The 1730-50 Queen Anne corner chair in walnut with pine secondary wood had a compass-shaped seat. With some repairs and replaced pieces, it was \$28,000. The circa 1820 blanket chest from the South Shore of Massachusetts, with applied molding and old but not original paint, was \$7500. The circa 1890 fish weathervane over the chest, attributed to J.W. Fiske & Co., with original, weathered patina, including gold wash over its copper body, was \$38,000. It came from a Quogue, Long Island, New York, estate, according to the dealer.



There were more miniature chairs at this show than we've seen in a while. One offered by Samuel Herrup of Sheffield, Massachusetts, was a lolling chair upholstered in mustard-colored fabric and priced at \$850.



This 1840-50 oil on academy board portrait in a period painted frame, 14½" x 11½", attributed to William Matthew Prior (1806-1873), was priced at \$28,000 by Samuel Herrup.



W.M. Schwind, Jr. of Yarmouth, Maine, brought an Aesthetic Movement sofa, 1875-80, Boston, in rosewood with carved detail and unusual brass inlay, priced at \$9500. The 1780-1800 New England country Chippendale chair-table in maple and chestnut with a pine top in old black paint over red, 47½" diameter, possibly Rhode Island, was tagged \$8500. The 1770-90 Massachusetts mahogany Chippendale side chairs with carved backs and slip seats were \$4200 for the pair. The 1745-65 Queen Anne northern New England high chest in figured maple with pine secondary wood and replaced brasses was \$26,500.



This 11" x 9½" x 6" limestone carving of a head set inside a "frame" is a keystone from an 1820-40 house in either Ohio or western Pennsylvania. Otto & Susan Hart Antiques, Arlington, Vermont, priced it at \$4800.



This 1795-1815 Chippendale mahogany tall-case clock by William Cummins (1768-1834) has a signed eight-day brass time-and-strike movement and Cummins's name on the dial. It was offered by Nathan Liverant and Son for \$48,500. The miniature chair on the candlestand was labeled "American, probably Baltimore, 1825-1845" and priced at \$4750.



