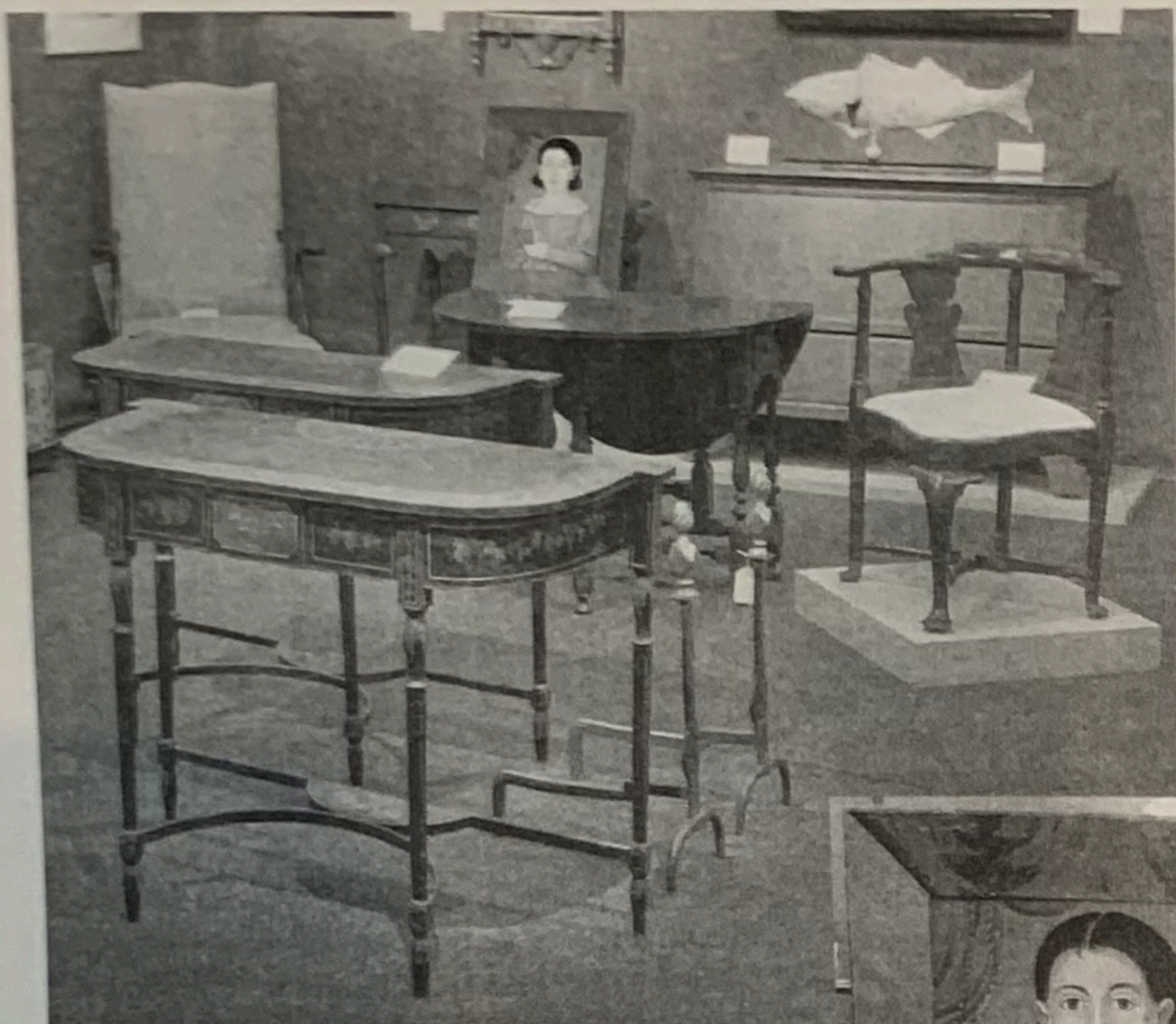


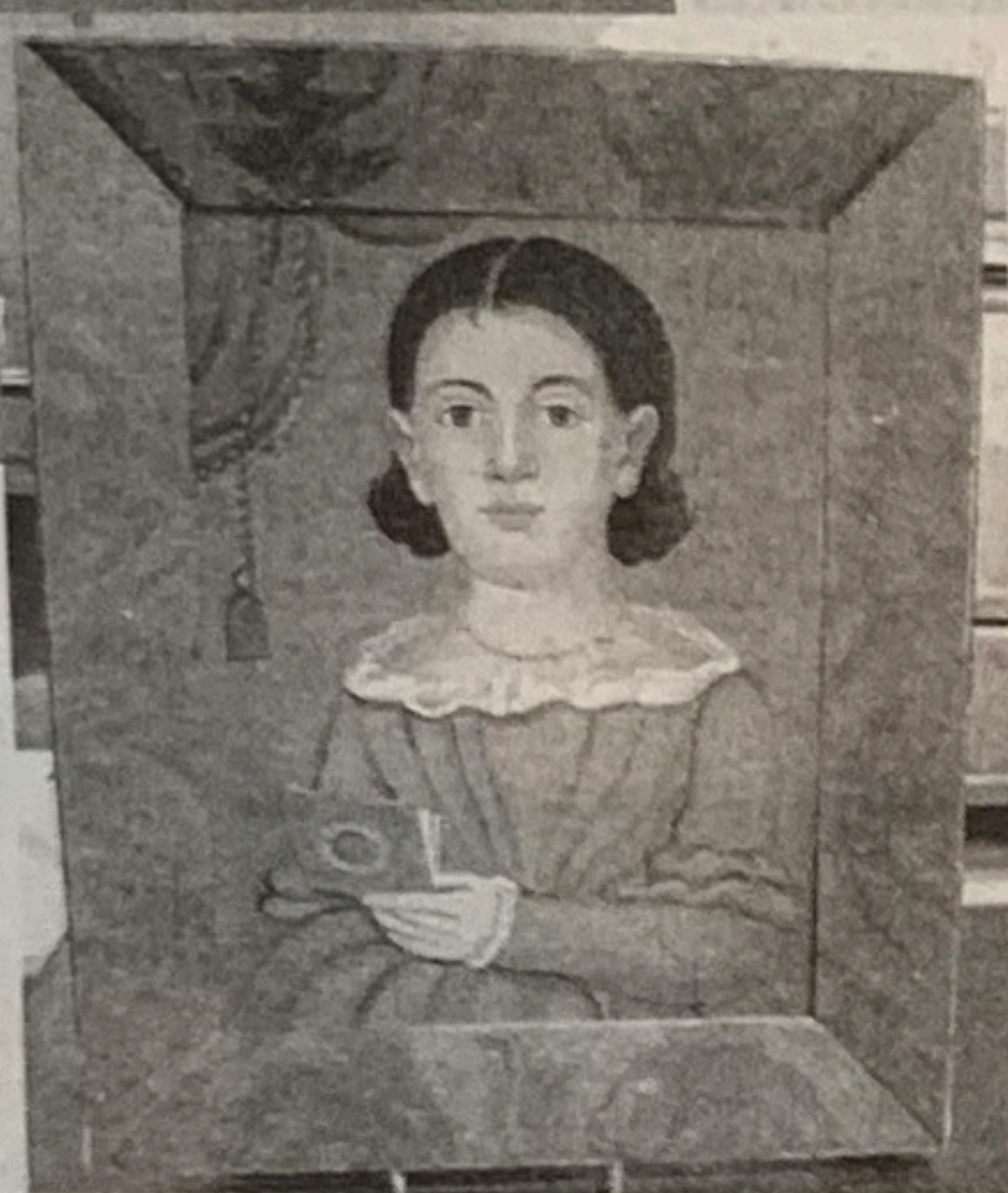
- SHOW -



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.



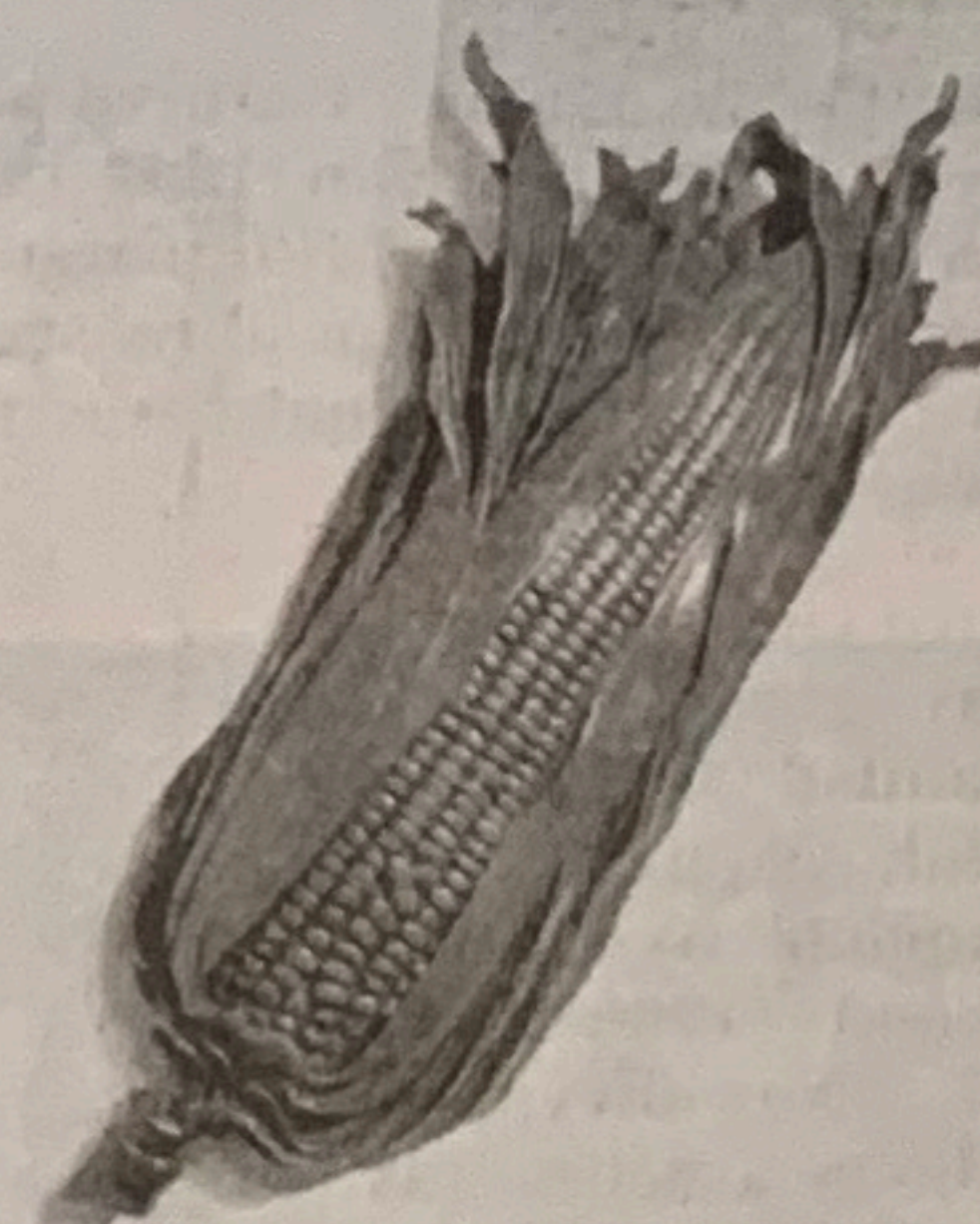
This 1795-1815 Chippendale mahogany tall-case clock by William Cummins (1768-1834) has a signed eight-day brass time-and-strike movement and Cummins's name on the dial. It was offered by Nathan Liverant and Son for \$48,500. The miniature chair on the candlestand was labeled "American, probably Baltimore,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