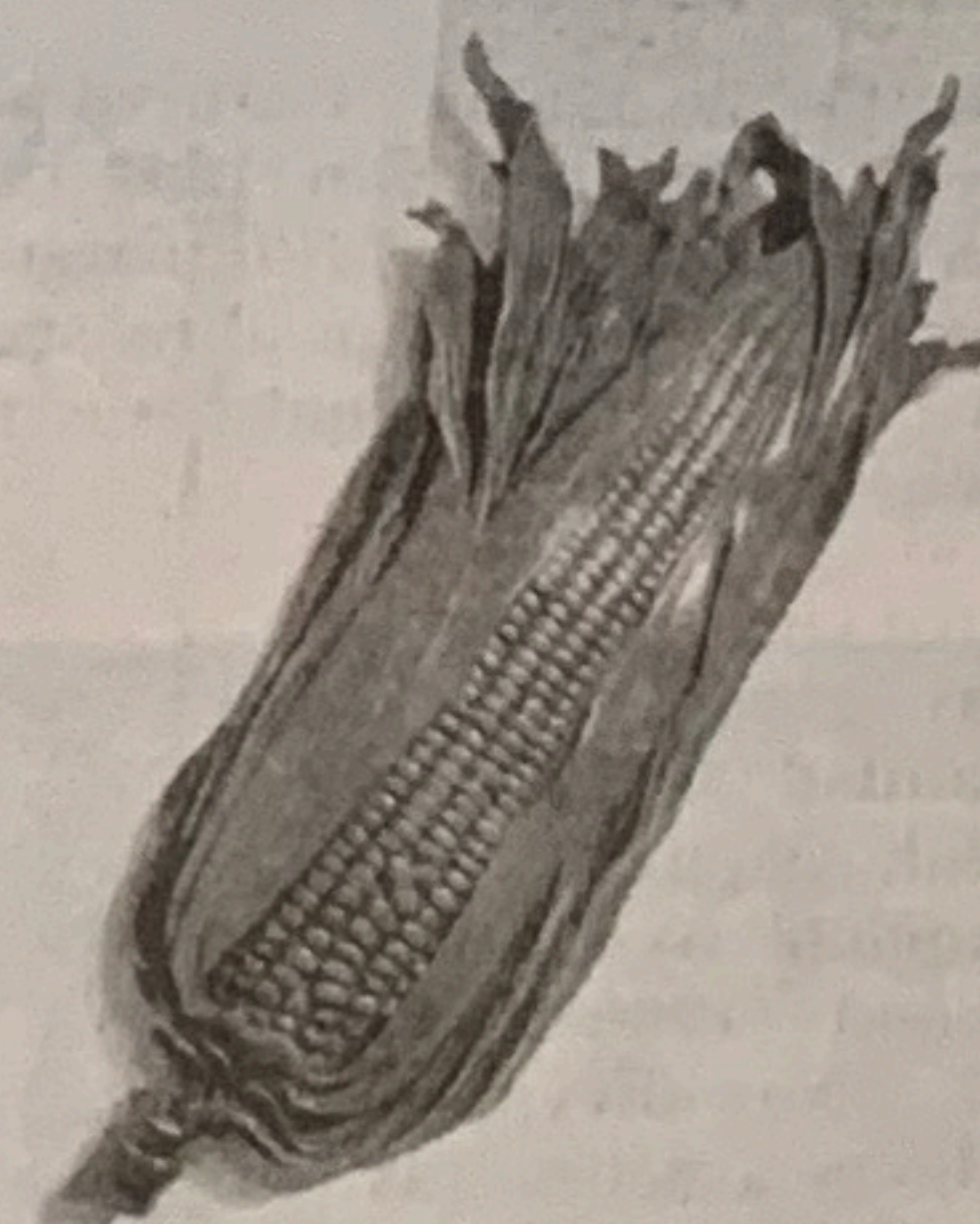
This Queen Anne bonnet-top highboy in cherry features carved shells, unusual finials and plinth, and original finish. Identified as 1765-90 Wethersfield school, possibly New London County, it was \$45,000 from Nathan Liverant and Son Antiques, Colchester, Connecticut. The circa 1820 oil on canvas portrait came with it. Identified by family tradition as Dr. Alden March, possibly an early owner of the high chest, it has been attributed to Zedekiah Belknap (1781-1858).



The sheet zinc figure with a cornucopia in her hand was originally an architectural detail from an agricultural building in Columbus, Ohio. Probably made by the Mullins Company, it was priced at \$10,500 by Jewett-Berdan Antiques, Newcastle, Maine. The circa 1890 Victorian cast-iron and wire planter was attributed to J.W. Fiske & Co. and marked \$5500. The 1830's floral-patterned braided rug was \$2800.



This sweet little naïve painting in oil on board shows the Wayside Inn. Jewett-Berdan dated it to the 1880's and marked it \$695. The red horse on the sign is a logo that originated when the Wayside Inn was known as the Red Horse Tavern. It is still the inn's logo today.



This bronze of an ear of corn, 34" x 18", is a mid-19th-century trade symbol from a corn exchange building. "There's one on a former corn exchange building at Third and Market Street in Philadelphia," said Joe Hart of Otto & Susan Hart Antiques. This one was marked \$12,500.



Arader Galleries, Philadelphia and New York City, brought an array of John James Audubon images from *The Birds of America*, but more arresting, at least to us, was the *Common Mouse* from *The Viviparous Quadrupeds of North America*. The 20½" x 26½" lithograph by J.T. Bowen with original hand coloring on wove paper was priced at \$25,000. The more famous bird lithographs (not shown) were larger and pricier, with *American Flamingo* marked \$120,000 and *Ivory-billed Woodpecker* and *Hooping Crane (Young)*, \$90,000 each.

That's Joe and Susan Hart reflected in the early 20th-century fun house mirror. Priced at \$2800, it is 6' tall with a depth of 8" to accommodate the curve that makes the distortion possible. Asked to comment on the show, Joe Hart wrote in an e-mail: "The only thing I can note is that most attendees seemed to have left their wallets at home in their other pants. There were many wonderful things at the show and so little buying I think most dealers are shocked and perplexed."