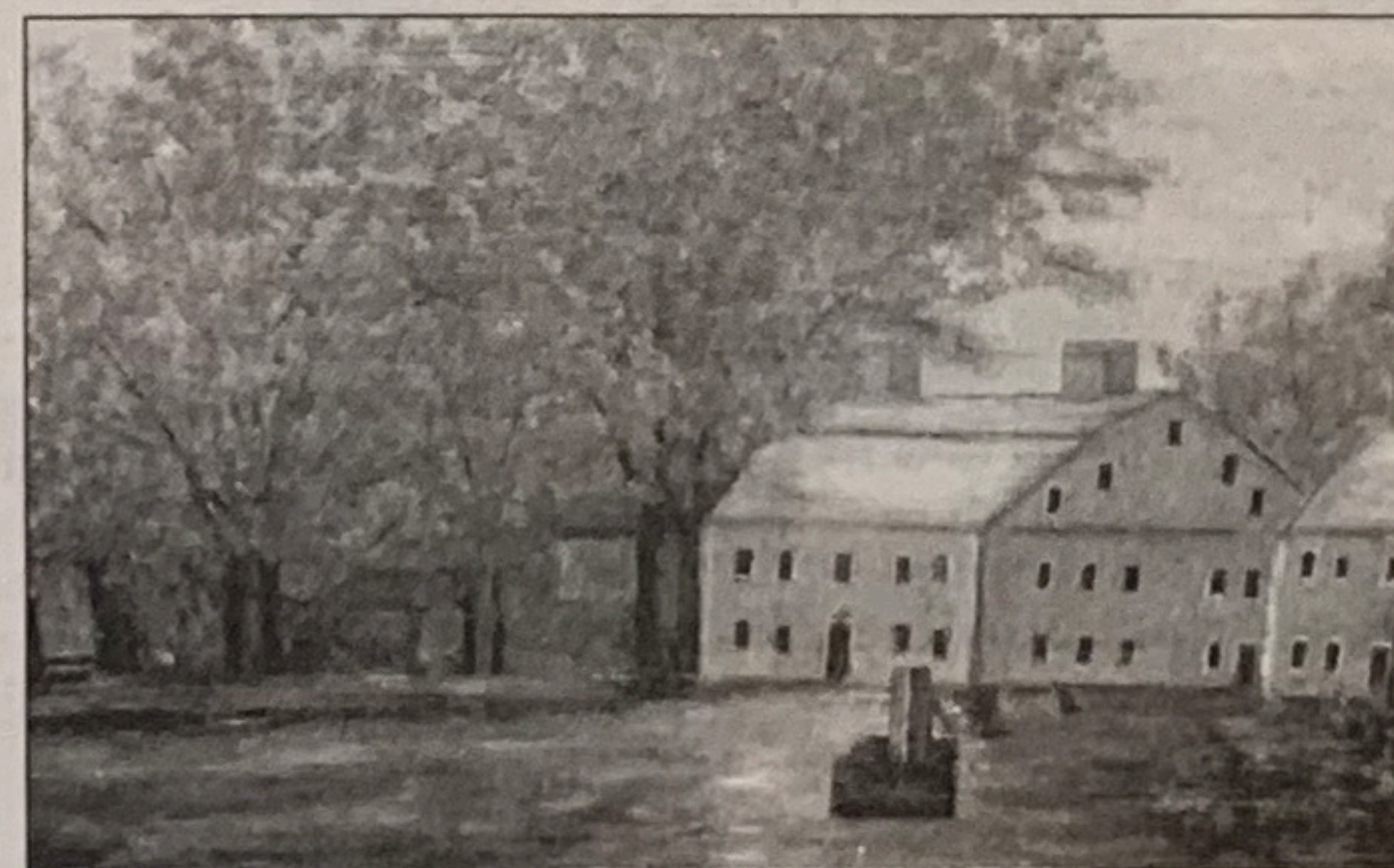
This Queen Anne bonnet-top highboy in cherry features carved shells, unusual finials and plinth, and original finish. Identified as 1765-90 Wethersfield school, possibly New London County, it was \$45,000 from Nathan Liverant and Son Antiques, Colchester, Connecticut. The circa 1820 oil on canvas portrait 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 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.

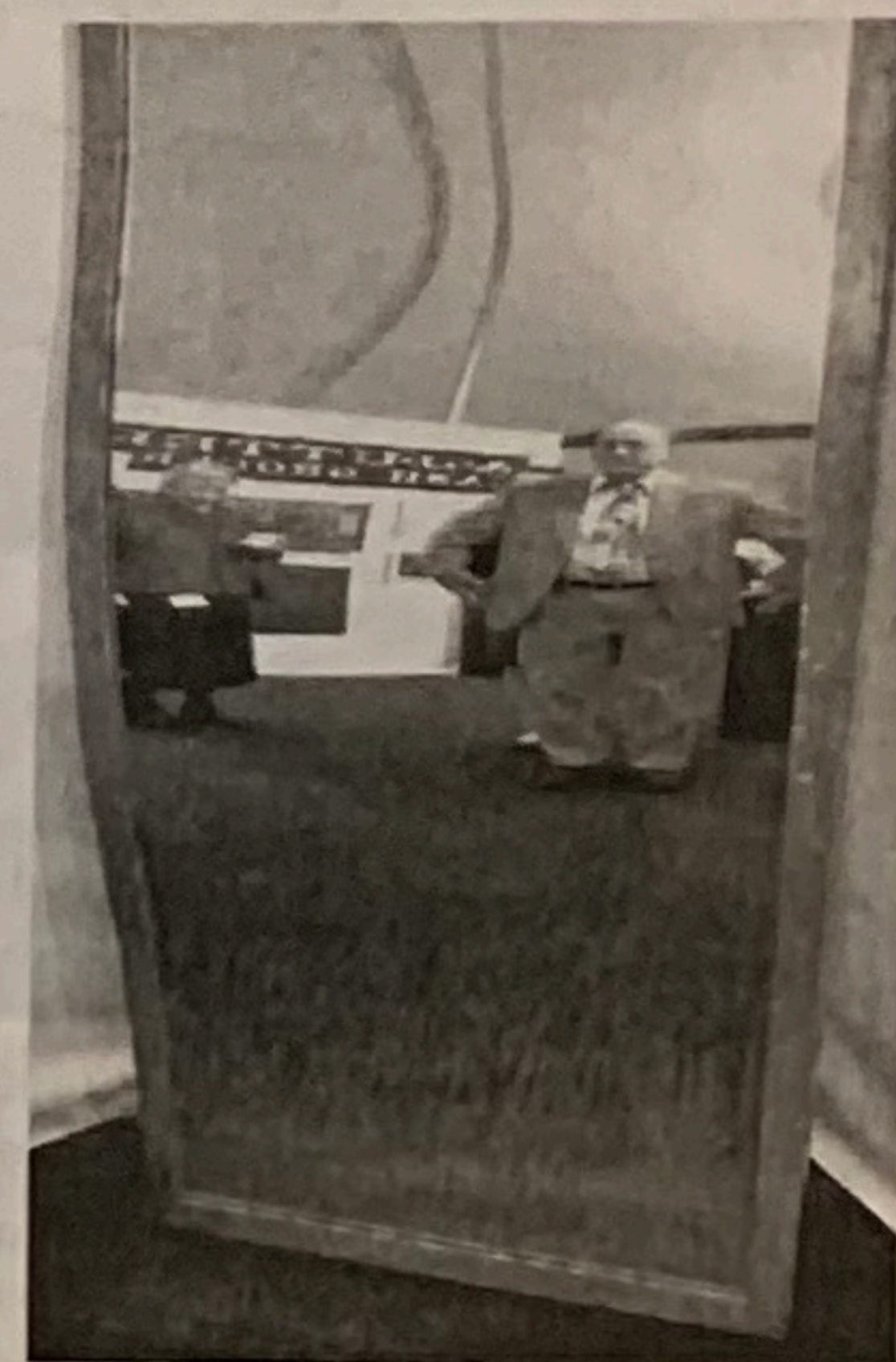


This sweet little naïve painting in oil on board shows the Wayside Inn. Jewett-Berdan dated it to the 1880's and marked it \$695. The red horse on the sign is a logo that originated when the Wayside Inn was known as the Red Horse Tavern. It is still the inn's logo today.



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."





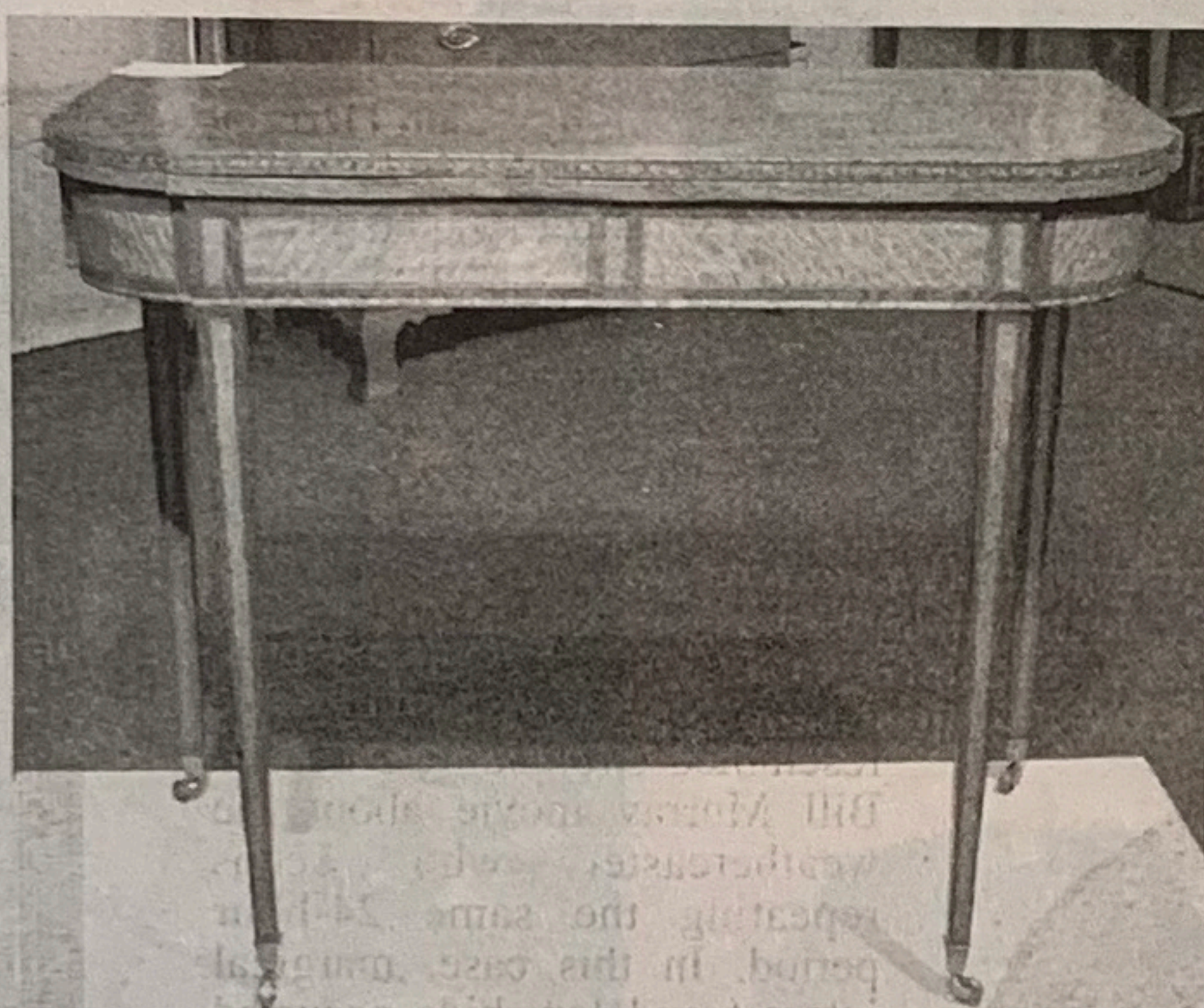
Sweet Peas by Robert William Vonnoh (1858-1933) was \$75,000 from the The Cooley Gallery, Old Lyme, Connecticut. The 24" x 30" oil on canvas dates from 1912. Jeff Cooley said there's a possibility the subject is a daughter of Woodrow Wilson. Wilson's three daughters and their mother sat for a group portrait by Vonnoh during the period. Owned by the Woodrow Wilson House in Washington, D.C., the portrait is touring with *The Art of First Lady Ellen Axson Wilson: American Impressionist*. On view through September 15 at the Historical Society of Princeton, the show will travel to the Florence Griswold Museum, Old Lyme, Connecticut; the Morris Museum of Art, Augusta, Georgia; and the Woodrow Wilson Presidential Library and Museum, Staunton, Virginia.



Blue Heron Fine Art, Cohasset, Massachusetts, asked \$65,000 for *East Gloucester Docks* by George Ames Aldrich (1872-1941). Jim Puzinas noted that while Aldrich based this 48" x 48" oil on masonite loosely on actuality (seen in the real-photo postcard), he was influenced by the European Modernists to abandon the use of realistic perspective, flattening the picture plane and tilting the horizon up toward the viewer, allowing for a more dynamic composition. Puzinas said the painting received "lots of attention," but overall, "not many art buyers came through this year, so few sales."



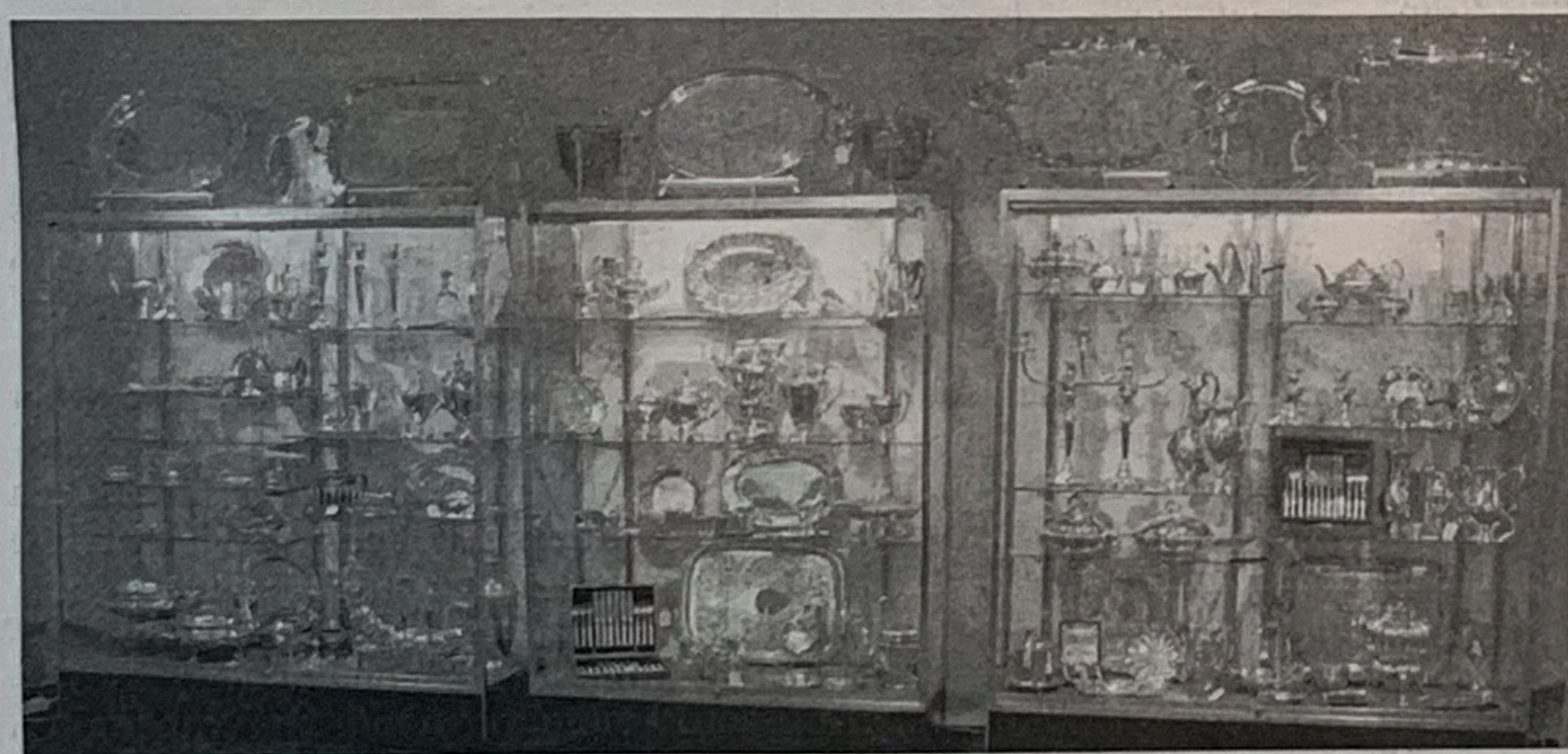
The Cooley Gallery featured a large selection of works by J. Appleton Brown (1844-1902), including this pastel on paper, *The Old Mill*, priced at \$18,000. Best known for springtime and pastoral scenes of New England, the American Impressionist was nicknamed "Apple Blossom Brown."



Kelly Kinzle of New Oxford, Pennsylvania, asked \$125,000 for this 1795-1800 Boston Federal card table. Attributed to John and Thomas Seymour, it is mahogany with curly sat-inwood and maple veneers, and its brass foot sockets are the originals.



Needed for scale, a reenactor kindly posed with Kelly Kinzle's circa 1680 English oak tall-case clock, which has a brass-dial lantern-clock movement of about the same vintage. Its price was \$2900. Note the one hand, showing only the hour. That was as it was originally designed, back when people didn't need to know the exact minute to conduct the business of their lives.




The Tinkler family business, The Silver Vault, Woodstock, Illinois, specializes in 18th-, 19th-, and early 20th-century American, English, and Continental silver.



Peter Tinkler with his mother, Joan, who started The Silver Vault with her husband, Rod, in the 1970's. Peter has top billing now, Joan said.

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